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Asian Dance/Movement Therapy Educators' Experiences of Teaching
Dance/Movement Therapy in East Asia after Training in the US

A DISSERTATION

Kyung Soon Ko

In partial fulfillment of the requirements
for the degree of
Doctor of Philosophy

LESLEY UNIVERSITY
2015



Lesley University
Graduate School of Arts & Social Sciences
Ph.D. in Expressive Therapies Program

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Asian Dance/Movement Therapy Educators' Experiences
of Teaching Dance/Movement Therapy in East Asia after Training in the US

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ACKNOWLEDGEMENTS

Completing my dissertation has been a long journey. It is difficult to find sufficient words to describe the invaluable support, teaching, and guidance I have received during this doctoral journey.

I would like to give a heartfelt, special thanks: to my advisor, Dr. Robyn Cruz, who helped me to find meaning, passion, and courage for my professional self and research; to Dr. Nancy Beardall, internal committee, for encouraging and motivating me from the pilot study to this dissertation; and to Dr. Lenore Hervey, external committee, who has been supporting, inspiring, and trusting me from the beginning of my dance/movement therapy journey. Without their enduring support, I would not be where I am right now.

This dissertation is the final product of my long academic journey from Korea to the US majoring in dance, dance education, dance/movement therapy, and expressive arts therapies. Thanks to Susan Imus, Kris Larsen, and Stacy Hurst from Columbia College Chicago, who encouraged me from my early days as a dance/movement therapy student. Thank you to Dr. Hyun-Ok Park from Catholic University of Daegu and Dr. Eun-Sook Cho from Chung-Ang University in Korea, who encouraged me to trust my potential and to study abroad.

To my colleagues Hyejin and Eunsil, who made this PhD journey with me, I am thankful for your great gift of sharing this doctoral study experience with me. We supported each other and made each step together, which made less us lonely and scared to step into this unknown place and to get through it all to be here.

To the participants, it was my privilege to conduct this study, which was a great learning opportunity based on their encouraging voices of learning and teaching dance/movement therapy. Their voices helped to build an educational and communicative dance/movement therapy bridge between the West and East. Also, Glenn Hawes and Julia Macmillan devoted a lot of time to help me to produce better quality of writing.

Finally, to my father, who played with me in a small room in a street market, providing a rich imagination, creativity, and high resilience for living life, which became the core foundation for me to take this unique pathway of a meaningful academic journey. My mother's unconditional love, endurance, and trust helped me to take this long journey to the end. To my husband, Jun Hoe, for his deep affection, humor, and cheerful dance, which made me laugh.

TABLE OF CONTENTS

LIST OF TABLES	7
LIST OF FIGURES	8
ABSTRACT.....	9
1. INTRODUCTION	10
Statement of Problem.....	12
Purpose of the Study	14
Research Design.....	14
Research Questions	15
Anticipated Contribution.....	16
2. LITERATURE REVIEW	17
Dance/Movement Therapy in the West and East.....	17
Dance/Movement Therapy in the West.....	17
Dance/Movement Therapy in East Asia.....	20
The Cultural Influences on Learning Style in East Asia.....	29
Confucianism	30
Cultural Learning Style Preferences	31
Creativity and Expression in Education	35
The Cultural Perception of Mental Health in East Asia.....	37
Mental Health in East Asia.....	37
Perception of Psychotherapy in East Asia.....	38
Challenges in Psychotherapy Training in East Asia	41
International Student Challenges in Psychotherapy Training	47
Challenges in New Learning Environment in West.....	48
Challenges in Clinical Work and Supervision	49
Challenges in Transition.....	52
Summary	53
3. METHOD	57
Research Questions.....	58
Recruitment of Participants	58
Participant Demographics.....	59

Data Collection	60
Data Analysis	63
Triangulation.....	65
Ethical Considerations	67
Researcher’s Reflexivity and Bias	67
4. RESULTS	69
Individual Texture Description	69
Results of Asian American Value of Scale-Multidimensional	72
Results of Data Analysis of Interview Transcription.....	74
Theme 1: Emergence of New Personal and Professional Identity.....	76
Theme 2: DMT Training Experience in the US.....	82
Theme 3: Unwanted Return and Not Welcomed Home	95
Theme 4: Challenges as a DMT Educator in One’s Home Country.....	106
Theme 5: Unfamiliar and Different Learning Styles	109
Theme 6: Problems and Needs	116
Theme 7: Effort to Develop the Field of DMT as a DMT Educator	124
Theme 8: Giving Advice and Sharing Meaningful Moments.....	134
5. DISCUSSION	142
Research Question 1	142
Research Question 2	146
Research Question 3	154
Unexpected findings	157
Summary of findings.....	159
Limitation.....	161
Discussion.....	161
APPENDIX A: Initial recruitment email.....	164
APPENDIX B: Recruitment letter	165
APPENDIX C: Informed consent form	166
APPENDIX D: Researcher-designed questionnaire	168
APPENDIX E: Collectivism scale.....	169
APPENDIX F: Interview guide	170
REFERENCES	172

LIST OF TABLES

Table 1, Phases of Data Collection and Interview Analysis	57
Table 2, Participant Demographic Information	60
Table 3, Examples of Thematic Data Analysis: Data Extracts and Applied Codes	64
Table 4, Participants' Scores on the Asian American Value Scale-Multidimensional	74
Table 5, Themes, Categories, and Subcategories Derived from Interview Transcripts ...	140

LIST OF FIGURES

Figure 1, Results of the Asian American Value Scale-Multidimensional Scale Scores.....	73
Figure 2, Flow of Data Analysis from 1 st Coding (<i>N</i> = 638) to Themes (<i>N</i> = 8)	75
Figure 3, Number and Percentage of Codes from First Coding (<i>N</i> = 638).....	75
Figure 4, Visual Representation of Eight Themes	76
Figure 5, Visual Representation of First Theme	77
Figure 6, Visual Representation of Second Theme	83
Figure 7, Visual Representation of Third Theme.....	96
Figure 8, Visual Representation of Fourth Theme.....	106
Figure 9, Visual Representation of Fifth Theme	110
Figure 10, Visual Representation of Sixth Theme.....	116
Figure 11, Visual Representation of Seventh Theme	124
Figure 12, Visual Representation of Eighth Theme.....	134

ABSTRACT

This phenomenological study aimed to explore the lived learning and teaching experiences of native East Asian DMT educators who completed their DMT education in the US and then returned to their home countries. The researcher intended to learn how participants experienced their Western DMT education and how they adapted what they had learned to teaching DMT to students in East Asia. Six participants were successfully recruited from four East Asian countries (Hong Kong, Japan, Korea, and Taiwan).

Three types of data were gathered via a researcher-designed demographic questionnaire, the Asian American Values Scale-Multidimensional, and individual interviews. The Nvivo10 software program was used to ensure efficient organization. Member checking and peer debriefing were used in different stages of data analysis to heighten internal validity. Three phases of coding processes were conducted. Approximately 100 pages of interview transcription yielded 638 meaningful segments during the first coding process, unrelated or unclear segment codes were deleted (559 codes), and similar or identical codes were then combined (516 codes). Finally, data analysis revealed 8 themes, 22 categories, and 72 subcategories. The eight themes were (1) emergence of new personal and professional identity, (2) DMT training experience in the US, (3) unwanted return and not welcomed home, (4) challenges as a DMT educator in one's home country, (5) unfamiliar and different learning styles, (6) problems and needs, (7) efforts to develop the field of DMT as a DMT educator, and (8) giving advice and sharing meaningful moments. These findings support previous research on culturally competent teaching and contribute to creating a communicative and educational DMT bridge between the East and West, improving mutual understanding. More research is needed to enhance the understanding of culturally competent DMT teaching and indigenization in East Asia.

CHAPTER 1

Introduction

On November 17, 2014, the Institute of International Education (IIE) reported that 886,052 international students attended institutions in the United States in 2014, an 8% increase compared to 2013 ($n = 819,644$). Since 2002, there has been a 40% increase in international students in the US, from 586,000 to 886,052. Of the 2013/2014 international students, 44.4% were from East Asian countries: China (31%), Korea (8%), Taiwan (3%), Japan (2%), and other (0.4%). These numbers from 2013/2014 have also increased 10% since 2012/2013. Since 2013, the number of international students studying health profession fields in the US has increased 2.4%, while those studying fine and applied arts increased 11.7%. As early as 2005, Dulicai and Berger indicated growth in the number of dance/movement therapy (DMT) international students in the US, along with an expansion of DMT in 37 different countries worldwide.

This growing international student population indicates a need for more attention to how international students take their education from the US and apply it in their home countries. Duan, Nillson, Wang, Debernardi, Klevens, and Tallent (2011) studied educators' from Asian cultures perspectives on internationalizing counseling psychology. Participants who returned to their home countries in Asia, after being trained in the US, shared "their struggle in utilizing and modifying what they learned in the United States" (p. 34). This result highlights the limited transferability of Western education to Asian cultures and the need for cultural adjustment to further develop teaching approaches in Asia. For example, in the West, theories about psychological health have traditionally been based on self-actualization, with human potential seen as individualized (Maslow, 1970). By contrast, in the East, Confucianism (the basis of much of Eastern philosophy and psychology), emphasizes cooperation and being in harmony with

others (Kim, 2007c). The Western concept of self, according to psychoanalytic theory, is divided into three layers: the id, the ego, and the superego (Freud, 1923). This is very different from the Asian cultural perspective. In Asia, one cannot carve up an individual self; rather, the self is a complicated concept deeply connected to one's larger society, one's neighbors, family, and friends. The concept of self in Asia emphasizes the socio-cultural context, blurring the boundary between self and society (Kim, 2007c; Tseng, 2004; Chang, 1988; Hsu, 1973). Cultural differences can create barriers for international students in the US, as what they are being taught may not be translatable to their home culture.

The DMT literature has identified some examples of these challenges. Sakiyama and Koch (2003) discussed the different perceptions of physical touch as a therapeutic intervention between Japanese and American cultures. In Japan, physical touch is more commonly used in therapy than it is in the West; the Japanese norm of sharing space, both physical space and interpersonal touch, helps to explain this difference. Tepayayone (2004) brought attention to the cultural aspects of DMT training, arguing that dance/movement therapists' cultural backgrounds influence how they analyze human movement differently. Dance/movement therapists working from a Western perspective have reported educational and cultural differences relating to individual expression, verbal sharing, and classroom culture while leading DMT training in Asian countries (Chang, 2006; Dosamantes-Beaudry, 1999).

Clearly, there is potential for cultural and educational gaps when Westerners conduct DMT training in East Asia without understanding cultural norms and learning styles. Of course, this gap also needs to be addressed when Asian dance/movement therapists are trained in the West and then bring DMT to East Asian countries. To begin to address this gap, the American Dance Therapy Association (ADTA, 2009) requires academic programs to include social and

cultural components to educate students about “psychosocial and cultural contexts including knowledge of group process” (p. 3). Additionally, Hervey and Stuart (2010) emphasized the need for cultural competency in DMT education by saying educators need to “embrace, develop, and teach to the cultural competencies unique to DMT” (p. 96). Global educational trends indicate an increased interest in DMT, which raises important questions regarding the teaching approaches and techniques used when Western-based trainings are taken to different countries and cultures. This includes considering how the concept of DMT as psychotherapy translates cross-culturally. No studies to date have explored the experiences of Asian DMT educators who have returned to their home countries to teach and practice.

Statement of Problem

Dance/movement therapy in the West is rooted in modern dance, which was developed in the early 1900s. Early dance/movement therapists combined a nonjudgmental attitude regarding personal preferred movement, individual self-expression through uninterrupted improvisation, and emotional content in expressive dance and movement. These elements became the foundation and core essence of DMT, and as they were born from those raised in Western cultures, they embrace Western concepts of individuation, self-actualization, and independence (Levy, 2005). These concepts are not universal. In East Asian cultures, sharing emotional difficulties and individual self-expression tend to be unfamiliar and difficult (Kim, Sherman, & Taylor, 2008). These difficulties have also been observed in Asian classroom culture, which, based on Confucian cultural influence, puts more weight on group harmony than individual expression (Chuang, 2012; Ryu & Cevero, 2011; Kim, 2009; Park & Kim, 2008; Sohn, 2005; Gatfield & Gatfield, 1994; Ho, 1987).

Eavas (2011) explained that “there are growing concerns that the application of learning

styles and concepts from Western cultures and research may not be valid in non-Western education contexts, due to fundamental differences in learning processes or misinterpretation of learning behavior” (p. 677). Thanh (2011) also reported that a large number of universities in Asia have tried to implement the Western model of student-centered learning, but have been unsuccessful due to different leaning styles and cultures.

There have been a number of recent studies on how culture shapes the learning styles of Asian students. Chuang (2012) explained the different instructional and learning preferences of Western and East Asian adult learners, based on a survey of 186 graduate students in the US. These differences may be due to the long-standing influence of Confucian philosophy in the East, which emphasizes “harmony, hierarchy and long-term oriented-self cultivation in education” (p. 489); this is very different from Western individual-oriented values and notions. Tran (2013) reported that students from a Confucian cultural background present a different perspective of appropriate behavior and interaction in the classroom. Gilbert, Bhundia, Mitra, McEwan, Irons, and Sanghera (2007) indicated that Asian students are passive and unwilling to ask questions in class, and are concerned about confidentiality in relating personal and emotional content.

These Confucian cultural aspects have been revealed in DMT training in East Asia. Chang (2006), a dance/movement therapist from the US, reported difficulties providing and teaching DMT training in Korea to Korean students. Chang found that students in a large class were reluctant to engage in self-disclosure and verbal expression, because they were used to receiving a didactic, teacher-centered model of teaching. In this educational model, students were not expected to perform self-directed movement, but were expected to give specific right answers to questions and perform only directed movement. Dosamantes-Beaudry (1999), also a dance/movement therapist from the US, experienced similar challenges when conducting DMT

workshops in Taipei. She noticed that the local students hesitated to express a range of emotions, had a tendency to imitate the movement of others, and only expressed positive emotions.

As the number of international students studying in the US increases, new training and learning approaches addressing learners' backgrounds are becoming more important (Lussier, 2005; Guy, 1999). Despite well documented differences in teaching and learning between Eastern and Western cultures, recent studies have uncovered little exploration of DMT pedagogy in East Asia. It seems crucial to embrace student learning styles and perceptions of psychotherapy in local culture. Modifications need to be made when DMT is transferred to places with non-Western based cultural contexts. The present study is designed to explore East Asian DMT educators' experiences, their challenges and successes, and the ways they have attempted to transfer DMT from the US to their home countries in East Asia.

Purpose of the Study

This phenomenological study aimed to explore the lived learning and teaching experiences of native East Asian DMT educators who completed their DMT education in the US and then returned to their home countries. The researcher intended to learn how participants experienced their Western DMT education and how they adapted what they had learned when teaching DMT to students in East Asia.

Research Design

To explore East Asian DMT educators' teaching experiences in their home countries after training in the US, the present study adopted a phenomenological design for data collection and analysis. This qualitative study was rooted in constructivism, and thus required an inductive reasoning process and no hypotheses. Creswell (2013) described phenomenological studies as a good way to uncover "the common meaning for several individuals of their experiences of a

concept or a phenomenon” (p. 76).

To this end, six participants were successfully recruited from four East Asian countries: Hong Kong, Japan, Korea, and Taiwan. To be selected, interviewees had to meet the criterion of being involved in teaching DMT in their home country. In addition to teaching in their home countries, two participants also had the international experience of teaching DMT in China. Recruited participants shared their experiences of learning DMT in the West and teaching DMT in their home countries through individual semi-structured interviews.

The interview data were transcribed by the researcher, shared with participants for member checking to heighten internal validity, and analyzed using the Nvivo10 software program to ensure efficient organization. Interview data were analyzed to capture the essence of the lived experiences of participants, both their learning experiences in the US and their teaching experiences in their home countries.

Furthermore, the researcher’s experience of receiving education in the US and Korea provided greater sensitivity to this topic of study. More specifically, the common experience of studying abroad and teaching DMT in East Asia facilitated the development of the researcher’s rapport with the participants during the interview process. The researcher’s bias and personal background are explicitly discussed in Chapter 3.

Research Questions

The overarching research question of this study was: How do East Asian DMT educators experience teaching DMT in their home countries after DMT training in the US? Further research questions addressed in this study are as follows:

1. What parts of DMT education in the US were perceived as easy to assimilate with the home culture? Which were perceived as difficult?

2. How do the East Asian cultural perspectives of students influence pedagogical strategies and/or teaching style compared to the way participants were trained in the US?
3. What teaching approaches were used and what successes or challenges have been experienced or observed using those approaches?

Anticipated Contribution

The study is expected to contribute to the field of DMT in a variety of ways. One way is by offering an in-depth exploration and understanding of East Asian DMT educators' learning experiences in the US and teaching experiences in East Asia. It is also expected to increase the exchange of effective teaching techniques and methods among DMT teachers, to support the development of cultural competency in DMT pedagogy, and to develop a solid communicative and educational bridge between the West and East. It is also hoped that this study will aid in establishing DMT as a professional field in East Asia, where DMT is not yet widely accepted as a form of psychotherapy or as a legitimate profession.

CHAPTER 2

Literature Review

The purpose of this study is to explore the teaching experiences of native East Asian DMT educators who returned to their home countries after completing DMT education in the US. This study focuses on their learning experiences in Western DMT education and their practical experiences of adapting their learning to teach DMT to students in East Asia.

This chapter is organized as follows: First, a review of the roots of DMT, its development, and the establishment of professional training programs in the US will be provided. These areas are vital to understanding DMT and its expansion into East Asia. In order to understand how culture shapes student behavior and learning styles, the second section offers a comparison of Western and East Asian educational differences, including how they arise from differing cultural perspectives. This information is important as this study focuses on DMT educators' teaching experiences in East Asia. The third section will focus on the perceptions of mental health in East Asia, as DMT is practiced primarily as a form of psychotherapy in the US (ADTA, 2014). Lastly, studies on the challenges facing international students as they train in the US are reviewed, as all participants in this study are DMT educators who were trained in the US, away from their home country. Due to the limited studies on DMT pedagogy in East Asia, the literature review was expanded to include other related academic fields, such as other arts modalities, counseling, education, and psychology. When the literature included words or sentences without English translation, the researcher provided translation.

Dance/Movement Therapy in the West and East

Dance/Movement Therapy in the West

The origin of DMT.

DMT in the West is rooted in modern dance, and began developing in the 1950s (Levy, 2005). As Bartenieff (1975) explained it, DMT formed around modern dance because “modern dance replaced the fading content of Western dance with certain key notions: spontaneity, authenticity of individual expression, awareness of the body, themes that stressed a whole range of feelings and relationships” (p. 246). Early dance/movement therapists integrated their experiences in modern dance with a nonjudgmental attitude toward personal preferences in movement and expression through uninterrupted improvisation. Levy (2005) further explained that the “basic premise is that body movement reflects inner emotional states and that change in movement behavior can lead to changes in the psyche” (p. 36). The fundamental belief that body and mind are interconnected and united grew into a core fundamental belief of DMT (ADTA, 2014) and merged with the existing theoretical frameworks of psychotherapy and psychology in the 1950s (Levy, 2005).

The development of DMT as a practice resulted in the establishment of the ADTA in 1966. The ADTA defines DMT as “the psychotherapeutic use of movement as a process which furthers the emotional and physical integration of the individual” (Moerman, 1976, p. 62). Members of this professional organization continue to put great effort into developing professional guidelines for DMT training.

Establishment of Professional DMT Training.

Professional DMT training was introduced at the undergraduate level in colleges and universities during the late 1960s. The theory and practice used to develop DMT training was influenced by six pioneers in the US: Marian Chace, Blanche Evan, Liljan Espenak, Mary Whitehouse, Trudi Schoop, and Alma Hawkins (Levy, 2005). Their work continues to influence the various approaches of DMT education today. The cultural backgrounds of these DMT

pioneers helped shaped their approaches to dance/movement therapy. Their influences and experiences in modern dance, improvisational movement, projective technique, and authentic expression led them to include these aspects as core elements for personal expression in DMT training (Levy, 2005).

In the 1970s, the educational standards for DMT training were elevated, requiring study and training at the graduate level. Chaiklin (1974), president of ADTA during that time period, stated that “the development of a high quality curriculum is presently an urgent need of the dance therapy profession” (p. 63). Chaiklin’s vision for DMT professional development led to the creation of “guideline[s] for graduate dance/movement therapy programs” (Stark, 1980, p. 16). These became the fundamental guidelines for approved educational programs and alternative educational routes in the US, and they continue to be revised. Currently, there are seven colleges and universities that offer ADTA-approved programs: Antioch University, Drexel University, Naropa University, Columbia College Chicago, Lesley University, Pratt University, and Sarah Lawrence College (in candidacy; ADTA, 2014). In addition to traditional DMT theory and practice, current guidelines for DMT training require coursework in psychotherapy-related subjects including research methods, psychotherapy theories, ethics, clinical supervision, fieldwork, and internships. As DMT in the West is practiced primarily as a form of psychotherapy, these courses are essential components used to facilitate the development of practical clinical skills in DMT students; these clinical skills are similar to those that would be learned in more traditional psychotherapy training at the university level (Deaver & Shiflett, 2011).

Specifically, the ADTA (2014) guidelines for current training programs include the following: DMT theory, human development and behavior, knowledge of verbal and non-verbal

behavior, methods for observation, analysis and assessment, clinical application of individual and group work, DMT and related psychological theories, human anatomy and kinesiology, research in DMT, psychopathology, and neuroscience. In addition to coursework, clinical fieldwork and internships are required clinical experiences. The fieldwork experience is completed first in a student's education; it is designed to introduce the student to the clinical environment and to help her or him begin the experiential learning of what it means to work as a DMT. The internship requires a higher level of responsibility and a longer time commitment than fieldwork. Students must complete a minimum of 700 hours of internship, which includes 350 hours of direct client contact and 70 hours of supervision. Both experiences are designed to help students develop clinical skills and to attain the standard DMT credentials.

The ADTA (2014) created two levels of credentials for dance/movement therapists: Registered Dance/Movement Therapist (R-DMT) and Board Certified Dance/Movement Therapist (BC-DMT). Upon completion of their graduate studies at approved programs, students are eligible to apply for the R-DMT. This tier of credentialing signifies the basic level of competence. Registered Dance/Movement Therapists are able to seek employment as dance/movement therapists in facilities and work underneath the supervision of a BC-DMT. Registered Dance/Movement Therapists accrue work and supervision hours for the attainment of the BC-DMT. After meeting the supervision and employment experience criteria, Registered Dance/Movement Therapists may apply for their BC-DMT. The BC-DMT credential certifies an individual's competency to provide DMT training and supervision, and to have a private practice.

Dance/Movement Therapy in East Asia

The Body–Mind Relation in Asia.

Although the term *DMT* and the profession of psychotherapy were generated in the West,

Haque (2010) stated that people in Asia have been using body-mind approaches to treatment in their daily lives for numerous generations. These holistic body-mind approaches include practices such as acupuncture, qigong, and herbal medicine:

Chinese holistic theory of body and mind proposes that mental activities are a result of somatic activities and mental health depends largely on physical health. Good physical and mental health is attributed to the state of emotions in a person. Emotion is an integral aspect of the body's basic functions and is regulated by the circulation of ch'i (air) that is partly innate and partly a product of one's food and drink [ch'i also can be translated as energy]. Ch'i not only maintains the physical body but also mental and spiritual processes in the individual. Thus, excessive, unbalanced, or undisciplined emotions are primarily the reason for any kind of illness. (pp. 128–129)

Similarly, Tseng (2004) explained that the concept of body-mind connection is embedded in Asian culture. People in the East tend to communicate their problems through their bodies, even if the problems are psychological issues. Traditionally, the five emotions of fear, joy, anger, worry, and sorrow are connected to the five visceral organs of the kidney, heart, liver, spleen, and lungs respectively. These are subsequently interrelated with the five elements of nature: water, wood, fire, earth, and metal. This cultural understanding of the body-mind connection may have led to the somatization of emotional suffering, thus creating a tendency to express physical symptoms instead of acknowledging mental illness when suffering from emotional and psychological problems. Tseng (2004) argued that this “may reflect that it is more acceptable in the [Asian] culture to communicate problems indirectly through the body, rather than directly through verbal and psychological expression” (p. 156). For example, the fifth edition of the *Diagnostic and Statistical Manual* (4th ed.) of Mental Disorders from the American Psychiatric

Association(2000) identified *Hwa-Byung*, a unique Korean cultural disorder also known as anger syndrome, which is caused by the emotional suppression of anger. A person with Hwa-Byung usually complains of physiological symptoms rather than psychological symptoms, describing a feeling like a fire or storm in the chest, indigestion, generalized aches and pains, a feeling of a mass in the epigastrium, dysphonic affect, palpitations, indigestion, anorexia, and dyspnea.

Although practitioners and scholars in the West have sought to define and codify the somatically based practice of DMT and traditional psychotherapy, it is clear that people in East Asia believe that different emotions are related to certain parts of their bodies, and that the human body has been utilized as a container for their emotions and a somatic expressive tool for their psychological difficulties for numerous generations. This long-lasting empirical belief in the body-mind as one unit in East Asia resonates with DMT's core belief of body-mind connection.

Dance/movement therapy's influence from West to East.

In response to the global educational trend of internationalization, dance/movement therapists from the West have begun providing training opportunities in the East Asian region during the last decade. Not only have Western DMT educators traveled to conduct DMT trainings and seminars in 37 different countries worldwide, but also international students with developed English skills have come to the US to study DMT (Dulicai & Berger, 2005). With regard to the Asian student and therapist population growth, the ADTA organized the Asian & Asian-American Affinity Group (AAAAG). This group is a part of the Multicultural and Diversity Committee, and is meant to support members with an Asian cultural background with their continued professional growth (ADTA, 2014).

Several dance/movement therapists from the West have offered international training, and have conducted research based on their experience of offering DMT workshops. American dance/movement therapist Dosamantes-Beaudry (1999) explained the divergent cultural *self-construals* based on observing participants' movement and interaction. Cross (2014) defines self-construal relating to cultures:

Self-construal refers to the grounds of self-definition, and the extent to which the self is defined independently of others or interdependently with others. Initially, the term derived from perceived cultural differences in the self. Westerners were thought to have an independent self-construal, which is characterized by separateness from others, by attention to one's abilities, traits, preferences, and wishes, and by the primacy of one's individual goals over those of in-groups. East Asians were thought to have an interdependent self-construal, which is characterized by a sense of fundamental connectedness with others, by attention to one's role in in-groups, and by the primacy of group goals over one's individual goals. (p. 1)

Dosamantes-Beaudry (1999) conducted DMT workshops in Zurich and Taipei. Each group—one in Zurich and one in Taipei—was composed of 20 to 25 self-selected dancers or mental health professionals. Dosamantes-Beaudry started her workshops by asking participants to give their names and then produce a movement or gesture demonstrating how they felt about themselves. The participants in the Zurich group displayed an extreme range of positive and negative emotions along with a variety of individual expressive movements. However, those in Taiwan demonstrated a great hesitation in expressing emotion. In addition to dampened emotional expression, Taiwanese participants treated Dosamantes-Beaudry as a teacher, indicating a more vertical relationship, meaning that group members tended to imitate the leader's movements and

displayed only positive emotions. Only one participant from the Taipei group in Dosamantes-Beaudry's study (1999) expressed a strong emotional reaction after performing the Chinese "fan dance" (p. 230). To this participant, the dance symbolically represented a prescriptive of "how a Taiwanese woman should behave" (p. 230), representing "too narrow and restrictive" (p. 230) a role for women. Later, Dosamantes-Beaudry found that the participant had been trained in improvisational modern dance in a Western culture, possibly explaining—at least in part—her ability to express this stronger emotion. By the end of the Taipei workshop, participants experienced an awareness of "the importance of not assuming that there exists a single homogeneous type of self-construal even within the same cultural group" (p. 229). Dosamantes-Beaudry emphasized the following:

Educational institutions that provide training for creative arts therapists need to assume responsibility for offering courses in their curriculum which sensitize their students to the influence of varying worldviews upon a person's self-perception, and to the clinical implications and ethical considerations this knowledge poses for the exportation of their clinical practices. (p. 231)

Dosamantes-Beaudry (1999) used the individualistic perspective of Euro-American societies in the West and the collectivistic perspective of Asians in the East to help explain behavioral and emotional differences between the two groups. Her interpretation of students' attitudes in Asia is supported by a number of researchers in other fields of study (Seo, 2010; Sue, Bucceri, Lin, Nadal, & Torino, 2007; Triandia & Gelfand, 1998; Triandis, 1995); some of their studies will be discussed in detail later in this chapter.

Chang (2006), another dance/movement therapist from the US, researched cultural competency in DMT by providing 12 weekend workshops in Korea, with 16 hours of instruction

per weekend. A total of 19 students (female $n = 17$, male $n = 2$), aged 27 to 40 ($M = 33.5$), participated in the study. Qualitative data were gathered based on in-depth interviews and videotaped observations. The research revealed that Korean participants had difficulties with self-disclosure and verbal expression in a large class, as the students were used to a didactic teaching style where the teacher-centered model always expected “[a] right answer” (p. 202). Therefore, when the students first experienced a student-centered model where they were asked to lead rather than follow a teacher’s movement, they were confused. However, the participants progressively acknowledged the benefits of the student-centered approaches through self-awareness and self-reflection.

With regard to cultural competency in DMT, Chang (2009) suggested that “unlike the pragmatic and student-centered education of the United States graduate dance therapy program, the habits of education in Korea are based on Confucius’ principles in which a hierarchical relationship dictate[s] not only [the] education system, but all interactions” (p. 306). The high value of harmony is emphasized, which also extends to relationships between teachers and students. Chang (2009) observed this tendency in regard to the relationship between Asian students and teachers in peer-oriented Western DMT programs. Therefore, international students new to the US may need to learn unfamiliar skills like questioning teachers and actively offering their verbal presence to be successful in Western classrooms. For example, in Western DMT training, nondirective improvisational movement was used as a way to learn about the self; this approach confused Korean students (Chang, 2009). These findings imply that the Korean students were challenged to adhere to a new cultural paradigm, as they were asked to create their own movement without the teacher’s demonstration. For Korean students, who were familiar with a cultural paradigm in which they are expected to do whatever the teacher requires and to

give a right answer, creating movement on their own clashed with their expectation and experience of a teacher-centered model. Unfamiliar with this non-directive and student-centered approach, Korean students, and those teaching them, had to spend much time learning how to adapt.

Chang (2009, 2006) and Dosamantes-Beaudry (1999) emphasized the challenges and differences between students from the East and DMT teachers from the West. Both noted the effects of cultural influences on the ways DMT education is received and offered, and specifically brought awareness to differences in movement repertoire, level of creativity, self-expression, and verbal sharing. Their research findings speak to the importance of DMT educators having an understanding of their students' cultural backgrounds in order to successfully import DMT from the West to East Asia.

Another interesting aspect of the influences of Western visiting trainers or returnees who completed DMT training in the US is the development of DMT education in local areas. There are currently 24 international DMT programs, and Hong Kong and Korea have established DMT training programs at the graduate level, indicating a rapid growth of DMT by returnees and local dance/movement therapists. None of these international DMT programs has been approved by the ADTA, which implies that they are not qualified to issue the credentials of R-DMT and BC-DMT (ADTA, 2014).

Cultural Differences in DMT.

Several researchers from Asian cultures have described the cultural mismatches that arise when DMT is conducted cross-culturally. Sakiyama and Koch (2003) pointed out differences in perception, with regards to DMT movement interventions using physical touch and personal space, which can occur within the cultural context of Japanese society. People in Japan naturally

flow in and out of others' spatial boundaries and are accustomed to interpersonal physical touch. It is helpful to look at elements of Asian language to further understand this aspect of Asian culture. The Chinese character (Chinese characters influenced Korean and Japanese characters) for human is a hieroglyph, written as “人間” [human]. “人” [person] means not only one person but also that humans, in order to be human, need the existence of others in nature. “間” [space between] contains the meaning of relationship in a social place. The human relationship, as conceptualized in East Asia, seems to be clearly represented by this hieroglyph, indicating in picture form and in linguistic meaning that an individual is defined by the existence of two individuals relying on each other. This connection to language indicates a different level of comfort regarding interpersonal space and physical touch in Asian cultures.

Sakiyama and Koch's (2003) studies used different types of physical touch in an open DMT group including five to eight clients in a local clinic in Japan from December 1997 to October 2005. The DMT sessions including touch were conducted twice per month and each session lasted for two hours, including a short break. The researchers discovered that those outside of Japan often viewed the phenomenon of physical touch and personal space from a different perspective than did persons from Japan. Those from outside Japanese culture often operated under the assumption that the Japanese do not actively physically express themselves or communicate through their bodies, and that it is difficult to read their expressions. In reality, the Japanese were naturally open to using physical touch and rhythmic touching. In contrast, the Western perspective considers physical touch a very sensitive matter and one that could, and does, bring up ethical issues.

Sakiyama and Koch (2003) argued that the use of touch could enhance Japanese patients' interactions, leading to healthier and more supportive interactions. Since people in Japan not

only consider the body and mind as interrelated, but as representing an encompassing state of mind, heart, and spirit. Sakiyama and Koch's article implied the need for cultural consideration in DMT assessment and education, as movement, touch, and proxemics must be viewed through culturally informed lenses. This cultural sensitivity will help prevent misinterpretation and misleading sessions. This study emphasized the importance of bringing awareness to the cultural aspects in DMT training and clinical work.

Another area for cultural discrepancy in DMT is in the way dance/movement therapists assess movement. Laban Movement Analysis (LMA) is an observation and assessment tool developed from 20th century European movement patterns (Von Laban, 1975); it is also a mandatory course in DMT training. Tepayayone (2004) investigated how cultural influences on attitudes, values, and biases take roles during assessing movement. In this study, four trained dance/movement therapists were selected intentionally from four different ethnic group. Data were gathered based on video ratings, narrative questionnaires, and in-depth interviews. Results indicated that when observers from different cultures rate movement, a person's cultural background influences the way he or she processes and perceives movement for assessment. Tepayayone's (2004) study suggests that observation and assessment need to include not only an awareness of body movement, but also consideration of historical, cultural, and ideological aspects in the analysis of human movement. This indicates the importance of considering the cultural influences and backgrounds of both the observer and those being observed in DMT training and movement assessment.

Currently, there is an absence of formal DMT training in East Asia. Kaji, Miyagi, Ito, Komori, and Matsuo (2002) conducted a case study of four health professionals' experiences in an informal DMT training that was conducted by Amy Wapner, a dance/movement therapist

from the US. All participants were from different professions: social work, nursing, clinical psychology, and occupational therapy. Kaji et al. (2002) discovered that during the informal series of short seminar-style DMT trainings, there were not many language-related difficulties, as movement—a nonverbal communication tool—corrected any verbal communication difficulties. However, participants experienced emotional anxiety due to an inconsistent systemized training structure which indicated that providing well structured education is important from students' perspectives.

Ho (2004) conducted a pilot study for cancer patients based on six consecutive 90-minute DMT sessions in Hong Kong. Goals for the group sessions were enhancing emotional expression and regaining comfort in their bodies. Result indicated that “Chinese people are not accustomed to dancing and moving in front of others” (p. 27), requiring more time to encourage self-expression in movement for Chinese people. Chinese culture is unfamiliar with core essences of emotional expression, body movement, and individuality, especially in public places. This study indicated an importance of a cultural sensitivity and competency in DMT education and clinical work.

In sum, DMT in East Asia has been influenced by visiting scholars from the West, and by the fact that more DMT educational opportunities have been opened by returnees or local dance/movement therapists within a relatively short time span. However, there have been barriers and challenges in transferring DMT into places with different learning and teaching cultures. Chang (2009) suggested that DMTs in general need to develop an awareness of social conditions and embedded cultural facts.

Cultural Influences on Learning Styles in East Asia

Learning style is defined as “the environmental, emotional, sociological, and physical

preferences a student has for learning” (Dunn, Dunn, & Price, 1989, p. 6). Chuang (2012) emphasized that “different cultures have different ways of learning” (p. 479). Numerous researchers agree that educators need to have an understanding of their students’ cultural backgrounds and learning styles. This understanding is important for developing methods of teaching within cultural contexts that will facilitate professional growth (Chuang, 2012; Eavas, 2011; Chang, 2009; McMillan, 2007)

Confucianism

Confucianism, an ethical and philosophical system based mainly on the teachings of Confucius (551–479 BC), serves as the foundation for education in East Asia. Confucian philosophy is deeply rooted in the Far East Asian countries of China, Japan, Korea, Taiwan, Thailand, and Vietnam (Chuang, 2012). The long-standing tradition and influence of this philosophy creates major differences between Eastern educational ideologies and Western education systems (Chuang, 2012; Kim 2009; Oyserman, Coon & Markus, 2002; Lee, 2001; Tang, 1996; Triandis, 1995; Gatfield & Gatfield, 1994). The components of Confucianism—respecting seniority, age-related differences, hierarchical relationships, and group harmony—are transmitted from generation to generation through the activities of daily life. These ways of thinking affect individuals’ decisions, actions, and judgments in educational settings (Kim, 2009; Ho, 1987).

To reflect some of the cultural differences in educational settings, Gudmundsdottir and Saabr (1991) reviewed existing literature regarding teachers and teaching of “goodness” (p. 1) in various cultures. To demonstrate, they selected “a root metaphor” (p. 1) as “a framework for organizing information” (p. 1) to describe what a good teacher is in different cultures, for example, *superman* in England, *creator* in the US, *creator* in Israel, *caregiver* in Norway, and

virtuoso in China. These metaphors help explain the varying cultural perceptions of the teacher's role, and begin to give one an idea about the kinds of teaching and learning styles expected.

In East Asia, teachers have a tremendous influence on their students (Yao & Kierstead, 1984), and within this hierarchical relationship, cultural norms dictate that students should not lose face in front of teachers (Park & Kim, 1999; Yook & Albert, 1998). In response, students have developed certain behaviors, often exhibiting extreme caution in an effort to prevent any negative influence on the relationship and to avoid condemnation from the general public (Yao & Kierstead, 1984). This power differential between teacher and student is demonstrated in many Asian countries. In Japan, teachers are called *sensei*, in China they are called *shifu* [master], and in Korea, *seonsangnim* [teacher]. The Confucian philosophy has deeply influenced the high status given to teachers. The fact that the Taiwanese celebrate Confucius's birthday as a national holiday—Teacher's Day (Haynes & Chalker, 1997)—is evidence of this cultural significance. However, it is important to note there is a prominent difference between Hong Kong and all other East Asian countries. Hong Kong was dominated by the British Government for 160 years, resulting in peculiar regional differences (Watkins 2003; Chang, 2001). Therefore, even though many of the East Asian cultures adhere to Confucian and collectivist-based learning styles, it is crucial to keep in mind that the level of influence varies within East Asian cultures.

Cultural Learning Style Preferences

Many studies have employed Reid's (1987) learning-style framework to understand "the conditions under which an individual is most likely to learn, remember, and achieve" (Dunn, Dunn, & Price, 1989, p. 5). Chuang (2012) and Rodrigues and Min (2000) explained some of the differences in the preferred learning methods of American and East Asian learners. East Asian students prefer learning approaches that include observation, listening and questioning, social

presence, memorization, an indirect communication style, and teacher-centered teaching. These preferences are influenced by the harmonious and hierarchical relationship that is of cultural importance. On the other hand, students in the US prefer learning approaches involving sharing and discussion, less emphasis on memorization, direct communication, tangible fact and truth, and learner-centered teaching approaches. These preferences are, too, influenced by independent behaviors and the individualism associated more often with Western cultural norms. Wang and Kreysa (2006) explained that education in China has been test-oriented, teacher-centered, and content-based. Wheeler (2002) pointed out that learners in East Asia usually repeat information and are considered to be diligent, passive, lacking creativity, and focused on memorization. These findings suggest a profound cultural impact on preferred learning styles.

Wang (1992) studied the learning styles of Chinese and American graduate students, as well as the teaching styles of their instructors. The sample consisted of 120 students (Chinese $n = 60$, US citizens $n = 60$) and professors ($n = 30$) from the same school in the US. The Learning Styles Inventory (Canfield, 1988) and the Instructional Styles Inventory (Canfield & Canfield, 1988) were used for data collection. The results of this study indicated significant differences in the learning style preferences between American and Chinese students. “Most American graduates were found in the typologies of Independent/Applied (22.36%), Social/Conceptual (16.26%), and Social (9.15%)” (p. 54). However, “most Chinese graduates were found in the Independent/Conceptual (43.3%), Conceptual (20%), and Independent (23.3%)” (p. 45):

This indicates that they [Chinese graduate students] prefer to work alone toward individual goals with highly organized language-oriented materials, and have no strong preference for either applied or social approaches. Instruction allowing for independent reading, literature searches, and lecture will create the closest match. (p. 45)

This study demonstrated that American students preferred a social, interactive learning style (interacting with peers and instructors), while Chinese students preferred to engage individually in work that contained highly organized contents. Regarding the professors' instructional styles and preferences and their relationship to their students, "American graduate students and professors were two levels apart, a slight mismatch. Chinese students and professors were four levels apart, a greater mismatch" (Wang, 1992, p. i).

However, other researchers and theorists have argued that Confucian traditions focus on collaborative group efforts rather than individualistic approaches, which theoretically prime East Asian students to prefer group work (Tang, 1996; Biggs, 1996, 1990; Niles, 1995; Gatfield & Gatfield, 1994). Tang (1996) explained that learning styles influenced by "the Confucian emphasis on inter-relatedness" (p. 183) moved Asian students towards group learning over individual learning. Similarly, Gatfield and Gatfield (1994) indicated that students with a background in Confucian heritage cultures adopted a more "corporate identity" rather than an "individualistic model" (p.6).

Providing support for the theories above, Ramburuth and McCormick (2001) studied the learning style preferences between newly arrived international students from Asian backgrounds ($n=78$) and Australian students ($n=110$) at the same university in Australia. The Study Process Questionnaire (Biggs, 1987) and Perceptual Learning Style Preference Questionnaire (Reid, 1987) were used for data collection. Multiple discriminant analyses and descriptive statistics were employed for data analysis. There were no statistically significant differences in the approaches to learning between the two groups. However, the groups did differ significantly in their learning style preference for "auditory, tactile and kinesthetic modes of learning, with the

strongest difference being in group learning, supporting the notion of Asian students being more ‘collaborative’ in their learning styles” (p. 333).

In another study, Chuang (2012) reported different instructional preferences between Western and East Asian adult learners. East Asian learners were from Confucius-influenced countries such as China, Hong Kong, Japan, Korea, Malaysia, Singapore, Taiwan, Thailand, and Vietnam. A sample of 186 graduate students (US citizens $n = 93$, East Asian international students $n = 93$), ranging in age from 21 to 86 ($M = 29.74$), responded to the researcher’s web-based questionnaire. Independent sample t -tests were conducted to compare instructional preferences between the two groups. The results indicated that “East Asian learners tended to adjust their learning preferences to fit in the environment while maintaining their original preference for the group learning method” (p. 490).

These findings support Biggs’s (1996) theory that Chinese students have a high adaptive ability to engage in both peer discussion and one-on-one interaction. Kennedy (2002) also proposed that although Asian learners may prefer a certain learning style, for example, group work over individual study, students from collectivistic societies may behave individually in different situations. When studying abroad, students from Asian cultures are exposed to different cultures, showing a tendency to modify their learning preference to adjust to the new environment, while still keeping their original preferences.

Regarding communication style in education, Park and Kim (2008) examined the relationship between cultural values and communication styles among Asian American ($n = 210$) and European American ($n = 136$) college students:

Higher adherence to emotional self-control and lower adherence to European American values explained Asian Americans’ higher use of the indirect communication, while

higher emotional self-control explained why Asian Americans use a less open communication style than their European American counterparts.[...] Adherence to European American values was positively associated with precise communication and inferring meaning styles, and collectivism was positively related to interpersonal sensitivity style. (p. 20)

These findings are also supported by researchers and theorists from the fields of counseling and psychotherapy (Kim, 2010; Kim, Sherman, & Taylor, 2008; Han, 2003; Lee, 2001; Ho, 1987).

Students from Asian cultures often refrain from expressing uncomfortable feelings and acknowledging disagreements with teachers or supervisors, due to their concern about negatively impacting the relationship (Park & Kim, 2008; Sohn, 2005; Ho, 1987).

It is difficult to come up with one specific theory to explain the learning preferences of those with Asian cultural backgrounds. The varied results of the studies above, conducted by numerous researchers, support Ryan and Louie's (2007) idea that "education should be aware of the differences and complexity within culture" rather than presenting a dichotomous solution such as "deep/surface, adversarial/harmonious, and independent/dependent" (p. 404).

Creativity and Expression in Education

The value of creativity, as it relates to psychology and artistic performance, has been considered by Arieti (1978) and Arnheim (1974, 1972). Runco (2007) defined creativity as a kind of divergent thinking, which exists in everyday life, and which plays certain roles in "problem solving, adaptation, learning, coping" (p. x). Similarly, Nachmanovitch (1990) believed play to be the beginning of creativity and a fundamental resource of human life. Levy (1988) pointed out the importance of creativity in the practice, learning, and teaching of DMT. As DMT uses a full body expressive approach to promote healing, creativity is a necessary and

inherent element in sessions, teachers, and students. To demonstrate the importance of creativity, Hammond-Meiers (1992) stated that engagement in this full body, expressive approach provides a way to alter obsessive thinking patterns in personality disorders; the creative interventions used in DMT often affect changes in body movement patterns, which may subsequently affect thinking patterns.

The value placed on creativity in the Western practice of DMT may be another cultural barrier to be acknowledged in the importation of DMT to Eastern cultures. Confucian-heritage societies are characterized as collective-oriented cultures that emphasize the individual's relatedness with others, putting weight on conformity in society, and maintaining harmony rather than independence or individualization (Niu, 2013). These societies can be described as submissive, introverted, and close-minded societies that do not promote creative personalities (Gough, 1979).

Kim (2009) studied the impact of Confucianism on creativity. Data were collected from 184 Korean educators by comparing Confucianism scores (Eastern–Western Perspective Scale; Kim, 2004) with creativity scores (Torrance Tests of Creative Thinking–Figural; Torrance, 2008). The results demonstrated that “Confucianism is negatively related to creativity. Specifically, some elements of Confucianism, Unconditional Obedience, Gender Inequality, Gender Role Expectations, and Suppression of Expression may present cultural blocks to creativity” (p. 73).

Kim, Lee, Chae, Anderson, and Laurence (2011) researched the relationship between creativity and Confucianism and its impact on Koreans and Americans. A total of 227 Americans and 352 Koreans participated in their research survey. The results indicated that “Koreans have strikingly more Confucian ideals than Americans, whereas Americans have more creative strength” and that “higher level(s) of Confucianism [are] related to lower level(s) of creativity

and suppression of expression” (p. 357). These studies demonstrate that levels of creativity and expression are influenced by cultural background. From a Western psychological perspective, which honors the strength of individualism and self-actualization, if a culture devalues creative growth and self-expression, an individual will have difficulty flourishing.

The Cultural Perception of Mental Health in East Asia

This section focuses on how culture influences and shapes perspectives regarding mental health and psychotherapy in East Asia. In order to understand how to support the successful incorporation of psychotherapeutic practices in local areas, an understanding of the cultural perceptions of mental health is essential. Cultural competency in psychotherapy and training is crucial to honor the diversity of clients’ backgrounds (Bhui, 2002; Foulks, Bland, & Shervington, 1995).

Mental Health in East Asia

The most prominent difference between Western and Eastern cultures is that the former is characterized by individualism and the latter by collectivism (Seo, 2010; Sue, Bucceri, Lin, Nadal, & Torino, 2007; Triandia & Gelfand, 1998; Triandis, 1995). These cultural differences have led to major differences in the experience and concept of mental health in the West and the East (Kim, 2007c). For example, in the West a psychologically healthy person is identified as someone who is self-actualized, meaning that growth and potential have come from the inside, rather than being shaped from the outside (Maslow, 1970). In the East, psychologically healthy people will adhere to the Confucian principle of being in harmony by following, uniting, and cooperating with others (Kim, 2007c). Kim also described the ideal person in Asia as having a deeper understanding of self, a strong consideration for others, putting value on social need or benefit, and harmonizing with others by overcoming self-interest.

In addition to the broader cultural differences (individualism vs. collectivism), the concept of self differs from East to West. This is relevant as mental health involves attention to the self in some way or another. According to psychoanalytic theory, the Western concept of self is divided into the three layers of the id, the ego, and the superego (Freud, 1923). This view of the self does not make sense in Eastern cultures. In Asia, the self cannot be divided into parts among the individual self; rather, the self is a complicated, extended concept relating to the society, neighbors, family, and friends with whom a person interacts and relates to. The Asian concept of self contains a socio-cultural layer that creates a blurry boundary of self within society (Kim, 2007b; Kim, 2007c; Tseng, 2004; Chang, 1988; Hsu, 1973). Those applying Western-generated psychotherapy to clients in the East need to consider these fundamental differences (Chang, 1998), and work towards developing culturally appropriate psychotherapeutic approaches (Nishizono, 2005; Tseng, 1995; Neki, 1975).

Perception of Psychotherapy in East Asia

The concept of psychotherapy or even the existence of psychological health professionals are unfamiliar concepts in East Asian countries (Sue & Sue, 2008). Instead of engaging in psychotherapy, as it has been defined in the West, people in Asian countries traditionally practice meditation (Chang, 2005), use herbal medicine (Tseng, 2004), seek shamanistic healing, and pray to Buddha (Kim, 2005) to improve their mental health. Thus, contemporary modern psychology does not align well with East Asian traditional culture (Kyu, 2012; Kim, 2007b; Kim, 2007c).

In order to understand East Asian perceptions of mental health, it is helpful to be familiar with a brief history of psychotherapy in East Asia. Chinese beliefs about mental health have been shaped by the classical Chinese philosophies of Taoism, Buddhism, Confucianism, and

traditional worship practices (Hague, 2010). Similarly, Korean mental health was originally heavily influenced by Shamanism; this changed in the 1950s and early 1960s when Western models of counseling psychology and supervision were introduced into Korea from the US, after the Korean War (Bang & Park, 2009). The Taiwanese started practicing counseling in the 1960s, and by the 1980s it had been accepted by public schools and universities (Chen, 1999). Even as Western forms of psychotherapy began spreading into parts of East Asia, people in China maintained an anti-psychotherapy trend after World War II. After changing to a Communist government, the cultural dictate emphasized Socialism, which by definition places the importance on the community as a whole, leaving no place for the concept of individual psychotherapy (Tseng, Lee, & Qiuyun, 2005).

The historical roots of mental health practices, combined with the Confucian principles, offer an insightful view of cultural differences between East and West. Kim, Sherman, and Taylor (2008) found that in collectivist Asian cultures, individuals are reluctant to bring personal problems to others. People from this background have a dominant and pervasive belief that individuals should not burden society; instead, they should solve problems by themselves to avoid criticism from others. This culturally accepted strong sense of community and harmony contradicts the Western concept of individualism. This cultural phenomenon not only impacts learning style but also creates methodological issues in bringing mental health practices to East Asia.

To address the overall perception of mental health, Gilbert et al. (2007), Western-based researchers, studied the experiences of shame related to mental health problems in Asians and non-Asians. Of the 186 female university students who participated, 89 participants identified as Asians studying in the US. For the study, the participants were asked to complete the Attitudes

Towards Mental Health Problem (ATMHP; Gilbert et al., 2007). Asian students were found to experience more shame regarding mental health problems. They also scored higher (i.e., more negatively) in terms of how the community and family see mental health problems. This indicates that social circumstances, family, and community values are considered to be important influential factors regarding shame in mental health.

The stigma regarding mental illness in Asia makes clients reluctant to seek treatment from clinical psychologists or psychiatrists in hospital settings (Joo, 2009; Tseng, 2004). Korean people prefer to see counselors at counseling centers rather than prominent hospitals or medical settings (Joo, 2009). In the US, Miville and Constantine (2007) studied Asian American college women and their stigma about counseling as it relates to Asian cultural values. They recruited 201 Asian American college women from various ethnic backgrounds: Korean American, 26.4% ($n=53$); Chinese American, 23.4% ($n = 47$); Japanese American, 22.4% ($n = 45$); Taiwanese American, 15.4% ($n = 31$); Asian Indian American, 9% ($n = 18$); and Vietnamese American, 3.5% ($n = 7$). The participants ranged in age from 18 to 24 years ($M = 19.80$, $SD = 1.66$). Data were collected via four different instruments: (a) a brief demographic questionnaire, (b) the Asian Values Scale-Revised (Kim & Hong, 2004), (c) the Stigma Scale for Receiving Psychological Help (Komiya, 2000), and (d) the Intentions to Seek Counseling Inventory (Cash, Begley, McCown, & Weise, 1975). The results showed that “Asian cultural values scores were significantly positively correlated with perceived stigma about counseling scores and negatively correlated with intentions to seek counseling scores. Furthermore, perceived stigma about counseling scores were significantly negatively related to scores that reflected intentions to seek counseling (p. 6). These findings support those of Iwasaki (2005) and Kim and Omizo (2003),

indicating that strong Asian values lead to less positive attitudes around receiving psychological help and lower levels of compliance to see a counselor.

Challenges in Psychotherapy Training in East Asia

Marsella and Pedersen (2004) pointed out that some concepts from Western psychology and counseling, such as rationality, individualism, and empiricism, may not resonate in non-Western cultures. Duan et al. (2011) explained that scholars returning to Asia after completing training in the West put great effort into developing the counseling profession in Asia. One way the counseling profession has been developing is by inviting native scholars to translate Western psychotherapy books into local languages. There is no doubt that this practice has influenced the growth of the counseling profession in East Asia. However, as noted throughout this literature review, the direct translation of Western concepts does not necessarily imply an accurate cross-cultural translation, thus posing significant challenges for local professionals trying to shape and deliver knowledge in ways that are accessible and useful for local cultures.

Indigenization

One challenge in bringing psychotherapy to East Asia lies in the concept of indigenization. Indigenization is “the infusion of indigenous ideas, values, peoples, symbols, aesthetics, procedures and an authentic history into an organization so that it is as thoroughly a product of indigenous imaginations and aspirations as it is of western or settler ones” (Indigenization, 2014, para. 1). Duan et al. (2011) studied the perspectives of indigenizing counseling psychology in Asian cultures. Eight participants originally from East Asian countries (Taiwan, China, Hong Kong) were recruited ($n = 5$ women, $n = 3$ men), ranging in age from 30 to 50. Four participants were professors in Taiwan, while the other four were faculty members in the United States. Semi-structured interviews were conducted for data collection and Grounded

Theory was adopted to analyze the data (Glaser & Strauss, 1967). All participants agreed on the need for modifications when Western-based techniques and theories were transferred and applied in their native cultures in Asia. The participants who worked in Taiwan “had more personal experiences to share about their struggle in utilizing and modifying what they learned in the United States” (p. 34). Two themes emerged:

(1) major assumptions in US counseling psychology that may limit its transferability to Southeast Asian cultures and (2) practices in learning, training, and cultural adjusting for future development and internationalization of counseling psychology. The participants emphasized the need for indigenization and knowledge sharing in the efforts to internationalize counseling psychology. (p. 29)

The following direct quotes (Duan et al., 2011) were provided as evidence to support the emergent themes:

I see the students here [in the US] feel competent to be counselors and they have confidence that they can help people. However, when I trained my students in Taiwan they always showed me that they were hesitant or self-conscious about being a counselor, and it was quite difficult for me because I used the same training steps that I used in America. However, the results look quite different, so I started doing research, trying to figure out what was going on and I came out that we have a different learning process compared to Americans. (p. 37)

If we need to modify the theories in terms of the three stages of helping people, that is, exploration, insight, and action, I think we need to spend more time in the action stage and less in the insight stage. In Taiwan, people want you to give the answer. So, if we can, we will give the answer directly. (p. 35)

There are barriers in applying Western concepts of psychological theories in East Asia. The cultural perceptions regarding mental health in East Asia bring potential challenges to those offering mental health trainings. Therefore, understanding some of these cultural differences in perceptions and attitudes is crucial in helping integrate the Western concept of psychotherapy into local Asian cultures. This awareness may also help practitioners and teachers choose and identify more appropriate interventions to be used during psychotherapy training.

Relationships

The culturally acceptable relationship between student and teacher differs from East to West. In the East, difficulties in the student–teacher relationship include the negative impact of the “familiar hierarchical and dualistic teacher–student relationship” (Anderson, 2000, p. 9). Han (2003) explained that Korean social norms adhere to a hierarchy embedded in the structure of relationships, which creates barriers that shut down discussions around issues of equality. This unequal, hierarchical structure brings challenges as one tries to bring Western-based psychotherapeutic practices to the East.

The roles educators play help define the different student and teacher relationships. Students from Confucian backgrounds will engage in more spontaneous collaboration when educators play the culturally defined role of formally structuring classes and providing teacher-initiated activities (Thang, 1996). Yook and Albert (1998) pointed out that Asian students expect educators to initiate communication, as they are accustomed to responding to questions as opposed to initiating and expressing their own, possibly differing opinions. In addition to taking into account the cultural backgrounds of students and their views of the student–teacher relationship, Duan et al.’s (2011) study demonstrated that the educator’s educational background is also important in bridging the cultural gap when transferring Western-oriented psychotherapy

to East Asia.

Overall, Western and Eastern researchers reported that counseling and psychotherapy students in Asia faced specific concerns, fears, difficulties, and challenges due to cultural barriers in their education system that do not exist in Western educational culture (Soh, 2011; Kim, 2010; Bang & Park, 2009; Kim, 2007a; Kim, 2005; Sohn, 2005). These barriers include culturally embedded hierarchical relationships (Anderson, 2000), the limited flow of information (Ho, 1987), less honest sharing and self-expression (Lee, 2001), and less verbal sharing and less capacity for creativity (Rye & Cevero, 2011) between students and teachers and within student–student relationships.

Supervision

In the West, psychotherapy is often taught and learned, in part, by engaging in the process of supervision. The supervisory relationship is one in which a qualified supervisor guides, assists, answers questions, and offers support to the supervisees as they learn to become therapists. While the relationship is not necessarily equal, the supervisor is thought to have more knowledge and practical experience. This relationship must value open and honest communication regarding many clinical topics, emotions, and situations in order to be considered effective. Mollon (1989) stated that supervision has to provide “a space to process learning, thinking, feeling, and reflection regarding clients so that supervisees can bring their clients’ material to the conscious level” (p. 120). Anderson, Riazio-DiGilio, Cochran-Schlossberg, and Meredith (2000) mentioned “openness” (p. 64) as the most important element in quality of supervision in the West.

These cultural values in the West bump up against the hierarchical relationship structure inherent in Korean culture. In Korea, the senior person holds the authority and makes decisions,

which can create discomfort and uneasiness within the supervisory relationship for the supervisee. Ho (1987) theorized that the relationship between supervisor and students in Hong Kong and Asia is considered an unequal relationship. This inequality creates a barrier to the flow of information, prevents core issue disclosure, and promotes one-way communication, lack of trust, and fear of making a mistake, all of which block professional growth.

Bang and Park (2009) used in-depth, non-structured interviews to conduct research on the experiences of Korean supervisors engaged in clinical supervision. Participants comprised 11 supervisors (Female $n = 7$, Male $n = 4$) who had obtained doctoral degrees in Korea (Counseling psychology $n = 9$, Counselor education $n = 2$). Their clinical experience ranged from 6 to 17 years at various settings, including private clinics, university counseling centers, and adolescent counseling centers. The qualitative data were processed in three steps: open, axial, and selective coding. From open coding, 104 concepts emerged, which merged into 28 themes in the process of axial coding. This revealed six categories: “supervision activities, supervisor’s and supervisee’s characteristics, system of supervision, supervisor outcomes, context of supervision, and engagement in self-development” (p.1051). The results indicated that supervision was less about consultation, as this would indicate a mutual relationship. Korean supervisors were reluctant to seek feedback from supervisees and Korean supervisees preferred to give supervisors the right answer, rather than asking questions or seeking guidance. Although the researcher indicated a discomfort for using consultation in the supervisory relationship, the researcher did not clearly state who experienced the discomfort. It may have been the supervisor, the supervisee, or both.

To identify the effective elements within the process of supervision, Soh (2011) interviewed supervisors who had been providing supervision over the last 10 years in Korea.

Consensual Qualitative Research (CQR) techniques were used to focus on the degree of trust in the relationship, humanistic attitude, personal understanding of the supervisee, and character of the supervisory relationship. Soh found that Korean supervisees were not accustomed to mutual and equal types of this relationship. This phenomenon can be understood by referring back to the intensive power differential and hierarchical social relationships that exist between Korean teachers and supervisors and their students (Soh, 2011; Yoon & Jepsen, 2008; Bang, 2006; Sohn, 2005; Han, 2003).

To better understand psychotherapy trainees' perspective, Kim (2007a) studied psychotherapists' occupational stress levels in Korea and in the US. Data were collected from Korean therapists ($n = 203$) in Korea and American therapists ($n = 184$) in the US, using the Job Stress Survey (JSS) (Spielberger & Vagg, 1999; Spielberger, 1991). The findings suggest that Korean psychotherapists have higher stress than do American psychotherapists in the areas of "inadequate support by supervisor," "lack of recognition for good work," and "difficulty getting along with supervisor" (p. 117).

These studies by Soh (2011), Bang and Park (2009), and Kim (2007a) provide support for contrasting cultural views on supervision from the East and West. Mollon (1989) further supports these differences, stating that "the aim of supervision...should not be to teach a technique directly and didactically, but rather to facilitate the trainee's capacity to think about the process of therapy on the assumption that technique grows out of this understanding" (p. 114). The culturally embedded relationship hierarchy in East Asia also challenges Bernard's (1997, 1979) identification of the three primary roles a supervisor inhabits in the West: teaching, counseling, and consulting. These relationship differences are important to consider, as there is not only a cultural gap but also an educational gap to be addressed when considering the purpose

and usefulness of supervision in the East and West. The above research continues to demonstrate that trainers and educators need to understand the cultural views on the supervisor–supervisee relationship, in an effort to provide a safe space for supervisees’ growth in East Asia.

This literature review highlights a number of important aspects deserving attention when considering bringing psychotherapy training into East Asia. The trainer’s or educator’s cultural sensitivity to the student–teacher relationship and the supervisor–supervisee relationship, the communication styles of educators and students, and the level of comfort or discomfort in expression is crucial in providing efficient training for East Asian students. Particularly, when the contents of study from one culture—introducing DMT as a form of psychotherapy, for example—are delivered into other cultures, it is important to bring awareness to and to embrace the cultural differences that exist, while honoring the local cultural customs or the receiving culture.

International Student Challenges in Psychotherapy Training

The majority of international graduate students studying in the US are from Asian cultures, including Korea, Japan, and China (Snyder, 2007; Hsia & O’Brien 1995). The Institute of International Education (IIE; 2013) reported that 43% of international students attending US schools were from East Asia—China, 29%; Korea, 9%; Taiwan, 3%; and Japan, 2%. As the proportion of international students and clients from various cultures has increased, cultural sensitivity in education and clinical services has been emphasized (ADTA, 2014; NBCC, 2014; APA, 2003).

A number of challenges arise when studying abroad. Gutierrez (1982) noted that international students experience greater difficulty understanding North American culture than minorities living in the US. Researchers have also found that Chinese international students in

America experience cultural shock regarding learning and teaching experiences (Durkin, 2011; Zhao & Bourne, 2011). When international students are studying in the fields of psychotherapy or counseling, additional challenges come up. This is often due to the fact that Western psychotherapy theories propose different views of mental health, sense of self, and well being—views that may contrast or differ greatly from a student’s own cultural background (Mittal & Wieling, 2006; Ng, 2006b; Pattison, 2003; Tseng, 2004). Since all participants in this present study trained in DMT as international students in the US, it seems valuable to review these challenges.

Challenges in New Learning Environments in the West

The preferred learning style of Asian students indicates possible mismatches when attempting to learn information in a new environment. These mismatched styles can lead to “acute frustration, confusion and anxiety experienced by some students, who find themselves exposed to unfamiliar learning and teaching methods, bombarded by unexpected and disorienting cues, and subjected to ambiguous and conflicting expectations” (Griffiths, Winstanly, & Gabreil, 2005, p. 275). Durkin (2011) stated that Chinese students in the US are usually uncomfortable asking questions and participating in critical group discussion activities. This way of learning is prevalent in the US, and is expected in graduate study programs. Huang (2012) illuminated this further, stating:

Especially education in graduate programs can be more challenging to international students because most domestic students are familiar with learning activities based on their prior educational experience in undergraduate studies and educators respect students’ autonomy and self-sufficiency as adult[s], the level of detail used in guiding students is usually insufficient for international students who are novice learners. (p. 143)

The knowledge deficit regarding the structure and expectation of the learning environment can discourage international students; what local students are expected to know, international students may be unfamiliar with, which can increase their fears of learning in a new culture (Huang, 2012; Parris-Kidd & Barnett, 2011). The literature that has been reviewed in the present paper highlights the importance of cultural awareness for both educators and international students, as both must acknowledge the fact that different learning environments and cultures can exist between teachers and students.

Challenges in Clinical Work and Supervision

Psychotherapy training in the US requires clinical work experience and supervision through internship placement (ADTA, 2014; APA, 2003). Liu (2013) investigated the experiences, primarily focusing on the challenges, of 10 East Asian international counseling trainees as they conducted therapy in the US. The study participants, from China, Korea, Japan, and Taiwan, completed two phone interviews that took about one hour to two hours, as well as a second interview conducted one week after the first. Data were analyzed using the Consensual Qualitative Research (CQR) method. The results revealed challenges around a lack of understanding American culture, discrimination, mistrust from their clients, language barriers, countertransference due to cultural conflict, uneasiness working with emotions, and difficulty being direct. East Asian trainees tried to cope with these difficulties by looking for support, discussing cultural issues with clients, increasing their English skills, restructuring cognition, avoiding difficulties, and committing to self-care.

Communication, with regard to both language proficiency and cultural communication styles, presents challenges in providing clinical work and engaging in supervision. The level of English proficiency influences a trainee's level of anxiety and clinical skill during clinical work

(Mittal & Weling, 2006; Ng, 2006b; Chen, 2004). Mittal and Weling (2006) also point out why communication styles should be considered. International students often have to supersede their own communication styles as they work towards being assertive and directly communicating with their teachers or supervisors, to enable them to cope with the challenges of practicing and learning in a different culture. As previously mentioned, Park and Kim's (2008) study on the relationships between adherence to cultural values and communication styles found that "higher adherence to emotional self-control and lower adherence to European American values explained Asian Americans' higher use of the indirect communication, while higher emotional self-control explained why Asian Americans use a less open communication style than their European American" (p. 20). These findings are supported by numerous researchers and theorists from a variety of fields (Kim, 2010; Kim, Sherman, & Taylor, 2008; Han, 2003; Lee, 2001; Ho, 1987).

Ng (2006b) stated that international students experience overt and covert discrimination from their clients. Some international students deal with this discrimination by discussing cultural differences with their clients during therapy sessions. Others learn to be comfortable with their clients' rejection by talking about these experiences during supervision and training.

Mori, Inman, and Caskie (2009) conducted an online survey to explore the relationship between international supervisees' satisfaction and their supervisors' cultural competency. There were 106 international students (Females $n = 84$, Males $n = 18$) who responded to the survey; out of those 106, 71 were South Asians attending counseling or clinical psychology master's or PhD programs in the US. The American-International Relation Scale (AIRS; Sodowsky & Plake, 1991) and the Supervisor Multicultural Competency Inventory (SMCI; Inma, 2006) were used to measure the data, while multivariate analyses were conducted to analyze the data. Participants indicated that the majority ($n = 76$) of supervisors were of European American descent. The

results showed that cultural discussion in clinical supervision was highly related to supervisee satisfaction. This means that highly culturally competent supervisors were more likely to encourage supervisees' professional growth. A surprising finding from the study was that supervisees who were less acculturated to the US were more satisfied by their supervision experience than those who were more acculturated.

Kim (2010), a music therapist, researched effective supervision and the supervisory relationships of eight Korean music therapy students attending the Nordoff-Robbins Music Therapy (NRMT) program in New York. The participants ranged in age from 27 to 40 ($M = 35.38$, $SD = 4.03$), and all of them had clinical experiences lasting between 4 to 12 years ($M = 8.38$, $SD = 4.03$). The participants were interviewed for 34 to 86 minutes and were digitally recorded. The data were analyzed using consensual qualitative research (CQR); analysis revealed 7 domains and 27 categories. Cultural and supervision-related issues found within the seven domains included a "tendency to be obedient to authority, professional devaluation, [and] fear of self-expression" (Kim, 2010, p. 357). Six participants expressed feeling "accepted, supported, or understood by their supervisor" (p. 358). Five participants reported that Korean women were not opinionated or assertive in social circumstances, making it difficult for them to express their needs. One participant reported feelings of worry and guilt over whether she was rude or not when she expressed herself. Yet another participant stated that she had a hard time leading group therapy, as she was used to following others' guidance rather than leading. These results show that international students were able to experience a positive relationship with their supervisors in the West, while still placing great weight on group harmony. The result also revealed the participants' challenges regarding their own individuation during professional growth.

Challenges in Transition

Immigration policies and economic slumps bring up yet another challenge to international students, as they attempt to find jobs after completing their educational programs (Yan & Berliner, 2011; Xu, 2006). Not only does finding a job in the US pose problems, returning to one's home country to find work also presents difficulty. In China, the expectations placed on high-degree holders from the US are high, making returning to their home countries stressful (Xu, 2006). Age presents another challenge when considering transition from an international study program back into one's home country. In Asian cultures, Confucian cultural perspectives necessitate the importance of respecting seniority, thus creating hierarchical relationships between the young and the old (Kim, 2009; Xu, 2006; Ho, 1987). Completing an international degree program is a time-consuming process. When students return to their home country, they are older. Their increased age may take them out of the job market, as those hiring in the local area are reluctant to hire returnees older than themselves.

Jung, Lee, and Morales (2013) studied the re-entry experience of international students who returned to their home countries after completing counseling doctoral degrees in the US. Data were gathered via individual semi-structured interviews with 10 Korean counseling professionals. The phenomenological inquiry produced seven major themes: "reminiscence, difference and comparison, benefits, challenges, coping, application and modification, and meaning" (p. 153). Participants described various emotions upon re-entry like shock, embarrassment, discomfort, annoyance, comfort, cultural confidence, and decreased tension. Although they described their experience as "a growing experience" (p. 159), participants reported a lack of confidence in the role of supervisor due to lack of college experience in the US. In addition to acknowledging the emotions present during re-entry, participants also mentioned

some limitations as they moved from being an influential person in the US to being an influential person in Korea. The study also highlighted differences in the cultural expectations of counselors: Counselors in Korea were expected to be more direct and to guide clients more, compared to counselors in the US. One participant mentioned the challenges she encountered when trying to teach her Korean students in the same way she learned in the US. For example, she struggled to incorporate the process of giving feedback and sharing discussion; usually, there are more students in Korean classrooms than in the US, and Korean students need more specific guidelines. These results support Duan et al.'s (2011) findings from their study of Taiwanese educators' teaching experiences in Taiwan after training in the US. In their study, they pointed out the "need for indigenization and knowledge sharing in the efforts to internationalize counseling psychology" (p. 29).

Summary

The recent growing and changing demographics of international students in the US have challenged educators to consider the teaching strategies and learning climates that would be most beneficial to these students (Halx, 2010). Numerous researchers (Eavas, 2011; McMillan, 2007; Lussier, 2005; Ramsden, 2003; Lee, 2001; Cannon & Newble, 2000; Guy 1999; Clark, 1998) and professional organizations (ADTA, 2014; NBCC, 2014; APA, 2003) have noted the importance of bringing awareness to the various styles and methods of teaching used within varying cultural contexts in efforts to facilitate professional growth.

East Asian countries such as Korea, Japan, and China have been deeply rooted in the tradition of Confucius (Chang, 2010). This has created prominent differences between Western and Eastern cultures, most notably that the former is characterized by individualism and the latter by collectivism (Seo, 2010; Sue, Bucci, Lin, Nadal, & Torino, 2007; Oyserman, Coon, &

Markus, 2002; Triandis & Gelfand, 1998; Triandis, 1995). This ethical and philosophical foundation in the East has strongly influenced the “politics, organizational behaviors, interpersonal relations, communication patterns, social mobility, education, [and] people’s various forms of everyday life” (Ryu & Cervero, 2011, p.140).

Some researchers have emphasized the danger of adhering strictly to a dichotomous way of thinking regarding the cultural differences of learning methods in homogenous cultures (Ryan & Louie 2007; Watkins, 2003; Chang, 2001; Dosamantes-Beaudry, 1999). These researchers remind us that differences will exist within cultures as well as between cultures. However, the majority of researchers have pointed out that dominant differences do exist in a variety of areas between the East and West. These include learning styles (Chuang, 2012; Ramburuth & McCormick, 2001; Rodrigues & Min, 2000; Tang, 1996; Niles, 1995; Gatfield & Gatfield, 1994; Wang, 1992), ways of self-expression, (Chang, 2009, 2006; Dosamantes-Beaudry 1999), levels of creativity (Kim, Lee, Chae, Anderson, & Laurence, 2011; Kim, 2009; Gough, 1979), ways of communicating (Park & Kim, 2008; Mittal & Wieling, 2006), ideologies of mental health (Kyu 2012; Sue & Sue, 2008; Gilbert et al., 2007; Kim 2007; Tseng 2004), and perceptions of psychotherapy (Kyu, 2012; Kim, Sherman, & Taylor, 2008; Miville & Constantine, 2007). All of these aspects deserve consideration in the discussion of delivering DMT from the West to the East.

To further highlight cultural differences, Chang (2009, 2006) and Dosamantes-Beaudry (1999) explained the cultural differences in students’ behaviors, individual movement expressions, and the resulting challenges they experienced in bringing DMT training from Western cultures into Eastern cultures. Sakiyama and Koch (2003) emphasized cultural variations regarding the use of physical touch as a therapeutic intervention, as well as the concept

of personal space, as it relates to collectivism. These studies heightened DMT educators' attention and awareness of the necessity of cultural competency. Hervey and Stuart's (2010) study of cultural competency in all six DMT-approved programs in the US demonstrates this increasing awareness and value placed on cultural awareness.

It is clear that psychotherapy and counseling in East Asia have been influenced by Western ideologies and practices. This connection comes in part from those in the East inviting Western lecturers to offer training in their countries, as well as from the inherent Western influence that comes from studying abroad and returning home to educate (Duan et al., 2011). As this influence obviously exists, there has been a continuous effort towards indigenization in psychotherapy and counseling, so as to ensure that the knowledge and practice will resonate in East Asian cultures (Kyu, 2012; Duan, et al., 2011; Nishizono, 2005; Pedersen, 2003; Cheung, 2000; Chang, 1998; Tseng, 1995; Neki, 1975). This international effort and push towards indigenization has brought crucial attention to cultural competency within DMT teaching pedagogy.

Dance/movement therapy as a form of psychotherapy was established with Western-based ideologies such as individuation, rationality, and empiricism. It has been expanded internationally for the last 50 years beyond nationality and culture. Unfortunately, studies on DMT are limited and demonstrate little exploration of cultural competency in DMT pedagogy in East Asia. However, the literature clearly supports and demonstrates the need and motivation to study the indigenization of DMT as it resonates with the local cultures of East Asia. More specifically, the current literature draws attention to what efforts have already been made and those that still need to be made as DMT continues its expansion into global society. In addition to providing a foundation to build on, the literature also offers some insight into the experience

dance/movement therapists have had as they return from their US training programs to teach DMT in their home countries in East Asia. It is crucial that a solid bridge be created across the educational and cultural gap between the East and the West.

CHAPTER 3

Method

This study used a qualitative orientation and a phenomenological research method to explore and understand both participants' lived experiences of DMT pedagogy in East Asia and their learning experiences of DMT in the US. A research design is a plan or map that helps the researcher get "from here to there, where here may be defined as the initial set of questions to be answered, and there is some set of conclusions (answers) about these questions" (Yin, 2013, p. 28). Creswell (2013) stated that a "phenomenological study describes the common meaning for several individuals of their experiences of a concept or a phenomenon" (p. 76).

Phenomenological qualitative research is well-suited to exploration, as well as to revealing and uncovering participants' "essence of experience" (Moustakas, 1994, p. 58). Various actions were performed by the researcher in this present study within phases of the research process.

Table 1

Phases of Data Collection and Interview Analysis

Phase	Task	Actions
Phase 1	Recruitment	<ul style="list-style-type: none"> a. Sending initial recruitment letter b. Sending official recruitment letter c. Sending interview package (consent form, interview question list, and collectivism scale)
Phase 2	Data collection	<ul style="list-style-type: none"> e. Scheduling and conducting interviews f. Transcribing interviews g. Sharing interview transcription with participants (Member-checking)
Phase 3	Data analysis	<ul style="list-style-type: none"> h. Reading interview transcription repeatedly i. Conducting first coding j. Sharing coding list within interview transcription with a peer (First peer-debriefing) k. Conducting second and third coding l. Developing categories and themes m. Sharing formulized themes and categories with a peer (Second peer-debriefing)

Research Questions

The researcher intended to explore East Asian dance/movement therapists' learning experiences in the US, and teaching experiences in their home countries in East Asia. Their responses to the following research questions were sought to explore the topics further:

1. What parts of DMT education in the US were perceived as easy to assimilate with the home culture? Which were perceived as difficult?
2. How do the East Asian cultural perspectives of local students influence DMT educators' pedagogical strategies and/or teaching style compared to the way participants were trained in the US?
3. What teaching approaches have participants used and what successes or challenges have been experienced or observed using those approaches?

Recruitment of Participants

This study employed two methods of recruiting participants. Purposive sampling was used to recruit subjects who met specific criteria to provide the best description of their experience (Berg, 2007). Additional participants were found through the snowball method (i.e., by current participants recommending additional candidates; Creswell, 2013). Also, the researcher participated in this study as a participant. Interview data were gathered through the interview process with a colleague who asked the same questions from the interview guide (see Appendix F).

Prior to conducting the current study, the researcher first collected e-mail addresses of dance/movement therapists in East Asia using the ADTA directory and also searched for possible candidates through her personal network. The researcher then sent initial recruitment letters (see Appendix A) via e-mail to DMT educators in East Asia, followed by official recruitment letters

(see Appendix B) with more detailed information via email to interested candidates. Once eligible participants were identified, the consent form (see Appendix C), the researcher-designed questionnaire (see Appendix D), and the collectivism subscale (see Appendix E) of the Asian American Value Scale-Multidimensional (AAVS; Kim, Li, & Ng, 2005) were sent via e-mail to possible candidates. The collectivism subscale was used in this study because, although some literature has indicated that East Asians are influenced by collectivist values, being part of a younger generation or different life experiences could also be influential factors in determining one's cultural self. Therefore, it was crucial to investigate participants' level of adherence to collectivism in this present study.

All study participants met the following criteria: (1) Must be native East Asian, (2) had completed master's-level DMT training (or the equivalent) in the US, (3) had R-DMT or BC-DMT credentials from ADTA, and (4) had at least one year of experience teaching DMT-related courses in their home country to native East Asian students from countries such as Hong Kong, Taiwan, Japan, and Korea.

Participant Demographics

Ten potential candidates were originally invited to participate in this study; of these 10, 8 met all study criteria, and 6 agreed to participate. These six recruited participants represented four different East Asian countries: Korea (2), Japan (2), Taiwan (1), and Hong Kong (1). Creswell (1998) recommended that phenomenological studies need at least 5 to 25 participants, while Morse (1994) recommended at least 6 participants. While the present study did not have as many participants as had been hoped for, it met the minimum cut-off proposed by both of these researchers.

All participants were female. Their ages ranged from 35 to 53 ($M = 40.4$, $SD = 7.26$),

teaching experience ranged from 2 to 12 years ($M = 7.16$, $SD = 4.69$), and experience living in the US ranged from 2 to 13 years ($M = 6.6$, $SD = 4.8$). All six participants in this study had completed their DMT training in the US and had returned to their home countries in East Asia. Five of the participants had completed DMT master's degree programs, and one had taken an equivalent course that was approved by the ADTA. Although all of the participants taught DMT in their respective home countries, the educational settings and student backgrounds varied. Each participant's individual textual description is shared in Chapter 4 of this study, including detailed interview contents.

Table 2

Participant Demographic Information

Pseudonym Age	Nationality Credential	DMT Education Type	Teaching Subject	Years in the US	Years of Teaching
Jieun 35	Korea R-DMT	University Master's degree	KMP DMT	2	2.5
Wang (Not given)	Hong Kong BC-DMT	University Master's degree	DMT	3	12
Tomiko 53	Japan BC-DMT	Private institute	DMT	10	12
Kahee 37	Taiwan BC-DMT	Private institute	DMT	2	10
Soyun 40	Korean BC-DMT	University Master's degree	LMA, DMT Clinical Supervision Exp. Therapy	10	4.5
Hiroko 37	Japan BC-DMT	Private institute	DMT, LMA	13	2

Note. DMT = Dance/movement therapy; Exp. Therapy = Expressive arts therapies; KMP = Kestenberg Movement Profile; LMA = Laban Movement Analysis.

Data Collection

Initial recruitment letters were sent in March 2014 and data collection was completed in July 2014. Since candidates lived in various parts of East Asia, electronic mail was mainly relied on as a tool to communicate with participants. Each participant electronically received a package for the interview, which included a consent form, demographic questionnaire, the collectivism subscale, and an interview guide with a list of questions. All of these documents were signed and returned to the researcher.

Researcher-designed Demographic Questionnaire. First, participants completed a 12-question researcher-designed questionnaire, which gathered information about participants' demographics, nationality, ethnicity, years of DMT training in the US, and years of teaching in their home countries. The questionnaire was designed to screen qualified research participants (see Appendix A) and to use the interview time effectively.

Collectivism subscale. Participants completed the collectivism subscale of the Asian American Value Scale-Multidimensional (AAVS; Kim, Li, & Ng, 2005) before their interview. The collectivism subscale consists of seven questions that assess adherence to collectivist values on a Likert-type scale from 1 = "strongly disagree" to 7 = "strongly agree," with 7 indicating the highest adherence to collectivism. A score of 4 ("neither agree or nor disagree") indicated a neutral status (see Appendix B).

Although collectivism could be considered a part of Asian culture, and all participants shared East Asian cultural similarities, the researcher did not want to assume that all participants (whose backgrounds varied with regard to nationality, duration of living in the US, and individual lived experiences) had the same attitudes towards collectivism. One participant (Wang) declined to complete this scale, as she believed that the Asian American Value Scale-

Multidimensional only applied to Asian Americans, despite the researcher's explanation of the intended purpose of the scale.

Interview. In this study, individual interviews were the main source of data. Merriam (2009) stated that “to get the essence of basic underlying structure of the meaning of the experience, the phenomenological interview is the primary method of data collection” (p. 25). The researcher conducted individual semi-structured interviews via Skype. Each interview lasted 60 to 105 minutes. To develop rapport with the participants at the beginning of the interview and to facilitate the flow of the interview, the researcher disclosed her personal motivation to pursue this research topic, and she shared her experience of being an international student in the US. The interview questions were provided in English in advance of the interview to facilitate preparation and to reduce the possibility of language-related challenges (see Appendix B).

Although the interview process was guided by a list of questions, interviews were not limited to this list; additional questions were used as needed to facilitate the natural flow of participant responses. Each interview was videotaped using the computer program Messenger Plus 5 by Yuna software, and audio recorded using the Samsung 4G LTE Mega device. Redundant recordings were also made using the computer program Sound Record on Microsoft Windows 7 in case of technical issues or any errors. As a result of incompatibility between Windows and Mac computer programs, it was not possible to videotape one of the interviews.

Interviews were transcribed as soon as possible after they took place to capture the true essence of the interview experience with the participant. Transcription was usually completed within three or four days after the interview using a computer program called Expressive Scribe (Professional Version 5.63, NCH software, 2014). After interview transcriptions were completed, transcripts were checked with the original audio and video-recorded data. The transcription of

the interview was immediately sent to the interviewee to verify accuracy. Each interview transcription was completed before conducting the next interview so that the researcher could focus entirely on the new interview. The process of creating a verbatim transcript enabled the researcher to become immersed in and engaged with the data. The files were stored on a computer hard drive as well as on a portable USB storage device, both password protected.

Data Analysis

Since the purpose of this study was to explore native East Asian DMT educators' lived experience of teaching DMT after returning to their home country, the researcher wanted to investigate and describe the teaching experiences of DMT educators in East Asia using vivid descriptions. Moustakas' (1994) data analysis method was adapted for this study, and data analysis consisted of the following processes:

1. Organizing obtained data into files, until data could be connected easily, a process that helped the researcher to become familiar with obtained data.
2. Writing individual textual descriptions by reading each individual interview transcription several times, which helped the researcher understand each individual more deeply and have a sense of wholeness about the data.
3. Highlighting all meaningful statements and quotes (*horizontalization*) and writing memos beside them (*coding*). This process was first conducted using Microsoft Word.
4. Peer-debriefing by sharing original transcriptions with codes.
5. Reviewing and reflecting coding based on peer feedback and comments, and transferring all lists of codes to Nvivo-10 for efficient data organization.
6. Combining overlapping and repetitive codes, and eliminating vague expressions.

7. Categorizing similar meaningful statements and units.
8. Developing themes for the categories after reviewing categories and subcategories numerous times.
9. Peer-debriefing by sharing original transcriptions with codes, categories, and themes.
10. Reviewing and reflecting overall process of data analysis based on peer feedback and comments.
11. Writing textual descriptions of participant experiences, with the goal of finding larger meanings based on data segments and statements.

Table 3

Examples of Thematic Data Analysis: Data Extracts and Applied Codes

Data extract	Coded for
“In class I had to express myself in movement. I moved like a plastic bag [in the class]. I felt myself as a plastic bag. I expressed myself so confidently. Although there was limitation in verbal expression, I was free in nonverbal expression. All my classmates applauded, mingled with laughter.” (Kahee)	Cultivating creative self helps to overcome language limitation
“Sometimes we are like, people are just [...] merging and mooshing, melting, like making donuts [laughing]. So...like what’s going on? We just met a few min ago, how we just be like that, [...] where is the sense of boundary.” (Tomiko)	Lack of boundaries in movement pattern
“They know a lot about Tai-Chi, so it is easy to engage [them]. Because...for example, when I ask some elderly people to move and I ask [them] to dance, they do not move. But when I ask [them] to move like to Tai-Chi, they love to do that.” (Wang)	Integrating local movement into teaching
“English for <i>breath</i> makes sense in my body. But if we say <i>breath</i> in Japan [呼吸, Kokue]) and when I say [呼吸, Kokue] it doesn't really resonate with my body. I may know the translation to the specific word but my body connection to that word is different. I have that. I have that and I still have that. There is a gap between the language and my body response.” (Hiroko)	Gap between direct translation and body resonance

<p>“They usually do not do solo movement, they need [a] group, several people to move together. So I [have] to create small groups in class when I am asking them to move. If I ask a person to move alone they act like they [are] shy, fearful, and too [...] conscious about others’ eyes on [them].” (Soyun)</p>	<p>Uneasiness of doing solo movement</p>
<p>“I challenged the field. I challenged stereotypes, biases, unethical behaviors etc. I disagreed with a lot of things and I didn’t think it was professional to do so. I challenged the field; in return, I got a lot of challenges.” (Kahee)</p>	<p>Disagreement brings challenges</p>

Triangulation. The trustworthiness of data interpretation in qualitative research depends on the analytical and methodological processes used. Researchers have indicated specific strategies to ensure accurate results (Stake, 1995; Merriam, 1988; Peshkin, 1988). In the present study, member checking as data triangulation and peer-debriefing as investigator triangulation were used in different stages of data analysis to heighten internal validity.

Member-checking. This process involved asking all participants to review and respond to the interview transcripts. Mabry (1998) called this step a participant review, because it provides participants a chance to critically review interview transcripts. All participants were provided with copies of the transcripts of their interview to check the contents, fix errors, or add extra information. This process was used to heighten the accuracy of the data. This methodological approach was intentionally chosen and considered to be a crucial phase because the interviews were conducted in English, which was not the participants’ native language. One participant declined to make additional corrections, three made minor corrections and additions, and two asked for certain parts of the interview contents to be excluded from data analysis.

Peer-debriefing. Several writers have suggested that peer debriefing (i.e., involving peers who are not involved with the study) be used to enhance the credibility and trustworthiness of qualitative research (Janesick, 2004; Spillett, 2003; Creswell, 1998; Spall, 1998; Lincoln & Guba, 1985). A peer reviewer was therefore used in the data analysis process to enhance internal

validity. Throughout the research process, and especially during data analysis, the researcher kept sharing her own thoughts and feelings with a peer to help process data accurately and deeply. In the present study, all of the transcripts and the processes of data analysis (i.e., coding, categorizing, and finding themes) were shared with a peer in a similar academic field.

The peer-debriefing process consisted of four steps:

1. The researcher sent individual interview transcriptions with analysis and coding as a Microsoft Word file.
2. The peer reviewed the interview contents carefully, along with the coding lists, and made written comments on points believed to be under- or over-emphasized, as well as on vague or inaccurate codes.
3. The researcher read interview transcriptions with peer feedback and suggested changes to coding. The research incorporated this feedback into categories and themes. The researcher sent a concise table of categories and themes along with the coding list to the peer.
4. The peer reviewed the coding list and considered how it related to the themes and categories used for data organization and analysis. The peer made written comments regarding representative term selections that captured the essence of the data for categories and themes. The peer and the researcher then discussed these written comments verbally.
5. The researcher reviewed all data processes, including coding, categorizing, and thematizing, taking into account peer feedback. Some modifications were made prior to final data analysis.

Ethical Considerations

The Lesley University Institutional Review Board (IRB) approved this study. Each participant was given detailed contact information for both the researcher and the advisor of this research project. All participants were informed of their rights several times via the written consent form and the recruitment letter before conducting individual interviews. The researcher assured participants that all gathered data would be treated anonymously and that their participation was voluntary. The researcher also assured the participants through both the consent form and the recruitment letter that they had the right to refuse to participate or to drop out of the research at any time without penalty.

Researcher's Reflexivity and Bias

The researcher acknowledges a personal history of education in both the East and the West, which naturally guided the choice of topic. After completion of DMT training in the US, the researcher worked as a dance/movement therapist in the US for several years. Later, the researcher began teaching in a graduate school in her home country in Asia as DMT educator, which brought challenges and accomplishments. The researcher's experience of training in the US, and returning and teaching DMT in her home country provided sensitivity towards this topic and common experiences with participants, which helped to develop rapport with participants during study interviews.

Since all of this researcher's DMT training was conducted in the US, the researcher's strong bias as a DMT educator is that DMT education needs to embrace the core essence of DMT, which includes individual self-expression, improvisation, and the creative process. The researcher believes that these values should be embraced fully during DMT training in any culture. However, this researcher had to continuously keep conscious of individual uniqueness

and differences, and not assume that just because participants had so much similarity regarding major life transitions, education, and professional experiences, that they would all report similar experiences. Bracketing was accomplished through writing thoughts and feelings and sharing with a peer throughout this research process.

CHAPTER 4

Results

The current study aimed to explore participants' DMT learning experiences in the US and teaching experiences in their home countries in East Asia after completing DMT training in the US. This chapter will first describe the six individual participants, including their educational backgrounds, current professions, and cultural information. The chapter will then present participants' level of collectivism (in terms of collectivism scale scores). Finally, saturated qualitative data analysis of interview transcription revealed 8 themes, 23 categories, and 72 subcategories. These findings will be discussed with textual descriptions and direct quotes.

Individual Descriptions

Participant 1, "Jieun"

Jieun described herself as "100% native pure Korean," and was born and raised in Korea. Jieun majored in ballet in Korea. While she was working as a ballet teacher in Korea, she noticed that she preferred to teach creative dance rather than ballet due to her preference for an unstructured movement style. An experience witnessing children's response to creative dance led her to study DMT. Although there was a formal master's level of DMT training in Korea, she decided to go to the US, following colleagues' advice that there was a "better DMT curriculum in the US." Jieun went to the US in her late 20s to study DMT. She first attended an English language course for one year as part of her preparation to study DMT. Later, Jieun entered the DMT training program at K University, graduated after two years, and completed one year of internship. Since Jieun came back to Korea two and a half years ago, she has been teaching KMP at a graduate school and a DMT experiential class at a pre-graduate school in Korea. Currently, Jieun is looking for a PhD program, so that she can be a more competent DMT educator.

Participant 2, “Wang”

Wang described herself as a “Chinese in Hong Kong,” a place where “Eastern and Western culture blend together” following almost 150 years of British influence. Since Wang was three years old, she has trained in different types of dance, such as Chinese dance, ballet, contemporary dance, tap dance, and ballroom dance. Dance has helped her “to be expressive” and Wang was a ballroom dance champion in Hong Kong several years ago.

While Wang was enrolled in a PhD program in Hong Kong, she was flying back and forth between Hong Kong and the US for DMT training, as well as visiting Toronto for Certified Movement Analysis (CMA) training. Her academic background in biomedical sciences is integrated with her DMT knowledge, and strengthens her DMT teaching and practice. Wang is currently the chair of a department of expressive therapy and behavioral health at a university in Hong Kong. Wang has been teaching DMT for the last 12 years at universities, as well as guest lecturing in Hong Kong and internationally, such as in China and Taiwan.

Participant 3, “Tomiko”

Tomiko is a native Japanese dance/movement therapist living in Japan. Tomiko was raised in a “nontraditional family” environment and was exposed to artistic experiences in Japan, mostly related to “theatre, drama, acting, directing, and dancing” before leaving for the US. She reported that “going abroad was a natural thing for me.” Tomiko went to the US without knowing about the DMT field; taking modern dance class in New York City (NYC) led her to study DMT at H College in NYC.

Since Tomiko returned to Japan after spending 10 years in NYC, she has been working as a dance/movement therapist and educator in the rural area of Nagasaki, which is 100 km away from Tokyo. Tomiko is also sometimes invited by nursing schools, psychology departments, or

social work agencies as a special lecturer for three-hour experiential classes. Tomiko holds an annual private DMT course that requires students to meet 10 times a year. Teaching gives her the opportunity to “travel a lot to meet other dance/movement therapists in Japan,” which makes her feel less lonely. Tomiko shared that “actually when I am teaching, I learn a lot from students. I learn different perspectives of DMT. I am teaching but at the same time I learn a lot from students.” Recently, her great devotion to DMT in Japan resulted in her being hired last April as the first full-time dance/movement therapist at the psychiatric hospital where she had been working part-time for 17 years. She proudly reported, “I am the only one who [has been hired] as a dance/movement therapist” in Japan.

Participant 4, “Kahee”

Kahee was born and raised in Taiwan but she has had considerable exposure to different cultures and languages. Kahee described herself as “a multi-linguist,” and speaks Turkish, English, French, and Chinese, which makes her “experience more colorful”; speaking different languages enables her to “internalize the way [local people] think.” Although Kahee loves languages, she realized the limitations of verbal language while she was working on mastering these different languages. For example, Kahee finds that it is difficult to communicate “the degree of my happiness [or] degree of my sadness” in verbal languages. Kahee reported that her intuition and interest led her to study DMT, completing a DMT training program at D university in the US with the support of a two-year Taiwanese government scholarship.

When Kahee came back to Taiwan in 2004, after two years of DMT training in the US, she worked as a full-time dance/movement therapist at an expressive arts therapy center in a hospital from October 2005 to December 2013. Kahee has also conducted DMT workshops in Taiwan during the last 10 years, as well as in China for the last couple of years.

Participant 5, “Soyun”

Soyun was born and raised in the countryside of South Korea in a traditional and conservative family. Soyun majored in traditional Korean Dance in college and dance education in graduate school in Korea. Soyun became curious about DMT after reading a DMT journal and eventually studied DMT and LMA at C College. Soyun was hired as a full-time mental health clinician at a non-profit community organization, which specifically focused on immigrants from Asian countries; there, she worked as a field supervisor for DMT interns.

Since she came back to Korea after spending six years in the US, Soyun has been teaching DMT, LMA, and clinical supervision, and has served as a committee member and advisor for masters’ students at a university for the last four and a half years. For the last three years, Soyun has been flying back and forth between Korea and the US to complete her PhD in expressive therapy in the US.

Participant 6, “Hiroko”

Hiroko introduced herself as “100%, my nationality is Japanese,” but she attended “elementary [school] from second grade to seventh grade” in Iowa. When Hiroko was in elementary school in Iowa, she used to take “ballet, tap, and hip hop.” She started to dance again by being involved in a dance club at her university in Japan, and by choreographing, teaching, and dancing in a West African band in Tokyo. Hiroko trained in DMT and LMA at C College, and was then hired as a dance/movement therapist in the Chicago area. Since Hiroko returned to Japan in October 2012 after spending seven and a half years in the US, she has been occasionally teaching the basic concepts of DMT and LMA as a special guest lecturer in various settings.

Results of Asian American Value Scale-Multidimensional

All participants were asked to complete the collectivism subscale of the Asian American

Value Scale-Multidimensional (AAVS; Kim, Li, & Ng, 2005) before their interview. Five participants completed the scale, but one participant (Wang) declined to complete this scale, as she felt it was not applicable to her own culture (see Figure 1). The collectivism subscale consists of seven questions that assess adherence to collectivist values on a Likert-type scale from 1 (“strongly disagree”) to 7 (“strongly agree”). The collective scale scores range from 7 (little adherence to collectivism, lowest possible score) to 49 (strongly attached to collectivism, highest possible score). Jieun scored 35, the highest score among the participants, and Hiroko scored 28, which falls into a neutral zone. Tomiko, Kahee, and Soyun had similar scores—all between 14 and 15—which is more towards the side of less collectivist values (see Table 4). Jieun, who had the least exposure to Western culture among the participants, showed the most adherence to collectivism. Although collectivism could be considered a part of Asian culture, all participants represented different levels of adherence to collectivism (see Figure 1).

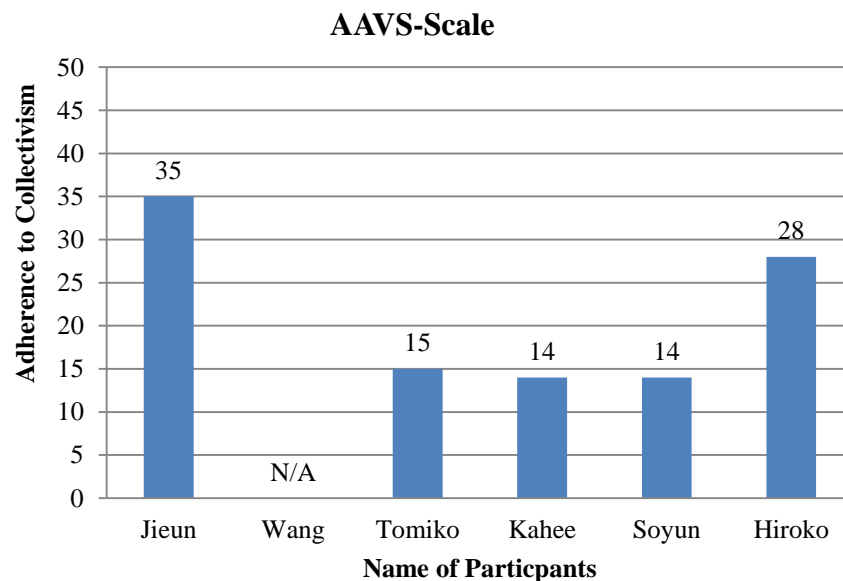


Figure 1. Visual representation of individuals’ adherence to collectivism according to results of the Asian American Value Scale-Multidimensional Scale (AAVS) Scores.

Table 4

Participants' Scores on the Asian American Value Scale-Multidimensional

Degree of Agreement	Strongly Disagree		Neither Agree nor Disagree			Strongly Agree	
	1.....	2.....	3.....	4.....	5.....	6.....	7.....
Participant	Jieun	Wang	Tomiko	Kahee	Soyun	Hiroko	
Question 1	“The welfare of the group should be put before that of the individual.”						
Answer	6	-	2	2	3	4	
Question 2	“One’s efforts should be directed toward maintaining the well-being of the group first and the individual second.”						
Answer	6	-	2	1	3	4	
Question 3	“One’s personal needs should be second to the needs of the group.”						
Answer	6	-	2	1	2	4	
Question 4	“The needs of the community should supersede those of the individual.”						
Answer	4	-	2	1	2	4	
Question 5	“One need not always consider the needs of the group first.” *						
Answer	4(4)	-	6(2)	6(2)	6(2)	5(2)	
Question 6	“The group should be less important than the individual.” *						
Answer	4(4)	-	4(4)	2(6)	4(4)	4(4)	
Question 7	“One need not sacrifice oneself for the benefit of the group.” *						
Answer	3(5)	-	7(1)	6(1)	6(2)	5(2)	
Total Scores for Individual	35	N/A	15	14	14	28	

Note. * Items 5, 6, and 7 were reverse coded. Score in parentheses was counted for sum score.

Results of Data Analysis of Interview Transcripts

Approximately 100 pages of interview transcription yielded 638 meaningful segments during first the coding process (See Figure 2). Unrelated or unclear segment of codes were deleted during Nvivo transferring, which resulted in 559 codes. Similar or identical codes were then combined, together yielding 516 codes at the end of data analysis. Finally, data analysis revealed 8 themes, 22 categories, and 72 subcategories (see Figures 2, 3, 4).

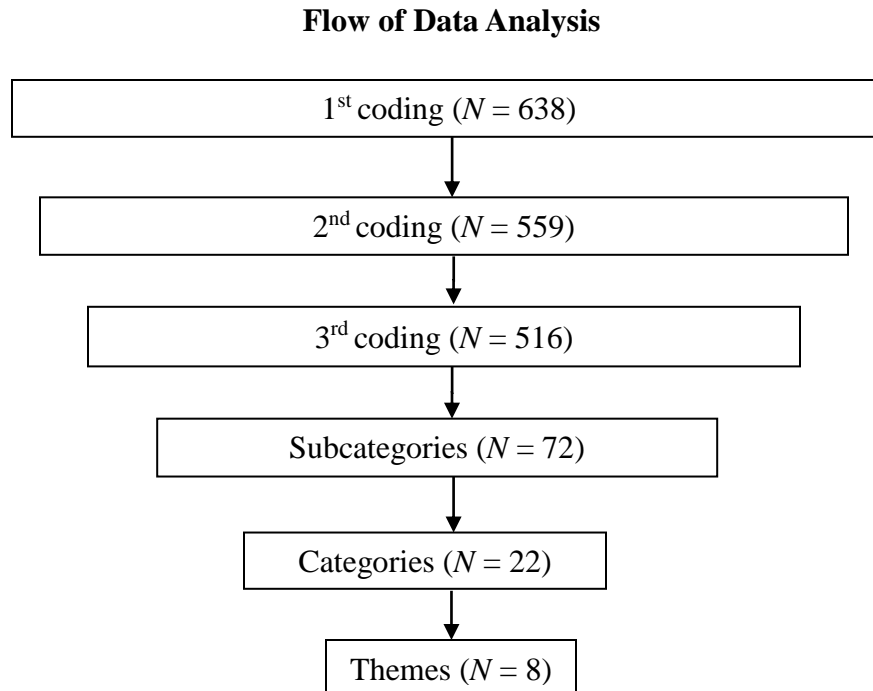


Figure 2. Visual representation of flow chart for data analysis. The above graph displays the process of data analysis from 638 codes to 8 themes.

Number and percentage of codes from first coding (N = 638)

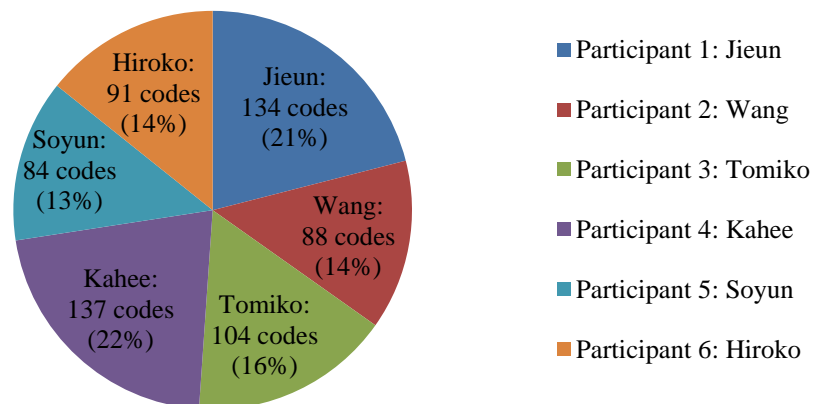


Figure 3. This figure displays the number and percentage of codes associated with each participant after the first coding of interview transcriptions; this number ranged from 84 to 137 codes per participant.

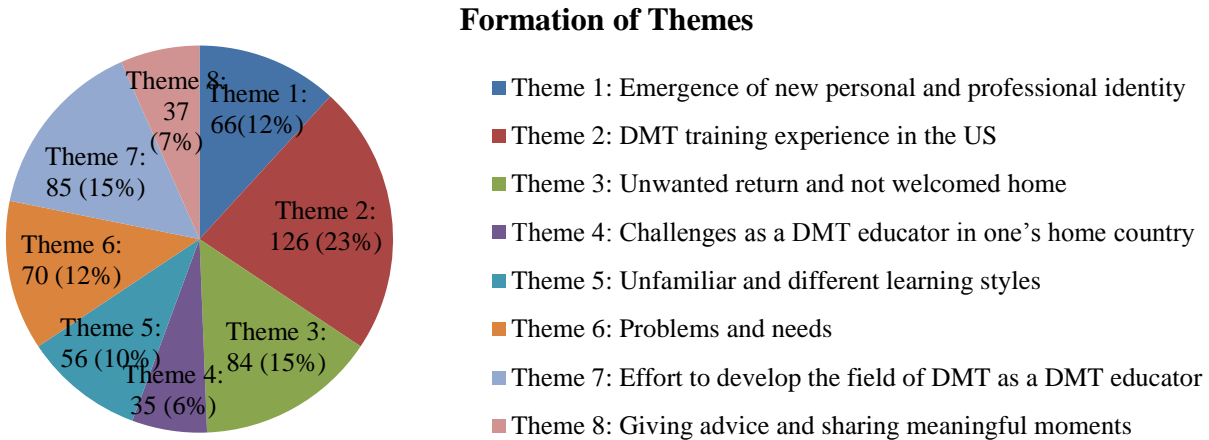


Figure 4. Visual representation of eight themes. The pie graph displays the formation of eight themes including section sizes corresponding to the numbers of codes for each theme.

The eight themes were as follows: (1) Emergence of new personal and professional identity, (2) DMT training experience in the US, (3) Unwanted return and not welcomed home, (4) Challenges as a DMT educator in one's home country, (5) Unfamiliar and different learning styles, (6) Problems and needs, (7) Effort to develop the field of DMT as a DMT educator, and (8) Giving advice and sharing meaningful moments. Each theme will be introduced with a visual representation of theme formation with numbers and percentages of the codes, categories, and subcategories, along with direct quotes from participant interviews.

Theme 1. Emergence of new personal and professional identity

The first theme, *emergence of new personal and professional identity*, describes how participants' educational and professional experiences in both Eastern and Western cultures influenced their new identity. This theme consists of three categories and six subcategories: (1) cultural identity (a. previous exposure to others' culture before DMT training, b. both Eastern and Western parts in self-identity), (2) dancing identity (c. natural dancer, d. professional dancer), and (3) professional identity (e. DMT educator and teaching-related work, f. full-time dance therapist and clinical work).

Formation of Theme 1

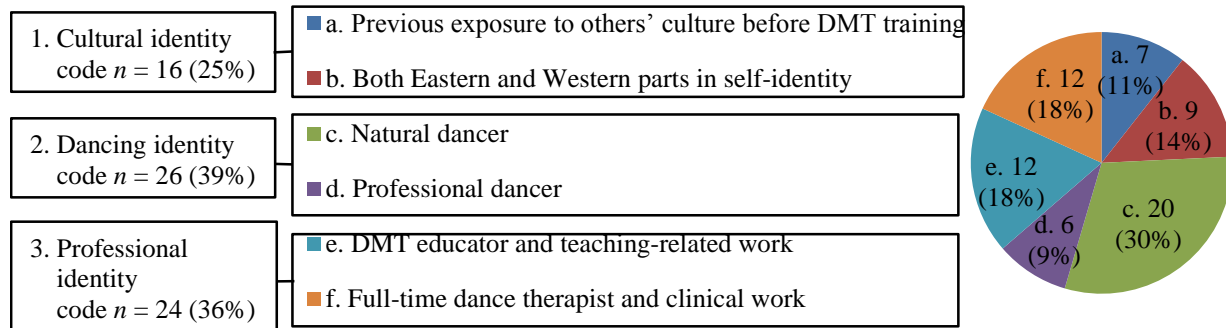


Figure 5. Visual representation of first theme, *emergence of new personal and professional identity*. The pie graph displays a formation of Theme 1 including codes (66), subcategories (6), and categories (3).

Category 1: Cultural identity.

Previous exposure to other cultures before DMT training. Three participants (Wang, Kahee, Hiroko) had already been exposed to Western culture prior to studying DMT in the US, which influenced their cultural identity before DMT training in the US. Wang's cultural background is tied to her Hong Kong identity, where the East and West meet in Asia, and combines a "very rich Chinese culture but also an international city." Kahee had been exposed to different cultures and had been actively involved in the Taiwanese international community, thanks to her great ability to speak foreign languages such as French, Turkish, and English. Kahee described how different cultures made her life more "colorful" and her personality became "westernized." Hiroko spent her childhood in the US and traveled "back and forth between the United States and Japan growing up, and I currently identify with both cultures. I also believe that my identity is formed with both cultures and values."

Both Eastern and Western parts in self-identity. All of the participants indicated that there were both Eastern and Western parts of their self-identity after spending some time in

Western cultures. Jieun, Tomiko, and Soyun reported that their DMT training experiences in the US influenced their cultural identity. Soyun stated that “I feel like I developed a new cultural identity based on my professional and educational experiences in the US.” Jieun noticed how new cultural experiences in her training influenced her. She described some changes between her old self and new self, mentioning “two different personalities in two different cultures.” Jieun became more “active” rather than “self-restrained,” as she had been before, and these changes were recognized by her classmates. Hiroko shared an image of herself relating to Eastern and Western cultural identity:

It’s like I have a tape recorder. When I’m back in the States, I push play. When I go back to Japan, I push pause and I come back here and push my play recorder in Japan. It’s hard for me to compare the shift. It’s almost like I do a flip of who I am.

Tomiko described her cultural self in the following way: “I was not fully into Japanese traditional culture. I wasn’t brought up in a very traditional type of family.” Therefore, “going abroad was a natural thing for me.” Tomiko explained that it is hard to select one part as her cultural identity: “I am not sure I am very Japanese, or very American.” Tomiko described her feeling regarding cultural identity by using metaphors; Tomiko felt like she was at “home” in NYC but more in her “hometown” in Japan, where she currently lives.

Category 2: Dancing identity

Natural dancer. Although three participants (Tomiko, Kahee, Hiroko) were not trained professionally as dancers, they have enjoyed dancing since they were young. Kahee was actively involved in cheerleading from elementary to junior high school. Later, Kahee took a ballet and modern dance class for a couple of years, and yoga for the last 14 years. Kahee described herself as a natural dancer:

I'm more like a natural dancer [...]. I'm a person who feels the body, feels the music, and I dance. [...] I don't know how to count because I never learned that. I danced alone before leaving for the US—I lit candles, listened to my breath, and started dancing. Since Hiroko was young, she has enjoyed dancing. She shared an early memory relating to her dancing self: “I used to bring a radio to the basement and I used to have a dance party by myself.” Later, Hiroko's dancing experience expanded into diverse forms of dance, such as Hip-pop, African dance, and contact improvisation, which she described as a “new type of dance experience.” Hiroko emphasized that all these dances that she took were “not training.”

Tomiko had experiences in different types of art in Japan before leaving for the US, mostly related to “theatre, drama, acting, directing, and dancing.” Tomiko went to the US without knowing DMT. In the beginning of her New York life, she was into “different types of dancing, like contemporary dancing, which I did not experience in Japan. Specifically contemporary dance, modern dance, and acting stuff with different movement styles and a little bit of ballet.” These dance experiences naturally led her to study DMT at H College in New York City.

Professional dancer. Jieun, Wang, and Soyun presented themselves as professionally trained dancers in college, where they all majored in some form of dance. Jieun majored in ballet and worked as a ballet teacher after graduation, and Soyun was trained as a traditional Korean dancer. Wang started dancing when she was three years old: “Dance makes me happy, I am not a very talkative person, but it helps me to be expressive, expressing my feeling[s].” Wang joined the Royal Ballet Academy of Dance in the UK as a professional ballerina, trained as a ballroom dancer, and became “a Hong Kong champion of ballroom dance.”

Category 3: Professional identity

DMT educator and teaching-related work. No participants described their professional identity as solely dance/movement therapists or DMT educators, because all participants were doing both kinds of work. However, participants who taught regularly at colleges (Wang, Soyun, Jieun) tended to be more comfortable describing themselves as DMT educators, while participants who have or had full-time work as DM therapists (Tomiko, Kahee) described themselves more as DM therapists. Each participant had a different balance of teaching and clinical work in her current professional role. Wang, Jieun, and Soyun teach DMT-related classes at graduate schools, and, Kahee and Hiroko occasionally teach DMT workshops.

Wang said that she had started dance/movement therapy around 12 years ago by herself because she was the only dance/movement therapist and educator in Hong Kong. Wang integrated her academic background of biomedical sciences including chemistry, biology, and anatomy into her DMT teaching and practice and conducted “a lot of medical research.” Wang shared that her DMT training enabled her to work as a DMT educator and actively adapt what she learned in the US to her teaching:

If I had not received any education in the US, I think I would not have been able to develop DMT in Hong Kong. All my professional roles came from my training and only from my training. So my training in America actually was the source of all my knowledge. Jieun has been teaching KMP for graduate students from different art media for several years. Soyun has been teaching LMA, experiential expressive arts therapy, and clinical supervision for masters’ students at a university for the last four-and-a-half years. Soyun stated that DMT training in the US provided some advantages for her professional identity development in Korea: “There was an advantage for getting a job in Korea because of my degree abroad. At that time,

there was no way to study DMT in Korea. If I did not go to the US, my professional identity would be different.”

Kahee, Tomiko, and Hiroko have been teaching occasional workshops for various professionals, such as teachers, nurses, psychologists, and social workers. Kahee shared that she usually offers intensive 3-hour, 6-hour, 12-hour, and 3-day workshops since there is no DMT major in universities in Taiwan. Kahee also offers DMT workshops at an institute in China once a year. Kahee shared one class structure as an example:

Sometimes the school asks me to teach for a class or two, for example, DMT orientation, that kind of thing. Also, I had other workshops; I was invited by a community college [...] affiliated with Taipei Arts University [...] to teach for [the] general public, to teach them about the psychological elements of the movement [...] or implications. That class took two months for one program.

Tomiko is sometimes invited as a guest lecturer to offer a DMT workshop, and she also provides 10 consecutive classes per year in a private institute. Her DMT credentials and her CMA helped Hiroko to get a chance to teach in Japan. Hiroko has been invited as a special lecturer for workshops and she “always felt privileged to work with various dance/movement therapists because they just bring in different perspectives.”

Dance movement therapist and clinical-related work. Tomiko and Kahee both have full-time jobs as dance/movement therapists in their home countries. Tomiko proudly shared that she was hired as a first full-time dance/movement therapist in Japan after 16 years of working in the field of DMT:

Teaching DMT is not my priority in my living here. I work at a psychiatric hospital as a full-time dance/movement therapist. Since I came back here, I worked in different

settings. One of the hospitals that I began to work with from the very beginning [...] for 16 years, actually, this past April, they gave me a full-time position as a dance/movement therapist, so I began to work full time.

Similarly, after Kahee returned to Taiwan 10 years ago, she was hired as a full-time dance therapist at the first expressive arts therapy center in Asia:

By October 2005, there was as center called [the] Expressive Arts Therapy Center, at Taiwan Adventist Hospital, and this hospital held the first, I think among all Asia, the first expressive arts therapy center. I was very lucky, because I was invited to the center and I was the first one who did dance movement therapy for a full-time job.

Theme 2: DMT training experience in the US

The second theme, *DMT training experience in the US*, describes how participants experienced their DMT training in the US from the perspectives of trainees from Asian cultures. Theme two consists of 126 codes, which were condensed to 4 categories and 15 subcategories: (1) challenges in DMT training in the US (a. language-related difficulties, b. additional self-work, c. unfamiliar movement style and music, d. emotional difficulties), (2) comparison between classroom cultures (e. mutual relationships with teachers, f. more freedom in individual movements and voices, g. respecting personal space and thinking space, h. taking leadership in movement and study), (3) aspects that help them to adjust in class (i. supportive relationships with teachers and peers, j. Asian cultural identity or cultural diversity, k. dancing and journaling, l. persistent asking questions and effort, m. previous exposure to Western culture), and (4) DMT as personal and professional development and growth (n. enhancing nonverbal expression, movement, and creativity, o. increasing personal and professional awareness, p. healing and growing through self exploration).

Formation of Theme 2

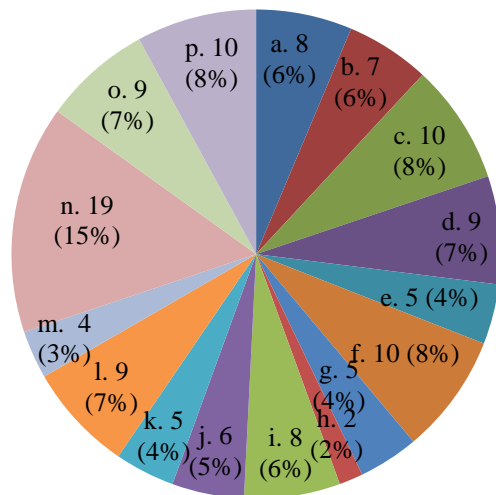
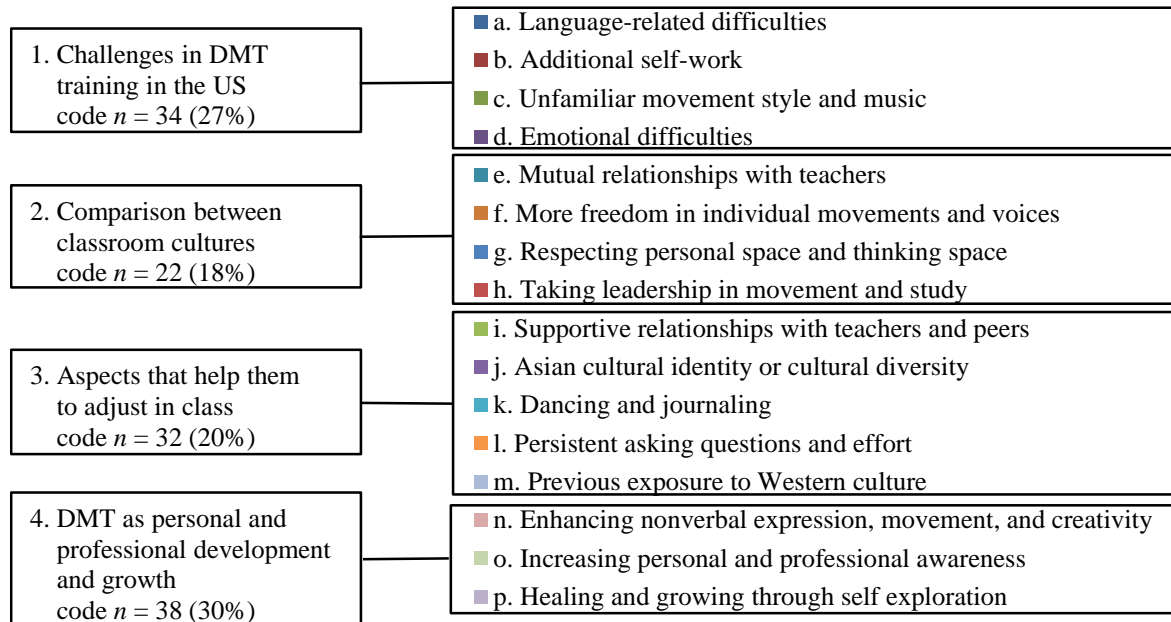


Figure 6. Visual representation of the second theme, *DMT training experience in the US*. The pie chart displays a formation of Theme 2 including codes (126), subcategories (16), and categories (4).

Category 1: Challenges in DMT training in the US.

Language-related difficulties. Five of the six participants (all except Wang) indicated that language was a major challenge in their DMT training. Hiroko spent her childhood in the US.

Although she had a comprehensive level of English, she “had to get used to English, academic English on the master level.” Soyun shared a tearful moment due to a lack of understanding English in class:

I remember that I was taking psychopathology. It was about the DSM-IV; that was a very challenging class for me because there were so many new terms that I needed to learn which I never heard before. I felt like I was falling apart and cried [...]. I was ashamed to cry; the sound of tears dropping onto my notebook was so loud, I hoped no one could hear it.

Kahee and Tomiko spoke about the specific difficulties of reading in English:

“I think it’s because we were not native speakers. We had to work very hard on the academia [study], and somehow I spent a lot of time reading.” (Kahee)

“I never caught up [with] all the readings.” (Tomiko)

Hiroko, Jieun, and Kahee indicated that the first year was the hardest year, due to language difficulties:

“The first semester was the hardest because we had a lot of readings and a lot of homework, so the readings and writings would take me a lot of time.” (Kahee)

“I think the first year of my grad school, I know I did a lot of [...]. I had to learn, I had to teach myself that language.” (Hiroko)

“Just being in class in English, additionally learning therapy was so difficult because the language issue was not solved in the first year.” (Jieun)

Additional self-work. All participants shared that studying DMT was more difficult than studying other subjects due to the need for additional self-work. Tomiko shared that “getting in touch with different kinds of emotions at different levels, emotional reactions” was a very difficult process for her. More specifically, she realized that “I need[ed] to learn to be more

assertive; I realized I was not so assertive.” Tomiko explored her lack of assertiveness by both receiving supervision and undergoing personal analysis. Tomiko began to realize that “I did not want to get hurt. If I don’t assert myself much, then I don’t get hurt.” Tomiko recalled her most powerful and emotional moment of breaking down her restrictions and being assertive by confronting her classmate:

I still remember that in my body. It was in group supervision. Well [...]. I really got so emotional, one of my classmates began to talk about herself, and kind of blaming herself in a negative [way], which was so opposite of me. So [without thinking], I just screamed, “You say you are just like that? I am so opposite from you!” [Interviewee’s voice tone became firm and strong] That was the time that I was really struggling with being assertive, so I just began to scream, “Oh gosh, you are just like that—I am jealous of you. I am not like that; I cannot speak like that and I cannot set [such] a limit with [my therapy session].”

Soyun had an experience similar to Tomiko’s through her dominant movement qualities. A DMT professor challenged Soyun to take kickboxing class at the beginning of her DMT program.

Soyun said she took kick boxing class without understanding the professor’s intention:

I think my whole body was embedded with Korean culture. When I had my very first class, I needed to ask a question after class. I approached the professor carefully. She was doing something in the classroom alone, so I didn’t want to bother her then. I waited at the corner of the room and pretended that I was doing something. She suddenly looked at me and asked, “Why are you there? Are you waiting for me?” and “Are you doing what you need to?” My professor told me that my movement did not convey any information to her and asked me, “Do you know kick boxing? Why don’t you learn kick boxing?” I

came to America all the way from Korea to learn DMT—not kick boxing. I followed her advice and I did not ask why because it was not part of my culture.

As Soyun went through LMA and DMT training and she came to realize why she needed to take kickboxing class. This class taught her how to fight and survive in a new cultural environment and to develop a “firm and direct way to communicate with others.”

Unfamiliar movement style or music. Three participants (Jieun, Soyun, Tomiko) shared that their experiences of unfamiliar movement styles were a difficult aspect of DMT training. RK explained that movement expression at the beginning of her DMT training was as difficult as the language, because she was used to “self-restraining” herself in Korea culture. Hiroko similarly pointed out that she needed to develop a “movement language” to adjust to a new classroom. Soyun was used to following her teacher’s movement in previous trainings, and had a hard time coming up with her own movements:

DMT training in the US asks students to do self-guided movement. This was not an easy thing for me because I always had doubts, there was always an inner voice asking “Is it okay do it this way?” It took me quite some time to move away from this, and to have distance from this inner voice.

Kahee reported having a hard time choosing music for group sessions related to her practicum at a center for autistic children and at a nursing home because Kahee was unfamiliar with American music. She realized that “I have to learn a lot of music” especially when she worked with psychiatric illnesses, such as persons with “schizophrenia, major depression, and some dementia.” When she led groups with the inpatient programs, she had to “find out what kind of music they [clients] like.” Kahee had to “always ask” patients about music because she did not have much

knowledge about the music she should use in group sessions; she was also worried that music would contain “cultural subtleties” that she was unaware of:

I don't know what's the story about. When [I] listen to music, I can't really understand every single word because the music is very fast and the lyrics may be very fast or in their own accents, so I couldn't know. I wouldn't know about the story behind the music, so I always ask, “What's the music about? What's the story about?” They may represent some 60s spirit or some 80s spirit, or some American cultural kind of spirit. I have to ask them, otherwise I wouldn't know.

Emotional difficulties. Five of the six participants (all except Wang) who were full-time US residents talked about how studying abroad brought up additional emotional difficulties, due to being away from home or adjusting to new academic environments as international students. When participants were encouraged to talk about these emotional challenges, their voices became expressive, and higher in pitch. Participants shared many types of emotional difficulties relating to academic work:

“I was having insomnia, depression, and I had anxiety about what if I die under these circumstances.” (Jieun)

“Never felt easy in DMT training.” (Tomiko)

“I was not able to tolerate my anxiety. I felt like I was going to fail that class [Psychopathology].” (Soyun)

“Amount of classroom assignments made me really overwhelmed.” (Soyun)

RK talked about how lonely she felt as an international student. “I was the only Asian as well as a foreigner, truly very lonely in a place without any Koreans.” Hiroko shared a similar experience of being away from “family for the first time” and having to deal with being the only

international student in the class. Hiroko recalled memories of her life experience since she was young:

I was the only international student in my class and that's been the story of my life, being the only one that's different. When I came back to Japan, I was the only returnee in my school. When I went to Iowa, I was the only Japanese in my school, and in the grad school [in Chicago], I was the only international student in my class. It was like a, "Here we go again" kind of a thing.

Wang had an overall different experience than all of the other participants, due to her cultural background and the different setting of her DMT training. Hong Kong's unique culture prepared Wang to study abroad: "Even in Hong Kong when we are at the university, we speak English, so language is not a problem; also, culture is not a big problem."

Categories 2: Comparison between classroom cultures.

Mutual relationships with teachers. Three participants (Jieun, Soyun, Tomiko) shared that they felt equal with their teachers in the US rather than viewing them as authority figures. Such relationships were a new experience for Soyun, and made it easier for her to approach and communicate with teachers; this was very different from her previous experience in Korea, where more vertical relationships exist with teachers. Jieun also shared that having mutual relationships with her teachers was helpful, and she "wanted to create this kind of educational environment" in her teaching approach. Tomiko described her relational experience with teachers in the US:

In America my classmates were active, and always coming back to teachers, and teachers and students are equal, with the same positions. Of course, teachers are the ones who know the material and have great knowledge, wonderful in teaching, and as therapists, as

well. But in teaching class, I never thought of teachers as higher and students as lower. I thought we're all equal, and I felt very comfortable with that.

More freedom in individual movements and voices. Four participants (Hiroko, Jieun, Soyun, Hiroko) noticed more freedom in movement, verbal sharing, and career choice during DMT training in the US. Hiroko mentioned that “I had to get used to the educational approach in the States again, that was very different from [how I learn in Japan].” Hiroko and Jieun talked about their first impressions of the freedom in US class environments compared to their educational experiences in Asia:

“I remember being surprised going to class and people were on the floor and eating snacks, while listening to whatever; I tried to be more formal. I had a little bit of culture shock, I guess.” (Hiroko)

“They eat in class, rest their head on the desk, a lot of free body postures [in students’ physical attitudes]. I was thinking “How they can do that?” (Jieun)

Three participants (Jieun, Soyun, Tomiko) talked about how the movement style in the US was freer than in their home cultures. Tomiko perceived DMT training as being “given permission, I was allowed to enjoy that [free movement]”:

I had a tendency to be grounded. Even in the beginning, my classmates told me “Oh! you are so Japanese, so down to earth,” that kind of thing. I think I was in more control before [DMT training]; then I learned to enjoy flow, letting-go kinds of movement, and I thought, I was very [myself] in free flowing movement. So, I think I liked that kind of movement style, even before coming to America and before the training, but I was restricted and controlled [in Japan].

Jieun and Soyun also shared a similar experience regarding free verbal sharing. Jieun noticed

that the language issue is also related to Korean culture, which pushes “self-restraint, like self-retreat”; breaking her tendency to restrain herself made her “feel awkward, and inexperienced” because she was not accustomed to verbalizing her thoughts and feelings. Soyun reported that “people in class talked spontaneously. I tried to wait for the right moment to ask, but class was already finished.”

Respecting personal space and thinking space. Soyun reported respecting personal space and thinking space as new experiences. The concept of having individual space was new to Soyun, which created a space for thinking. DMT training also influenced Soyun’s awareness of her own space; before undertaking this training, she did not have a concept of personal space, which “I never had heard of before.” Having personal space gave Soyun “room to think and process my own thoughts” instead of “absolute answers.”

Taking leadership in movement and study. Soyun shared how she was more dependent on her teacher’s movement in Korea, while DMT training in the US required a lot of improvisational and self-directed movement. Taking leadership for her movement was relatively new and difficult “because I used to follow and copy the teacher’s movement exactly, as I am trained as a Korean traditional dancer [...]. I was trained as a dance/movement therapist in the US. This required improvisational movement, which means self-directed movement during training.”

Jieun experienced being responsible for her self-directed study in the US. “It seemed to me that education in the US provides raw material, [the teacher] does not chew for the students. Students [in the US] need to read, discuss, and search [for information] as graduate school students; therefore, I studied alone a lot.”

Category 3: Aspects that helped them to adjust in class.

Supportive relationships with teachers and peers. Jieun and Soyun explicitly mentioned that their relationships with teachers helped them to overcome difficulties during training.

Faculty members in the US that Jieun worked with often checked in with her by saying, “Are you working all night long? It is not good for your mental health.” Although Jieun was alone as the Asian in class, she felt less alone through supportive relationships with teachers and peers.

When Soyun had a crisis, which prompted her to almost drop her DMT program, the classroom situation and her supportive relationships enabled her to communicate honestly and share her challenges. She specifically talked about how she was respected for her individual pace as a foreign student in the US. For example, Soyun had an emergency meeting when she was falling apart due to her fear of failing a class:

I remember that time one of my professors said to me “Everybody has their own pace, I want you to respect your pace,” which meant a lot to me at that time, because I was from a very competitive country.

Dancing and journaling. Three participants (Jieun, Hiroko, Wang) shared that dancing was a great resource to overcome difficulties during DMT training. Jieun shared her vivid memory of how she overcame language challenges. Jieun was very excited to share her dance experience, and her voice rose in pitch while sharing:

In class I had to express myself in movement. I moved like a plastic bag [in the class]. I felt myself as a plastic bag. I expressed myself so confidently. Although there was limitation in verbal expression, I was free in nonverbal expression. All my classmates applauded, mingled with laughter.

Hiroko described how “dancing” and “journaling,” which were part of DMT training, helped her to understand herself deeply, which gave her resources to overcome challenges: “I would be at

home and just moving and that helped. It was just observing myself going through it and having an outlet, for me that was safe.” Wang similarly shared that “we can dance during the training, it is little bit different from learning [subjects like] psychology, other academic subjects, for which we need to do a lot of intellectual things, but in DMT training, we can move a lot. This is the easy thing that helped me.”

Asian cultural identity or sensitivity to others. Jieun also shared an episode in which her cultural identity and non-native level of English provided some advantages during her practicum as a trainee in the US. Jieun had a difficult time developing a relationship with an uncooperative Korean American client. When Jieun spoke Korean instead of English to the client, “I was so surprised; she suddenly squared up her body posture in the Korean way from a reclining posture, and used polite expressions.” Another experience was shared by Jieun:

When I met clients in the US, I noticed I was able to establish a nonverbal empathic relationship easily with clients. When I spoke English, clients needed to listen closely to understand what I was saying, and so did I [laughing loudly]. One client with violence issues said, “I become calm when I am with you.”

Similarly, Tomiko indicated that her strength was her sensitivity to others; developing relationships was natural for her, which helped her a lot during clinical work. Tomiko said that “my teachers and supervisors told me I was sensitive to other people’s feelings, [and] I was good at being connected with other patients. I looked comfortable being in harmony with other colleagues—that kind of evaluation had been given to me.”

Persistent asking questions and effort. Kahee specifically mentioned how her continued effort, hard work, and asking other people were her strengths during DMT training. Kahee had to “always ask” patients about music during practicum because of her lack of understanding of

American music, and she had to ask to borrow notes from classmates. Her academic work got better and better as time went on. Kahee shared an example of how she worked:

I think [it was the] first year, I needed to borrow notes from them [classmates] [...]. I would do some charts and [then the] comparison, so I made it as a chart, and then my classmate would ask me, “Can I borrow that?” I said, “Sure,” I consented to it. [...]. We had to do some kind of abnormal psychology stuff, so you had to do a lot of diagnosis. I would make it as charts, like [for] systematic kind of presentation, and then it was clear.

Kahee made persistent efforts to integrate knowledge that she learned from different classes and created “charts, like [for] a systematic kind of presentation,” which helped her to feel “grounded in learning.” She recalled devoting all of her energy and time to a single goal, which was learning DMT and completing her school program.

Previous exposure to Western culture. Kahee and Wang indicated that their previous experience of exposure to other Western cultures or Westernized personalities helped them to adjust to life in the US during their DMT training. Wang said, “Hong Kong education style is really very Western. I did not find any difficulties.” Kahee also shared that previous experiences in Western culture helped:

Before I went to the States, I was already exposed to a lot of cultural experiences and I also met people from Europe and others [cultures]. By the time I went to study in the United States, it wasn’t that hard for me; I just needed to speak all English, and that’s it.

Category 4: DMT as personal and professional development and growth

Enhancing nonverbal expression, movement, and creativity. Jieun specifically described her DMT training as a chance for her unknown, creative self to flourish, which surprised her. Jieun felt great when she discovered and cultivated a creative self beyond the

culturally bounded “self-restraint, like self-retreat” aspects. Hearing things like “You are creative, be my partner” from classmates made Jieun more confident in her movement expression.

Wang also shared how her movement became freer after DMT training, “During training and after training my movement continuously changed. I think it became more liberal and more free, more spontaneous.” As time passed, Jieun’s nonverbal expression became easier to assimilate into her training because “language [speaking English] was not fully developed, so whenever someone spoke, I started to imagine in my brain what that person was talking about, and it became easier to express through body movement.”

Increasing personal and professional awareness. Kahee, Soyun, and Tomiko shared that DMT training embraced the experience of understanding the self through movement. Kahee became aware of herself through movement exploration: “I think DMT training influenced me to have more indirect and more light [movement terminology]. Yeah, have more lightness because I’m very strong, so fighting is not a problem for me, but being light, being indirect is very important for me. I’m too direct.” Interestingly, Soyun’s movement was totally different from Kahee. Soyun described that her movement contains her “cultural identity” as women in Asia:

Actually, I did not know what kind of person I was, but when I was actually out of my culture, I could see myself much more clearly [...]. There were parallel processes; I had to learn what DMT is but at the same time I had to keep journeying to continue to understand my *hann* [unique mixed emotions that only exist in Korean women] within my cultural self.

Similarly, Tomiko realized her non-assertive attitude because “I do not want to hurt other people, and I do not want to hurt myself by being assertive.” Jieun “became freer” when she finally was able to realize that “Nobody is judging my movement, and I am free to move my body.”

Healing and growing by self-exploration. Jieun concluded that her experience of DMT training was an “opportunity for expansion” and a time for “looking for me” because DMT helped her to shift away from other people’s perception of her and to focus on herself. She described DMT training as a healing experience by saying “I felt that I was cured by two years of training and I became mature and discovered my own strengths.” Soyun experienced training as providing a chance for her to understand herself; this training continuously influenced her decisions in life, even after completing her program: “There was a parallel process, I had to learn what DMT was, but at the same time I had to continue the journey to understand myself,” and “I became more confident and able to trust and accept myself.”

Theme 3. Unwanted returns and an unwelcoming home

The third theme, *unwanted returns and an unwelcoming home*, includes participants’ various emotional reactions, feelings, and experiences relating to leaving their professional home and coming back to their home countries, and establishing themselves professionally as returnees. This theme consists of three categories and eight subcategories: (1) unwanted return (a. need to stay longer for professional growth, b. no control over visa and emotional difficulties), (2) not professionally at home in one’s home country (c. feeling responsible and passionate, d. emotional suffering due to conflict with local people, e. lack of recognition of DMT, f. lack of supportive environment for profession of DMT, g. no sense of belonging), (3) strategies or resources to overcome challenges (h. finding supportive resources, i. hard DMT training experience and personal changes).

Formation of Theme 3

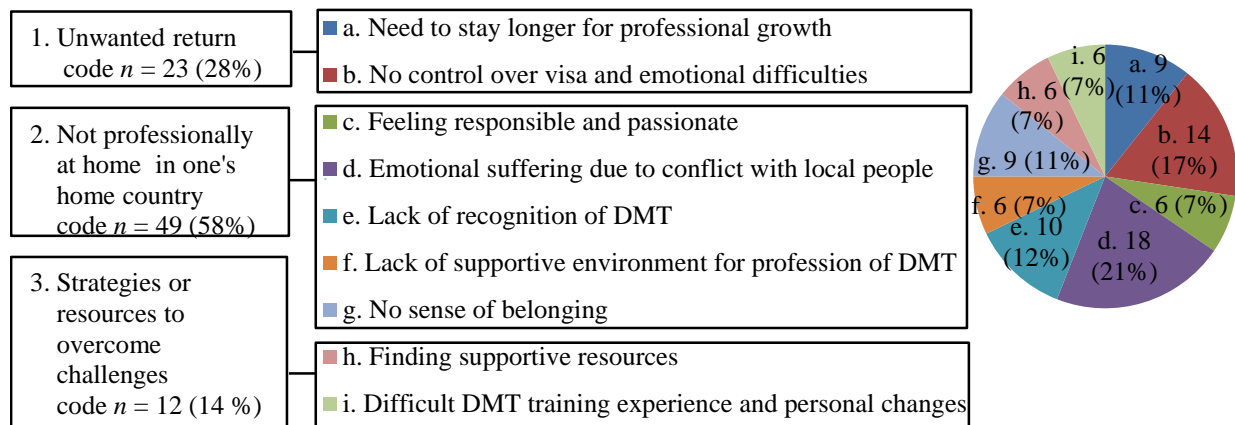


Figure 7. Visual representation of third theme, *unwanted returns and an unwelcoming home*. The pie chart displays a formation of Theme 3 including codes (84), subcategories (9), and categories (3).

Categories 1: Unwanted return.

Need to stay longer for professional growth. Four participants (Kahee, Jieun, Tomiko, Hiroko) needed to stay longer for profession growth. Although Tomiko wanted to stay longer to have more clinical experience at different clinical settings such as “psychiatric hospitals” in NYC, Tomiko had to return to Japan after working at a nursing home for seven months. Hiroko also “definitely did want to stay” to have experiences in different clinical settings, but instead had to leave the place where she had worked for several years.

Jieun had returned to Korea after desperately searching for a job in the States. She said that returning to Korea was not her preference, as she would rather have stayed in the US to have more professional experience. However, the job market situation was difficult due to the low budget for mental health in the US. Since Kahee was financially supported by the Taiwanese government, the scholarship policy required two years of mandatory service in Taiwan; otherwise, she would have to pay back the scholarship. This was not an easy situation for Kahee

because she had a strong desire to stay in the US, feeling devoted to “becoming a dance/movement therapist as her lifelong profession,” and needing to work on her advanced credential, “BC-DMT.” Jieun and Kahee had to return to their home countries immediately after they completed their DMT training which was not their choice, but over which they had no control.

No control over visa issues and emotional difficulties. Four participants (Kahee, Jieun, Tomiko, Hiroko) shared that the lack of control over consequences of leaving their professional homes due to visa issues created emotional difficulties. Asking some questions relating to leaving their professional home and returning to their home countries provoked a burst of emotional arousal. Jieun shared how her visa issues as an international student posed an additional burden. The transitional experience from the US to Korea was not easy for Jieun:

It was so painful, like being in hell. I wanted to live in the US, and [I] wanted to have some more work, have more experience. But when I got a call for the second interview for a job, I was already in Korea due to the visa issue, which made me even more desperate; it was too late to go back to the US. I cried every night.

Making the decision to return to Taiwan was very difficult for Kahee. “It was really, really a struggle. This year was pretty much the hardest thing ever for me. Every single minute I was thinking, Should I quit? Should I quit? Should I change [to] another career?” Kahee shared her professional dilemma with her friends in the US. Her friends said, “Of course, you should stay,” citing Kahee’s needs for clinical experiences, supervisors, and a support system to be a professional.

Tomiko and Hiroko shared how they were both abruptly notified that their work places would not support their working visa, creating difficult situations for them. Tomiko became

emotional when recalling her most enjoyable memories of working with clients in New York: “I still remember what we talked about, what kind of dance we had. So amazing, patients opened up themselves to share [their] movement and words. Just by remembering it, I am beginning to cry, Gosh!” Additionally, Tomiko shared that “coming back here I did not feel that I was coming back home. I felt like I was [just] going to a place, my hometown,” which represented how much Tomiko was emotionally attached to the place where she developed herself as a dance/movement therapist.

Like others, Hiroko shared that “It was difficult for sure and I didn't know that we're [Hiroko and a family member] going to be in Japan” because her “H1B visa [a type of non-immigrant working visa] had expired.” Hiroko was informed at the last minute that her company could not sponsor her to extend her visa. This abrupt notification put Hiroko in the situation of having to leave her professional home:

I remember when I learned for sure that I was going back to my home and I cried a lot, cried a lot, [I] remember that I cried a lot [...]. I won't say it was easy, [...] I think the biggest thing I felt was I was very angry about the fact that all the transitions I've made in my life prior to this were [due to] somebody telling me. [...] Like, a visa is telling me that I have to end my life and I had to go back, so I was very angry.

Leaving her professional environment was an unexpected and uneasy situation for Hiroko: “One of the things that I was really concerned and afraid of, it was that I wasn't going to be able to take with me what I had back in the States... on a professional level and then also on a personal level.” Hiroko shared “I wasn't in my DMT world, Chicago for me was my DMT world, and I had DMT friends.” Tomiko similarly shared that she felt she was coming back to her “hometown” not to her “home” when she had return to her home country.

Category 2: Not professionally at home in one's home country.

Feeling responsible and passionate. When the participants first returned to their home countries, they all shared their passion and a sense of responsibility to bring DMT into their home countries. Participants shared comments such as these:

“When I first came back, I felt like, ‘Oh I'm going to tell everybody what is DMT, what is that about. I have an inner calling to share DMT with the world.’” (Kahee)

“I felt that I needed to deliver well what DMT is in Korea as a pioneer to help to establish the field of DMT professionally.” (Soyun)

“I felt I was really prepared to work with any kind of situation, even though people did not know about DMT. I felt I was ready to introduce [DMT] and I felt confident in doing it.” (Tomiko)

“Even explaining on television, on radio programs, to explain what is DMT in public”
(Wang)

Emotional suffering due to conflict with local people. Although all participants were passionate about sharing DMT when they first returned, five participants (all except Wang) shared how their emotional difficulties were specifically related to conflicts they had with local people while they were trying to deliver DMT to their home countries. Tomiko and Kahee shared comments such as these:

“Emotionally and personally I got hurt, sometime I got emotional turbulence, I had thoughts about the bad reactions and [tried] not to get hurt in that kind of reaction.”
(Tomiko)

“I got a lot of stabbing in my back thing, yeah; it was really difficult. When I first came back, that was a disaster.” (Kahee)

Kahee, Tomiko, and Hiroko specifically noted that their emotionally difficult experiences were related to political power in their home countries:

“I know there is politics. When it comes down to it, when I have intimidating moments with these folks.” (Hiroko)

“Yeah, when I first came back, I feel like I got a lot of hostility. For example, the insiders want to keep their power, so there is competition and jealousy going on.” (Kahee)

Kahee experienced that her Westernized personality brought more difficulties: “I didn’t care about hierarchy, so you can figure, in this kind of [hierarchy-oriented] culture, how much difficulty I could face. [...] I would tell the truth. I didn’t really care about the person, what kind of position the person possessed.” Confronting the local DMT community created challenges for Kahee:

I challenged the field. I challenged stereotypes, biases, unethical behaviors, etc. I disagreed with a lot of things and I didn’t think it [what the local DMT community was doing] was professional to do so. I challenged the field; in return, I got a lot of challenges.

As result of speaking up, Kahee experienced many difficult moments: “It was really difficult.”

When a senior person in Taiwan said Kahee did “the American-style dance movement therapist,” Kahee was unhappy about such a labeling on her professional identity and work by the local people. Kahee considered this lack of affinity to be the results of “insiders’ power, competition, [and] jealousy” toward “outsiders” who studied DMT abroad or who were from outside of the local DMT community.

Jieun shared that having an advanced degree from the US without a job created another difficulty because of the high expectations that people in Korea had for someone who had received a high level of education abroad. These judgmental expectations made Jieun

emotionally vulnerable:

Other people's eyes on me were like saying, "Why is she [Jieun] doing nothing with her degree from the US?" That really destroyed me. In my mind I thought about why I endured that much hard time [in the US]; because of this thought, I was in hell.

Soyun shared her emotional experience of "confusion" regarding returning to her society of hierarchical relationships. She needed to do a lot of work to acculturate to the place where she originally came from, and shared an image and bodily felt sensation:

A picture with missing pieces of the puzzle, with no clear image. [...] My body parts were not engaged and not integrated. I was confused. I did not know where to put my feet, and I feel my body was floating. I want to feel that I am standing firmly; this physical sensation made me emotionally confused and I felt anxious, frustrated.

Lack of recognition of DMT. All six participant experienced adjustment challenges on a professional and personal level stemming from a lack of recognition of DMT as a mental health profession. When Kahee first came back to Taiwan, she found the mental health field in Taiwan was not well developed yet, with no jobs for dance/movement therapists. Kahee felt that the field of DMT as a professional was not really respected as a part of the psychotherapy profession:

When I started working [in Taiwan], its [dance/movement therapist] pretty much called, like, a dance teacher; I was just doing some kind of leisure activity, some kind of entertainment kind of thing. People just didn't respect [it] and, well, they didn't know.

Wang also described herself as the first and only dance/movement therapist in her home country which made her feel "first, lonely, challenges, because people here did not know much about DMT." Therefore, Wang needed to actively promote DMT in her home country:

Even explaining on television, on radio programs, to explain what DMT is in public. [...]
So each time I need to explain what dance/movement therapy is, it is not the same as aerobic dance, it is not taking a dance class, so I take a lot of time to explain dance/movement therapy to different people.

Kahee and Tomiko shared that the field of psychotherapy or mental health was not developed when they returned to their home countries.

“It’s not only just the DMT field, [people in Taiwan] didn’t know about this [mental health in general]; the whole mental health field didn’t even recognize this profession.”
(Kahee)

“Many students are not familiar with psychotherapy anyway, psychotherapy, like analytic psychotherapy, is not so popular.” (Tomiko)

Lack of supportive environment for profession of DMT. Kahee and Wang reported a lack of a supportive environment while they were working on their BC-DMT in their home countries. Kahee shared that “When I got back to Taiwan, that was November 2004, and then there wasn’t any opportunity of doing DMT. We didn’t have a lot of resources in DMT.” Kahee needed to have a supervisor to work for her BC-DMT credential, but was unable to find a BC-DMT in her local area: “I struggled so much whether to get a BC-DMT or not. There was a period of time I figured maybe I would just give up; I’ll just give up pursuing the higher standard of dance/movement therapy.” Wang also shared that “I need supervision. I need my professional support, all these things I was not able to receive in Hong Kong, so I did not have a person who I could talk to about treating clients using dance/movement therapy for quite a few years.”

Jieun and Kahee also mentioned how a lack of recognition of DMT created a lack of opportunity to get a DMT job locally:

“Getting a job was more difficult in Korea than in the US without connections.” (Jieun)

“That was very difficult. It was a down time in my life. When I first came back, I couldn't get a job. No job, no position, nothing, the time period was down time and a disaster.”

(Kahee)

No sense of belonging. Tomiko, Kahee, and Hiroko shared that they had no sense of belonging when they returned to their home countries. Kahee said, “I'm an outsider; I wasn't in the dance field, I wasn't in the psychology field before I studied DMT. I'm just a person coming out of nowhere and studying dance/movement therapy, and came back to Taiwan.”

Tomiko felt alone in her home country “I kind of disconnected with other DMT professionals that I was connected with, while I was in America. I feel pretty much alone here.” Tomiko has been developing her own career independently. “I think I have been managing developing my work here and I am beginning to finally settle down in kind of working environment.” Tomiko shared her feeling of being in her country by using metaphors of differences between home and hometown:

So coming back here I did not feel that I was coming back home, I felt like I was going to the place, my hometown. So it was a very interesting feeling, I was coming back to my hometown, but I did not feel like coming home, like going to the place [...]with very new feelings and with myself.

Hiroko emphasized her professional status in Japan as an “outsider” several times. Hiroko said, “I think just because I am not in my DMT world [in Japan], Chicago for me is my DMT world and I have DMT friends.”

Category 3: Strategies to overcome challenges as returnees.

Finding supportive resources. Four participants (Jieun, Tomiko, Hiroko, Kahee) tried to

find supportive resources locally or internationally. Wang and Kahee shared how they were able to find supervisors in other Asian countries to work on their BC-DMT. Kahee struggled with the decision of whether or not to work on the advanced credential of BC-DMT, because she lacked professional support. Coming back to Taiwan made her professional advancement harder, but Kahee found one colleague in Hong Kong who continuously encouraged her to work on the BC-DMT by saying, “There are some students who need help from you.”

For me, to have my BC-DMT, it took me so many years. When I graduated, I got [the] R-DMT and then I just came back here [Taiwan]. I would think, if I stayed in the States, that would be faster for me to have my BC-DMT and then I wouldn't have had so much [extra work], I wouldn't have spent so much [time]. [I struggled] so much to get a BC-DMT [...]. There was a period of time I thought, “I will just give up; I'll just give up.”

Similarly, Wang was also helped by a dance/movement therapist from Japan while she was working on her BC-DMT in her home country. Wang felt that she needed a supervisor who understood Asian cultures while she was using DMT in Asian culture.

So I wanted to ask someone Japanese to be my supervisor because I always thought that Eastern culture and Asian culture are very important. So tried to learn from Junko [pseudonym, who was a BC-DMT in Japan], what I need to be aware of, when I am using DMT in Eastern Asian culture.

Tomiko shared that she met a number of people who really accepted her in many different ways and who were supportive of her difficult situation:

I was lucky to be introduced to a Japanese group psychotherapy association. Through that, I have had a lot of group psychotherapy training in Japan. Through training, I learned a lot about Japanese society within this cultural context that helped me explore my personal

issues.

Through this involvement with the group psychotherapy association, Tomiko was able to continue to educate herself in Japan. This was important and new because she did not have any education in the mental health field in Japan. Tomiko shared also that “taking personal psychoanalysis” was a necessary and beneficial experience for her while re-adjusting to Japan.

Hiroko stayed conscious of her existing situation:

I tried to understand what was happening so that I would know what I should be prepared for, so I was able to set a boundary and think about what I should be doing, what I want to be doing, and what I am not doing [and] what other people are doing.

Hiroko, the most recent returnee among participants, keeps her connection to “ADTA through different committees,” which has provided a feeling of connection to the DMT world where has the DMT friends, “it’s nice to stay connected with aspects of DMT.”

Difficult DMT training experiences and personal changes. Kahee and Tomiko mentioned that their hard DMT training helped them to tolerate challenges in their home countries. The DMT training Kahee had received in the US trained her to handle challenges in her home country: “Maybe skill-wise, technically-wise, also my mentality-wise, [my school] trained me [to be] very tough.” Her program made her “tougher” and helped her to cope with difficult moments such as “those pressures, those unfriendly situations, and those not-healthy kinds of environments.” Although Tomiko sometimes needed to handle “bad reactions and sometimes resistance” she was able to “look [at] those reactions in an analytic way,” which helped her to work through the challenges of delivering DMT in Japan. During this time of emotional and personal turbulence due to bad reactions, her strategy of setting boundaries helped her to overcome these barriers: “I was able to set [a] boundary and think about what I should be

doing, what I want to [be] doing, what [I] should not [be] doing, and what other people are doing.”

Theme 4. Challenges as a DMT educator in one’s home country

The fourth theme, *challenging aspects as a DMT educator in one’s home country* includes various aspects of challenges based on the participants’ experiences of teaching DMT in their home countries. This theme consists of two categories and five subcategories: (1) challenging aspects (a. movement facilitation, b. translation problems, c. educator’s age) and (2) students from diverse professions and intentions (d. diverse students from different professions, e. students with different levels of motivation).

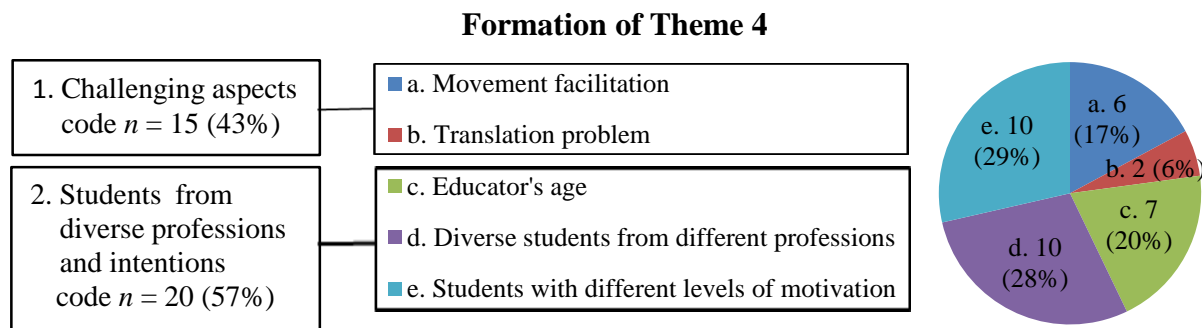


Figure 8. Visual representation of the fourth theme, *challenging aspects as a DMT educator in one’s home country*. The pie chart displays a formation of Theme 4 including codes (35), subcategories (5), and categories (2).

Category 1: Challenged aspects

Movement facilitation. All participants shared that facilitating spontaneous movement is not easy due to students’ lack of movement experience, or due to cultural aspects. For example, Tomiko is sometimes challenged by students who put great weight on DMT techniques rather than on experiential movement. She explained, “Sometimes students bring in [some certain] situations, like, I see this student who cannot move and talk; how can I make him move? What

kind of exercise should I [be] giving?” Kahee felt that her difficulties in leading movement were related to the fact that many students had not been dance majors:

Without a lot of ballet or modern dance training or creative dance training, [teaching is difficult]. When I teach people to feel their body, I have to think about a lot of activities to help them. [...] I have to learn a lot of activities, some kind of dance and stuff from other people.

Translation problems. Jieun, Soyun, and Hiroko shared that verbal explanation or guidance in movement was not easy due to translation issues. Jieun said all her DMT professional training had been done in English, so explaining terminologies and translating into her own language was difficult. An example of Hiroko’s experience of difficulties in translation during DMT teaching is shared below:

I had to teach myself to make sense of, like say, “breath.” Breath, the word breath [in English [...] makes sense in my body. But if we say “breath” in Japanese [呼吸; *Kokue*], when I say 呼吸 [*Kokue*] it doesn’t really resonate with my body. I may know the translation of the specific word but my body connection to that word is different. I have that [same feeling] [...], I still have that. There is a gap between the language and my body response.

In light of these language-related problems, Hiroko prefers to move first:

After we move, we have to talk about it. [...] I can’t just pick up the translator and say the word that’s on the translation because it’s not going to make sense. What I found to be more helpful was we move and I have the students saying what words come up and then I’m like, “Yes,” which definitely [does] not come out in the dictionary.

Educator’s age. Jieun and Kahee, who were the youngest of the six participants,

experienced their age as an influential aspect in taking a role as a DMT teacher. Kahee shared that the local culture “did not respect her as a professional” due to her age: “I was young.” Kahee shared that social hierarchies for age and position in her home country challenged her.

Jieun experienced her age as creating a blurry boundary, because her age was an influential factor in her relationship with students, especially those who were older than she was. “When I studied in the US, I liked an equal relationship with professors. I wanted to create this [kind of] educational environment in Korea, but I realized boundaries are really needed.” Her young age sometimes creates blurry boundary situations with some older students, who can easily confuse the nature of their relationship with Jieun.

Category 2: Students from diverse professions and intentions.

Diverse students from different professions. All participants talked about the fact that not all students in their DMT classes want to be dance/movement therapists. Some students are from established professions who want to integrate DMT techniques into their professions:

“Yeah, I think most of them have their own professions, like some are nurses but they are interested in DMT. There are a lot of physical therapists or other expressive therapists that I have known. A lot of professors, I guess it’s like they have their own profession and they want to know about this DMT kind of thing.” (Hiroko)

“I also talk about sometimes when people come to professional training, they are well educated, for example they are psychiatrists, clinical psychologists.” (Wang)

“I teach general public [school] teachers, for example, special education teachers or some counselors, and also I teach social workers.” (Kahee)

“Nurses, social workers, psychologists, they want to integrate DMT into their own work settings.” (Tomiko)

“There are students from different majors, not only for DMT majors.” (Jieun)

Wang shared another aspect that challenged students to focus on body movement:

They [students] are well educated so sometimes they are trying to use their brain, the cognitive brain to understand, [sometimes they say] “What you are talking about?”

Sometimes they are little bit hesitant to put [the movements] into their bodies because of their learning style.

Students with different levels of motivation. As students were from different professional backgrounds, their levels of motivation were different, which sometimes brought challenging moments. Kahee shared her experience of teaching students who were teachers with different levels of motivation:

Different groups have different attitudes. [...] I’ve noticed all the kindergarten teachers, they are great, I guess because they’re doing dance and movement and music all the time with the preschoolers. It’s very easy for them to move their body, and they are more active and more open to it [...]. Especially junior high school [teachers] are the worst, and those teachers are just, I feel they are not voluntary participants [...], [they are in DMT workshops] to fulfill certain hours of requirements for continuing education.

Theme 5. Unfamiliarity and different learning styles

The fifth theme, *unfamiliarity and different learning styles*, covers cultural aspects of unfamiliarity of using body movement and psychotherapy, local students being accustomed to different learning styles, and participants’ own teaching and learning experiences in their home countries. This theme consists of two categories and eight subcategories: (1) teacher-based learning (a. vertical relationship with teachers, b. inactive attitudes and no questions, c. dependent on teachers to create movement) and (2) unfamiliarity (d. lack of boundaries, e. value

of containment over expression, f. fear of movement, g. limited movement vocabularies, h. lack of creativity).

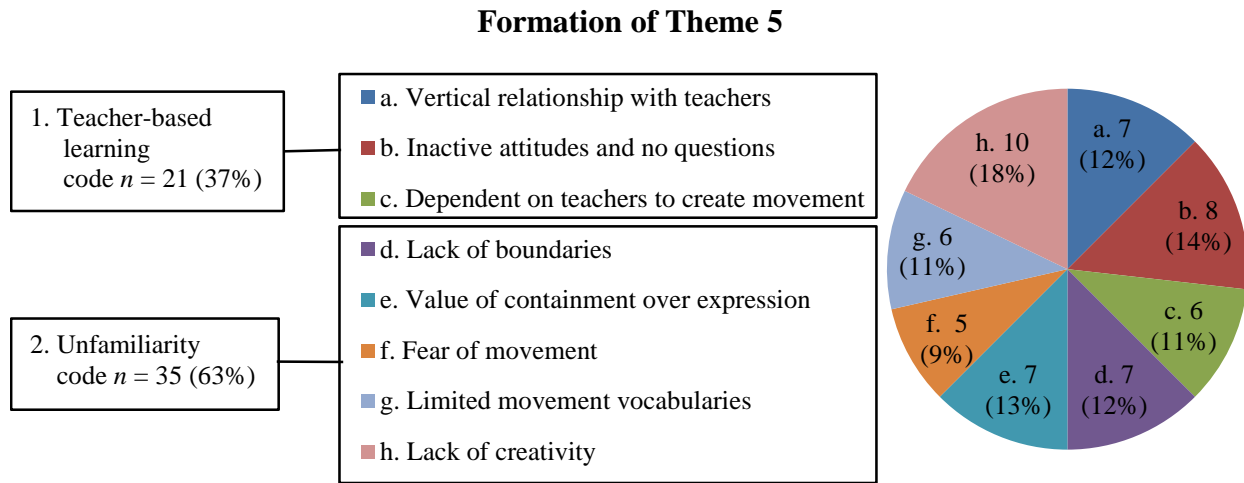


Figure 9. Visual representation of the fifth theme, *unfamiliarity and different learning styles*. The pie chart displays a formation of Theme 5 including codes (56), subcategories (8), and categories (2).

Category 1: Teacher-based learning

Vertical relationship with teachers. Four participants (Soyun, Hiroko, Tomiko, Wang) shared their own experiences of vertical relationships in their interactions with local students. Soyun explained, “hierarchy exists between teachers and students. More vertical relationships exist in Korea.” Hiroko discussed the different classroom cultures in the US and Japan, explaining, “how people show respect here versus in the states, it’s very different.” More specifically, she said that the “language that we choose to teach [and] talk to teachers here versus in the States is different.” Jieun, Wang, and Tomiko also shared that students do not address teachers by their first and last names at all. Tomiko also shared how she is addressed as a teacher in her culture:

In Japan, I am called as *sensei*, you know *teacher*, and I am supposed to be, like, higher and students, like, a little lower. I am the person [who] teaches, and students look up to me as a teacher, and *sensei*. I don't feel equal when I am teaching here. No matter how much I want to be equal with them, they do think like that. So especially, at the beginning, as time goes on, the relationship changes, at the beginning, there is hierarchy. It is neither good for doing therapy, nor for teaching therapy.

In the same way, Jieun shared that some cultural aspects still embedded in some of the Korean students indicate that the students feel a strong need to be obedient in their relationship with teachers and to have rigid attitudes in class.

Inactive attitudes and no questions. Four participants (Hiroko, Soyun, Jieun, Wang) experienced students having inactive attitudes in both verbal and nonverbal sharing. Students' behaviors and attitudes relating to cultural aspects were observed during DMT teaching:

“Students in Korea are quiet, need a lot of encouragement to speak up.” (Soyun)

“Here I think they're quiet. They're respectful and focused.”(Hiroko)

“They are little more silent in classes, if they have questions they will ask after the class, not during the class, sometimes. So I think it is little bit different in Eastern and Western ways of learning.” (Wang)

Hiroko repeated numerous times how cultural aspects in the classroom related to the attitude of hesitating to ask questions:

That's part of culture here [...] I don't think you get trained to question here [in Japan]. I don't think you're trained to think that way. There are not a lot of opportunities to do that [...]. They can't really ask the questions that they want to ask me. We don't have that culture here. We don't question professors or teachers. You just listen and you take it

down, you don't question. [I] say, "If you don't question, you're never going to get this material. You have to question and you have to question me because I don't have all the answers and that's why we are all here."

Jieun described students' attitudes by reflecting on her experience as a student in the US. Jieun used an image of the chewing and digestion of knowledge:

It seemed to me that education in the US provides raw material, [the teacher] does not chew for the students. Students [in the US] need to read, discuss, and search [for information] as graduate school students; therefore, I studied alone a lot [...] but here [in Korea] students are passive, so I need to do [everything] from one to ten, chew [raw material], and organize theories.

Dependent on teachers to create movement. Four participants (Hiroko, Soyun, Tomiko, Wang) mentioned that students are dependent on teachers to create movement. Soyun explained that Korean students seem to "require more layers of instructions" to move safely. Soyun's and Jieun's students seem to prefer structure and demonstrations that guide them in how to move their bodies.

Hiroko shared a similar experience:

I do try to be concrete. I try to be concrete in a sense that because I'm asking them to be in their body—that for a lot of people, that's new. I try to guide them into it. I try to be as concrete as I can be so that people don't feel lost. I am very observant in that sense so to make sure that they're [well connected to their movement]. Some people are lost.

Wang shared a similar experience:

It is totally different compared to America. People listen to the music and they start to move, they do not need to be guided [in their movement experience much] but Chinese

[people from] 10 years ago, they need a lot of guidance, they are shy, they need guidance to [move their bodies], I think it is also because of Confucian culture. Very difficult!

Tomiko also encourages students to do DMT their own way rather than copying others:

I am trying to emphasize, she or he has to find her or his own way to do DMT.

Eventually, she or he does not have to copy me or copy anybody. So students need to be in their own body and feel comfortable with whatever character they may be having.

Categories 2: Unfamiliarity

Lack of boundaries and movement patterns. The concept of boundaries and personal space is unfamiliar to students in Asia, an observation shared by four participants. Tomiko specifically mentioned the “sense of boundary, it is very different here.” In Japan, “we have much wiggly boundary” as compared to Americans. This cultural challenge created situations of “easily over identifying with others,” resulting in merged and enmeshed relationships:

You know [...] merging and moshing, they are like making donuts [moving like a sticky dough] [laughing]. So, like, what’s going on? We just met a few minutes ago, so how [could] we have that kind of sense of boundary? [...] It is very difficult for students to identify their own feelings and others’ feelings. Are there any differences? It is very difficult for them to be aware of differences [...] sense of myself and others, and respecting differences, and accepting differences, being able to empathize with others, it is [rather difficult] for Japanese students. [...] Japanese people are good at empathizing with other people. We are sensitive, we are so sensitive to others’ feelings. We empathize so well, but then sometimes I am not sure [if that is] empathy or over identification because it is often difficult for Japanese students to empathize with others who may have very different feelings from themselves. So that is very challenging for me in teaching.

Tomiko also reflected on the patterns of movement that are deeply related to Japanese culture:

We are very close in a very small country; sometimes we have to ignore who is standing next to us in a very crowded train. You know many people are getting in a very crowded train, the person next you really pushing you hard, you even do not know the guy behind you, there is no way, you have to learn to ignore.

Tomiko explained the Japanese family system, which has historically consisted of many family members: “Grandparents, parents, aunts, and uncles living together in a very small house, and several people have to live in one small room. [...] There is someone sleeping next [to] you. You have to learn [to] ignore, that kind of donut [dough] kind of situation.”

Value of containment over expression. Four participants (Soyun, Jieun, Wang, Hiroko) shared that students are not familiar with expressing themselves. Soyun shared that “containing emotions rather than expressing emotion [is prized] in Korean culture.” As a result, Soyun observed an “immobilized torso area,” in students’ movement, as “moving [the] torso where emotion [is contained] is harder for students.” Wang and Hiroko shared that using body knowledge in learning is not customary for students in their cultures. Hiroko specifically mentioned movement experiences that have “not been able to be in my body” and ones that feel like “It’s very foreign, in that there is a right one and the wrong one. It’s a whole new category.” Jieun mentioned that rigid classroom culture is related to the culture of “self-restraint and suppression.” Similarly, Wang shared her experiences:

Usually, 10 years and 12 years ago, middle-aged people, they usually did not want to dance, they were more Chinese culture bounded, and we are the mixed generation. Right? We received a lot of education but they did not. So the interesting thing was first when I wanted to dance with them, they all stood there, did not move at all.

Fear of movement. Three participants (Jieun, Tomiko, Soyun) discussed how the unfamiliarity with expressing one's self creates fear of moving the body. Jieun shared that some students from different majors have resistance to or fear about moving bodies, therefore, "I need to work to break down their anxiety and at the same time I have to teach content, it is difficult. Those students are defensive and resistant." Jieun shared that a student of hers dropped out of school due to uneasiness with self-expressive movement, and Jieun's students often write "moving bodies is difficult" in their journals. Tomiko also shared that "The students show restrictive movement because of fear of being judged by the teacher." Soyun stated that students are more fearful when they do solo movement than when they do group movement:

They usually do not do solo movement; they need groups, several people to move together. So I have to create small groups in class when I am asking them to move. If I ask a person to move alone, they act like they are shy, fearful, and too conscious about others' eyes on themselves.

Limited movement vocabularies. Four participants (Tomiko, Jieun, Hiroko, Soyun) shared experiences of students' limited movement vocabularies. Hiroko's sharing is presented below as an example of students who are not able to experience their body very much due to limited movement vocabularies:

I feel like they tend to be stuck in their own body language. [...] They haven't been able to really experience the full [Laban] effort qualities. To me, I feel like it might be a little limited as far as what they explore, what language they explore the movement in. [I always] tell them that there is no one answer [...]; whatever they experience is their experience, to really try to bring their judgment down and [sit] with their experiences. I say that every time I do work with people.

Lack of creativity. Three participants (Wang, Jieun, Soyun) shared that being creative was not common for students in Asia. Jieun observed that students are challenged when they are asked to use their creativity. Because of the same reasons, Wang said, “some of them [students] want to have menus, cook books, but I keep challenging them, that is not the way we work. It can work sometimes, but it cannot work in all cases.” Wang had to remind students that “we are creative art therapists, we do not have a fixed agenda.” Soyun explained, “there were not many opportunities in terms of creativity in class in Korea.”

Theme 6. Problems and needs

In the sixth theme, *problems and needs*, many of the participants described what problems they face as DMT educators and what they need to help with these problematic situations. Each individual’s unique experience in each different country was described to support this theme. The theme consists of two categories and six subcategories: (1) problems (a. lack of recognition of DMT as a profession, b. malpractice and DMT certification, c. teaching contents on a basic level), and (2) needs (d. need for formal master’s level of training, e. need for competent educators and supervisors, f. need for DMT jobs).

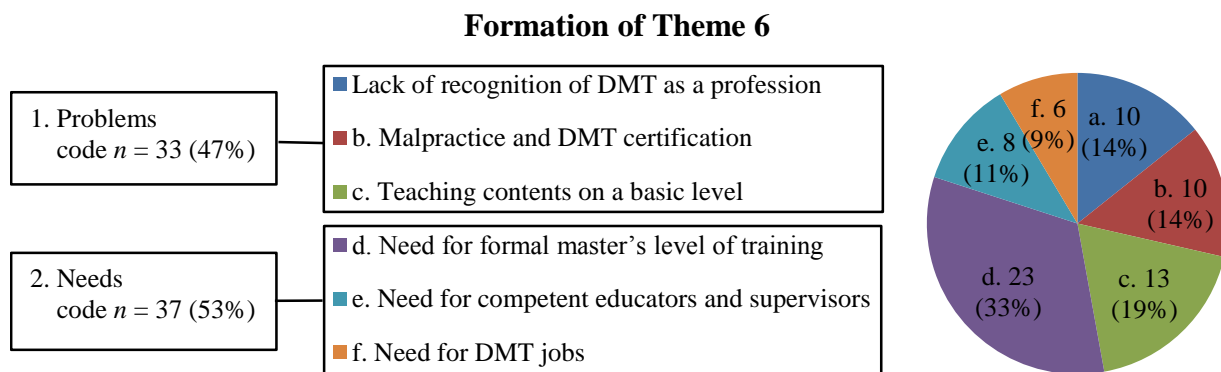


Figure 10. Visual representation of the sixth theme, *problems and needs*. The pie chart displays the formation of Theme 6 including codes (70), subcategories (6), and categories (2).

Category 1: Problems

Lack of recognition of DMT as a profession. Four participants (Wang, Jieun, Tomiko, Kahee) talked about the lack of recognition of DMT as psychotherapy in their home countries. Wang said, “Sometimes it is difficult for them [students] to understand that this [DMT] is not about activity.” Jieun shared about a lack of understanding of DMT. Jieun often heard questions such as “Do you dance while you are treating clients?” and “Is it physical therapy?” Jieun explained, “People know what art therapy is, but not DMT.” These phenomenological responses underscore how important it is that clinicians in Korea be able to accurately define DMT.

Jieun emphasized that this lack of understanding as to what DMT entails makes it difficult to increase the number of DMT clinical settings in Korea. Jieun also noticed that there are different styles of DMT in Korea as compared to the US: “In Korea, there are a certain number of sessions such as 12 sessions, 16 sessions, or 4 sessions”; the number of sessions is already decided before assessment. Also, dance movement therapists are usually asked to present the protocol before the initial session, and sometimes change the word “therapy” to “activity,” which gives the impression that “this is not a therapy.” Tomiko shared similar experiences about students’ understanding of psychotherapy:

Many students are not familiar with psychotherapy anyway, psychotherapy, like analytic psychotherapy is not so popular. [...] It is popular but it is within a very small community. [...] I believe DMT is psychoanalytic psychotherapy, so I have to be careful with what students’ needs are and what I want to be doing.

Malpractice and DMT certification. Kahee, Wang, Tomiko, Soyun, and Hiroko experienced conflict with local DMT practitioners relating to malpractice and certification. Kahee also shared her deep concerns regarding licensure issues in Taiwan and China:

I am even more cautious about professional regulations, [because] taking workshops is not enough to be a dance/movement therapist. It takes two or three years [of] training at least [...], because it is a big issue, licensure. [Students] may just take 10 months of course work, and then you can gain the license without any professional training. It is total chaos in China. A lot of people just take different workshops then they say, “I know this, and I know that,” and then they just start doing [DMT].

Since Kahee is worried that some people might consider themselves “professional” after taking some classes, she always explicitly emphasizes to her students in both Taiwan and China that “they are not dance therapists. Because it is a graduate level training, it is not just [a] six-hour training and then they cannot call themselves a therapist. It is unethical, and it is unprofessional.” But at the same time, she also suggests educational resources where DMT training is offered. “I know Hong Kong University has programs and they have a full training.” Kahee stresses the importance of full training to students:

If they want to be a dance therapist, they need full training and good support because I think it is very important to [have full] support. When we are under training, we need to be taken care of before we take care of others.

Kahee specifically shared her disagreement with the local DMT community’s action of issuing DMT certification to practitioners who had not completed the required training at the master’s level. For this reason, Kahee is not actively involved in her local DMT community now:

The reason that I am not happy about [the] DMT field in Taiwan [is] because [the] Taiwanese association wants to issue their own DMT license. I think it is unethical. That is why I am pretty much on my own. I did not agree with that. That’s why I didn’t join the association. I think we need full training and structure, everything. It is not just

providing classes and leaving students alone.

Wang, who also teaches in China, made a similar point:

I teach on the mainland, and other places, even in Hong Kong. You cannot stop people who just go to your training, and then start to do that [DMT in their work without enough trainings]. You can't stop that right? Sometimes you may not like to see it.

Wang shared deep concerns regarding DMT professional regulations in Hong Kong. She explained that some people take just a fundamental course and start clinical work without a profound understanding of the human body and movement. She explained that this limited training can be risky and harmful since movement and dance are powerful. Body movement contains traumatic memories, which can be unconsciously triggered and released by sensations in the body. Wang further explained, "They use their bodies in their practice. So that way, I always need to remind them the risk of using all these techniques in the training."

Jieun and Soyun are concerned about the current situation in which many people teach or practice DMT, although not many are technically eligible to do so. Soyun considered this trend as a "serious problem in relation to establishing this field as a profession":

Some people teach DMT and use movement and dance in clinical work without enough training, which means after taking a couple weeks of training, some people start calling themselves dance/movement therapists or use similar credentials they create themselves, which really breaks down professionalism and creates chaos in Korea.

Hiroko also very carefully shared her thoughts on the development of the DMT community in Japan. She emphasized herself as an "outsider" in the DMT community:

I'm going to include myself in it [the contents of sharing]. I think we need to start asking questions. Asking questions to me, being able to ask questions. [...] Because I think if we

just end up doing whatever we're doing and we're not talking to each other it's never going to end up [being] anything. It's never going to be this one thing. There are just these people doing different teaching in different places. It's not going to bring consistency. I hope that in the future that there is more consistency so that the field gets recognized as one field, instead of various people doing various things and it's somewhat called DMT.

Similarly, when Tomiko was asked about how local DMT in Japan compared to the US, she responded with a deep breath, calling these “huge questions.” Tomiko cautiously shared that the contents of DMT teaching are all different depending on DMT educators' educational backgrounds in Japan. There have been people who are “already learning and doing DMT in Japan.” Those who have “tend to create exercises and creative dance things, recreational dance.” It seemed to Tomiko that these people “are interested in technical materials, not getting into interpersonal issues. So that is very different from my training in US.” But Tomiko considers DMT as a form of psychotherapy that is taught in the US. In her teaching, Tomiko tries to emphasize “personal issues,” “students' own general feelings,” and “self-awareness.”

Hiroko shared her concerns regarding DMT education and certification, although she emphasized that she was speaking only from her knowledge as an “outsider”:

I don't know enough, but from the small knowledge [I do have...] we don't have master's programs and stuff like that here. We don't have alternative programs but we do have, there is a certificate that the Japanese Association gives out [...]. Again, it's not like we have a program, I think they take course work here and there. I am not actually sure how they do it.

Teaching contents on a basic level. Hiroko, Kahee, and Tomiko shared that teaching

contents were limited to a basic level due to a lack of formal training, such as a lack of recognition of DMT, or lack of students majoring in DMT. Hiroko explains why she has to teach only basic contents:

There are different backgrounds, like, some people have gone through person A's training so they [students in A's training] know the basics [of something], somewhat Laban. Some have been in the ADTA Japanese association so they [know] a little bit about something. The knowledge of DMT is very, very, very [basic] amongst the students. I can only really teach, really foundations, just the really simple stuff. I can't get into difficult, like, more complex stuff.

Category 2: Needs

Need for formal master's level of training. All participants indicated a need for formal training in order to support their students' growth as dance/movement therapists. Kahee, Hiroko, and Soyun shared that there is no university training program in their home countries, only some classes. Kahee, Soyun, and Wang mentioned there are no DMT classes specifically focused on DMT majors.

Kahee indicated that there is no formal graduate school-level DMT training. Kahee's DMT teaching usually focuses on applications; it is "not like university teaching." Kahee pointed to the need for a structured formal program because she has noticed that students are pretty much by themselves alone in the field, aside from a full day of class every other month. Kahee believes that "it is really important to have well structured support" to train students. Kahee shared what is needed to help students by recalling her experience:

We [DMT students in the US] are full-time students, we have a whole process of internalization, [...] we have well-structured support groups, in terms of academia, in

terms of internships, in terms of supervision, in terms of private psychotherapy.

Kahee prefers to provide a longer program “for example, at least two months, that kind of training will help a lot. It really takes time for them [students] to get into their body, to feel their body, to go through the challenges and to learn from each other. I really believe it takes time for them to grow.” Kahee emphasized the importance of formal DMT training to train dance/movement therapists, recalling her experience with DMT training in the US. “Everything is all together. I think it is really important to have the well-structured support.”

Another reason formal training is needed is that Kahee is concerned about DMT certification in Taiwan and China. Kahee does not believe that DMT licenses should be given in Taiwan and China because this level of certification requires “full training and structure” and continued support, not just individual classes. Similarly, Soyun reported that “honestly, less hours of DMT training and less instructors has become a serious problem [in establishing] this field as a profession.” Soyun shared her thoughts regarding the need for a graduate level DMT training program: “I spent a lot of time and energy to be trained as a dance/movement therapist and this process really guided me to be aware of why we need intensive and graduate-level training.” In the same way Wang said, “we need supervision training in long-term training, like in my expressive arts therapy program.”

Tomiko reported that universities in Japan provide DMT-related courses, but students cannot major in this subject. For this reason, class materials are really limited. Tomiko usually offers DMT classes in her own private studio, and provides one full-day DMT workshop once a month as part of a year-long program that meets 10 times a year. Tomiko thinks that the duration of class, once a month for a year, is too short to help students to obtain knowledge. Therefore “some of the students, they come just like three or four years” to digest their obtained knowledge.

Need for competent teachers or supervisors. Four participants (Hiroko, Wang, Soyun, Jieun) shared that they need more DMT educators or supervisors in local areas. Hiroko shared the need for competent teachers in local areas because guiding the full-body level of experience is an important element in DMT that has been missing in DMT education in Japan: “[This is] what’s missing in the educational portion here [in Japan]. Anybody can teach the theory, anybody can teach the theory, but to facilitate that experience is a whole different level.”

Hiroko observed that there is lack of critical thinking when DMT teachers were from the West:

I just want to kind of bring awareness around that [fact of DMT workshop] because there are so many programs in China, and Korea whatever. “Oh, if she [a teacher] is from the United States, I will just go [to her class].” There is not a lot of questioning happening because I am from here, I am [so and so], she is capable and she is great. But I just want to bring a little awareness to that because I think it will be important.

Soyun said, “I think DMT class is different from any class. I don’t think [just] anybody can teach DMT class. There are not many people here who are eligible to teach DMT.” Hiroko also shared her concerns about the lack of critical thinking regarding current trendy forms of DMT education in Asian countries due to the lack of DMT educators in local areas. Wang recently has had a couple of returnees as colleagues but she has been alone as the only dance/movement therapist in Hong Kong; “Until 10 years ago, I was the only person who could teach dance/movement therapy.”

Need for DMT jobs. Jieun specifically shared a need to create jobs for local DMT professionals as a crucial aspect to support local DMT students and to support the further development of DMT: “DMT study should connect to their [students’] profession; if DMT training is not connected to their job, this field of [DMT] study is going to stop.”

Theme 7. Efforts to develop the field of DMT as a DMT educator

The seventh theme, *efforts to develop the field of DMT as a DMT educator*, included what participants have tried and what they learned as teaching strategies, as well as what has been emphasized for learners in East Asia. The theme consists of two categories and 11 subcategories: (1) DMT teaching strategies as an educator (a. embracing local cultural aspects, b. need for more time, c. creating safe spaces, d. developing mutual relationships, e. body-based experiential teaching, f. more structure, g. use of arts media), and (2) elements that are emphasized with DMT learners in East Asia (h. movement competency, i. not labeling movement as a diagnosis, j. personal space and boundaries, k. ability to ask questions).

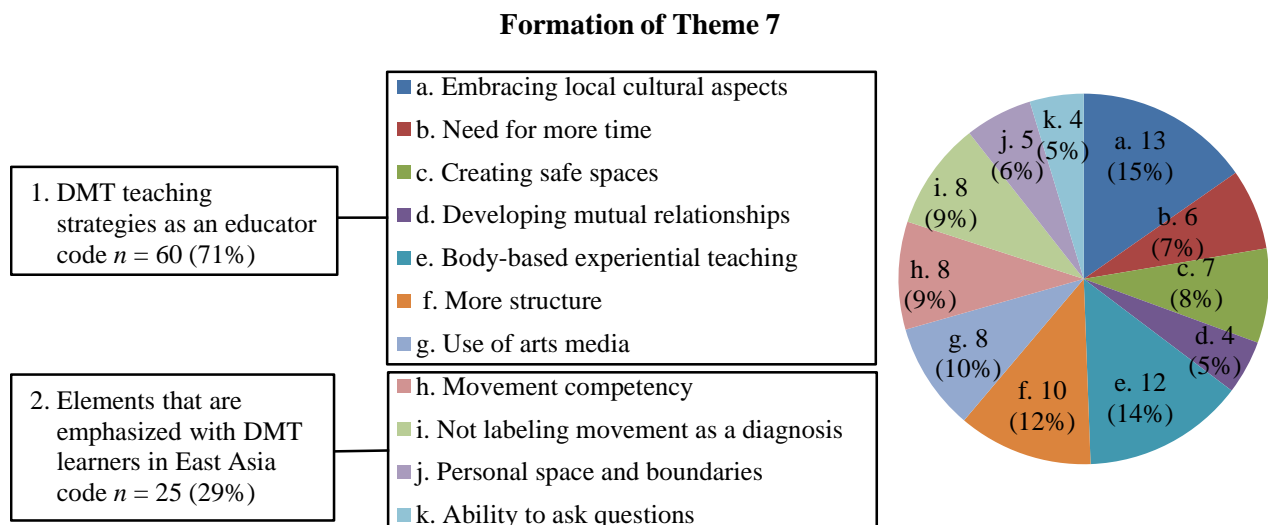


Figure 11. Visual representation of the seventh theme, *efforts to develop the field of DMT as a DMT educator*. This pie chart displays the formation of Theme 7 including codes (85), subcategories (11), and categories (2).

Category 1. Elements that are emphasized with DMT learners in Asia

Embracing local cultural aspects. Tomiko, Wang, Kahee, and Soyun shared how cultural aspects in DMT teaching must be embraced, and their effects on students' movement understood.

Hiroko shared her thought on cultural considerations in her DMT teaching:

I think me being educated in the States, I enjoy that [DMT training], just because of who I am in my personality and my culture and that kind of stuff. I don't know if all the students that I've worked necessarily will thrive in that environment just because they're Japanese.

Wang shared a similar thought: "I think the most important thing is integrating what we have originally in our culture. To integrate our ways of learning, so we can try suitable [ways for people] in our East Asia. I think it is very important." Wang has tried to embrace and integrate local culture in DMT teaching by integrating "using Tai-Chi" and "meditation," which are deeply rooted in her culture:

I integrated these for the population because most of my clients are Chinese. Even though they are not Chinese, even non-Chinese, they know a lot about Tai-Chi, so it is easy to engage. Because [...] for example when I ask some elderly peoples to move and I ask [them] to dance, they do not move. But when I ask [them] to move like to Tai-Chi, they love to do that.

The value of cultural embracement guided Wang to intentionally choose two supervisors, one from the West, "DS," and one from the East, "YS," "because I always think both Western culture and Asian culture are very important. So I tried to learn from YS what I need to be aware of when I am using DMT in East Asian culture."

Tomiko shared that learning about mental health within the local cultural context by joining a local psychotherapy association in Japan has helped her to look at her students from their own background. Although she was born and raised in Japan, she has "mixed cultural values." Tomiko reported that the "learning group psychotherapy community here in Japan really

helped me to look at different perspectives.”

Need for more time. Five participants (Tomiko, Wang, Kahee, Soyun, Jieun) shared that their students need more time for DMT training, for a number of important reasons. Hiroko explained that a concept of allowing the non-judgment of movement in teaching is “very foreign to them. It’s a whole new category for Japanese students.” Kahee shared that for the “body to feel safe moving, just moving, it really takes time.” Jieun also needed to prepare layers of movement or activities to expand the main teaching subjects, to safely guide students to move. Similarly, Soyun shared that teaching class feels like “catching a fish,” which requires the modulation of “energy of pull and release—you cannot catch a big fish right away.” Soyun explained that a new style of learning takes time for Korean students, who are accustomed to structure.

Similarly, Tomiko shared that “[Students] need more time, yeah [...]. So they don’t show their growth after a short time. But it is interesting, those students continuously coming back, so some of them like working for 7, 8, 10 years.” Tomiko also recalled herself as “a very slow learner,” reporting that when she was in NY, it took time for her to digest everything. “I took in, held in, I keep holding in myself, I have been gradually digesting.” Tomiko emphasized that students’ passive attitudes in class can be interpreted as needing time to digest. Similarly, being silent in class could be part of the natural learning process in Japan. Tomiko tries to meet students’ needs, “not to rush them, [but to] accept their timing and resistance.” Wang usually gives assignments that require independence and creativity at the end of a semester in order to go along with students’ gradual learning process.

Creating safe space. Three participants (Jieun, Kahee, Hiroko) shared the importance of creating safe space to move bodies and share experiences. Hiroko intentionally jokes with her

students as a way to break down some barriers between herself and her students and to facilitate mutual sharing and questions in class: “I think that works for me. I don’t know if this is really good or anything bad but I think that is the only way that people will be opening up to me or will feel comfortable.” Hiroko thinks of her job as DMT educator as creating “an environment where they [students] can feel safe to [connect with] their bodies.” Hiroko said, “I’m a teacher but I’m not here to put something on them. I’m here to create that space so that they can do their exploration.” Jieun continuously needs to remind students that “movement is not a difficult thing, we are always moving our body in everyday life” because of students’ fear of moving their bodies. Kahee shared that “Most of the people, they need preparation. For example, I maybe have to help them by using dance or activities, helping them to loosen up.”

Developing mutual relationships. Wang, Hiroko, and Soyun discussed their efforts to create mutual relationships with their students for authentic expression and sharing. Tomiko has tried to shift the unequal relationship between teacher and students because such a relationship is “not good in doing therapy, also in teaching therapy.” Tomiko has observed that the tendency towards unequal relationships also influences students’ movement, especially at the beginning of class:

They show more restriction [in] their movement, when I am looking at students’ movement. Some of them articulate their own feeling of being judged. [...] It is good when they are able to articulate feelings and thoughts. The worst [case] is that students are not able to articulate [their own movement experience]. [...] They are not in their body in a consistent way; it inhibits their movement learning. So I try very carefully to address that.

Hiroko described her students’ attitude as submissive, which reflects a common element of Asian

culture. Her background of training in the US and the role of being a teacher have also created a somewhat hierarchical relationship:

Honestly, there is that instance, it's like, "Oh my gosh, she's from the States," and then there is a little bit of that [...]. I want to break that barrier. I don't want to be like, "I'm the teacher and you have to listen to what I say and whatever I say it's true" because it doesn't work like that. We all know that we have to have our bodies moving and know from there.

Wang described her relationship with her students in terms of cultural aspects. Her students call her Dr. Wang, or Professor Wang, but she prefers to be called her name without a title such as Professor or Doctor, because using first names can create a more equal relationship that will enable students to be more expressive and open, which is crucial in DMT training.

Jieun wanted to embrace the mutual relationship between teacher and students in the US in her teaching environment in Korea. However, Jieun realized there are cultural differences in Korea because of her age. Jieun was younger than many of her students, and she needed to be very cautious about encouraging horizontal relationships, because such relationships could cause crossed boundaries among students in Korea who were older than she was. Jieun also noticed a need for clear boundaries because her age seemed to influence the relationship with students who were older than she was. "When I studied in the US, I liked an equal relationship with professors. I wanted to create this [kind of] educational environment in Korea, but I realized boundaries are really needed." Jieun shared that her cheerful personality and younger age are sometimes misunderstood by some older students; such students can easily confuse the nature of their relationship with Jieun as a kind of friendship.

Body-based experiential teaching. Three participants (Tomiko, Wang, Jieun) specifically

shared the importance of body-based experiential teaching in their teaching approach. Tomiko emphasizes body experience despite the fact that some of her students expect Tomiko to teach “technical stuff.” Tomiko believes students can “learn the power of DMT” through their own bodies, “in that way, they can utilize some aspects they may be able to use in their own work.” Tomiko emphasized “being with [their] own bodies,” and “feel[ing] comfortable with their body” and own “character.” These elements can help students to find their own ways to do DMT, rather than “copy me or copy anybody.” Tomiko continued to explain her style of teaching:

So [in the] beginning, it is not like teaching; it is more like doing DMT, psychotherapy similar to therapy to the students. But I have to be really clear [that] this is a teaching workshop. [...] Not crossing boundary has really challenged [me].

Tomiko incorporates a lot of group dynamics into her teaching. Tomiko shared how “donut dough” kinds of movement dynamics—in which the group moves as one sticky mass rather than as individuals—frequently arise. Tomiko encourages her students to share their feelings, and to give feedback to each other based on reflection on the movement experience, which has been “really, really helpful.”

More Structure. Four participants (Hiroko, Jieun, Wang, Tomiko) shared that students prefer structured movement during experientials. Jieun mainly uses structured movement in her KMP class and Jieun indicated that she tried to use more open structure before her master’s degree experiential class by focusing on using the body as a tool and on exploring the self. The reason for preferring structured movement was to reduce students’ “fear to move the body,” and to ensure Jieun’s emotional safety: “I might feel anxious.” Jieun shared that teaching or guiding movement without structures can cause students to feel “embarrassed, and feel difficult to move their bodies” because not all of them are DMT majors.

Wang has a teaching structure that includes verbal explanations first, which helps students who are not accustomed to using body-based knowledge, and Wang shared that students prefer to have a type of movement guide book: “like a cook book. So they can follow.” Tomiko also indicated that some students “focus on movement techniques” such as sequences rather than being with their own body movement. Soyun uses a structure of “theoretical explanation, verbal explanations, [and] warm-up,” which seems to help students in Korea. Soyun explained that most Korean students are accustomed to structure, which might be influenced by their previous educational experiences. Soyun realized the importance of using “direct space” movement (Laban terminology) as a teacher in Korea because of students’ preference for receiving directions, and the familiarity of the didactic style of teaching.

Use of other arts media. Three participants (Jieun, Soyun, Wang) shared that another reason for using other arts media is that their students were not only DMT majors but also art and expressive arts therapy majors. Soyun has therefore been using “images [and] metaphors in each step to guide them to move,” which helps students “become less conscious” about moving their bodies. Similarly, Jieun also often uses other arts media in order to reduce to the level of resistance to moving one’s body. Jieun shared how she integrates arts media into movement experientials for arts therapy and expressive arts therapy students:

In mirroring the movement work [of Marian Chace], movement can be changed gradually. However, it is difficult to do movement work, so I use mud. When a person makes a shape, the rest of the group follow to create the same shape of mud. If six people are working together, five people will follow the same shape of mud. This is mirroring. The next person changes the shape of mud and so on, and the six transformed shapes will emerge at the end, [similar shapes but with individual differences]. So I often try to use

other art media rather than going to movement experience directly. It helps [students to] understand better and creates a comfortable [environment] to work [in class].

Wang was often asked by other dance/movement therapists, “Why don’t you open a DMT department?” Wang explained that she had to choose “expressive arts therapy” rather than “DMT” because market research informed her that the students who would apply for her program were from all different health-related professions. For this reason, Wang did not think they would fully devote themselves to dancing and moving for two years as full-time students, or for three years as part-time students:

They [students] might like to use different arts media, also their clients do not only want to use DMT. You know some people really do not want to move a lot, so they begin to use music, and art. So that is what market research told us because we did research market before we opened a program.

Category 2: Elements that are emphasized with DMT learners in Asia.

Movement competency. Four participants (Soyun, Jieun, Kahee, Wang) emphasized movement competency in their training. Soyun emphasizes: “Be[ing] creative, be[ing] spontaneous, be[ing] open, and try[ing] to have less hierarchy in relationships with students” in her teaching to enhance depth of movement experiences for students. Soyun believes that “movement needs to come from an emotional level and inner place, which is the main thing—these elements in training have to be the same” beyond cultures. Similarly, Jieun specifically emphasized “self exploration and awareness” through body movement as important aspects in DMT teaching. Wang emphasized a lot “how we use our bodies and muscle to move, how does it affect the way we think” but sometimes Wang encountered “some students want to have a movement instruction book, but I keep challenging them, that is not the way we work.” Kahee

also shared that “whenever I teach them about the meanings behind the movement, I emphasize to feel their body.”

Not labeling movement as a diagnosis. Jieun and Kahee emphasize repeatedly to their students not to use movement assessment as a kind of diagnosis. Jieun explains that students should “not try to assess clients just for assessment,” like giving a diagnosis without a comprehensive thought process. Kahee shared similar experiences, when students used movement assessment like “fortune-telling”:

I emphasize to feel their body, whenever I teach them about the meanings behind the movement, [I say] “Just take it as information but don’t use it as, to put a nametag on somebody else [...]” In Taiwan, a lot of people want to learn these skills and then to put a name-tag on others, saying something about, “Oh, you are doing these fighting elements, so you must be this or that [...]” This kind of fortune-telling thing. I know people in Taiwan would love to do that. They would love to do this kind of diagnosis, [and] this kind of power, “Oh, I see something behind it so I’m very good at something.” I know people will have these kinds of problems, so I will tell them [to] just feel their body, whatever we explore our psychological meanings or this exploration, take it as information. It’s not set. It’s not a diagnosis.

Personal space and boundaries. Tomiko indicated being aware of individual space and independence as core elements in her teaching, due to cultural aspects: “We tend to have very close physical contact, distance, which foster our inclination to connect with others in an empathic way. But at the same time, we may become disrespectful of others’ space, which creates a boundary issue.”

In light of the traditional lack of privacy in Japan, Tomiko repeatedly addressed the

importance of boundaries: “Again and again and again definitely, but at the beginning students often do not understand. [...] Students are able to experiment with other ways of being with others, and separating from others.” Wang shared the importance of teaching personal space in movement relating to boundaries:

I emphasize how boundary and space are related to boundary issues and personal issues, sense of self, and a lot of it. Space is a very special element in Hong Kong. Because Hong Kong is very small and we have a lot of people and it is very crowded, these are my specific approaches in teaching.

Ability to ask questions. Hiroko has repeated to students that there are no absolute answers. Not having a right answer is very unfamiliar for students, but Hiroko thinks that students’ ability to ask questions in DMT class is more important for their growth than in any other class:

It’s DMT, you have to really, you have to question [...]. This is my bias but from what I experienced, what I learned and what I’ve been wanting [for] my students is to really experience. I think the students have to really be able to break that [barrier] down well, and talk and question, because if they don’t do that they’re never going to learn. I think that leads to one of the huge problems here. [...] I really push them to ask questions and if they’re asking a question, I answer and I always make sure, “Did you really get that? Did you really get that?” I know most of the time they don’t, so then I want to go back [...].

Hiroko encourages students to ask questions and share opinions, which helps them to grow. She explained how cultural aspects in the classroom relate to the attitude of hesitating to ask questions in class:

That’s part of culture here. [...] I don’t think you get trained to question here [Japan]. I

don't think you're trained to think that way. There are not a lot of opportunities to do that [...]. They can't really ask the questions that they want to ask me. We don't have that culture here. We don't question professors or teachers. You just listen and you take it down, you don't question. [I] say, "If you don't question, you're never going to get this material. You have to question and you have to question me because I don't have all the answers and that's why we are all here."

Theme 8: Giving advice and sharing meaningful moments

In the eighth theme, *giving advice and sharing meaningful moments*, participants were asked to share what advice they can give to other returnees or local dance/movement therapists and educators, as well as their meaningful moments from teaching experiences. This theme consisted of 4 categories and 10 subcategories: (1) finding supportive resources (a. finding supportive colleagues, b. building cohesion with the local DMT community), (2) on-going growth through various methods (c. supervision, d. self-work, e. continued education), (3) recommended attitudes for educators (f. be humble, g. be courageous, flexible, ethical, and honest.), and (4) meaningful moments as a DM educator (h. observing changes, i. fostering dance/movement therapists. j. observing power of DMT beyond the culture).

Formation of Theme 8

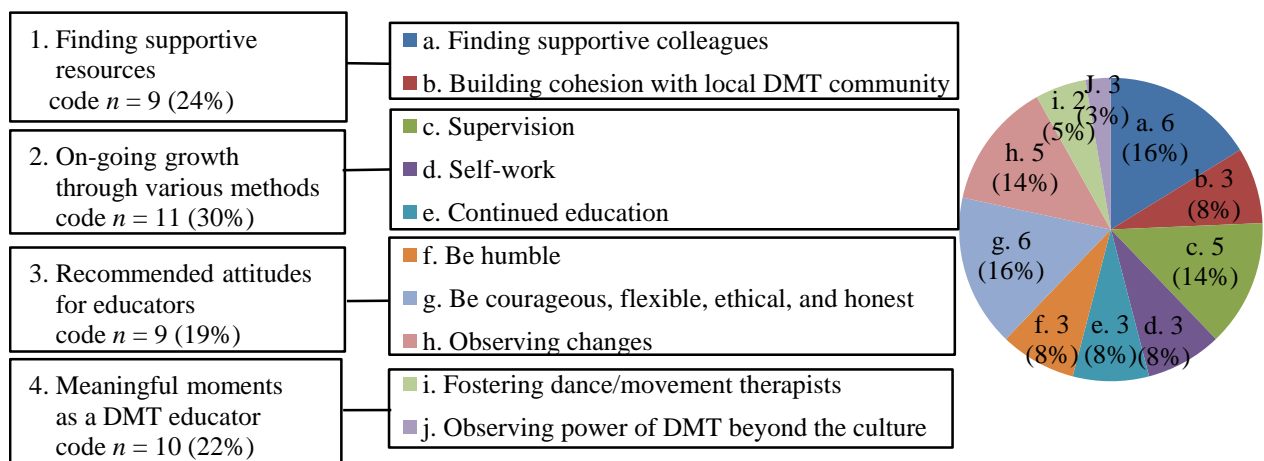


Figure 12. Visual representation of the eighth theme, *giving advice and sharing meaningful moments*. The pie chart displays the formation of Theme 8 including codes (37), subcategories (10), and categories (4).

Categories 1: Building connections with professional community and colleagues

Finding supportive colleagues. Four participants (Soyun, Tomiko, Kahee, Wang) shared their advice regarding the importance of building connections with professional communities or peers. Tomiko emphasized how important it is to keep “connecting with others, friends in the DMT field” and to do collaborative workshops. Additionally, it is important to feel that “you are not alone [...] even though you are lonely.” Soyun recommended keeping connections with other returnees who might be able to share their similar life experiences of transition. Wang and Kahee shared how they were supported by colleagues from the same East Asian culture while they were working on their BC-DMT in their home countries. Kahee shared how she was supported to work on her BC-DMT in her home country:

Lee [Kahee’s colleague and a dance/movement therapist in Hong Kong] encouraged me to go through the process to get the BC-DMT, and we [RB and Kahee] can support and help future dance/movement therapists. By the time I started the process, I had already worked for seven years. I am deeply grateful for RB’s encouragement and guidance.

Build cohesion with the local DMT community. Hiroko encouraged communicating with local dance/movement therapists to build cohesion and to develop DMT as one profession: “[If] we’re not talking to each other, it’s never going to end up [being] anything. It’s never going to be this one thing.”

Category 2: On-going growth through various methods.

Supervision. Supervision was recommended as an important aspect for continuous

growth by four participants (Hiroko, Kahee, Soyun, Wang). Hiroko has been receiving supervision via Skype, which has enabled her to maintain a sense of connection to the DMT professional community in the US. “It’s nice to stay connected with aspects of [DMT]. For me, it brings me back on a ground level to reevaluate where I am in the DMT world. That’s been helpful.” Wang similarly shared the importance of having supervisors:

For my profession I always see clients and I need supervision. I need my professional support, all these things were not available in Hong Kong. I did not have anyone who I could talk to about treating clients using dance/movement therapy for quite [a few] long years, so that is why I had my teacher who is American, we always talk.

Self-work. Three participants (Soyun, Tomiko, Kahee) mentioned self-work as a way to continue growing. Kahee advised finding one’s own way to self-care; Soyun and Tomiko also mentioned personal work. Tomiko specifically shared the importance of personal exploration on leaving and returning to one’s home country. Tomiko shared her experience that she had “mixed feelings about being in Japan,” and she believes that “there were probably reasons to go abroad [to study DMT in] America, like me [...]. There are reasons to return to one’s own country.” Tomiko has been continuously working on herself through personal analysis, which has influenced her role as a therapist and educator.

Continuing education. Continuing education was indicated as a way to grow by four participants (Jieun, Soyun, Kahee, Wang). Soyun said, “I need to educate myself continuously to provide something to students to grow as dance/movement therapists”; therefore, Soyun entered a “PhD program in expressive arts therapies.” Jieun and Kahee realized the need for continuous education and are currently searching for doctoral study programs. Participating in ADTA conferences is a great learning opportunity for Wang, which is why “actually I keep going to

ADTA conference every year [...] every time, I almost did not miss any [annual ADTA conference].”

Category 3: Recommended attitudes for educators.

Be humble. Hiroko and Soyun mentioned that “being humble” was an important aspect of being a DMT educator. Hiroko wanted to share with teachers in East Asia that they should “not forget that you have not all the answers, to be humble in that way. It’s okay to say that you don’t know everything because I think it’s in healthy attitude to be like, [...] it’s always a process, it’s always an experience.” Hiroko shares below:

I think one of the huge things that I tell my students every time I work, I say, “I am only one dance/movement therapist. [...] What I may or may not end up teaching you today, it’s just my perception of what I think whatever it is. Another dance/movement therapist might come and she or he may have a full different way of approaching [this].” I tell my students, I say, “I am not [the only one], there are so many beautiful teachers out there, I’m only [one] of them, so please remember that I am not the answer.” I think that’s another reason why I think I want them to experience in their own body because the answer comes from them and it helps them.

Soyun realized that “there are still many things that I need to learn to provide knowledge to students” through her teaching experiences. This realization made her feel humble and be open. Additionally, she explained, “There are many challenges but at the same time many opportunities.”

Be courageous, flexible, ethical, and honest. Additional important attitudes and pieces of advice were shared for DMT educator in Asia by three participants. Soyun said that people who are returning to their own countries after studying DMT in the US should “trust [themselves]

and what they learned in the US, and be courageous.” Kahee shared one final piece of advice, that “dance/movement therapists have to be very flexible and also have to be very ethical because people can do wrong when they are under pressure.” Jieun repeated “be honest and teach in an accurate way because, unlike some other academic fields, DMT directly influences a person’s life.”

Category 4: Meaningful moments as DMT educators.

Observing changes. Tomiko and Kahee shared that their meaningful moments were observing students who were able to access their body knowledge or who were able to connect with their own bodies, rather than just demonstrating technical or stylish movements. Kahee always emphasizes that “students must feel their body in class, deeply look at themselves through movement experience, and always seek the meaning behind movement.” Kahee said “when I see the students, [who] see themselves, it is very meaningful.” Tomiko described rewarding moments like:

When students begin to realize the power of DMT through their own bodies, and begin to explore their own bodies, and so they begin to forget about technical stuff, and then begin to cultivate their own materials in order to further their DMT work for their own clients, then I see many transformations of that student. That kind of thing really has been rewarding. Transformation of students is really rewarding.

Fostering dance/movement therapists. Wang described DMT as a meaningful profession: “Why I want to do that is because it is a powerful way to help people, especially people who cannot talk a lot, or even they cannot move.” She shared a story that a student went abroad to be a dance/movement therapist after taking her class. “[I find it] very meaningful to teach, I always want more and more dance/movement therapists coming, and people feel

interested in that, and they go to learn and become a dance/movement therapist.” Wang shared that “a student, she went to receive DMT training after taking my program, so they [students] feel inspired about this being a very meaningful job.”

Observing the power of DMT beyond culture. Hiroko shared that being able to facilitate students connecting with their bodies beyond culture has been an especially worthwhile experience. When students were able to get “kinesthetic knowledge,” that has been a meaningful moment for her as a DMT teacher:

When you can get into that, whatever that is that happens in the body, I feel like it’s cross culture. To me, teaching here [...] tells me that it does work. It’s not just, yes, DMT is based on European, Western, American philosophy, but it does, I think there are transcendent [aspects in DMT] to every form of culture. That was nice to feel that and to experience that with the people here [...]. When I can let them go through it and I know that they get it. Like, when I know it’s like, “Yes.” The feeling that you have right there, that’s what I’m talking about.

Table 5

Themes, categories, and subcategories derived from interview transcripts

Themes (8)	Categories (23)	Subcategories (72)	1 st codes # 2 nd codes #		
1. Emergence of new personal and professional identity	Cultural identity	Previous exposure to others' culture before DMT training	7→6		
		Both Eastern and Western parts in self-identity	9		
	Dancing Identity	Natural dancer	20→19		
		Professional dancer	6		
	Professional identity	DMT educator and teaching-related work	12→9		
Full-time dance therapist and clinical work	12→8				
“I felt I was wearing someone's clothes, which did not fit me well, but as time went on, I found myself really enjoying teaching DMT” (Soyun)					
2. DMT training experience in the US	Challenges in DMT training in US	Language difficulties during training	8		
		Additional self-work	7→5		
		Unfamiliar movement styles and American music	10		
		Emotional difficulties	9→8		
		Comparison between classroom cultures	Mutual relationships with teachers	5	
	More freedom in individual voice and movement	10			
	Respecting personal space and thinking space	5			
	Taking leadership in movement and study	2			
	Aspects that helped them to adjust in class	Supportive relationship with teachers and peers	8		
		Asian cultural identity or cultural diversity	6		
		Dancing and journaling	5		
		Persistent asking questions and effort	9		
		Previous exposure to western culture	4		
	DMT as personal and professional development and growth	Enhancing nonverbal expression, movement, creativity	19→17		
		Increasing personal and professional awareness	9		
Healing and growing through self-exploration		10			
Need to stay longer for professional growth		9→8			
No control over visa and emotional suffering		14→10			
3. Unwanted returned and unwelcoming home	Unwanted return	Feeling responsible and passionate	6		
		Emotional suffering due to conflict with local people	18→16		
		Lack recognition of DMT	10→9		
		Lack of supportive environment for DMT	6		
		No sense of belonging	9→7		
	Strategies or resources to overcome challenges	Finding supportive resources	6→5		
		Hard DMT training in the US and personal changes	6→5		
		4. Challenges as a DMT educator in one's home country	Challenged aspects	Movement facilitation	6→3
				Translation problems	2
				Educator's age	7
Students from diverse professions and intentions	Diverse students from different professions	10→9			
	Students with different level of motivation	10			
“I didn't really respect, in Chinese culture, that kind of hierarchy thing” (Kahee)					

5. Unfamiliarity and different learning styles	Teacher-based learning style	Vertical relationships with teachers	7	
		Inactive attitude and lack of questions	8→7	
		Dependent on teachers to create movement	6	
	Unfamiliarity	Lack of boundaries	7	
		Value containment rather expression	7→6	
		Fear of movement	5	
		Limited movement vocabularies	6	
		Lack of creativity	10→9	
6. Problems and needs	Problems	Lack of recognition of DMT as a profession	10→9	
		Malpractice and DMT certification	10	
		Teaching contents on a basic level	13	
	Needs	Need for formal master's level of training	23→21	
		Need for competent educators and supervisors	8	
		Need for DMT jobs	6	
7. Effort to develop the field of DMT as a DMT educator	DMT teaching strategies as an educator	Embracing local cultural aspects	13	
		Need for more time	6	
		Creating safe spaces	7→5	
		Developing mutual relationships	4	
		Body-based experiential teaching	12	
		More structure	10→7	
	Elements that are emphasized with DMT learners in Asia	Use of other arts media	8	
		Movement competency	8	
		Not labeling movement as a diagnosis	8	
		Personal space and boundaries	5	
		Ability to ask questions	4→3	
8. Giving advice and sharing meaningful moments	Finding supportive resources	Finding supportive colleagues	6	
		Building cohesion with local DMT community	3	
	On-going growth through various methods	Supervision	5	
		Self-work	3	
		Continued education	3	
	Recommended attitudes for educators	Be humble	3	
		Be courageous, flexible, ethical, and honest	6	
	Meaningful moments as a DMT educator	Observing changes	5→3	
		Fostering dance/movement therapist	2→1	
		Observing the power of DMT beyond culture	1	
	Total #	559→		
		516		

Note. Direct quotes from interview transcript were chosen to illustrate each theme.

CHAPTER 5

Discussion

This phenomenological qualitative investigation explored six native East Asian DMT educators' learning experiences in the US and teaching experiences in their home countries, including Taiwan, Hong Kong, Japan, and Korea. A collectivism scale was used as a way to understand personal differences in terms of adherence to collectivist values. In-depth individual interviews were also conducted via Skype. The inductive data analysis of the interview transcriptions using the data-organizing program Nvivo 10 was saturated with 516 codes, which were divided into 8 themes, 23 categories, and 72 subcategories. In this chapter, the three research questions are addressed, relating emergent data with the researcher's interpretations and reflections, along with existing literature.

First, what parts of DMT education in the US were perceived as easy to assimilate with the home culture? Which were perceived as difficult?

Self-expression. One prominent difficult aspect to assimilate during DMT education in the US was found to be self-expression through new movement styles such as improvisation, self-guided movement, and individual voice or thoughts, all of which were unfamiliar to the participants' own cultural backgrounds. This aspect was explained through Theme 2, *DMT training experience in the US*, with rich descriptions. *Self-expression* is the individuals' expression of inner thoughts and feelings, which include freedom of speech, different self-expression, decisions, actions, and artistic endeavors, all of which are more likely to exist in individualistic cultures (Bellah, Madsen, Sullivan, Swidler, & Tipton, 1985).

One important required aspect in DMT training is "authenticity of individual expression" (Bartenieff, 1975, p. 246). However, students from Asian cultures often refrain from expressing

uncomfortable feelings and acknowledging disagreements with teachers or supervisors, due to their concern about negatively impacting these relationships (Ko, 2014; Park & Kim, 2008; Ho, 1987). Three participants (Jieun, Kahee, Soyun) indicated that the first year was the “hardest year” due to unaccustomed or unfamiliar aspects. This became apparent in their movement experiences. Soyun explained that Korean culture values “containing emotions rather than expressing emotions,” which brought up continuous doubt about her movement along with a lack of mobilization in her torso. Tomiko described DMT as being “given permission” to enjoy free expression, released from her previously dominant style of grounded movement, which was often mentioned by her classmates. Jieun, who showed the highest degree of collectivism among the participants, pointed to cultural aspects of “self-restraint” from Korea that created hesitation in self-expression; this became a barrier during her DMT training in the US. Jieun shared her brave movement of dancing with true feeling, like “a plastic bag.” This dance symbolically represented her being in different and difficult academic situations, and became a milestone in finding and cultivating a creative self that surprised her. This experience was described as a powerful turning point to realize that her creative expression could be a tool to overcome verbal barriers.

Soyun highlighted how verbal expression is culturally bounded by sharing her difficulty in finding the right moment to ask questions or share thoughts. Soyun did not come from a culture that shares spontaneously. The experiences of these three participants (Jieun, Kahee, Soyun) with self-expression are supported by several researchers who found that Confucian cultural influence puts more weight on group harmony, which devalues freedom of individual expression in class (Chuang, 2012; Ryu & Cevero, 2011; Kim, 2009; Park & Kim, 2008; Sohn, 2005; Gatfield & Gatfield. 1994; Ho, 1987).

Being Assertive. *Assertiveness* is socially acceptable behaviors and expression of one's feelings and rights; poor assertiveness can lead to anger suppression and aggression (Ames & Flynn, 2007). This definition indicates that being assertive is part of self-expression. Tomiko and Soyun specifically shared their difficulty being assertive in cultural assimilation during practicum and classroom interactions, which led both participants to pursue additional self-work. Soyun shared her difficulty in being assertive by sharing her lack of fighting quality movement. This lack of assertiveness led her to take a kick-boxing class, which cultivates a firm self and a direct way to communicate with others. Later, Soyun realized that developing fight quality movement was a very necessary skill to adjust to US culture, and that her embedded Korean culture did not promote firm or assertive attitudes in self-expression, especially for women.

Tomiko's significant moment of confronting herself by confronting a classmate who had an opposite personality was shared with a vivid description. The physical sensation and emotionally pitched tone of "I still remember in my body" indicated how much Tomiko struggled and made an effort to assimilate the new culture. Although the present study had only a few participants who indicated directly that being assertive was a challenging aspect to assimilating in the US, on the theoretical level, this finding in the present study is similar to Maier, Goble, Neumann, Giggey, Suarez, and Waldstein's (2009) finding that Asian was the least assertive ethnicity. Kahee, who was previously exposed to Western culture before DMT training and who described her personality as Westernized, discussed how she was able to adjust in the US and how this drove her to focus on the single goal of becoming a dance/movement therapist by using her fighting energy. However, her fighting qualities (e.g., being assertive and speaking up with her individual voice) brought challenges in her home country, which values group harmony rather than individual differences. Both Kahee and Tomiko indicated that the hard DMT

training in use of voice and self-expression made them tougher and more able to cope with difficulties in both the US and in their home countries when they encountered challenges.

Asian cultural aspects of collectivism and relatedness. Theories of psychological health in the West have traditionally emphasized self-actualization, with human potential coming from inside the individual (Maslow, 1970). Dissimilarly, in the East, Confucianism based on Eastern philosophy and psychology emphasizes aspects of cooperating and being in harmony with others (Kim, 2007c). Most participants in the present study successfully established relationships with classmates and teachers, and such relationships were helpful in adjusting to being away from home for professional and personal development. Collectivism in Asia is closely related to interpersonal sensitivity style (Kim & Park, 2008). Tomiko's supervisor often commented on Tomiko's strength of sensitivity to others and developing relationships with teachers and clients: "I looked comfortable being in harmony with other colleagues." Tomiko's vivid memory of how clients moved their bodies and shared their experiences during her DMT sessions captured, on a bodily level, her strong emotional attachment to her professional and personal life in New York City. Tomiko reports that she "still [has] great love for New York City," even 17 years later.

Additionally, the participants' vivid sharing of memorable experiences in classrooms indicates the interrelatedness in learning with and through others: sharing integrated charts after borrowing class notes from classmates, asking clients about unfamiliar music (Kahee), having deep non-verbal movement interaction with peers from other cultures (Wang), working on being assertive by confronting a classmate in group supervision (Tomiko), and receiving compliments about creative expression from classmates (Jieun). These shared experiences are supported by Tang's (1996) theory that learning styles in Asia are influenced by "the Confucian emphasis on

inter-relatedness” (p. 183).

Although the emphasis on horizontal relationships and respecting individuality in DMT training in the US created some challenges, such as being independent, taking leadership, and expressing oneself, participants gradually became accustomed to the new culture because it was easy to access their teachers, and they were guided to find the hidden potential in themselves. Three participants (Jieun, Soyun, Tomiko) shared that horizontal relationships made it easy for them to approach and communicate with teachers; this type of relationship was a helpful resource during their academic years in the US, where they were away from close relationships. This new type of relationship with teachers in the US has layers of meanings for participants.

Participants’ levels of difficulty with assimilating to the US educational culture were slightly different depending on their previous exposure to Western culture, life experience, and cultural uniqueness of their own culture. Wang’s learning experience in the US was, however, quite different from that of the others due to her previous exposure to Western culture. Hong Kong’s unique culture, where Eastern and Western culture meet, prepared Wang to study abroad: “Language is not a problem; also, culture is not a big problem.” Wang shared that there were students from different cultures like herself who were taking the same alternative routes for DMT training, which helped her to connect with them easily and deeply.

Second, how do the East Asian cultural perspectives of students influence pedagogical strategies and/or teaching styles compared to the way participants were trained in the US?

Creating a safe space through mutual relationships. Four participants (Soyun, Hiroko, Tomiko, Wang) shared that one of the main cultural differences between the West and East is the existence of a vertical teaching relationship in their countries, which is different from what they experienced in relationships in the US. More specifically relating to difficulties in movement

facilitation, three participants (Jieun, Tomiko, Soyun) shared that local students' fear of moving their bodies has been a barrier in their teaching. Numerous researchers from both Western and Eastern cultures in the fields of counseling and psychotherapy have pointed out the culturally embedded hierarchical relationships in education, and these hierarchical relationships create unique phenomena, such as impeded flow of information (Anderson, 2000; Ho, 1987), less honest sharing, less self-expression (Lee, 2001), less verbal sharing, and low capacity for creativity (Rye & Cevero, 2011). Indeed, four participants (Soyun, Hiroko, Tomiko, Wang) experienced the disadvantages of the existence of strict hierarchical relationships in DMT training in their home countries. DMT training contains unique elements such as spontaneous movement and active engagement with students' feelings and thoughts through self-reflection, which could be promoted in a safe place.

Hiroko considered the DMT educators' main role in any culture to be creating "an environment where they [students] can feel safe to [connect with] their bodies." Hiroko said, "I'm a teacher but I'm not here to put something on them. I'm here to create that space so that they can do their exploration." This cultural disadvantage in educational relationships with local students in East Asia made participants as DMT educators put great effort into creating comfort space by enhancing mutual relationships, which they described as a supportive aspect in the US.

Establishing boundaries due to educator's age. Although all participants agreed that facilitating mutual relationships, such as what they had experienced in the US, could be beneficial for students in East Asia, this was not easy for Jieun and Kahee. They were the youngest of the six participants in an East Asian society that considers age to be an important aspect in relationships. Respecting seniority, age-related differences, and hierarchical relationships are considered components of Confucianism (Kim, 2009). Jieun realized the need

for “wearing armor of authority” in her role as a teacher because age could create blurry boundaries with some students who are older than she is. Jieun realized there was a gap between what she wanted to create in her educational environment and the reality. Jieun became aware of the Korean culture’s discomfort with horizontal relationships, which could cause slightly crossed boundaries and easily confuse the nature of relationships between her and students who were younger. Kahee also shared her experiences of seeing that her age was much more important than her professional and educational qualifications, reporting that she got “no respect as profession[al]” due to her age. Kahee shared that these social hierarchies for age and position overly dominate the local DMT community, which created difficulties. When Kahee established her career and spoke out about professional regulations for DMT certification and malpractice, Kahee was alienated from the local DMT communities that enforced hierarchical relationships according to age or social position.

Emphasizing sense of personal space. Three participants (Jieun, Tomiko, Wang) experienced students’ lack of awareness of personal space through movement patterns and interaction with students from collective cultures. Tomiko shared that sense of space is obviously an unaccustomed concept for her students in Japan. Gatfield and Gatfield (1994) indicated that students from Confucian heritage cultures adopt a more “corporate identity” rather than an “individualistic model” (p. 6). In Tomiko’s class, these two concepts of cultural identity often unconsciously emerged in a movement pattern of moving together as one unit rather than as individuals. Tomiko specifically mentioned the “wiggly boundary” as compared to her experiences in the US. This different sense of personal space sometimes created situations of “easily over identifying with others,” resulting in merged and enmeshed relationships like a “mooshing sticky dough for donut[s].” Tomiko and Wang explained that the phenomenon of

differently using personal space is related to environmental aspects and family construction. The blurry boundaries between people who share a small space in daily life could be understood within a deeper level of cultural aspects. Understanding that students may have a different sense of personal space can help educators to better understand how students' movement patterns may be rooted in cultural differences.

Moving away from technical movement to enhancing self-expression. The existence of hierarchical relationships between students and teachers emphasizes not losing face in front of teachers (Park & Kim, 1999; Yook & Albert, 1998), which could create a barrier to authentic self-expression in DMT education. Park and Kim (2008) stated that Asian Americans show stronger emotional self-control and less open communication styles than European Americans. Indeed, four participants (Hiroko, Jieun, Wang, Tomiko) described students in their home countries as having more difficulties in self-directed movement than students in the US. Using body knowledge in learning is not familiar to students in Asia due to their educational backgrounds and cultures of “self-restraint, like self-retreat” (Jieun). These cultural aspects relating to moving bodies cause students to “focus on movement technique,” (Tomiko) “fear to move,” (Jieun) and “prefer to create cook book [a movement guidance book]” (Wang) rather than engaging in their own creative and spontaneous movement.

The findings from the present study are similar to those shared by two dance/movement therapists who visited from the US and conducted workshops in Asia. Chang's (2006) findings indicated that receiving a didactic, teacher-centered model of teaching is related to certain student behaviors, such as being reluctant to engage in self-disclosure or verbal expression, and a preference for directed movement. Dosamantes-Beaudry (1999) pointed out that students in Taipei expressed only positive emotions and imitated others' movements rather than presenting a

range of emotions, and that movements were very different from those of another group in the West. Hiroko explained that the concept of allowing and expressing movement in a non-judgmental way is “a whole new category for Japanese students,” and Jieun often read “moving body is difficult” in students’ journal entries. These difficulties could be explained by researchers who found that education in East Asia usually focuses on repeating information and memorization, lacks creativity (Wheeler, 2002), and is test-oriented and teacher-based (Wang & Kreysa, 2006).

Kim and Sherman (2007) also explained that “whereas self-expression is valued in the United States, it is not privileged with such a cultural emphasis in East Asia” (p. 1) due to the different concept of self in an Asian cultural context. Although Confucian cultural influence puts great weight on group harmony, rather than individual expression (Ryu & Cevero, 2011; Ho, 1987), one consistent emphasis from participants was the importance of self-expression through self-guided movement rather than following or copying others. All participants described observing students shifting from technical movement to self-guided movement by focusing on themselves as being one of the most meaningful moments as DMT educators. Therefore, participants considered body-based experiential teaching to be a very important aspect in any culture. Participants developed their own ways to help students to focus on their own movement by way of technical movement. Tomiko’s teaching style is “more like doing DMT,” to provide a sense of psychotherapy to the students. Wang had to repeat to students, “We are creative art therapists; we do not have a fixed agenda.” Soyun consistently emphasized “creativity” in her class and prepared layers of movement or activities as guiding steps.

Enhancing independence. Chuang (2012) found that students in the US prefer learning approaches involving sharing and discussion, less emphasis on memorization, direct

communication, and learner-centered teaching approaches that enhance independent behavior associated with Western cultural norms. DMT training in the US helped participants to become “independent” (Jieun) and “tougher” (Kahee) in terms of classroom preparation, additional self-work, or individual expressive movement, which promoted confidence, sense of self, and creativity.

As DMT educators in their home countries, three participants (Hiroko, Soyun, Wang) often observed and experienced local students’ dependency on their teachers to create movement, preferences for structured movement, and desire for teacher demonstrations as guidance. Therefore, Tomiko emphasized “being with [their] own bodies,” rather than “copy[ing] me or copy[ing] anybody.” Jieun had to prepare detailed layers of information like “chew[ing] the knowledge for them.” Wang understood students’ preference for relying on a “cook book [movement instructive book],” but continuously emphasized the importance of creativity for professional identity. Soyun pointed out that students want to move as a group rather than solo, so she often divided students into several small groups before asking students to do individual movement because “if I ask a person to move alone they act like they are shy, fearful, and too much conscious about others’ eyes on themselves.”

Enhancing individual voice. The existence of hierarchical relationships pushes students to be extremely cautious to avoid criticism or disapproval from the general public (Yao & Kierstead, 1984). Five participants (Hiroko, Jieun, Soyun, Hiroko, Wang) noticed more freedom in movement, verbal sharing, and career choice in the US, which were very different compared to their learning and teaching experiences in Asia. Students’ behaviors and attitudes in local areas were observed to be different as compared to participants’ experience in the US: “Students in Korea are quiet, need a lot of encouragement to speak up,” (Soyun) and “they are a little more

silent in class; if they have questions, they will ask after the class, not during the class” (Wang). Asking questions in classroom is “a whole new category” (Hiroko). Hiroko repeated numerous times how cultural aspects of students’ attitude of hesitating to ask questions changes behavior, explaining, “We [students in Japan] don’t question professors or teachers. You just listen and you take it down.” Tomiko commented on students’ passive or quiet attitudes in class. She views needing time to digest and catch up with unfamiliar DMT knowledge and being silent as natural parts of Japanese culture.

Chang’s (2006) study supports participants’ experiences based on findings that students had difficulties with self-disclosure and verbal expression, and expected a “right answer” (p. 202). Dosamantes-Beaudry (1999) similarly reported how Asian students share only positive emotions and lack individual voice. Chuang (2012) explained East Asian students’ preferences for learning approaches such as observation, social presence, memorization, and indirect communication style. These preferences emerged based on the cultural influences of harmonious and hierarchical relationships existing in East Asia. This educational dynamic in Asia explains a lack of space for individual voice in class. Gilbert et al. (2007) argued that Asian students are passive and unwilling to ask questions in class, and are concerned about confidentiality in relating personal and emotional content. This could be a downside of collectivism for students studying psychotherapy, counseling, or DMT.

Not assessing movement as a diagnosis. Kahee shared how hierarchal relationships also influence students’ attitudes in learning and using movement assessment in local areas. Students’ tendency to assess movement as a diagnosis comes from cultural perceptions of considering the client–therapist relationship a hierarchal relationship. Kahee pointed out students’ tendency to use movement assessment as “a name-tag on somebody,” which was similar to a “kind of

fortune-telling thing.” Kahee explained that people in Taiwan love to do this kind of assessment because this represents a “kind of power.” Jieun persistently reminds her students to “not try to assess clients just for assessment” because their tendency is to categorize by diagnosis rather than “being with clients in an empathetic relationship.”

More verbal instruction. According to Wang’s (1992) study on learning style preference, Chinese graduate students prefer “highly organized language-oriented materials” (p. 45). Indeed, three participants (Jieun, Soyun, Wang) shared that students in Asia need more verbal instruction and explanation before movement experience compared to these three participants’ experiences in the US. Wang shared, “It is totally different compared to America. They [students in East Asia] need a lot of guidance, they are shy, they need guidance, I think it is also because of Confucian culture,” and many students are not accustomed to using body-based knowledge. Hiroko shared that “I do try to be concrete. I try to be concrete in a sense because I am asking them to be in their body [...], for a lot of people that’s new.” Soyun uses a structure of “theoretical explanation, verbal explanations, [and] warm-up,” which seems to help students in Korea because students are accustomed to structure in their learning. Soyun additionally shared that educators in Korea need to use direct space because of students’ familiarity with a didactic style of teacher-based learning.

Providing more time. Five participants (all except Hiroko) reported understanding students’ need for more time for DMT training in Asia. Different reasons for needing time were shared by the five participants. Kahee mentioned that “it really takes time” to feel secure in moving one’s body. Soyun’s experiences were shared by statements like “you cannot catch a big fish right away,” because Korean students are not accustomed to unstructured and free-style movement, and group dynamics are culturally important. Tomiko shared that “they [students]

don't show their growth [over a short period of] time." Tomiko remembered herself as "a very slow learner" who kept learning even after returning to her home country by taking personal analysis. Tomiko said, "I have been gradually digesting," and her own learning experiences reflect her teaching style, in that she tries "not to rush them [students], [but to] accept their timing and resistance." Similarly, Wang prefers an assignment that requires independence and creativity at the end of the semester, as a way to embrace students' gradual learning process. New or unfamiliar approaches in teaching such as enhancing expressive movement, promoting spontaneous sharing, and emphasizing individual space take a longer time for local students in East Asia. Chuang (2012) stated that Confucian philosophy in East Asia contains an aspect of "long-term oriented-self cultivation in education" (p. 489), which supports participants' experiences in the present study.

Findings in the present study show that students' Asian-specific cultural aspects influence educators' teaching in terms of relationships, boundaries, personal space, movement, self-expression, movement observation, individual voice, and need for time to process. It is crucial that the DMT educators understand the similarities between participants' experiences in the US and the learning challenges that their local students have. Being away from home helped Asian DMT educators to develop greater sensitivity toward local students' culture and be aware of potential barriers in local areas.

Third, what teaching approaches were used and what successes or challenges have been experienced or observed using those approaches?

Sense of humor, movement activities, games, and names. Participants, who came from the same home cultures as their students, were well aware of students' learning styles based on their own experience of local cultures. This cultural understanding of local students facilitated

participants using various approaches to create safe, supportive environments in their classrooms. Using jokes, preparing activities, being humbled, encouraging different ideas, and asking students to call them by their name instead of by the title of “teacher” have helped to loosen up strict relationships between teachers and students to create more comfortable environments as time goes on.

Hiroko has used “joke[s]” as a way to approach her students, to break down the cultural barriers in hierarchical relationships, and to facilitate mutual sharing and questions in class: “I think that that works for me. [...] I think that this is the only way that people will be opening up to me or would feel comfortable.” Kahee has been “using dance or activities, helping them [students] to loosen up” as preparation for students. Wang usually encourages her students to call her by her name, Wang, rather than Dr. Wang, or Professor. Wang and Tomiko said calling people by their names can create a more equal relationship that will facilitate students to be more expressive and open, which is essential in DMT training.

Using local dance. Five participants (all except Jieun) shared the importance of embracing cultural aspects in DMT teaching and understanding cultural influences on students’ movement. Wang shared that “I think [the] most important thing is integrating what we have in [our] culture originally.” Therefore, Wang has been successfully integrating the local cultural customs of “Tai-Chi” and “meditation,” which have been helpful resources in active body movement. “When I ask some elderly people to move and I ask [them] to dance, they do not move. But when I ask [them] to move like to Tai-Chi, they love to do that.” Dosamantes-Beaudry’s study (1999) also supported the use of local dance by indicating that the local Chinese “fan dance” brought opportunities for self-awareness regarding the “too narrow and restrictive” (p. 230) social perspectives on women in China.

Integrating arts media. After conducting market research in Hong Kong, Wang decided that launching a master's degree program in expressive arts therapy would have a better chance of success than a DMT program. Wang had to incorporate other forms of media to fulfill local needs because students in master's degree courses are from diverse health professions, and want to integrate various arts media into their work. Soyun and Jieun shared another reason for using other arts media: their students were not only DMT majors but also art and expressive arts therapy majors. Other reasons for using arts media were as a way to reduce students' anxiety in movement and as a tool to gradually guide students' preference for using arts to movement by "becom[ing] less conscious" about moving their bodies. Jieun shared an example of how she used actual mud as part of preparation for movement: "It is difficult to do movement work, so I use mud. When a person makes a shape, the rest of the group follows to create the same shape of mud." Using art media helps to reduce resistance to moving the body. Similar findings were indicated by Ko (2014), who found that incorporating arts media into clinical supervision helped Korean dance and expressive arts therapy students deal with cultural barriers of supervisory relationships and verbal sharing.

Using group dynamics. Tomiko sensitively adopts group dynamics into her teaching, such as seeing her students as "donut dough," which represents one sticky mass rather than individuals. Group movement provides a chance to reflect students' feelings, and to give feedback to each other, which has been "really, really helpful." Soyun shared that her experience was like "catching a big fish," which means focusing on a group rather than on each individual. This approach requires energy modulation, a "pull and release," checking how well students can handle new situations, and confirming that no students are left behind. These experiences indicated that Asian students seem to prefer group learning over individual learning. Similarly,

Ramburuth and McCormick (2001) stated that Asian students are more “collaborative in their learning styles” (p. 333).

Unexpected Findings

In the present study, participants did not focus on challenges in teaching approaches, but more on successful stories as DMT educators. However, many personal challenges as returnees and unsupportive professional environments in home countries were shared, which opened up unexpected findings.

Difficult to leave professional home and conflict in home countries. Originally, the intentions of this study did not include any research questions relating to participants’ transitional experiences from leaving their professional home in the US and returning to their home countries in East Asia. The third theme, *unwanted returns and an unwelcoming home*, explains the participants’ need to stay in the US longer for professional growth, coupled with their lack of control over visa issues that required leaving their professional home. International students have challenges in finding jobs after completing their education due to immigration policies and economic slumps (Yan & Berliner, 2011; Xu, 2006).

Most of the participants discussed being unprepared to leave and establishing themselves professionally in their home countries, which was difficult and very stressful. Participants from collective cultures displayed a tendency toward strong attachment to schools, teachers, clients, and classmates, and these interrelated relationships created a deep layer of meaning for the participants. An additional reason for this uneasy leaving was that participants made a great effort in the US to nourish their professional identity. It seemed that developing a new professional identity symbolically indicted their professional home. Therefore, the participants’ experience of returning to their home countries was the same experience as leaving their

professional homes. Dance/movement therapy training required profound and sincere engagement with students' bodies and professional communities. Therefore, the sudden notification that they had to leave their professional homes caused acute stress.

Most of the participants' experiences of reentry to their home countries were just as difficult as being away from their home countries and family for DMT training in the US. The participants' vivid sharing of memories along with emotionally aroused voice tones about being unprepared to leave and having conflicts with other DMT professionals in their home countries showed their level of emotional stress regarding the unexpected and unwanted leaving situation. Participants described their transitional time as "being a hell," (Jieun) "down time," (Kahee) and "not being at home" (Tomiko). The most common reason that participants did not wish to return to their home countries was their need for time to grow professionally in their professional home. Another reason was a strong attachment to the place where their professional identity had been born and nurtured.

Some participants have struggled in starting their DMT profession due to conflicts with local dance/movement therapists. Reasons have included disagreements over issuing DMT certification (Kahee, Wang), labeling as being an American-style dance movement therapist (Kahee), negative reactions toward DMT (Tomiko, Kahee, Jiun), and judgments and high expectations toward US degree holders (Jieun). These conflicts with local dance/movement therapists caused emotional difficulties, less involvement with local communities, and longing for the DMT community in the US. Some participants independently developed themselves in their home countries. Alberts and Hazen (2005) found that one of the reasons for their not returning to their home countries was related to characteristics of international students' home countries, such as political circumstances. Hiroko recommended continuous communication with

local dance/movement therapists in order to capture the core essences of DMT elements as one profession.

Summary of findings

There were common findings between Research Questions 1 and 2, as the learning difficulties of participants in the US and local students in East Asia were similar. Asian-specific cultural aspects influenced participants as learners in the US in terms of verbal and non-verbal self-expression. Students from a Confucian cultural background present a “different perspective of appropriate behavior and interaction in the classroom” (Train, 2012, p. 64).

Cultures of collectivism create a greater sense of unity and sensitivity to others. However, the participants experienced and observed cultural barriers that provided fewer chances for students to foster independence due to a lack of self-expression in movement and verbal expression, and a lack of personal space. Observing students’ difficulties, which were similar to what participants encountered during DMT training in the US, provided sensitivity and deep understanding toward their students. Understanding students’ difficulties in DMT training led participants to adopt various teaching approaches in order to embrace students’ cultures in conducting DMT training. Participants embraced local dances, structured approaches, layers of guidance, and creating mutual relationships as ways to foster their students’ creativity and self-expression within cultural norms within local cultural aspects. Most participants indicated students’ needs for more time to process their feelings and thoughts due to the unfamiliarity of spontaneous sharing. A gradual process seems to be a crucial and necessary step for local students who are not accustomed to creative and expressive class environments. Otherwise, it could be threatening or confusing for some students to suddenly open a door to self-expression. The promotion of sudden self-expression could create explosive outbursts. Furthermore, this

explosive outburst might also create fear, shame, guilt, or even trauma for students who come from cultures of suppression rather than expression. Participants indicated a strong need to establish well-structured DMT training to train dance/movement therapists in Asian educational systems safely and professionally.

For most of the participants from East Asia, DMT training in the US required separating from family members. However, participants established their professional homes well by developing new professional identities and enhancing personal growth in the US. Supportive relationships with professors, dancing, and journaling were helpful resources to assimilate in the US. Dance/movement therapy class contents included intense body movement interaction on the physical and emotional level with others, and these approaches helped participants to adjust to new cultures and settle into life in the US.

After completing DMT training, most of the participants had to return to their home countries due to the restrictions associated with their student visas. Finding jobs was essential to get sponsors for working visas that would allow them to work in the US. Although they felt that they needed time for professional growth, participants had no control over the situation, which caused tremendous emotional difficulties. Returning to their home countries and settling into the DMT profession were not easy experiences. Finding their own voices as part of self-expression regarding their DMT profession was a necessary skill to build up in the US. Having her own voice regarding the DMT profession caused back-stabbing situations for Kahee in her home country. All of the participants except Wang also experienced conflicted situations in their home countries, which caused some participants to stay alone and develop their profession independently. Hard training in the US helped participants to overcome encountered challenges in their home countries in the journey of developing their DMT professions.

Limitations

This phenomenological study had a number of methodological limitations. All participants were born and raised in East Asia and were, therefore, non-native English speakers. All interviews were conducted in English, except for one Korean participant (Jieun), who requested to be interviewed in Korean (her interview transcription was subsequently translated from Korean to English by the researcher). Although all participants had sufficient English proficiency to express themselves well, it was not the best circumstance for interviewees to share profound experiences in a non-native language. Grammatical errors in interview transcription were corrected under the consultation of an advisor to avoid inaccurately written sentences. The use of Skype for interviewing participants located in many different countries was also a limitation. In addition, the researcher assumed that, since most countries in East Asia have been culturally male-dominated for a long time, male DMT educators' experiences would be different from those of female DMT educators. However, there were no male candidates who fit the study criteria and who agreed to participate in this study.

Discussion

The globalization of education has brought attention and awareness to the diversity inherent in learning and teaching with cultural competency. The different philosophical and cultural backgrounds of the East and the West need to be considered in order to provide learning and teaching both abroad and within local cultures. Numerous researchers and educators have emphasized educators' needs for cultural understanding of their students' cultural learning styles to facilitate professional growth, along with developing methods of teaching within cultural contexts (Chuang, 2012; Eavas, 2011; Chang 2009; McMillan, 2007). Therefore, educators should seek to develop their cultural sensitivity so that they are able to share knowledge

effectively. This sensitivity includes an awareness of the similarities and differences within seemingly homogeneous cultural groups. Honoring individual experiences, and personal exposure to other cultures will impact each person's perception, learning style, and ability to receive and assimilate information.

Although DMT has expanded over the last 50 years, there are unfortunately no previous studies on international DMT students' learning in the US or teaching experience in their home countries. It is very important to indigenize DMT in local areas and understand local educational and professional cultures in East Asia. Most existing studies have mainly targeted the fields of psychotherapy or counseling, and found different views of mental health, sense of self, and well being associated with different cultural backgrounds (Mittal & Wieling, 2006; Ng, 2006a; Tseng, 2004; Pattison, 2003). Although these studies can be presumed to provide information about international DMT students' difficulties assimilating in class, these studies contain little information reflecting the uniqueness of DMT training, such as components of body-based learning and self-expression. These unique elements make studying DMT different from studying other psychology- and counseling-related fields.

The participants in this study live far apart in East Asian countries and make continuous efforts to develop DMT alone in a new land. For Asian DMT educators, it is important to have connections with other returnees for sharing and exchanging their experiences of adjusting and teaching in their home countries. The interview process in the present study contained a strong impression of an urge to reengage with DMT communities, a desire to know other returnees' experiences, the loneliness of being alone as returnees, and longing for their professional home in the US. Certain questions provoked interviewees' emotional arousal when recalling their memories during the interview process. Being a dance/movement therapy educator as a returnee

requires additional skills and challenges due to cultural differences where the DMT training did not occur and adapting to the cultural values of home. However, just as a complementary contrast effect occurs when two opposite colors are together, the participants' experience of learning DMT in the US provided invaluable experiences. Developing a new professional identity in a different culture provides a deep level of understanding the educational culture in their own home countries, which in turn offers a deeper level of understanding of local students and can become the fertilizer for the growth of DMT educators in East Asia.

This study had no intention to create a set of teaching methods or approaches. Rather, the present study attempted a first step to create a grounded foundation and space to understand native Asian DMT returnees' DMT learning and teaching experiences. Findings in the present study provide an opportunity for reflection and insight that can inform the continuous growth of the field of DMT in East Asia, create a communicative and educational DMT bridge between the West and the East for mutual understanding, and expand a broad view of the potential growth of DMT. The researcher in this study suggests the need for continuous DMT studies on culturally competent DMT teaching and learning to encourage further DMT expansion and growth.

APPENDIX A

INITIAL RECRUITMENT LETTER

Subject: Dissertation Recruitment Help!

Dear _____

My name is Kyung Soon Ko. I am a PhD. student in Expressive Arts Therapies at Lesley University. Have you ever wondered how much you learned in the US can be applied to your home country? How has your East-Asian cultural background played out in your DMT training in the US? How has your experience of learning DMT in the US been incorporated into your DMT teaching in your home country? What have been challenges or successes? How did you physically experience the professional transition from West to East?

I cordially invite you to participate in my dissertation project, a qualitative study on DMT educators' experience of teaching in their home country after training in the US. This study will be supervised by Dr. Robyn Cruz, who is my academic advisor. My research requires your cooperation of approximately 1 or 1.5 hours of interview. I would be grateful if you consider participating. Please reply and let me know whether you are interested or not in participating. Thank you so much!

Sincerely,

Kyung Soon Ko,
BC-DMT, LCPC, GL-CMA, NCC
82-10-9357-6041, kko@lesley.edu

APPENDIX B

RECRUITMENT LETTER

Subject: Follow-Up Dissertation Recruitment Help!

Thank you for your interest in being a participant of this research. I am writing to ask a huge favor of you regarding recruiting participants for my dissertation. I would like to share detail information regarding this study.

What is this study about? My dissertation study is a qualitative investigation of East Asian dance/movement therapy educators' teaching experience after coming back to their home country and their experience of Dance/movement therapy education in the US.

Who is eligible for the study? I am looking for participants who are native East Asian dance/movement therapy educators such as those from China, Japan, Korea, Hong Kong, and Taiwan who trained in the US and teach DMT-related courses in their home country now.

What kind of help do I need? In order to conduct this study, first, simple research designed questionnaires will be used to screen eligibility and to use time effectively before an interview. Second, collectivism subscale of the Asian American Values Scale –Multidimensional will be used before conducting interviews. Third, I would like to conduct approximately a 1 to 1.5 hour interview online, for example, through Skype or Google chat, and I will provide interview questions in advance of the interview. The process of the interview will be flexible and will not be limited to the interview questions.

If you are interested and feel comfortable in participating in this study, I would be very appreciative of your help and it will be a good learning opportunity. Unfortunately, I cannot compensate participants, but I hope that this interview experience will provide a good opportunity to reflect on yourself as a DMT educator in the East/West, and your DMT education in the US as a trainee. Although the interview process might cause slightly uncomfortable feelings, the purpose of this interview for researcher is a viable learning opportunity for me from your experience and not about judging you. Also, you can always withdraw your participation at any time, and I will understand. If you have any questions or concerns, please feel free to contact me at kko@lesley.edu or 82-10-9357-6041. I will look forward to hearing from you. Thank you very much for your help!

Sincerely,

Kyung Soon Ko
BC-DMT, LCPC, GL-CMA, NCC
82-10-9357-6041, kko@lesley.edu

APPENDIX C

INFORMED CONSENT FORM

You are being asked to volunteer in this study to assist in my doctoral dissertation on *teaching DMT in East Asia after training in the US*. The purpose of the study is to explore East Asian DMT educator's experience of teaching in the East and learning in the West.

1. You will initially fill out a questionnaire about demographic, educational, and teaching experience information in order to screen potential participants in this study.
2. You will fill out Collectivism Subscale of the Asian American Values Scale – Multidimensional before conducting interview. This scale includes seven questions.
3. You will participate in an individual interview; you will be asked about your teaching experience in your country and learning experience in the US relating to cultural pedagogy. The interview will take approximately 60-90 minutes in length and will be video and audio taped.

You will be personally interacting with me only as the principal researcher. This research project is anticipated to be finished by approximately *April 2015*.

I, _____, consent to participate in research on DMT Education in East Asia after training in the US.

I understand that:

- I am volunteering for an individual interview approximately 60-90 minutes in length.
- The interview will be audio and videotaped and my identity will be protected.
- Questionnaire, video-audiotapes, and transcription will be kept confidential and used anonymously only for purposes of supervision, presentation and/or publication.
- The interview will include questions about my DMT training in US, teaching experience in my country, cultural challenges as a DMT educator, my clinical work, self-identification, present life, and cultural self-identification.
- The interview may bring up feelings, thoughts, memories, and physical sensations. Therefore, possible emotional reactions are to be expected; however, I am free to end my participation in the research at any time. If I find that I have severe distress, I will be provided with resources and referrals to assist me, and will not lose any benefits that I might otherwise gain by staying in the study.
- This study will not necessarily provide any benefits to me directly. However, I may experience increased teaching knowledge, professional identity, cultural awareness, self-knowledge and other personal insights that I may be able to use in my teaching job and daily life. The results of the study may also help to increase public and professional awareness of the cultural competency in DMT pedagogy in East Asia.
- The audio-video recordings and transcripts will be kept in a locked file cabinet in the investigator's possession for possible future use. This information and results of the study will be used for presentation, education, and publication.

- The researcher, Kyung Soon Ko, is ethically bound to report to the appropriate party any criminal intent or potential harm to self.
- I may choose to withdraw from the study at any time with no negative consequences.

Confidentiality, Privacy and Anonymity:

You have the right to remain anonymous. If you elect to remain anonymous, I will keep your records private and confidential to the extent allowed by law. I will use a pseudonym identifier rather than your name on study records. Your name and other facts that might identify you will not appear when I present this study or publish its results.

If for some reason you do not wish to remain anonymous, you may specifically authorize the use of material that would identify you as a subject in the experiment. You can contact my advisor Dr. Robyn Cruz at 412-4-1-1274 or rcruz@lesley.edu with any additional questions. You may also contact the Lesley University Human Subjects Committee Co-Chairs (see below). You will be given a copy of this consent form to keep.

a) **Investigator's Signature:**

Date	Investigator's Signature	Print Name
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b) **Subject's Signature:**

I am 18 years of age or older. The nature and purpose of this research have been satisfactorily explained to me and I agree to become a participant in the study as described above. I understand that I am free to discontinue participation at any time if I so choose, and that the investigator will gladly answer any questions that arise during the course of the research.

Date	Subject's Signature	Print Name
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There is a Standing Committee for Human Subjects in Research at Lesley University to which complaints or problems concerning any research project may, and should, be reported if they arise. Contact the Committee Co-Chairs Drs. Terry Keeney (irb@lesley.edu) or Robyn Cruz (rcruz@lesley.edu) at Lesley University, 29 Everett Street, Cambridge Massachusetts, 02138.

- | | |
|---|--|
| <ul style="list-style-type: none"> ▪ Researcher: ▪ Kyung Soon Ko ▪ Doctoral Candidate ▪ kko@lesley.edu | <ul style="list-style-type: none"> ▪ Advisor: ▪ Robyn Cruz ▪ Associate Professor ▪ rcruz@lesley.edu |
|---|--|

APPENDIX D

RESEARCHER-DESIGNED QUESTIONNAIRE

Thank you for your cooperation and willingness to participate in this study. This is a basic questionnaire to screen participants for a study on experiences of DMT educators in East Asia. I will not use your name or any other identifying information about you.

* **Please Underline your answer**

1) What is your gender?

1. Female 2. Male

2) What is your age?

--	--

3) What is your nationality? _____

4) What is your ethnicity? _____

5) What country do you live in now (Residency)?

6) Where did you train in dance/movement therapy (DMT)?

1. Antioch Graduate School
2. Columbia College, Chicago
3. Drexel University
4. Lesley University
5. Naropa Institute
6. Pratt Institute
7. Alternative Route
8. Other _____

7) How long did it take to complete your DMT training?

- | | |
|--------------|----------------------|
| 1. 2.0 years | 2. 2.5 years |
| 3. 3.0 years | 4. 3.5 years |
| 5. 4.0 years | 6. 4.5 years |
| 7. 5.0 years | 8. More than 5 years |

8) How long did you stay in the US?
_____ Years

9) What is your current credential?
(You can mark more than one)

1. R-DMT 2. BC-DMT
3. Other: (please list) _____

10) Have you ever taught or conducted DMT-related courses, workshops, or seminars, etc?

1. Yes _____ 2. No _____

*If your answer is No, you can stop the survey here.

11) How long have you been teaching DMT-related courses in your country?
_____ Years

12) In what academic setting or program do you teach DMT?

1. Graduate school, Master program
2. Colleges, BA degree program
3. Private Institute
4. Counseling center
5. Certificate program
6. Other _____

Name	
E-mail	
Date	

Thank you for your cooperation!

APPENDIX E**COLLECTIVISM SUBSCALE OF THE ASIAN AMERICAN VALUES SCALE
MULTIDIMENSIONAL**

Please circle how much you agree/disagree with the following statements based on your personal values. Note: * indicates reversely scored items.

1. The welfare of the group should be put before that of the individual.

Strongly Disagree				Neither Agree nor Disagree				Strongly Agree
1.....	2.....	3.....	4.....	5.....	6.....	7		

2. One's efforts should be directed toward maintaining the well-being of the group first and the individual second.

Strongly Disagree				Neither Agree nor Disagree				Strongly Agree
1.....	2.....	3.....	4.....	5.....	6.....	7		

3. One's personal needs should be second to the needs of the group

Strongly Disagree				Neither Agree nor Disagree				Strongly Agree
1.....	2.....	3.....	4.....	5.....	6.....	7		

4. The needs of the community should supersede those of the individual

Strongly Disagree				Neither Agree nor Disagree				Strongly Agree
1.....	2.....	3.....	4.....	5.....	6.....	7		

5. One need not always consider the needs of the group first *

Strongly Disagree				Neither Agree nor Disagree				Strongly Agree
1.....	2.....	3.....	4.....	5.....	6.....	7		

6. The group should be less important than the individual *

Strongly Disagree				Neither Agree nor Disagree				Strongly Agree
1.....	2.....	3.....	4.....	5.....	6.....	7		

7. One need not sacrifice oneself for the benefit of the group *

Strongly Disagree				Neither Agree nor Disagree				Strongly Agree
1.....	2.....	3.....	4.....	5.....	6.....	7		

APPENDIX F

INTERVIEW GUIDE

Hello, my name is Kyung Soon Ko, and I am a PhD student in Expressive Arts Therapies at Lesley University. Thank you for your cooperation and willingness to participate in this study. I am conducting a research project on the experiences of teaching dance/movement therapy (DMT) in East Asia after training in the US. I would like to focus especially on DMT pedagogy and East Asian culture. First, I will go over a few things. I want to reassure you that everything you talk about will be confidential, as explained in the informed consent. Please feel free to skip any question that you do not feel comfortable answering, and you may end the interview at any time without penalty. As I informed you, I anticipate the interview will take approximately 1.5 hours. If at any time you have questions about the interview, please feel free to ask.

1. Could you tell me briefly about yourself ?
2. Tell me about your cultural background.
3. Could you tell me about your background of dance or movement training?
4. Could you tell me about your experience of DMT education in the US?
 - 4.1. What were difficulties in your DMT training?
 - 4.2. What did you do to try to overcome these difficulties?
 - 4.3. What were easy things to accustom to in your DMT training?
 - 4.4. What was the most meaningful moment in your DMT training?
5. What made you come back to your home country?
6. How did you feel physically and emotionally during the transition from the US to your home country?

- 6.1 How does your DMT training influence your professional development in your country?
7. How does your DMT training in US influence your body movement? Are there any changes?
 8. Where do you teach DMT class? What subjects do you teach?
 9. What is most difficult about teaching DMT in your country?
 10. What are your most meaningful moments as a DMT educator?
 11. How would you describe your students' attitude (for example, attitude, response, movement, and working relationship in the class)?
 - 11.1. How do these students' attitudes in class influence their growth?
 - 11.2. How is your students' attitude in class different from that of students in the US?
 - 11.3. What do you most emphasize in your teaching for DMT students?
 12. Tell me about differences between DMT training in the US and in your country?
 13. What qualities/approaches of DMT teaching in the US did you bring into your teaching?
 14. What are cultural challenges of integrating DMT teaching approaches in the US into your teaching? In relation to 14, what approaches or skills have you tried to overcome cultural challenges in class?
 15. What does teaching DMT mean to you?
 16. What advice do you have for DMT educators in East Asia?
 17. Is there any other information that you would like to add?

I am sure that this is going to be very helpful for my research and will contribute to improving our understanding of DMT teaching. If I have any questions while I am transcribing, may I contact you again? Thank you again for sharing your experiences and ideas with me.

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