

POSTGRADUATE PROGRAMME IN DANCE THERAPY
Voortgezette Opleiding Danstherapie
Study guide 2006 - 2008

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Table of Contents

Chapter 1. General information	p.3
Chapter 2. Programme objectives	p.4
Chapter 3. Structure and contents of the curriculum	p.5
Chapter 4. Assessment and review	p.9
Chapter 5. Quality assurance	p.12
Chapter 6. Professional standards	p.13
Chapter 7. Faculty 2006-2008	p.14

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Chapter 1. General information

1.1. Introduction

Codarts, Hogeschool voor de Kunsten (University of Professional Arts Education) is comprised of two institutes that offer educational degree programmes: the Rotterdamse Dansacademie (RDA) and the Rotterdams Conservatorium.

Corrie Hartong, a Dutch modern dance pioneer in the fields of dance, education and choreography, founded the Rotterdamse Dansacademie in 1931. She was motivated by a great passion for dance and was especially interested in the relationship between modern dance, Laban Movement Analysis and dance therapy.

The RDA aspires to offer one of the premier dance therapy programmes in Europe at the postgraduate / master's level.

Our mission is to **educate professional dance therapists who are trained to combine therapeutic skills with an inquiring attitude and who make use of a dance / movement vocabulary that is rooted in modern dance, improvisation and Laban Movement Analysis.**

The Rotterdam Postgraduate Programme in Dance Therapy has a distinct international character. The programme's curriculum, teaching faculty, and students all contribute to creating this identity. The programme is firmly anchored in the (international) professional field, and graduates of the programme are recognized by (international) professional associations.

The **curriculum** covers the broad scope of methods and theoretical approaches that are recognized and used in the contemporary international field of dance movement therapy. The dance therapy curriculum also integrates other elements of the modern dance curriculum, including:

- various aspects of modern dance;
- the creative process and improvisation, and
- the relationship between dance / movement qualities and Laban Movement Analysis.

Together these various elements contribute to a cohesive course of training and provide the unifying threads between the different study modules.

The programme's central teaching concepts include: integration of theory and practice, discovery through practical experience, and exploratory learning. Ultimately, students learn by being able to critically reflect on their practical experiences. The underlying foundation in different theories encourages and enhances reflection. The theoretical approaches and methods in dance therapy are supported by studying movement analysis, psychotherapy, anatomy and research methodology.

The **teaching faculty** is comprised of professionals with extensive teaching and professional therapeutic experience. The faculty team is well versed in the range of knowledge and skills relevant to this discipline, and their experience in conducting applied research also enhances the quality of the programme. Most lecturers have a

background in modern dance and improvisation, which also supports the programme's fundamental curriculum.

A very diverse **student population** comes to the programme with educational backgrounds in a variety of disciplines, at both the bachelor's and master's levels. Students also represent a wide variety of nationalities and ages.

The composition of the curriculum and the programme's explicit international character give it a unique identity, both within the Netherlands and throughout Europe.

The level of the programme is recognized nationally and internationally; specifically:

- it is recognized by the Dutch government as the Voortgezette Opleiding Danstherapie / Postgraduate Programme in Dance Therapy, which will be accredited as a Master's programme;
- it is a member of the European Consortium for Arts Therapies Education (ECArTE);
- it is possible for graduates to register with professional associations, such as the American Dance Therapy Association (ADTA) and Stichting Register Vaktherapeuten.

1.2. Dance therapy

Dance therapy is a form of creative arts therapy, which is used increasingly as a means of treatment and healing and as a non-verbal, or preverbal, means to help people articulate conscious and unconscious emotions and thoughts. In other words, dance therapy is a form of therapy in which dance, or specific aspects of dance, are used to achieve (psycho-) therapeutic goals. In this context, we are speaking of dance in a broad sense, encompassing a wide range of physical, expressive and social elements. The use of dance therapy facilitates and enhances change in the individual's psychosocial and physical functioning.

Dance therapy can be applied and used for a variety of patient / client populations to address a wide range of pathologies in people of all ages. Therapy can be done both individually and in groups, depending on the nature of the problem being treated. Dance therapists can be employed in public health services, social service agencies with crisis intervention programmes, day centers, prisons, many types of special education and geriatric institutions, and private practices. Dance therapists sometimes act as consultants, for example advising companies about preventive health care. Dance therapists also conduct scientific research.

Chapter 2. Programme objectives

2.1. Goals

The Postgraduate Programme in Dance Therapy is a two-year programme of 120 credits. The programme prepares and trains students to become highly qualified and successful dance therapists. The training both expands and deepens professional opportunities for dancers, dance teachers, creative arts therapists, psychomotor therapists, physiotherapists, movement researchers, psychologists and social workers. The knowledge and skills that a student possesses upon completion of the programme

correspond to (international) professional standards and requirements for dance therapists.

2.2. Final competencies / learning outcomes

Given the job description and the wide range of situations in which dance therapists need to be able to function, adequate training and preparation are the keys to success. Education and training in dance therapy should enable the student to integrate ***the knowledge and skills that are fundamental to both the theory and practice of dance movement therapy. The dance therapy programme also emphasizes the use of dance / movement as a tool for intervention and communication.***

The following competencies are important:

- knowledge of dance / movement skills and aesthetic and creative values;
- systematized approach to movement observation, assessment and evaluation;
- knowledge of and experience in individual and group psychodynamics and processes;
- knowledge of the human body and its functioning;
- knowledge of and experience in working with a variety of patient / client population groups (i.e., a range of pathologies and ages);
- knowledge of general theories in both developmental psychology and psychopathology in relation to treatment models;
- understanding of and experience in choosing treatment goals and approaches in various settings;
- knowledge of different schools and methods in psychotherapy in relation to therapeutic intervention and its application to dance therapy;
- knowledge of research design and methodology and skills to do practical research;
- ability to carry out a project independently;
- understanding of innovative approaches to intervention and communication;
- ability to communicate (verbally and in writing) and cooperate within a team;
- ability to take responsibility for professional self-evaluation;
- understanding one's professional role and responsibilities within various settings;
- understanding the importance of continuous professional development;
- capacity for self-reflection.

Chapter 3. Structure and contents of the curriculum

3.1. Structure and organization

The Postgraduate Programme has a total of 120 European credits and is based on a total study load of 3360 hours. The study load consists of scheduled classes, participation in working groups, reading, observation and other assignments, writing papers, field orientation and internships.

Class attendance is crucial because the classroom offers experiential learning that is critical for integrating the basic principles of dance therapy.

Students will be expected:

- to have read the required literature which provides information necessary for reflecting on the experiential tasks;
- to be actively involved in all aspects of the class sessions, in dance / movement, and in verbal processing;

- to participate and be actively involved in working on group assignments and peer review activities.

In order for students to achieve the programme's goals and competencies, the curriculum is composed of main subjects, contextual subjects and professional practice.

			Contact time		
			Year 1 (hours)	Year 2 (hours)	Total (hours)
Voortgezette opleiding Danstherapie / Postgraduate Programme in Dance Therapy	Study load in European Credits (EC)	Total study load in hours			
Main subjects					
Dance Therapy Theory and Methods	26	728	125	145	270
Dance Therapy Group Process	5	140	25	20	45
Laban Movement Analysis	10	280	45	45	90
Contextual subjects					
Psychology / Psychotherapy:	25	700			225
Developmental Psychology			45		
Psychopathology			45		
Therapeutic Schools			45		
Group Processes and Dynamics				45	
Therapeutic Interventions				45	
Anatomy / Kinesiology	4	112	45		45
Research Design and Methodology	4	112			45
Research I			12		
Research II				33	
Research / Final papers	10	280			
Paper 1 st year	(4)	(112)			
Paper 2 nd year	(6)	(168)			
Professional Practice					680
Fieldwork	10	280	280		
Internship	26	728		400	
Total	120	3360			

The full programme lasts two years. Students are allowed to use a part of a third year to complete their internship and final paper.

Classes are given on Fridays and once a month also on Saturdays. There are three intensive weeks annually in October, February and July.

All classes are conducted in English.

After completing the programme of study, graduates will be awarded the diploma Voortgezette Opleiding Danstherapie (Postgraduate Diploma in Dance Therapy) which is officially recognized.

3.2. Contents and programme cohesion

The entire education and training programme is dedicated to the student's development as a professional therapist, especially through the ongoing interplay of theoretical and practical learning, during class sessions and in applied practical situations. The study modules are designed to work together in a complementary fashion, and the curriculum is built on a foundation of practical experience that students gain both inside and outside of school.

The programme's fundamental point of view is that a theoretical approach must go hand in hand with applied, practical experiences in order for students to fully learn the course material. This integrated theoretical and practical approach assists students in gathering knowledge, acquiring understanding and insight, and developing their skills.

The lesson material has been designed not only with the aim of achieving cohesion between the modules, but also with the goal of progressively increasing the level of difficulty and intensity.

Each module is described in the Module Booklets 2006-2007 and 2007-2008. These descriptions outline the position of the module within the curriculum, the module's relevance and relationship to the profession, the module's content, goals and desired learning outcomes, pedagogical methods, required reading, assessment procedures and criteria, information about the teacher, and the dates of classes.

3.3. Professional experience

Fieldwork and Internship assignments ensure that the programme has a practical, real-world orientation and that it prepares students to step into the actual work world of the profession.

Students need a minimum of 680 hours of professional experience, which is divided into 280 hours of fieldwork and 400 hours of internship assignments.

3.3.1. Fieldwork (280 hours)

The goal of fieldwork is to develop:

- Basic knowledge of the professional health care field.

Fieldwork is meant to provide students with basic exposure to the world of professional health care. Ideally, students in the Master's programme are currently employed or have already worked in the area of dance or movement therapy and / or in the health care sector. If students have not been exposed to the health care field before beginning their dance therapy study, it should take place during the first year of training.

Fieldwork must be verified with the appropriate documentation and approved by the programme's management team in order for students to obtain the corresponding number of credit points: 10 EC.

Students should use the *Details on Fieldwork Form* to make a report on their fieldwork sites and to describe their responsibilities, the period during which the fieldwork took place, and the total hours of fieldwork.

Students who have a preference for an internship in a psychiatric setting are advised to orient themselves towards the psychiatric field during their fieldwork.

3.3.2. Internship (400 hours)

The goals of the internship are:

- to integrate the knowledge and skills of dance movement therapy theory and practice, with an emphasis on the use of dance movement therapy as a tool for intervention and communication;
- to gain experience in working with a variety of patient / client populations, i.e. with a range of pathologies and ages;
- to gain an understanding of, and experience in, choosing treatment goals and approaches in various settings;
- to develop an ability to integrate verbal communication with nonverbal and preverbal modes of communication;
- to develop an understanding of one's professional role and responsibilities within various settings;
- to demonstrate the ability to take responsibility for one's own professional self-evaluation;
- to explore and gain an understanding of transference and countertransference;
- to demonstrate a professional attitude.

The internship takes place within an institute that is responsible for:

- the clinical treatment of ambulatory outpatients, or
- treatment within psychiatric, geriatric, special education and / or mentally handicapped rehabilitation centers, or private practices.

It is recommended that students do at least two different internships, in order to gain experience in different settings and / or with a variety of client groups.

Internships can take place in any setting that offers a valuable learning experience in dance therapy with a special client group. Students can arrange either individual or two-person internships.

The internship should include:

- working as a dance therapist with direct client contact, with individuals and groups, for a minimum of 150 hours;
- clinical responsibilities, consultation and other activities such as participating in team meetings, preparation of the dance therapy session, record keeping, in-service training, orientation, and observation.

Prior to starting the internship, the student is required to prepare a written plan describing the internship site, the nature of the work / description of responsibilities,

and the main objectives and therapeutic elements that will be involved in direct client contact as a dance therapist.

This plan should be submitted for approval to the programme's management team at least one month before the internship begins.

The dance movement internship should not begin before the end of the first year of training and may be completed during the second or third year.

Foreign students should keep in mind that Dutch internship sites require a fluent command of the Dutch language.

Students need 400 hours of internship which must include: (a) supervision, (b) counseling, and must be (c) verified by documentation:

a. Supervision

30 session hours should be overseen by a supervisor who meets the standards set by a professional association for dance and / or movement therapy.

Supervision may include discussion and feedback in a variety of formats: on-site in-session, on-site post-session, videotape, audiotape, telephone conversation, and / or written correspondence.

Students may receive supervision for individual consultations or group sessions.

The internship takes place under the overall supervision of registered dance movement therapists; Codarts offers 30 hours of group supervision.

The supervisor supports the students in their learning experiences during the internship and also assesses the internship.

If students do not participate in the group supervision organized by Codarts, they are responsible for organizing the remaining hours of supervision.

b. Counseling

The student should receive a minimum of 30 hours of counseling at the internship site by a professional from the institution providing the internship.

The counselor should be familiar with, and trained in, methods in dance / movement therapy, creative arts therapy, psychomotor therapy or psychotherapy.

c. Documentation

Students should use the *Details on Internship Form* to report on internship site(s), including: the nature of the work / description of responsibilities, total hours of internship, dates and total hours of direct patient contact, total hours of counseling received, name and position of counselor(s), total hours of supervision, name of supervisor(s), and supervisor's evaluation.

The internship should be verified by documentation and approved by the programme's management team in order to earn the corresponding number of credit points: 26 credits.

Chapter 4. Assessment and review

4.1. Assessment

The student's performance in each module will be assessed according to evaluation procedures and criteria set out in the course outlines.

In general, assessment guidelines give equal weight to:

- attendance (80% minimum),
- involvement and participation (verbal and nonverbal), and
- completion of assignments / essays.

If the student receives a positive assessment for completing a module, he / she will earn the corresponding study credits.

For each module, students will be expected to complete certain assignments; the teacher will provide further information about the nature and requirements of the assignments.

In general, assignments will be assessed as to whether they:

- demonstrate an understanding of the theoretical concepts and methods explored in class;
- present the practical experiences gained in class;
- demonstrate an ability to integrate theory and practice.

4.2. Tutoring

Dance therapy students need to be disciplined and able to work and study independently. Nicki Wentholt (study management team) offers tutoring, advises students on their individual progress, and communicates feedback from the teachers' meetings on each student's individual evaluations. Students may call or visit Nicki Wentholt at the Rotterdamse Dansacademie; she can be contacted through the Dance Desk (010 217 11 20). Her email address is n.wentholt@codarts.nl.

4.3. Individual portfolio

The student's portfolio is a collection of materials that provides an overview of the student's individual learning process. The portfolio contains documents which reflect the student's progress during the course, including: module evaluations, credit overviews, exemptions, observation reports, journal-keeping, reports on (group) assignments, papers, contributions to projects, internship assessments, and self-reflection.

4.4. Working groups / Peer review

During the entire course of study, students will benefit from the professional development that occurs as a result of working in small groups and, later, as a result of peer review.

In the beginning of the course, students work in small groups on assignments that emerge from the classroom. The nature of the assignment may sometimes be subject specific; at other times, it may require an interdisciplinary approach, e.g. combining psychology and Laban Movement Analysis. Sometimes teachers approach their module with a subject-specific focus but give homework assignments that require students to draw connections with material that has been covered in another module.

In that case, the student must integrate material covered in different modules in order to complete the assignment.

The programme's management team will compose the working groups with an eye to achieving diversity. Mixed teams make a greater demand on the creative qualities of team members and, moreover, each individual student's specific expertise comes to the fore. Through the process of working with and receiving peer reviews from students representing different disciplines, students are prepared to function and communicate within multidisciplinary teams.

It is important that students collectively take responsibility for the ongoing process in their group, the content of their meetings, the reporting and documentation, and the learning processes from previous lessons and assignments. All students should take part in all meetings of their working groups. Students with an exemption for a particular module are still obliged to participate in their working group.

4.5. Exemptions

It is possible that a student may qualify for an exemption from a component of the curriculum on the basis of earlier education and / or training. In order to receive an exemption, the student has to submit a written request, supported by copies of relevant diplomas, official dossier descriptions, certificates, written proof of work experience, and suchlike. This request will be considered by the Dance Therapy programme's management team; the management team will advise the Examination Panel of the Rotterdamse Dansacademie. The panel assesses the request and attached documentation and presents its decision in a so-called *exemption form*. This form will be signed by the director of the Rotterdamse Dansacademie. The student receives a copy of this form, and the accompanying study points are granted.

If the student's CV demonstrates a basic knowledge in the areas of Psychology / Psychotherapy, Anatomy / Kinesiology and/or Research Design and Methodology, the student may be exempted from these modules. Demonstrated experience in the field of professional health care is also grounds for an exemption.

4.6. Literature and readers

The description of each module offers a reading list, including required and recommended literature and articles. The required books are all available in Codarts's library. The articles that are designated as required reading have been collected in a reader for each module.

Students may pay an annual reader subscription of €75 and receive all the readers that the course produces for separate modules. The subscriptions will be handled by the library; the readers will be handed out by the programme's management team.

4.7. Teaching and Examination Regulations

The Teaching and Examination Regulations (Onderwijs- en examenregeling, OER) of the Postgraduate Programme in Dance Therapy is part of the OER of Codarts, Hogeschool voor de Kunsten.

The OER contains information about the structure of the dance therapy course, tests and test results, exemptions, examinations, supervision of study, and administration. The OER is available for reference in the library.

Chapter 5. Quality assurance

5.1. Feedback and evaluation

The Dance Therapy Programme's management team takes care to involve various internal and external groups in monitoring and evaluating the programme, including:

- students (regular meetings, at least five times a year), teachers (regular meetings, at least three times a year) and the Stuurgroep Danstherapie (Advisory Committee);
- the European Network for the Professional Development of Dance Movement Therapy, and the Platform Dans van de Nederlandse Vereniging voor Danstherapie.

Additional information comes through written feedback on evaluation forms:

- from all teachers, to expand on earlier verbal evaluations;
- from all students at the completion of a module;
- from annual student satisfaction research;
- from all graduates biennially.

Through this combination of external monitoring and internal feedback, the curriculum remains up-to-date and is consistent with national and international professional standards and practice.

5.2. Alumni

The Postgraduate Programme in Dance Therapy initiated a programme of alumni relations in 2005 with the following goals:

- to obtain a better sense of the connection between the Dance Therapy programme and the professional world;
- to provide students with more information about possible internship placements;
- to offer 'refresher' programme activities for graduates of the programme.

On Saturday, September 30, 2006, the annual graduate (alumni) day will take place with a workshop, the presentation of the first *Who is Who? Guide*, and a reunion / alumni reception and cocktail party.

Chapter 6. Professional standards

6.1. The Netherlands

The Nederlandse Vereniging voor Danstherapie, an institute that is part of the Federatie Vaktherapeutische Beroepen, is a young professional association for dance therapy. The Stichting Register Vaktherapeuten is developing registration criteria, and graduates from the Rotterdam Postgraduate Programme in Dance Therapy may apply to register.

6.2. Europe

Through the annual European Conference for the Professional Development of Dance Movement Therapy, held since 1996, Dance Movement Therapy's (DMT) European identity is becoming increasingly well established.

The main purpose for a European network is:

- to promote a European professional identity for DMT while respecting cultural, social, and economic diversity;
- to support the development of a European network of DMT professional associations, in order to promote professional practice, training programmes and a high standard of research in DMT;
- to facilitate exchanges of information with the aim of monitoring and developing standards of education and training in DMT;
- to promote the exchange of DMT curricula, teaching staff, and students within Europe;
- to address issues concerning European membership, registration, internship, supervision, and professional development;
- to formulate and regularly update shared European standards for regulation of the DMT profession;
- to work towards pan-European recognition and funding of DMT as a profession.

6.3. USA

About 40 years ago, the increasing professionalization of dance therapy resulted in the founding of the American Dance Therapy Association (ADTA) in 1966 in the USA. This international professional body for dance therapy was founded to establish and maintain high standards of professional competence, education and ethical practice. The ADTA has accumulated a body of knowledge in the field of dance / movement therapy, based on annual conferences, seminars, workshops, research and studies. The ADTA also promotes communication among dance / movement therapists and with allied professionals, by publishing the American Journal of Dance Therapy, the ADTA Newsletter, and timely monographs and bibliographies.

The American Dance Therapy Association mandates a required level of education for entry into the dance therapy profession. The association maintains two levels of registration:

- Dance Therapist Registered (DTR), which indicates that the individual has attained a basic level of competence, achieved through the completion of dance / movement therapy education and training. The DTR title is granted to individuals qualified to work in a professional treatment system;

- Academy of Dance Therapists Registered (ADTR), which indicates that the individual has met additional requirements and is qualified to teach, provide supervision, and engage in private practice.
Graduates from the Rotterdam programme may be submitted for consideration in the Alternate Route Registration with the ADTA.

Chapter 7. Faculty

The RDA strives to be one of the leading dance therapy programmes in Europe. One of the ways that we achieve this goal is by recruiting internationally recognized professionals to join the teaching team. The faculty is comprised of teachers who are top-notch professionals, experienced as teachers and practitioners, and, ideally, also as researchers.

The faculty of the Postgraduate Programme 2006-2008 consists of:

Dance Therapy Theory and Methods

Penelope Best, Zvika Frank, Rosa Maria Govoni, Ann Helgesson, Jeannette Mac Donald, Annemieke Plouvier, and others to be announced.

Dance Therapy Group Process

Jeannette Mac Donald

Laban Movement Analysis

Ciel Werts, Peggy Hackney

Psychology / Psychotherapy

Monique Leferink op Reinink, Gea Procee

Research Design and Methodology

Nanon Janssen, Ditty Dokter

Anatomy / Kinesiology

Jacqueline van Male

Management team

Annelies Schrijnen-van Gastel, Nicki Wentholt

Biographies

Penelope Best, MCAT, SrDMT

Penelope Best teaches dance therapy theory and methods. She has more than two decades of experience in the field of dance and movement therapy as a teacher, researcher, and private practitioner with both individuals and groups. She teaches and gives workshops internationally, regularly presents at conferences worldwide, and has published book chapters and journal articles. She has also worked professionally as a dancer and puppeteer.

Institutional affiliations:

Codarts Postgraduate Programme in Dance Therapy, Rotterdam, the Netherlands, teacher, 2004 – (ongoing).

Roehampton University, Arts and Play Therapies within the School of Human and Life Sciences, London, UK, honorary research fellow, 2004 –2007.

Additionally, Penelope Best directed the postgraduate and master's programme in Dance Movement Therapy at Roehampton University for ten years and was the chair of ADMT for five years. Since 2003, she has also worked as a group clinical supervisor and senior visiting lecturer in theory / practice skills, including observation and research USR at Roehampton.

The DMT Institute – Polish Institute for Dance/Movement Therapy, Warsaw, Poland, programme coordinator, 2003 – (ongoing).

Work experience:

Penelope Best worked as a movement psychotherapist (adult psychiatry) and a dance movement therapist (dealing with learning disabilities and emotional / behavioural disabilities with both adults and children) from 1987-1998. Since 1998, she has maintained a private practice working with groups and individuals and has used a Relational Creative Processes Model of supervision. Since 2000, she has facilitated workshops internationally in educational, arts and social settings on topics such as creative arts therapies, therapeutic constructs, communication, group relational processes, and creative problem solving.

Ditty* Dokter, MSc, SRDMT, RDth*

Ditty Dokter teaches research design and methodology. Her special research interests lie in the field of intercultural arts therapies. She conducted her fieldwork in a young people's psychiatric therapeutic community and a community service programme for refugees. In her doctoral thesis, she compared the individual case studies of young people taking part in a dance movement therapy group and an art therapy group in the community over a period of two years. She is a registered drama therapist, dance movement therapist and group analytic psychotherapist.

Institutional affiliations:

Codarts Postgraduate Programme in Dance Therapy, Rotterdam, the Netherlands, teacher, 2005 – (ongoing).

Hertfordshire Partnership Trust (an adult mental health trust), St. Albans, Hertfordshire, UK, head of drama therapy department; professional lead, arts therapies.
Roehampton University, Master's programme in Drama Therapy, London, UK, 2002-2006. She continues to teach at Roehampton University.
University of Hertfordshire, PGDip Dance Movement Therapy, Hatfield, Herts, UK, course leader, 1993 – 2001.

Work experience:

In addition to teaching and research, publications include the edited volumes Arts therapies, and clients with eating disorders, published by Jessica Kingsley Pub, in 1994; Arts therapists, refugees and migrants, published by Jessica Kingsley Pub in 1998; and, EXILE, arts therapies and refugees, University of Hertfordshire Press, 2000, as well as numerous articles and book chapters.

Zvika Frank, ADTR

Zvika Frank teaches dance therapy theory and methods. He trained as a dance therapist at the Movement and Dance Therapy Programme in the Dance Department of the Amsterdamse Hogeschool voor de Kunsten. He is registered with the ADTA as ADTR. He has worked clinically as a dance therapist for over twenty years. His early work focused on helping elderly patients. Subsequent work focused on patients of all ages with a variety of clinical profiles (e.g., psychosis, depression, borderline, trauma, and sexual abuse). He completed a three-year programme of Transactional Analyses (the method developed by Erik Bern) in 2003. He is currently co-developing a dance therapy programme in China.

Institutional affiliations:

Rotterdam Postgraduate Dance Therapy Programme, Rotterdam, the Netherlands, teacher, 1995 – (ongoing).

He oversees and runs the group supervision offered by the Codarts Dance Therapy Programme and is also a member of the Advisory Committee Dance Therapy at the RDA.

Work experience:

Delta Psychiatric Hospital, Rotterdam, the Netherlands, dance therapist, 1984 – (ongoing).

Besides his hospital-based therapeutic work, he has some placements for dance therapy interns, offers supervision to dance therapy students of the RDA, and has a private practice.

Around 1990, he began to work with a number of men who had been sexually abused. In association with hospital colleagues, he introduced a special dance therapy programme and worked successfully with these men in groups for several years. He has published articles in the Journal of the American Dance Therapy Association describing his method.

Rosa Maria Govoni, MA, ADTR

Rosa Maria Govoni teaches dance therapy theory and methods. She is psychotherapist and dance movement therapist. She received a master's degree in educator (with a minor in psychology) from Bologna University, a master of arts degree from Mills College in California, and her dance movement therapy diploma from New York Medical College (ADTR). She is also registered as a psychologist and psychotherapist in Italy. She teaches dance movement therapy in Italy and throughout Europe and also maintains a private practice in Bologna. She has published on dance movement therapy. She has also studied Authentic Movement with Janet Adler and has become a recognised expert in the field.

Institutional affiliations:

Codarts Postgraduate Programme in Dance Therapy, Rotterdam, the Netherlands, teacher, 2005 – (ongoing).

Art Therapy Italiana, Bologna, Italy, teacher, clinical supervisor, and director of the dance movement therapy department.

Centro di Psicoterapie Espressive ATI, Bologna, Italy, coordinator of dance movement therapy professionals.

Work experience:

She works collaboratively on many National Health Clinical Projects, serving a variety of populations, including the autistic and psychotic, handicapped children, disturbed adolescents, people with eating disorders, and breast cancer survivors.

She founded the Italian Professional Association of Dance Movement Therapist, A.P.I.D., in 1997 and served for three years as vice president.

She has also studied with Joan Chodorow, Tina Stromsted, and Zoe Avsthei.

Peggy Hackney, CMA

Peggy Hackney teaches Laban Movement Analysis. She is internationally recognised for her work in Laban Movement Analysis (LMA) and Bartenieff Fundamentals. She has helped to found several LMA Certification Programmes. She is the author of *Making Connections: Total Body Integration through Bartenieff Fundamentals* (1998). She also danced professionally for many years. She holds a BA in Psychology and an MFA in Dance.

Institutional affiliations:

Codarts Postgraduate Programme in Dance Therapy, Rotterdam, the Netherlands, teacher, beginning 2007.

Rotterdamse Dansacademie, Rotterdam, the Netherlands, guest teacher, 1998 – (ongoing).

Integrated Movement Studies, San Francisco Bay Area Laban / Bartenieff Certification Program, San Francisco, USA, director and teacher.

University of Utah, Department of Modern Dance, Adjunct Assistant Professor, Salt Lake City, USA.

University of Washington, Washington (state), USA,

Work experience:

She danced professionally in New York City for ten years before joining the Bill Evans Dance Company and touring throughout the United States.

During the past year, she has taught in New York City, Barcelona, Bratislava, Bologna, Rome and Sydney.

Ann Helgesson, MA, ADTR

Ann Helgesson teaches dance therapy theory and methods. She trained as a dance therapist with Mimi Berger, Marcia Leventhal, and Judith Kestenberg, among others, and has worked clinically in the field for over twenty years. Her specialties include working with disturbed patients (psychosis, borderline, narcissism) as well as those who have suffered trauma or have eating disorders. She works with individuals and groups, both in hospitals and in private practice. She studied at the Karolinska Institute, in Stockholm, where she became a level 1 psychotherapist; she is currently a student in the Karolinska Institute's Psychotherapy Training Programme. She received a master of arts degree in Dance Therapy from New York University in 1990 and has been registered as an ADTR since 1995.

Institutional affiliations:

Codarts Postgraduate Programme in Dance Therapy, Rotterdam, the Netherlands, teacher, 2000 - (ongoing).

Postgraduate Program Expressive Arts, Stockholm, Sweden, tutor and supervisor, 1997 – (ongoing).

University College of Dance, Postgraduate Dance Therapy Program, Stockholm, Sweden, lecturer and supervisor, 1991 – (ongoing).

Swedish Dance Therapy Association, chairman, 1994-1998.

Creative Arts Center in Stockholm, ENKOSTE, conducted research at a pioneering center for work with early disturbed patients (borderline, psychosis), 1991-95.

Work experience:

Ann Helgesson has worked with teenagers using theatre, music, and dance therapy since 1999. She has had a private practice, working with groups and individual clients since 1995. She worked with teenagers with behavioural problems from 1974-86.

Nanon Janssen

Nanon Janssen teaches research design and methodology. She is a psychomotor and dance movement therapist. She graduated from the Hogeschool Zuyd, in Sittard (the Netherlands), in 1993 as a creative arts therapist in dance and movement. In 2000, she got her degree in psychomotor therapy from the Voortgezette Opleiding Psychomotorische Therapie. She is currently working on her master's degree in Vaktherapie at the Hogeschool Zuyd.

Institutional affiliations:

Codarts Postgraduate Programme in Dance Therapy, Rotterdam, Netherlands, teacher, 2006 – (ongoing). Hogeschool Zuyd, department Creative Arts Therapy / Dance and Movement, teacher, 2000 – (ongoing). Kenniskring Vaktherapie KenVaK, Hogeschool Zuyd, Sittard, Netherlands, researcher, 2003 – (ongoing).

Work experience:

Worked as a dance / movement therapist and psychomotor therapist at several institutes and clinical hospitals, 1995 – 2001.

Worked as a group leader with various patient populations, 1994 – 1995.

Monique Leferink op Reinink, drs (MA)

Monique Leferink op Reinink teaches psychology and psychotherapy. She is a practicing psychotherapist and has worked for more than ten years in a variety of psychiatric settings with both individuals and groups. She also edits *SymForum*, a mental health magazine for Symfora, a regional mental health services agency in the Netherlands. She is a former dance teacher.

Institutional affiliations:

Codarts Postgraduate Programme in Dance Therapy, Rotterdam, the Netherlands, teacher, (2003 - ongoing). She is also a member of the Advisory Committee Dance Therapy at the RDA.

RINO Groep, Utrecht, the Netherlands, teacher of psychotherapeutic schools and methods in the postgraduate programme for psychologists, (2003 - ongoing).

Symfora Groep, Amersfoort: member of the psychotherapy department (1999 – ongoing).

Work experience and professional affiliations:

Is a registered psychotherapist with the Nederlandse Vereniging voor Psychotherapie (NVP), and is a member of the Vereniging voor Psychoanalytische Psychotherapie (NVPP). She specialized in group psychotherapy and is a registered group psychotherapist with the Nederlandse Vereniging voor Groepspsychotherapie (NVGP). She is a senior staff member of a psychotherapeutic day clinic, specialized in long term intensive treatment of young adults with personality disorders.

Jeannette Mac Donald, BA (Hons) Psych, ARAD, SrDMT

Jeannette Mac Donald teaches dance therapy theory and methods and dance therapy group process. She has a background in dance; she trained at the Royal Ballet School in London and danced professionally in the UK and throughout Europe before entering the dance movement therapy field. She is a life member of The Royal Academy of Dance. Jeannette Mac Donald also works clinically. Her interests include developing appropriate clinical experiences for DMT students, standards of training, and developing the primacy of dance in DMT. Her clinical specialties include complex post-

traumatic stress disorder and body dysmorphia. She teaches and lectures nationally and internationally and has a private practice in Exeter and London.

Institutional affiliations:

Codarts Postgraduate Programme in Dance Therapy, Rotterdam, the Netherlands, teacher, 2004 – (ongoing).

Royal Academy of Dance, London, UK, Practical Teaching Supervisor.

Laban Centre, London, Senior Lecturer, Clinical Placement Coordinator, MA

Dissertation Supervisor, for PG Dip/MA DMT Course, 2000-2002.

Association for Dance Movement Therapy UK (ADMT UK), Torquay, UK, chairperson, 1998-2002.

She is a member of the Training and Education Committee and has represented the profession at the HPC (Health Professions Council) working towards state registration for DMT.

Work experience:

Pioneered dance movement therapy within the British National Health Service (NHS) and is Senior Dance Movement Therapist for the Creative Therapy Service (NHS) in Exeter.

She is a member of the Accreditation Panel of the Council for Dance Education and Training (CDET). Jeannette is a clinical supervisor to senior colleagues, students in training, and other arts therapists.

Jacqueline van Male, drs (MA)

Jacqueline van Male teaches anatomy and kinesiology. She has a twenty-year career in the healthcare sector. She received dance training in Germany and training in dance therapy at the Postgraduate Programme in Dance Therapy at the Rotterdamse Dansacademie.

Institutional affiliations:

Codarts Postgraduate Programme in Dance Therapy, Rotterdam, the Netherlands, teacher, 2006 – (ongoing).

Work experience:

She studied medicine and has worked with and taught both patients and healthcare professionals in the public sector and in NGOs.

Educated in Germany as a Sacred Dance teacher, she teaches courses and workshops in the Netherlands and Germany.

Annemieke Plouvier, MA, ADTR

Annemieke Plouvier teaches dance therapy theory and methods. She is registered as ADTR and is also a psychomotor therapist (NVPMT). She graduated from the Rotterdamse Dansacademie, with a degree in dance education, in 1986. In 1988, she received a master's degree from the University of California, Los Angeles in Dance Movement Therapy. She has 17 years of clinical and outpatient experience in psychiatric and psychotherapeutic settings. In her training, she has focused extensively on gender- and culture-specific approaches.

Institutional affiliations:

Codarts Postgraduate Programme in Dance Therapy, Rotterdam, Netherlands, teacher, 2007- (ongoing).

Work experience:

Her clinical specialties include working with female clients from family backgrounds with multiple problems, including diagnoses of complex post-traumatic stress disorder, dissociative disorders, personality disorders, eating disorders, pain disorders, mood and anxiety disorders, or body dysmorphic disorders.

She has worked in private supervision practice since 1996.

She taught and was involved in curriculum development with regard to theory and methods of DMT at Hogeschool Zuyd, Department of Creative Therapies /Dance and Movement, Sittard, the Netherlands and also at Codarts Postgraduate Programme in Dance Therapy. In this programme she was a faculty member from 1995 and a main teacher in dance therapy theory and methods 2000-2003.

Annemieke was a member of the Advisory Committee Dance Therapy from the inception of the programme until 2003.

Gea Procee, drs (MA)

Gea Procee teaches psychology and psychotherapy. She is a licensed psychologist who has worked in clinical and ambulatory settings since 1997. She also has a background in dance. She trained at the Theaterschool of Amsterdam and is a former dance teacher of classical ballet and modern jazz dance. She is involved in the Stichting Gezondheidszorg, the Dutch foundation dedicated to healthcare for dancers and was co-editor and writer for the Dutch dance magazine *Dans*.

Institutional affiliations:

Codarts Postgraduate Programme in Dance Therapy, Rotterdam, Netherlands, teacher, 2004- (ongoing).

Work experience:

Gea Procee is a licensed psychologist (registered member of the N.I.P.) who conducts Cognitive Behavioural Therapy and specializes in Dialectical Behavioural Therapy.

Annelies Schrijnen - van Gastel, drs (MA)

Annelies Schrijnen – van Gastel has been the coordinator of the study management team of the Postgraduate Programme in Dance Therapy since 1994. She has been connected with the Rotterdamse Dansacademie since 1983 as a policy advisor for quality assurance, postgraduate courses, the movement programme “In Balans”, the self evaluation of the Rotterdamse Dansacademie for the visiting accreditation committee in 1990, 2001, and 2006 (dance therapy) and the development of the Postgraduate Programme in Dance Therapy. She received a master’s degree from the Universiteit van Tilburg, the Netherlands, in 1972.

Institutional affiliations:

Codarts Postgraduate Programme in Dance Therapy, Rotterdam, the Netherlands, coordinator, 1994 – (ongoing).

Codarts, Research and Development, senior policy advisor, (ongoing), projects a.o. Re;Search in and through the arts (a project of the European League of Institutes of the Arts), and the development of the master’s programme in dance therapy.

European Conference for the Professional Development of Dance Movement Therapy, founder and chairperson, 1995 – (ongoing).

Work experience:

Culturele Raad Zuid-Holland, Rijswijk, the Netherlands, policy advisor on dance and theatre, 1981-1984.

dr.E.Boekmanstichting, Amsterdam, the Netherlands, staff member in social science research in art and culture, with a specialisation in dance, 1971 – 1981.

Has served on the boards of many Dutch arts organisations including the Rotterdamse Kunststichting; Stichting Rotterdams Conservatorium / Hogeschool voor Muziek en Theater; Amsterdamse Kunstraad; Sociaal Instituut voor de Dans; Centraal Dansberaad; and other advisory committees.

Has conducted many freelance research projects on dance and dance education and has published reports and articles based on her research studies.

Has participated in many workshops and courses exploring the body-mind connection, 1980 – (ongoing).

Nicki Wentholt

Nicki Wentholt has been the assistant coordinator of the study management team of the Codarts Postgraduate Programme in Dance Therapy since 2004. She has a background both as a performing dancer and as a dance teacher. She performed with dance companies throughout Europe from the late 1970s until 1990. Since 1984, she has been a member of the teaching faculty of the Rotterdamse Dansacademie. She received her dance training at the Rotterdamse Dansacademie, receiving a BA from the performance department in 1977 and a BA from the dance in education department in 1984. She has taken many courses in Laban Movement Analysis and dance therapy since 1985.

Institutional affiliations:

Codarts Postgraduate Programme in Dance Therapy, Rotterdam, the Netherlands, assistant-coordinator, 2004 – (ongoing).

Rotterdamse Dansacademie, teacher (Laban Based Modern Dance), choreographer and mentor/coach, 1984 – (ongoing).

Work experience:

Danced with “Werkcentrum Dans”, a modern dance company from 1977-1981, and freelanced as a dancer throughout Europe until 1990.

Guest teacher with several dance companies in the Netherlands and Europe.

Has been a member of various boards and committees on behalf of dance and the arts.

Ciel Werts, CMA

Ciel Werts teaches Laban Movement Analysis. She is a professional dance teacher and worked in elementary schools, high schools, colleges and universities in the Netherlands and abroad. She has a background in dance and has worked as a choreographer and performer. She studied Laban Movement Analysis in New York with Irmgard Bartenieff (1980-82) and is registered as a Certified Movement Analyst with the Laban/ Bartenieff Institute of Movement Studies in New York.

Institutional affiliations:

Codarts Postgraduate Programme in Dance Therapy, Rotterdam, the Netherlands, teacher, 1995 – (ongoing).

Work experience:

She taught modern dance, improvisation, Bartenieff Fundamentals, and Laban Movement Analysis at the Hogeschool voor Muziek en Dans Rotterdam and the Amsterdamse Hogeschool voor de Kunsten.

Taught in the Certificate Programmes of Laban Movement Analysis in Rotterdam and Berlin.

Has also worked as a choreographer and performer (collaborating with, among others, Hans Tuerlings, Piet Rogie, Ine te Rietstap, and Ping Chong).