



**MASTER IN DANCE THERAPY**  
**Masteropleiding Danstherapie**  
**Study guide 2010-2012/13**

Sept 2010

## **Table of Contents**

<b>Chapter 1. General information</b>	<b>p.3</b>
<b>Chapter 2. Programme objectives</b>	<b>p.6</b>
<b>Chapter 3. Structure and contents of the curriculum</b>	<b>p.7</b>
<b>Chapter 4. Faculty 2010-2012</b>	<b>p.12</b>
<b>Chapter 5. Assessment and review</b>	<b>p.13</b>
<b>Chapter 6. Quality assurance</b>	<b>p.15</b>
<b>Chapter 7. Professional standards</b>	<b>p.16</b>
<b>Appendix</b>	<b>p.17</b>

**Codarts, University for the Arts  
Kruisplein 26  
3012 CC Rotterdam, The Netherlands  
rda@codarts.nl  
+31 10 217 11 00  
www.codarts.nl**

## Chapter 1. General information

### 1.1 Introduction

The Rotterdam Dance Academy, the Rotterdam Conservatoire and The Rotterdam Circus Arts together form Codarts, University for the Arts.

The Master in Dance Therapy is offered within the Rotterdam Dance Academy (RDA)

#### Background

Corrie Hartong, a Dutch modern dance pioneer in the fields of dance, education and choreography, founded the Rotterdam Dance Academy in 1931. She was motivated by a deep passion for dance and was especially interested in the relationship between modern dance, Laban movement analysis and dance therapy.

Consequently, responding to a growing social awareness of the relationship between physical and mental well-being, to the importance of non-verbal approaches in both the preventive and curative context, and wishing to expand the career possibilities for dancers and dance teachers while at the same time making it possible for psychologists, psychotherapists, creative arts therapists, etc. to widen their horizons, the outlines for a dance therapy programme came into being.

#### History

In July 1995 a dance therapy course was organised in the form of a four-year postgraduate training with a core programme of main subjects in dance therapy and Laban movement analysis. Lasting four years (1995 – 1998) it took the form of three intensive blocks per year of two to three weeks. The RDA chose to give the course a part-time character enabling the students to combine it with working in the professional field. Moreover, the part-time formula appeared to attract students and teachers from abroad. After evaluation of the first course cycle, the RDA extended the curriculum with supporting subjects in psychology, anatomy and research. This second cycle ran from 2000-2003. In June 2001 the course was officially recognised by the Ministry of Education, Culture and Science as a postgraduate programme in dance therapy.

At the beginning of 2004 the four-year course was converted into a two-year programme in which the internship experience became part of the curriculum. This programme carried a study load of 120 European credits. In 2007 the postgraduate programme was converted into a master's programme and has been accredited as such by the Dutch government.

### 1.2 Master's programme

The RDA offers one of the premier dance therapy programmes in Europe at master's level.

Our aim is to **educate professional dance therapists who are trained to combine therapeutic skills with research skills and who make use of a dance / movement vocabulary that is rooted in modern dance, improvisation and Laban movement analysis.**

Current developments in the health care services ask for therapists who are capable of combining therapeutic skills with research skills. The programme has responded to this demand from the onset by teaching these two skills in combination.

The Rotterdam Master in Dance Therapy has a distinct international character. The curriculum, teaching faculty, and students all contribute to this identity. The programme is

firmly anchored in the professional field and graduates are recognized by national and international professional associations.

The **curriculum** covers the broad scope of dance therapeutic methods and theoretical approaches that are recognized and used in the contemporary international field of dance movement therapy.

The dance therapy curriculum also integrates elements of the modern dance curriculum, including:

- the creative process and improvisation, and
- the relationship between dance / movement qualities and Laban movement analysis (a systematized approach to movement observation, assessment and evaluation).

The programme's central teaching concepts include the integration of theory and practice, discovery through practical experience, and exploratory learning. Ultimately, students learn through being able to critically reflect on their practical experiences. The underlying foundation in different theories encourages and enhances reflection. The theoretical and practical approaches and methods in dance therapy are supported by the study of movement analysis (LMA), psychotherapy, anatomy/kinesiology and research methodology. During the two years of the programme students will engage in an experiential dance therapy group process.

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

The programme is organised by the programme manager in consultation with the Advisory Committee (Stuurgroep) and the Research Committee (see chapter 6)

The teaching faculty is composed 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.

The highly 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 decidedly international character give it a unique identity both within the Netherlands and throughout Europe.

The level of the programme is recognized nationally and internationally; e.g.:

- it has been accredited by the Dutch government as a Master Danstherapie / Master in Dance Therapy.
- it is a member of the European Consortium for Arts Therapies Education (ECArTE);
- graduates can register with professional associations, such as the (Dutch) Stichting Register Vaktherapie and the American Dance Therapy Association (ADTA).

### **1.3. Dance therapy**

Dance therapy is a form of creative arts therapy, used increasingly as a means of treatment and healing and as a non-verbal, or preverbal, means of helping people to articulate conscious and unconscious emotions and thoughts. In other words, dance therapy is a form of psychotherapy 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 given 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 centres and prisons, many types of special education and geriatric institutions, and private practices. Dance therapists sometimes act as consultants, for example advising companies on preventive health care. Dance therapists also conduct scientific research.

## Chapter 2. Programme objectives

### 2.1. Goals

The Master in Dance Therapy is a two-year part-time programme of scheduled classes and working groups. The addition of a third year is a possibility when completion of internship and/or research project is needed. The programme prepares and trains students to become highly qualified and successful dance therapists. The training both widens and deepens professional opportunities for dancers, dance teachers, creative arts therapists, psychomotor therapists, physiotherapists, movement researchers, psychologists and social workers. The knowledge and skills students possess upon completion of the programme are in line with national and 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 conduct 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;
- demonstration of responsibility for professional self-evaluation;
- understanding one's professional role and responsibilities within various settings;
- understanding the importance of continuous professional development;
- ability for self-reflection.

## **Chapter 3. Structure and contents of the curriculum**

### **3.1. Structure and organization**

The master's programme carries 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, and internships. A research project and writing a thesis conclude the programme.

Class attendance is essential 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 the information needed to reflect on the experiential tasks;
- to be actively involved in all aspects of the class sessions, in dance / movement, and in verbal processing;
- to be actively involved in carrying out group assignments and peer review activities.

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

MA DT	Study load in European Credits (EC)	Total study load in hours	Tutor/student contact time:			
			Year 1	Year 2	Year 3	Total
<b>Main subjects</b>						
Dance Therapy Theory and Methods	<b>26</b>	728	150	150		300
Dance Therapy Group Processes	<b>3</b>	84	30	24		54
Laban Movement Analysis	<b>10</b>	280	45	45		90
<b>Contextual subjects</b>						
<b>Psychology / Psychotherapy:</b>	<b>25</b>	700				114
Developmental Psychology	3		12			
Psychopathology	7		30			
Different Schools of Psychotherapy	5		24			
Therapeutic Interventions	5			24		
Group Processes and Dynamics	<b>5</b>			24		
<b>Anatomy / Kinesiology</b>	<b>2</b>	56	12	8		20
<b>Research Design and Methodology</b>	<b>10</b>	280				60
Research I	2		18			
Research II	6			21		
Research III	2			21		
<b>Professional Practice</b>						
Internship	<b>24</b>	672		400	X	
Research and thesis	<b>18</b>	504		X	X	5
<b>Personal Therapy</b>	<b>2</b>					
<b>Total</b>	<b>120</b>	<b>3360</b>				

X it is possible for the internship and research to continue beyond two years.

The full programme with scheduled classes and working groups covers two years. Students are permitted to take a third year to start or complete the internship and master thesis. Classes take place on Fridays and once a month also on Saturdays. There are three intensive weeks in October, February/March and June/July.

All classes are conducted in English.

On completion of the programme of study, graduates will be awarded the diploma Master Danstherapie (master's diploma in dance therapy). This diploma is officially recognised by the Dutch government.

### **3.2. Contents and programme cohesion**

The entire education and training programme is geared to the student's development as a professional therapist, with special emphasis on the ongoing interplay of theoretical and practical learning during class sessions and in applied practical situations through internships and research project. The study modules are designed to work together in a complementary fashion, and the curriculum is founded on the practical experience that students gain both inside and outside the school context.

The programme's fundamental point of view is that a theoretical approach must go hand in hand with applied, practical experience. Such an integrated theoretical and practical approach will assist students to learn, acquire understanding and insight, and develop their skills.

The lesson material is designed to achieve cohesion between the modules and also to progressively increase the level of difficulty and intensity.

Each module is described in the Module Booklets 2010-2011 and 2011-2012, which outline the place of the module in the curriculum and its content, relevance and relationship to the profession. The booklet also contains information on the goals, desired learning outcomes, pedagogical methods, required reading, assessment procedures and criteria, information on the teachers, and the dates of classes.

### **3.3. Professional practice**

#### **3.3.1. Internship**

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 require a minimum of 400 hours of professional experience in a clinical setting.

The goals of the internship are:

- to integrate the knowledge and skills of dance movement therapy theory and practice, with an emphasis on 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 the ability to integrate verbal communication with nonverbal and preverbal modes of communication;
- to explore and gain understanding of transference and counter transference;

- to develop understanding of the therapist's professional role and responsibilities within various settings;
- to demonstrate the ability to take responsibility for one's own professional self-evaluation;
- to demonstrate a professional attitude.

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

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

It is recommended that students work with a variety of client groups, preferably within the same internship placement, to ensure the greatest possible depth of experience. 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:

- direct client contact as a dance therapist with individuals and groups for a minimum of 150 hours;
- clinical responsibilities, consultation and other activities such as participating in team meetings, preparation of dance therapy sessions, record keeping, in-service training, orientation and observation, for a minimum of 250 hours.

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 is to be submitted for approval to the coordinator and supervisor 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 require 400 hours of internship which must include 60 hours of on-site supervision. In addition, a minimum of 40 hours programme supervision by a registered dance/movement therapist is required.**

#### **a. On-site supervision**

The student should receive a minimum of 60 hours on-site supervision at the internship site by a professional from the institution providing the internship.

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

We seek to achieve a situation whereby all students can follow an internship with a dance therapist as on-site supervisor.

### **b. Programme supervision**

During the internships students must have a minimum of 40 hours of supervision offered by the master in dance therapy programme! Supervision takes place in small groups and is meant to assist the students to critically reflect upon their practice with clients. Students will bring material from their internship to these supervision sessions which focus upon the student's interpersonal dynamics, dance therapy skills and safe practice.

These programme supervision session hours are to 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, telephone discussion, and / or written correspondence.

Students may receive supervision for individual consultation or group sessions.

**Codarts offers 39 hours of group supervision and 1 hour of individual supervision.**

**Attendance of 100% is mandatory.**

The internship takes place under the overall supervision of registered dance movement therapists; they support the students in their learning experience during the internship and also assess the internship.

If students do not participate in the group supervision organised by Codarts (for example, if they arrange an internship outside the Netherlands) they are responsible for organising (and paying) the hours of supervision themselves.

### **3.3.2. Research and thesis**

The modules in research design and methodology offer professional tools for the dance therapist not only on the general level of relating and contributing to an increased understanding of dance therapy, but also on the practical professional level: the availability of research methods to understand and develop application possibilities in treatment.

In the ma programme students learn how the investigative attitude adds greater value to the therapeutic profession. Carrying out research will enable them to link therapeutic experience in the field with theoretical knowledge and insight. The three modules in research design and methodology offer an introduction to evidence based practice, critical literature review, and to evaluation of the suitability of quantitative and qualitative research methods in dance therapy. Students have to practice their research skills throughout the programme. They will write a research proposal and will move from proposal to thesis; through problem formulation to literature search, to data collection and analysis and finally to presentation (thesis). The student will be supervised during the research period by the research committee (academic supervision).

## **Chapter 4. Faculty**

Codarts aims to provide one of the leading dance therapy programmes in Europe, which it hopes to achieve by such means as recruiting internationally recognised professionals. Teachers of the faculty are top-notch professionals, experienced as teachers and practitioners, and, ideally, also as researchers.

The faculty of Master in Dance Therapy 2010-2012 consists of:

### **Dance Therapy Theory and Methods**

Penelope Best, Jeannette Mac Donald, Celine Gimbrère, Anna Helgesson, Inge Oosterveld, Annemieke Plouvier, Erna Grönlund, Zvika Frank, Judith Bunney and others to be announced.

### **Dance Therapy Group Process**

Jeannette Mac Donald

### **Laban Movement Analysis**

Ciel Werts

### **Psychology / Psychotherapy**

Monique Leferink op Reinink, Rozemarijn Schalk, Gea Procee

### **Research Design and Methodology**

Ditty Dokter

### **Anatomy / Kinesiology**

Jacqueline van Male

### **Programme manager**

Nicki Wentholt

## **Chapter 5. Assessment and review**

### **5.1. 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)
- completion of assignments / essays, and
- integration of theory and practice

A positive assessment on completion of a module will entitle the student to 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 according to whether they:

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

### **5.2. Personal Therapy**

Students are required to commit to personal therapy for the duration of the dt master programme ( 50 sessions minimum). This can be done with either a registered dance movement therapist or with a registered psychotherapist, who is not to be involved in the programme in any way.

### **5.3. Tutoring**

Next to personal therapy which needs to be done outside Codarts students will receive personal guidance from a dance therapist, a personal tutor, on matters of personal development within the programme.

Furthermore the programme manager offers help and guidance in more practical matters concerning the study.

### **5.4. Individual portfolio**

It is recommended that students compile a portfolio. The 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, and 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 gained from working in small groups and, later, as a result of peer review.

At 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 forge links 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 coordinator will assemble 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 learn and are prepared to function and communicate within multidisciplinary teams.

It is important that students take collective 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 are required to 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.

### **5.5. 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. The request will be considered by the programme manager in consultation with the teacher of the module in question.

If the student's CV demonstrates a thorough knowledge in the areas of psychology / psychotherapy, anatomy / kinesiology and/or research design and methodology, the student may be exempted from part of these modules.

### **5.6. Literature and readers**

The description of each module offers a reading list of required and recommended literature and articles. The required books are all available in Codarts' library. The articles designated as required reading are found in readers and may be picked up by the students in the library on payment of a small fee.

### **5.7. Teaching and examination regulations**

The teaching and examination regulations (Onderwijs- en Examenregeling, OER) for the master in dance therapy is part of the OER of Codarts, Hogeschool voor de Kunsten.

The OER contains information on 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 6. Quality assurance

### 6.1. Feedback and evaluation

The programme manager 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) (regular meetings at least five times a year),

Additional information comes through written feedback on evaluation forms:

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

### 6.2 Structural consultation

The programme manager is supported by:

- **the advisory committee dance therapy** (stuurgroep danstherapie) which functions as field of work committee. Members are: Jacqueline van Male (chair), Monique Leferink op Reinink, Renate Hoenselaar, Ciel Werts, Christina Wintels-Fivian and Zvika Frank.
- **the research committee dance therapy** which develops and safeguards the quality and professional content of the research component in the master programme. Members are Annelies Schrijnen-van Gastel, Irina Celff-Häussler, Ditty Dokter, Phiny de Groot, Erna Grönlund, Anna Helgesson, Simone Kleinlooh, Annemieke Plouvier, Judith Richardson Bunney and Marijke Rutten-Saris.

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.

### 6.3. Alumni

The former 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: e.g. keeping track of where the graduates work and offering 'refresher' programme activities for graduates of the programme.
- to provide students with more information about possible internship placements;

One way of doing the above is by keeping the "who's who guide" up to date. This guide contains information on where the graduates work, where they did their internship, the names of on-site supervisors and particular client groups with whom they work or have worked.

## **Chapter 7. Professional standards**

### **7.1. The Netherlands**

The Nederlandse Vereniging voor Danstherapie, (the Dutch Ass. for DT) part of the Federatie Vaktherapeutische Beroepen (a federation for all the arts therapies and psychomotor therapy), is a professional association for dance therapy. Our programme is recognised by the association which makes it possible for our students to become member. For professional registration in the Netherlands one needs additional requirements such as 5 years' work experience in dance therapy. When those requirements have been met, students from the master in dance therapy may apply for senior registration with the Stichting Register Vaktherapeuten (an institute for registration of arts and psychomotor therapists).

### **7.2. Europe**

Through the annual European Conference for the Professional Development of Dance Movement Therapy, held since 1996, a European Dance Movement Therapy Association (EADMT) will be established in October 2010.

According to the mission statement the EADMT "represents national professional dance movement therapy associations in Europe, working actively to promote their further development of professional practice and the legal recognition of the profession. The EADMT assures and promotes the quality of dance movement therapy practice and trainings in Europe for the protection of clients, professionals and institutions. The EADMT aims to nurture mutual respect of differences and to foster exchange and collaboration between member countries."

The Nederlandse Vereniging voor Danstherapie (NVDAT) will become a full professional member of the EADMT.

### **7.3. USA**

About 40 years ago the increasing professionalization of dance therapy in the USA resulted in the founding of the American Dance Therapy Association (ADTA) in 1966. 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 regular 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;
- Board Certified Dance Therapists Registered (BC-DTR), 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.

## Appendix

### Biographies

**Penelope Best**, MCAT, SRDMT

Teacher of dance therapy theory and methods, member of research committee

Honorary Fellow, Association of Dance Movement Psychotherapy, UK  
President of European Network of Dance Movement Therapy; Honorary Research Fellow Roehampton University, Arts Therapies, School of Psychology and Therapeutic Studies,  
Coordinator Polish Dance Therapy Training programme: Warsaw,  
Research/Private Practice Supervision Relational Creative Processes Model of Supervision,  
External examiner Masters in DMT, Derby University, UK  
Group clinical supervisor and senior visiting lecturer in theory/ practice skills including observation and research USR, Roehampton University,  
Group and team facilitator and DMTherapist, adults, UK  
Freelance facilitator of national and international workshops on creative arts therapies; therapeutic constructs; communication, group relational processes, and creative problem solving,  
Senior lecturer and programme convener of Post Graduate Diploma / MA in Dance Movement Therapy, University of Surrey Roehampton, London; M Phil, 1992-2003;  
Regular presenter, published articles and conference proceedings  
Movement Psychotherapist (Adult Psychiatry) and Dance Movement Therapist (Learning disability, emotional and behavioural difficulties / Adults and Children), 20 years.

**Irina Cleff-Häussler**, Dipl. Sozialarbeit, MDaT,

Member research committee

Child and Youth Psychotherapist (Candidate at the Institute for Psychoanalysis and Psychotherapy Munich 2007-ongoing, Registered Social Worker (Dipl. FH Bielefeld).

Topic of master research: a Comparison of the Movement Psychodiagnostic Inventory and Kestenberg Movement Profile.

Developed and implemented a theoretical concept for a dance therapy group in a shelter for homeless women, and conducted outpatient dance therapy groups for survivors of sexual abuse.

Clinical experience as dance therapist with child- and youth psychiatry, adult psychiatry and rehabilitation. Conducted dance therapy in private practice for individual clients and has taken further education to lead dance therapy groups for women suffering from oncological problems.

Currently working in a psychosomatic clinic, including groups for women with severe personality disorders together with their children, groups for teenagers and young adults with eating disorders, and adult with pain disorders. She also works as a verbal psychotherapist-in-training with outpatient children and their families.

Taught workshops at international institutions since 2002, i.e. the University for Applied Arts in Cairo, the Dance Therapy Training at the Institute for Practical Psychoanalysis in Moscow, Outpatient and Creative Arts Centre in Prague and with the NVDAT in The Netherlands.

**Ditty Dokter**, PhD, SRDMT, RDth

Teacher of research and methodology and member of research committee

Registered drama therapist, dance movement therapist and group analytic psychotherapist.

Course leader of the PGDip Dance Movement Therapy at the University of Hertfordshire 1993 – 2001.

Head of Hertfordshire Partnership Trust (an adult mental health trust) at St. Albans, Hertfordshire, UK.

Lecturer at the MA drama therapy at Roehampton University, London.

Researcher of intercultural arts therapies practice.

Numerous publications e.g. the edited volumes *Arts therapies, clients with eating disorders*, published by Jessica Kingsley Pub, in 1994; *Arts therapists, refugees and migrants*, published by Jessica Kingsley Pub in 1998; *EXILE, arts therapies and refugees*, University of Hertfordshire Press, 2000.

**Zvika Frank**, BC-DMT

Clinical group supervisor, teacher of dance therapy theory and methods and member advisory committee.

Registered dance therapist with the ADTA as ADTR  
Dance therapist with Delta Psychiatric Hospital, Rotterdam, 25 years; private practice.  
Developed a special dance therapy programme for working with sexually abused men.  
Co-developing a dance therapy programme in China.  
Publisher of articles in the Journal of the American Dance Therapy Association describing his method.

**Erna Grönlund**, PhD, BC-DMT

Teacher of dance therapy theory and methods, member of the research committee

Professional dance teacher and dance movement therapist, since 1981, specialised in DMT for physically handicapped and emotionally disturbed children.  
Professor in Dance Education at the University College of Dance, since 1994  
Researcher in dance therapy and supervisor.  
Doctor of Philosophy in Education, Department of Pedagogic, Stockholm University, 1994  
Dance teacher, speciality children's dance, University College of Dance, 1980  
Founder and first chair of the Swedish Association of Dance Therapy, 1985 -89  
Founder and leader of the Postgraduate Dance Therapy Program at the University College of Dance in Stockholm, 1995 - 2002.  
Fully licensed psychotherapist, 1990  
Master's Degree of Literature, Stockholm University, 1974  
Compulsory school teacher, Stockholm Institute of Education, 1963

**Anna Helgesson**, MA, BC-DMT

Teacher of dance therapy theory and methods

Registered dance therapist with the ADTA as ADTR, certified psychotherapist  
Teacher and supervisor at the Postgraduate Program Expressive Arts, Stockholm, Sweden  
Lecturer and supervisor at the University College of Dance, Postgraduate Dance Therapy Program, Stockholm, Sweden,  
Private practice with groups and individuals, 20 years.  
President of the Swedish Dance Therapy Association, 1994-1998.  
Conducted research at the Creative Arts Centre in Stockholm, ENKOSTE.

**Simone Kleinlooh**, MDaT, R-DMT

Registered dance movement therapist (R-DMT) with the ADTA, Senior registered dance therapist (SRVB) and registered supervisor (LVSC). Graduated at the Rotterdam Postgraduate Programme in Dance Therapy (1994) and Master in Dance Therapy (2008). Topic Master Thesis; *Male with a history of childhood sexual abuse: 'A meaning in suffering. Nine meaningful events in dance movement therapy in a man's journey towards recovery after childhood sexual abuse.'* (2008). BA in Dance Education, private ballet school since 1985.

Over ten years of clinical experience with adults at a.o. the Boumanhuis (addiction), the PAAZ in Tilburg (crisis) and Delta Psychiatric Centre in Poortugaal (anxiety and mood disorders, personality disorders, post traumatic stress disorders) in the Netherlands.  
Clinical specialty is DMT with clients with a borderline personality disorder.

Private practice in dance therapy, coaching and supervision. Teacher, mentor and supervisor at Zuyd University in Heerlen, Faculty of Healthcare, Arts Therapy/Dance and Movement department. Member of KenVak; research centre for the arts therapies, a joint venture of Zuyd University of Applied Sciences, Utrecht University of Applied Sciences and ArtEZ University of Applied Sciences. Guest teacher at the Master in Dance Therapy at CODARTS, Rotterdam, the Fontys University of Applied Sciences, Tilburg and offering training for professionals working with clients with BPS in a.o. the Netherlands and Germany.

**Monique Leferink op Reinink, drs (MA)**

Teacher of psychology and psychotherapy, member of advisory committee and member of research committee.

Registered psychotherapist with the Nederlandse Vereniging voor Psychotherapie (NVP), Member of the Vereniging voor Psychoanalytische Psychotherapie (NVPP)

Registered group psychotherapist with the Nederlandse Vereniging voor Groepspsychotherapie (NVGP).

Practicing psychotherapist with Symfora Groep, Amersfoort

Lecturer at RINO Groep, Utrecht, the Netherlands,

Former editor of *SymForum*, a mental health magazine for Symfora,

Former teacher of dance

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

Teacher of dance therapy theory and methods and dance therapy group process

Faculty member of DMT Italian summer school, APID, faculty member of Warsaw DMT institute, faculty member of the Royal Academy of Dance, BA (Hons)

Clinical supervisor to senior colleagues, students in training, and other arts therapists.

Private practice in Exeter and London.

President of the Association for Dance Movement Therapy UK (ADMT UK), 1998-2002.

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

Consultant Dance Movement Therapist for the Creative Therapy Service (NHS) in Exeter.

Member of the Accreditation Panel of the Council for Dance Education and Training (CDET).

Senior Lecturer, Clinical Placement Coordinator, MA Dissertation Supervisor for PG Dip/MA DMT Course at Laban Centre, London, 2000-2002.

Life member and practical teaching supervisor with the Royal Academy of Dance, London, UK,

Former professional dancer in Europe and the UK

**Jacqueline van Male, drs (MA)**

Teacher of anatomy/kinesiology and member of advisory committee.

Career as physician in the healthcare sector, has worked with and taught patients and healthcare professionals in the public sector and in NGOs, 20 years.

Graduate of Codarts' Postgraduate Programme in Dance Therapy.

Private dance therapy practice

Teaches courses and workshops in sacred dance in the Netherlands and Germany.

**Inge Oosterveld, CMA**

Teacher of dance therapy theory and methods

Studied Laban Movement Analysis in New York (1985/86) and is registered as a Certified Movement Analyst with the Laban/ Bartenieff Institute of Movement Studies in New York.

Studied Creatieve Therapie Dans at the Hogeschool Arnhem Nijmegen (1990/94)

18 years of experience as dmt working within several psychiatric clinical and ambulatory settings in the Netherlands with a.o. refugees, PTSS, borderline disorder, psychosis, depression, autism. Specialised in the treatment of trauma.

Currently free lance lecturer, provider and organiser of continuous education trainings for dmt's and trainings with a focus on processes of change at Atelier Blanchefosse in France and the Netherlands. Private practice as dmt.

Former faculty member of the Creatieve Therapie Dans van de Hogeschool Arnhem and Nijmegen. Former assistant teacher in the Certificate Programme of Laban Movement Analysis in Rotterdam. Former dancer, dance teacher, teacher of movement analysis and choreographer.

**Annemieke Plouvier, MA, BC-DMT**

Teacher of dance therapy theory and methods, clinical group supervisor and member of research committee.

Registered psychomotor therapist (NVPMT), dance therapist (NVDaT) and supervisor ADTR with the ADTA,.

Clinical and outpatient experience in psychiatric and psychotherapeutic settings, 17 years.

Private supervision practice, 12 years

Teacher and developer of the curriculum of theory and methods in DMT at Hogeschool Zuyd, Department of Creative Therapies /Dance and Movement, Sittard, and of the pg programme in dance therapy at Codarts, The Netherlands.

Member of the advisory committee 1995-2003

**Gea Procee, drs (MA)**

Teacher of psychology and psychotherapy.

Registered psychologist with the Nederlands Instituut voor Psychologen (N.I.P.), works in clinical and ambulatory settings since 1997, specializes in cognitive behavioural therapy and dialectical behavioural therapy.

Involved in the Stichting Gezondheidszorg, the Dutch foundation dedicated to health care for dancers Co-editor and writer for the Dutch dance magazine *Dans*.

Former teacher of dance

**Judith Richardson Bunney, MA, BC-DMT**

Teacher of dance therapy theory and methods, member of research committee

Pioneering dance/movement therapist and trainer from Santa Fe, New Mexico, USA.

Teacher of Dance/Movement Therapy, 30 years in a number of colleges and universities in the US and for the past 15 years in several training programs in Europe.

Founding member and a Past President of the American Dance Therapy Association.

First president of the National Coalition of Creative Arts Therapies Associations and was selected to serve on the President's Commission for Mental Health: Role of the Arts Task Panel.

Clinical work with inpatient and outpatient psychiatric hospital; training graduate interns. Expertise working with adult psychiatric, forensic and gero-psychiatric patients.

Private practice includes work with artists and writers enhancing the creative process and dealing with blocks.

Facilitator of team building workshops for corporations and government agencies.

**Marijke Rutten-Saris, PhD**

Member research committee

Registered art therapist with the SRCT and supervisor with the LVSB.

Art-therapist in forensic and child psychiatry of the Rheinische Landeslinik, Germany.

Supervisor of psycho-therapeutic teams of the rehabilitation institute Werkenrode and the forensic clinic Kairos.

Director of the international EBL Arts Therapies Centre.

Professional researcher; participative ethological developmental research focussing on shared body motor movement (co-communication), resulting in the method Emerging Body Language; developmental research focussing on drawing motor movements, resulting in a diagnostic instrument for the assessment of interaction-structures in drawing (as a motor activity).

Teacher of methodology at the Initial and the Advanced Art Therapy Education of the HAN

Copyright holder of the method Emerging Body Language (EBL), Body Directed Drawing Therapy (BDT) and the diagnostic instruments RS-index Graphic- and Movement Elements.

Published various articles and books and participated in music and art therapy videos/films

### **Rosemarie Samaritter**

Member research committee

DMT, Kestenberg Movement Profile & Movement Psycho-diagnostic Inventory, PDBO integrative movement psychotherapy, experiential dynamic therapy; currently PhD candidate for the University of Hertfordshire working on interlaces of dance therapy and neuroscience in autism spectrum disorders.

Since 1978 – ongoing: dance movement therapist in German and Dutch outpatient psychiatric services with children, adolescents and adults and private praxis. Specialised in DMT in post-trauma treatment (war survivors and sexual trauma) and disorders with disturbed sense of self (early psychosis, attachment trauma and autism). Worked in training programmes in The Netherlands, Finland and Germany. Was closely involved in the initial development of bachelors DMT programme (Hogeschool Zuyd) and has been teaching DMT theory and methods (1984-1988).

For ORBIS mental health she coordinates movement-oriented research.

Trainer and supervisor for DMT professionals. Paper presentations and articles on DMT.

Participating in the development of guidelines for NHS.

First chair of dance therapy section in the association of creative arts therapies (NVCT) (1993-1997).

Member of the visitation commission for the creative arts therapies bachelor training programmes (1992/93), of the visitation commission for the MA creative arts therapies (2009).

Member of the board of Dutch Register of Creative Arts Therapists (2007-2009).

### **Annelies Schrijnen - van Gastel, drs. (MA)**

Senior advisor of the master in dance therapy, chair of the research and advisory committee

Initiator and former coordinator of the Postgraduate Programme in Dance Therapy (1994 - 2007); Helped develop the Intensive Training Course in Laban Movement Analysis and the Master in Dance Therapy.

Founder and president of the European Platform for the Professional Development of Dance Movement Therapy (1995 - 2007).

Staff member of the Research and Development Department of Codarts (2001 ongoing) with projects i.e. Re;Search in and through the arts (a project of the European League of Institutes of Art Education).

Staff member of social-science research in art and culture at the dr.E.Boekmanstichting in Amsterdam with specialization dance (1971-1981),

Policy advisor on dance and theatre for the Culturele Raad Zuid-Holland (1981-1984).

Member of various boards and committees on behalf of dance and the arts.

Freelance researcher on dance, dance education and research in the arts, for which she published several reports and articles.

Ma in social sciences, University of Tilburg.

### **Nicki Wentholt**

Programme manager of the master in dance therapy

Teacher of Laban based modern dance technique, mentor, choreographer, coach, at the Rotterdam Dance Academy, 25 years.  
Former dancer with dance company Werkcentrum Dans in Rotterdam and freelance dancer throughout Europe.  
Guest teacher with several dance companies in the Netherlands and Europe.  
Member of various boards and committees on behalf of dance and the arts.

**Ciel Werts, CMA**

Teacher of Laban Movement Analysis. member of advisory committee

Registered as Certified Movement Analyst with the Laban/ Bartenieff Institute of Movement Studies in New York.

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

Teacher of modern dance, improvisation, Bartenieff Fundamentals, and Laban Movement Analysis at the Hogeschool voor Muziek en Dans Rotterdam, the Amsterdamse Hogeschool voor de Kunsten and dance teacher in elementary schools, high schools, colleges and universities in the Netherlands and abroad

Choreographer and performer.

**Christina Wintels-Fivian, MDaT, BC-DMT**

Member of advisory committee

Registered dance therapist with the ADTA (BC-DMT)

Graduate of the Master in Dance Therapy (2008)

Works as dance therapist at Ipse De Bruggen, Zwammerdam with developmentally disabled children, teenagers and adults

Board member of the Nederlandse Vereniging voor Danstherapie (Dutch Ass. for Dance Therapy)

Teacher and music teacher at elementary schools (Zürich, Switzerland), 1983-97

Graduate of the Postgraduate Programme in Dance Therapy, Codarts University for the Arts, Rotterdam (2003).