

**The British Association of Dramatherapists**  
**Curriculum Guidance for the pre-registration,**  
**education and training of Dramatherapists**

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## Chairs' Introduction

We are very pleased to be introducing this Curriculum Guidance document which has been prepared and produced by the Training Subcommittee of The British Association of Dramatherapists (BADth).

Currently, Dramatherapy is a state-registered profession regulated by the Health and Care Professions Council (HCPC). The qualification for registration to practise is a Masters degree in Dramatherapy and all postgraduate training leading to this qualification is subject to HCPC approval.

BADth accredits courses approved by the HCPC and, as the professional body for Dramatherapy in the UK, BADth provides the HCPC with the professional context within which consultations involving Standards of Proficiency in Practice and Standards of Education & Training for Dramatherapy take place.

This document is intended for referential use by anyone looking to access general guidance prior to registering on an approved course in Dramatherapy as well as for universities and training institutions that would be considering or that are in the process of setting up MA courses in Dramatherapy.

It is expected that this Guidance will be updated to incorporate changes and developments in the Standards of Education & Training as appropriate.

Dr. Bruce Howard Bayley  
*Chair*  
*The British Association of Dramatherapists*

Madeline Andersen-Warren  
*Former Chairperson*

October 2011

## **Foreword**

### **Approval of courses**

The British Association of Dramatherapists does not have a formal role in approving courses, since this is uniquely the province of the Health and Care Professions Council as the statutory regulator.

However, the British Association Dramatherapists provides an essential professional advisory role to the Health and Care Professions Council.

This curriculum guidance aims to explain the British Association of Dramatherapists expectations for the content, delivery and quality assurance of training programmes whose graduates are eligible to apply for registration with the Health and Care Professions Council which is a requirement for Full Membership of BADth.

### **Aims and purpose of the curriculum guidance**

The curriculum guidance was produced through a process of consultation between members of the Training Subcommittee and the Executive Committee of the British Association of Dramatherapists. It was written by the Training Subcommittee which has been made up of representatives of all the British training programmes in Dramatherapy and other representatives from the professional body.

The document lays out the core elements that should be included in all Dramatherapy training programme curricula.

The document lays out the core conditions for the delivery of Dramatherapy training programmes covering staffing, environment, equipment, safety, ethics, equality and diversity.

The document aims to provide a reference point for the following:

- Existing and future academic institutions and professional educators involved in the training of Dramatherapists
- Placement providers
- Therapists and supervisors of Dramatherapy students
- Dramatherapy students
- Prospective employers

In addition, the document is intended as a reference point for the Health and Care Professions Council and other statutory bodies involved in validation, revalidation, quality assurance and review of Dramatherapy training programmes.

The document acknowledges the unique character of each training programme whilst at the same time laying the foundations for the core curriculum and delivery of Dramatherapy training programmes.

Dr Anna Seymour  
On behalf of the BADth Training Subcommittee

## The role and scope of practice of the Dramatherapist

Dramatherapy has as its main focus the intentional use of healing aspects of drama and theatre as the therapeutic process. It is a method of working and playing that uses action methods to facilitate creativity, imagination, learning, insight and growth.

Clients who are referred to a Dramatherapist do not need to have previous experience or skill in acting, theatre or drama. Dramatherapists are trained to enable clients to find the most suitable medium for them to engage in group or individual therapy to address and resolve, or make troubling issues more bearable.

Dramatherapy is a form of psychological therapy/ psychotherapy in which all of the performance arts are utilised within the therapeutic relationship. Dramatherapists are both artists and clinicians and draw on their trainings in theatre/drama and therapy to create methods to engage clients in effecting psychological, emotional and social changes. The therapy gives equal validity to body and mind within the dramatic context; stories, myths, playtexts, puppetry, masks and improvisation are examples of the range of artistic interventions a Dramatherapist may employ. These will enable the client to explore difficult and painful life experiences through an indirect approach.

Dramatherapists work in a wide variety of settings:

- in schools
- in mental health
- in general health social care settings
- in prisons
- in the voluntary sector.

Thus the clients they work with will have differing needs; from children on the autistic spectrum to older people with dementia; adolescents who self-harm, people with histories of sexual and/or physical abuse, those suffering from a mental illness and women with post-natal depression.

*(The British Association of Dramatherapists website at [www.badth.org.uk](http://www.badth.org.uk))*

'Dramatherapist' is a title protected by law so all Dramatherapists must be registered with the Health and Care Professions Council. They must abide by The Health and Care Profession Council's regulations on Fitness to Practise, CPD requirements and Standards of Proficiency – Arts Therapists and any other guidelines produced by the Council. BADth also has a Code of Ethics for Practice. All practitioners must inform clients of the regulations which govern their practice. The terms 'client' and 'service user' are used to encompass therapy groups, couples, and all other social units. The Code is also applicable to any other work undertaken as a dramatherapist, for example in an organisational context as a team building facilitator or training workshops.

Trainee Dramatherapists must adhere to the relevant Codes.

Codes of practice are available from the HCPC and The British Association of Dramatherapists websites: [www.HCPC-uk.org](http://www.HCPC-uk.org) and [www.badth.org.uk](http://www.badth.org.uk)

# Curriculum guidance for the training of Dramatherapists

## Applying to train as a Dramatherapist

All training programmes must be delivered at Masters level (both in terms of time and level) so that entry to the profession, which allows graduates to be eligible to apply for registration with the Health Professions Council is based on successful completion of a Masters degree.

Entry criteria: The entry criteria to any of the courses would normally include an initial degree in drama or related humanities area, a related subject in psychological health or appropriately related professional qualification. Other requirements would normally be the equivalent of one year's full time experience of working with people with specific needs, experience of practical drama work, demonstration of a mature attitude with a commitment to these areas of work and good interpersonal skills.

Applicants should normally be accepted onto a programme only after interview by members of the dramatherapy staff team and assessment of artistic accomplishment and interpersonal skills through a practical workshop. Applicants with no Bachelor level degree or equivalent qualification will be required to complete a written task to demonstrate sufficient academic ability to enter the course.

## Application, admissions and induction procedures

This section looks at the process of applying for a Dramatherapy programme and admissions procedures.

The admissions procedure will include:

1. Documentation giving details of course content, therapy and supervision and placement requirements and details of appropriate qualifications and experience required;
2. A detailed application form where the applicant will be required to outline and provide supporting evidence of relevant experience, (such as examples of practice), educational and professional qualifications and a statement of their suitability to train as a Dramatherapist;
3. Taking up of appropriate professional and character references;
4. A formal interview and a practical workshop to assess the applicant's suitability to train as a dramatherapist;
5. International applicants, where they are unable to attend for interview can be interviewed by telephone and on assessment of written material. A dvd of the applicant's work may also be requested;
6. Original certificates of educational and professional qualifications;
7. Level 7 proficiency in English is required for applicants where English is an additional language and a demonstration of good communication skills in English;
8. Disclosure of criminal convictions: Self-declaration is required on the application form. This must be confirmed by an enhanced CRB check (prior to enrolment or as part of the course induction process) and before the start of clinical placements. It needs to be made clear to students at interview that although they may be offered a place on the course with a criminal conviction, it is at the discretion of placement providers whether or not they will offer a particular placement. The course cannot guarantee placements. If a student fails to disclose any criminal convictions they may be discharged from the course;

9. Applicants are requested to provide information about any disability, either physical or mental, upon application in accordance with the training institutions equal opportunities guidance. All applicants with a disability will be made aware of the support the institution can provide. The interview process will explore the applicant's capacity to engage with course requirements;
10. Compliance with the terms of the Rehabilitation of Offenders Act, 1974, and relevant legislation for clinical placement and employability in the NHS. Compliance with legislation regarding employment in local authority social services departments (LASSDs) and safeguarding policies with children and vulnerable adults;
11. Students will be required to take part in experiential work throughout their training. Consent to take part in this work should be secured through informed and written agreement.

## **Management, staffing and resources of Dramatherapy programmes**

### **Management**

The programme must have a secure place in the academic institution and/or education provider's business plan and provision.

1. Academic institutions must consult fully with programme leaders regarding any changes at institutional level that might affect course delivery or provision.
2. Effective management of the programme will be monitored through peer review, senior management and institutional review.
3. Training institutions must be able to demonstrate that the staff student ratio sufficiently resources the programme to meet the needs of the HCPC's approval process of the standards of proficiency for safe practice.
4. Specific time should be allocated for the administrative and managerial functions of programme leadership as distinct from placement co-ordination and research.
5. It is the responsibility of the training institution to support its staff to fulfil their continuous professional development (CPD) requirements as stated by the HCPC.
6. It is desirable for the training institution to support the professional supervision requirements of the dramatherapy staff.
- 7.. Each student must have regular meetings with a personal tutor whose task is to monitor the trainee's progress and personal development in all aspects of the training.

### **Staffing**

1. There must be a named person who has overall professional responsibility for the programme, who must be appropriately qualified and experienced and, unless other arrangements are agreed, be on the relevant part of the Register - BADth membership is required in order for members to be included in the BADth Training Subcommittee.
2. Staffing resources for postgraduate Dramatherapy training must provide appropriately qualified and experienced staff to deliver each specialist area of the curriculum.
3. Training institutions must provide adequate administrative support for both academic and clinical aspects of the training.
4. There should be a sufficient mixture of academic and clinical expertise in the staff team.

5. Teaching staff must include Dramatherapists with extensive experience in the profession, capable of undertaking the management of student placements, tutorial responsibility, training groups and workshops, lecturing and contributing to the direction of the course and its relationship with the profession.
6. It is important that there is a strong profile of visiting lecturers, bringing specialist practice and research to the delivery of the curriculum.
7. Appropriate support staff should be available to meet student learning and pastoral needs, including identified needs of students with disabilities.

## **Resources**

Training institutions must provide:

- Appropriate and adequate accommodation for office use for tutors and support staff, as well as staff and student common rooms;
- Accommodation, where appropriate and necessary, for discussion groups, lectures, tutorials, seminars, workshops and performances;
- Physical resources of a standard to meet current Health and Safety Regulations at all times. This must also be so for any off-site premises used for any aspect of the training;
- Adequate storage facilities for course materials;
- Adequate provision for filing of confidential records in accordance with data protection;
- Dramatherapy work spaces of appropriate size, good for movement, (with suitable flooring) and where possible, sound-proofed for confidentiality, and consistently available;
- Sufficient materials suitable for the practice of Dramatherapy such as musical instruments, masks, objects, art materials, etc.;
- Suitably well-resourced library(ies) (preferably on-site or access thereto) containing up-to-date appropriate Dramatherapy texts and supporting literature and sufficient e-learning provision. Provision should be made for sufficient reprographic facilities to support the programme needs plus audio, video and (where appropriate) editing facilities should be available;
- A student handbook and placement handbook (hard copy or electronic);
- Access to IT facilities to support student learning and communication. Assessment of students' IT needs will be made and necessary resources established;
- Access to student learning support services.

## **Teaching and learning strategies**

1. Courses in Dramatherapy must span at least eighteen months full-time or three years part-time. An academic year is defined as a minimum of 1000 hours or 30 weeks.
2. Teaching and learning strategies must include written, performed, oral, individual and group work as well as research, artistic and clinical elements.
3. A high proportion of the course work must be experiential in nature with an emphasis on learning and developing appropriate artistic and therapeutic skills.
4. Practical/clinical elements must be integrated with the academic/theoretical elements

5. Students should have an awareness of the practice of the other arts therapies and related disciplines.
6. A balance needs to be struck between the developmental needs of the individual student, curriculum requirements and the length of training courses. Given that training for Dramatherapy practice requires the development and refinement of personal skills, clinical knowledge and judgement and artistic capability, within the constraints of curriculum delivery, the discretion of programme leaders and trainees' tutors will play a vital role in assuring that each student achieves the required standard. To this end, course tutors must have the freedom to adjust the delivery of the curriculum according to specific needs where appropriate.
7. Course tutors must keep abreast of current developments in the field of work and related disciplines through an awareness of current literature, research and government and local policy initiatives.

## Curriculum framework

A student on the threshold of practice will be in a position to practise according to the QAA benchmarks for 'M' Level courses, the academic institution's placement practice standards and the codes of practice of BADth and the HCPC. All aspects of the curriculum are mandatory. Although each programme will have its own philosophy and model of Dramatherapy and this must be clearly stated in all course literature however, regardless of the orientation of the course, the following curriculum guidelines are adhered to by all approved courses.

This section looks at curriculum delivery under the following headings:

- **Theory**
- **Practice**
- **Clinical placement**
- **Personal Therapy requirements during training**

### Summary of components common to all MA Dramatherapy programmes

1. Experience and competence in a broad range of drama and theatre skills, approaches and techniques including performance work.
2. Understanding and awareness of relevant psychological, psychotherapeutic and anthropological principles and practices.  
Participation in an ongoing, experiential Dramatherapy training.
3. Knowledge of related therapies such as art, music, dance/movement and play.
4. Clinical Dramatherapy placements with on-going managerial & clinical supervision
5. Continuous assessment of experiential, practical and written work.
6. Personal therapy concurrent with training.
7. Knowledge of research methodologies, research skills, evidence based practice and practice-based evidence.
8. Integration of theory and practice as part of ongoing learning.

## Theory

The theory and philosophy of Dramatherapy itself and of the art forms central to it; Students must gain relevant theoretical understanding of:-

**Drama & Theatre** within the integrity of the individual course's approach to Dramatherapy, but will include core concepts of ritual, embodiment, aesthetic distancing, performance, dramatic projection, witnessing, role and genre;

### **Drama and Play**

Including developmental perspectives of creativity and play;

**Psychotherapy perspectives and psychodynamic understanding;** theories of the unconscious, theories of the therapeutic relationship, the management of group process; unconscious processes including transference & counter-transference;

**Relevant aspects of related disciplines** psychology, psychiatry, sociology, anthropology, psychotherapy and medical approaches;

### **Context**

Cultural, social, political, economic & ethical issues as they affect Dramatherapy practice, equal opportunities, including culture, age, religion, spirituality, gender, disability, sexual orientation, and ethical issues as they affect Dramatherapy practice;

### **Research**

Understanding of critical perspectives including qualitative and quantitative research methods, literature review and analytic processes, an understanding of the relevance of historical, current and ongoing research to the development of good practice.

## Practice

Students must gain substantial practical experience underpinned by relevant theories. Within the integrity of the individual course's approach to Dramatherapy, the curriculum must include;

### **Drama and theatre skills**

Including:

- Storytelling
- storymaking
- improvisation
- expressive movement
- voice
- performance
- role

## **Drama & Theatre core processes**

Including:

An understanding of different style and genre, embodiment, aesthetic distancing, dramatic projection, witnessing, and role.

## **Facilitation skills in Dramatherapy**

Dramatherapy skills in working with individuals and groups, and the understanding, management and containment of processes and boundaries.

Practical experience of individual and group work as participant and facilitator including an understanding of transference and countertransference processes.

Practical experience in the art forms central to Dramatherapy.

Some practical experience of arts therapies allied to Dramatherapy.

An understanding of Cultural, social, political, economic & ethical issues as they affect facilitation of individual and group processes.

## **Contexts and applications**

Teaching and learning on the application of Dramatherapy in specific settings with particular clients groups to include:

- Children/adolescents in Education, CAHMS and social care settings
- Care settings
- Forensics
- NHS/ Mental Health
- Learning Disability
- Physical Disabilities
- Older people

## **Professional issues**

Issues of consent, models of assessment of client's suitability for Dramatherapy and Dramatherapy's suitability for the clients and their level of engagement and progress.

Note-taking, writing of case studies, management reports, records.

Evaluation of the impact of clinical practice; evaluation of the client's experience of the therapy.

An understanding of:

- Psychological disorders
- Critical approaches to diagnosis
- Role within a multi-disciplinary team
- Risk management including health and safety
- Care management
- Ethical issues and codes of ethics
- Record keeping
- Referral systems

- Assessment and evaluation methods
- Clinical team structures
- Different work specifications
- The implications of policy frameworks and relevant legislation.

## Personal Therapy requirements during training

Each student must be in personal therapy during the programme according to the specific requirements of Dramatherapy and with a therapist not otherwise involved with teaching the trainee.

Personal Therapy must not be considered part of the training programme, however programme staff are responsible for ensuring that each trainee has met the Personal Therapy requirements before an award can be made.

### The requirements for personal therapy

All student Dramatherapists will undertake a minimum of 72 sessions of personal therapy. Of these 72 sessions, a minimum of 30 sessions shall be in a Dramatherapy group facilitated by a Dramatherapist who has at least three years post qualifying experience and substantial experience of working as a Dramatherapist. Of these 72 sessions, a minimum of 30 sessions shall be in individual (one to one) Dramatherapy/arts/therapies/ psychotherapy facilitated by a registered therapist who has at least three years post-qualifying experience of working as an individual (one to one therapist).

The remaining 12 sessions can be group or individual therapy. A session is deemed to consist of two hours of group work and a minimum of one therapeutic hour for individual work. The 72 sessions shall commence within the first third of the training period. The therapist must be a Full Member of her/his professional association and bound by that association's code of ethics.

The following **recommendations** are considered to provide the expected context for good practice in therapy for Dramatherapists in training:

- 1) The expectation is that personal individual and group therapy is an essential aspect of training, fulfilling the HCPC Standards of Proficiency for Arts Therapists (SOP 1a.7.).
- 2) The expectation is that personal individual and group therapy consists of on-going, consistent meetings over an agreed period of time and that this reflects existing practice within the culture of therapy. Sufficient time for processing should be provided between group sessions.
- 3) In order to maximize the potential for adequate processing and reflection, it is expected that a combination of personal individual, group therapy sessions and/or clinical supervision sessions are not arranged to take place within a 24 hour period.
- 4) It is expected that the personal individual and group therapy therapeutic frame (contracting, terms, risk assessment etc.) complies with professional standards of practice in the culture of therapy and HCPC Standards of Proficiency for Arts Therapists (SOP 1b.3.).
- 5) It is expected that should any disclosures involving risk to self or others be made within the individual or group therapy session that the student be encouraged to inform their training institution and other relevant agencies (GPs, special projects etc.) and that such procedures should be included and clearly outlined in the contractual terms of the therapy in keeping with the HCPC Standards of Proficiency for Arts Therapists (SOP 1a.8).

## Placements

This section looks at the three types of placements that may take place during training – observational placements, creative placements, clinical placements.

Not all trainings will offer all three types of placement but all programmes will require trainees to complete a minimum of 100 sessions of clinical client contact.

## Clinical placements and Supervision

1. All students must complete a minimum of 100 sessions of client contact during the training. These placements should be for an agreed period of continuous practice.

The placement should contain an appropriate balance of client contact and administrative duties. They should cover contracting, management, supervision and ethics of Dramatherapy practice. Placements will form the basis for assessment of practice as Dramatherapists and must cover as wide an experience of client groups as possible.

2. Students must receive clinical supervision when working therapeutically as a requirement of the course. A distinction is made between clinical and managerial supervision (see BADth code of ethics for supervisors).

Clinical supervision should be undertaken with a Dramatherapist on a BADth recognised register of supervisors.

Clinical supervision should normally be face to face.

3. All courses should provide placement documentation for students, clinical supervisors and placement managers which will include information about and understanding of the following:
  - the learning outcomes to be achieved;
  - timings and the duration of any placement experience and associated records to be maintained;
  - expectations of professional conduct;
  - the assessment procedures including the implications of, and any action to be taken in the case of failure; and
  - communication and lines of responsibility.
4. There should be a four-part contract between course provider, student, clinical supervisor and placement manager. There will be a generic contract covering all essential placement requirements which can incorporate additional requirements to meet the needs of specific placements, e.g. induction or specific training. The contract will be monitored and administered by the course providers who should in the first instance be approached about any concerns and will bring together relevant parties to discuss issues arising. However any one party may request a meeting with others for consultation on the supervisory process or to look at concerns about the placement but only if all parties are informed.
5. Clinical supervisors must be involved in the assessment of their supervisees' capacity to engage with supervision.
6. All placements must be approved by the course provider prior to the commencement of the placement.

7. Placement locations must be adequately and appropriately organised, monitored, equipped and managerially supervised for students.
8. Students must have a named placement manager/co-ordinator at the placement who is contracted to liaise directly with the course provider and ensure that the student is provided with any necessary on-site managerial supervision. This placement manager/co-coordinator must sign a contract agreeing to the terms of the placement as laid down by the course provider ensuring adequate resources for the safe and ethical practice of Dramatherapy. This must be done in liason with the course provider who can agree any additional local arrangements.
9. It is the responsibility of the course provider to approve placements with reference to HCPC's and BADth's code of ethics, equal opportunities and anti-discriminatory policies.
10. Training initiatives will be offered to placement providers, e.g. training days.

## **Assessment**

Students are expected to attend all units and/or modules of the course. Personal therapy, clinical placement practice and clinical supervision requirements need to be met in full. It is the responsibility of the course provider to monitor clinical practice and personal therapy hours.

1. Students must demonstrate the ability to work at MA level, to integrate the vocational and academic aspects of the course and integrate the theory and practise of Dramatherapy in order to demonstrate fitness to practise as a Dramatherapist.
2. Assessment methods must be employed that measure the learning outcomes and skills that are required to practise safely and effectively. This will largely be a matter for the institutions and their validating bodies but must consider the following:

Appropriate weight must be given to the assessment of experiential work, clinical practice and scholarship;

Students must be involved in the assessment process to encourage learning, professional, and educational development processes;

The minimum assessment requirements must include a long essay or dissertation, a case study, satisfactory performance in course work.

3. Students will be assessed through a range of methods:
  - (i) Written assignments may include case studies, research, critical and reflective essays, reports, journal entries and extended essays
  - (ii) Presentations and seminars
  - (iii) Tutorials and vivas
  - (iv) Facilitation of individual(s) and group(s) of peers in the training context
  - (v) Dramatic performance
  - (vi) Observation of clinical practice skills
  - (vii) Clinical practice reports
  - (viii) Feedback from clinical supervisors and placement managers
  - (ix) Self, peer and tutor assessment

4. Assessment criteria must be allied to HCPC standards of proficiency and QAA benchmarks.
5. The measurement of student performance and progression must be an integral part of the wider process of monitoring and evaluation, and use objective criteria. Guidelines will be given to students outlining criteria for each aspect of assessment. Each validated M level course will comply with the validating bodies' QAA assured examination, awards and progression procedures.
6. There must be effective mechanisms in place to assure appropriate standards in the assessment. Course providers must have appropriate assessment regulations including External Examiners, Examination Boards and principles of assessment, including regulations and procedures on retrievals, deferrals, referrals, mitigating circumstances and failure. Where appropriate, alternative methods of assessment will be employed.
7. Professional aspects of practice must be integral to the assessment procedures in both the education setting and practice placement.
8. Assessment regulations must clearly specify requirements for:
  - i. student progression and achievement within the programme;
  - ii. awards which do not provide eligibility for inclusion onto the Register not to contain any reference to an HCPC protected title in their title;
  - iii. an aegrotat award not to provide eligibility to apply to the HCPC Register;
  - iv. a procedure for the right of appeal for students; and University appeals procedures must be included in course documentation;
  - v. the appointment of at least one external examiner from the relevant part of the Register who is a Dramatherapist.

These guidance notes are produced by the British Association of Dramatherapists to accompany the Standards of Education and Training (SETS) of the Health and Care Professions Council.

Further information about training can be obtained from the websites of individual training organisations (appendix 2) and from the British Association of Dramatherapists at [www.badth.org.uk](http://www.badth.org.uk)

## Appendix 1

### Glossary of Abbreviations and acronyms

<b>BADth</b>	The British Association of Dramatherapists
<b>HCPC</b>	Health and Care Professions Council
<b>CPD</b>	Continuing professional development
<b>EBP</b>	Evidence based practice
<b>NHS</b>	National health service
<b>SET</b>	HCPC Standards of education and training
<b>SOP</b>	HCPC Standards of proficiency
<b>QAA</b>	Quality Assurance agency for Higher education
<b>PG</b>	Postgraduate
<b>PSB</b>	Professional and statutory bodies

## **Appendix 2**

### **The role of the professional and statutory bodies in the education and training of Dramatherapists**

#### **The British Association of Dramatherapists**

BADth is the professional body that represents Dramatherapists and through its executive and sub-committees advises and develops policy and guidelines for the practice of Dramatherapy.

It has designed a core curriculum framework informed by the Standards of education and training and Standards of Proficiency required for registration with the HCPC

It provides the Code of Ethics for the practice of Dramatherapy.

It provides an essential professional advisory role to the Health and Care Professions Council which accredits training courses. [www.badth.org.uk](http://www.badth.org.uk)

#### **Health and Care Professions Council**

The HCPC is the statutory body in the UK under which Dramatherapists are registered and licensed to practise. The HCPC is a regulatory body which protects the public. It holds a register of approved health professionals who meet their standards as laid down in the Standards of education and training (SETS) and Standards of Proficiency (SOP)

The HCPC approves training courses in educational institutions which meet their standards although each individual graduate must apply for registration and demonstrate that they meet the required standards.

Higher education institutions must comply with the HCPC standards and demonstrate how they can achieve this in approval and revalidation of programmes.

#### **Quality Assurance agency**

The Quality assurance agency is responsible for ensuring standards in teaching and learning appropriate to the level of qualification.

It has laid out its standards in benchmarking statements for higher degrees.

## **Appendix 3 Information on training programmes**

### **University of Worcester**

MA Dramatherapy

Contact person and contact details: Sarah Scoble, [dramatherapy.sw@zen.co.uk](mailto:dramatherapy.sw@zen.co.uk)

MA in Dramatherapy (University of Worcester)

X-Centre

Commercial Road

Exeter

Devon EX2 4AD

Tel 01392 435612

Website [www.worcester.ac.uk](http://www.worcester.ac.uk)

### **Central School of Speech and Drama**

MA Drama and Movement Therapy (Sesame)

Contact person and contact details: Richard Hougham, [richard.hougham@cssd.ac.uk](mailto:richard.hougham@cssd.ac.uk)

64 Eton Avenue,

London NW3 3HY

Tel 020 7559 3915

Website [www.cssd.ac.uk](http://www.cssd.ac.uk)

### **University of Derby**

MA Dramatherapy

Contact person and contact details: Drew Bird, [d.p.bird@derby.ac.uk](mailto:d.p.bird@derby.ac.uk)

MA Dramatherapy

Faculty of Education, Health and sciences

University of Derby

Mackworth Road

Derby DE22 3BL

Tel 01332 594056

Website [www.derby.ac.uk](http://www.derby.ac.uk)

### **Roehampton University**

MA Dramatherapy

Contact person and contact details: Pete Holloway, [p.holloway@roehampton.ac.uk](mailto:p.holloway@roehampton.ac.uk)

Roehampton University,

Whitelands College,

Hollybourne Avenue

London SW15 4JD

Tel 020 8392 3807

Website [www.roehampton.ac.uk](http://www.roehampton.ac.uk)

### **Anglia Ruskin University**

MA Dramatherapy

Contact person and contact details: Ditty Dokter, [ditty.dokter@anglia.ac.uk](mailto:ditty.dokter@anglia.ac.uk)

Music and Performing Arts Department

East Road

Cambridge CB1 1PT

Tel 08452713333

Website [www.anglia.ac.uk](http://www.anglia.ac.uk)