

***CND  
INTERNATIONAL  
DANCE AND  
HEALTH  
FORUM #1  
NOVEMBER  
27<sup>TH</sup> AND 28<sup>TH</sup>  
2014***

# DANCE AN ART FACING THE RISKS

## Dance: between performance and health

*For the first time the CND is holding an international forum dedicated to health thanks to Harlequin Floors Group sponsorship and collaboration: [harlequinfloors.com](http://harlequinfloors.com)*

**'We do not know what a body can do'**  
Spinoza

When applied to dance, this quote from the philosopher leads us to wonder how health fits in professional practice. The dancer's body, his main work tool, is subject to many constraints. Its care and management over the course of a career calls for prevention, knowledge and attention.

For dance to fully express itself, how must we address that issue, which plays a significant role in an art of movement combining risk and performance?

How to promote prevention at every stage of a career?

What are the developments in terms of action plans or programmes, complementary tools or practices allowing for training and controlled risk management?

How to treat the pathologies and injuries part of an artist's life?

What are the collective answers to individual approaches?

All these questions provided food for thought for this first international forum dedicated to the relationship between dance and health. We decided to favour pluralistic approaches, to compare and share experiences from France and abroad and to rely on the contribution of sports medicine and movement sciences. Medical staffs, physicians, researchers, somatic practitioners will meet performing artists, choreographers, teachers to offer their insight on a variety of topics during round table discussions, lectures or workshops.

These two days will aim at promoting the visibility of existing schemes, of actions taken in schools, companies and organisations to support the development of a medicine specifically adapted to dance.

Important challenges concern:

- Raising awareness of dance professionals;
- Working towards an increased knowledge of existing practices in the dance sector;
- Reporting the needs and expectations of dancers in France in terms of health;
- Facilitating exchanges between French and foreign professionals.

**Harlequin Floors / CND: a promising and fruitful partnership**

27<sup>th</sup> and 28<sup>th</sup> November 2014 sees the first International Dance and Health forum for Harlequin Floors, partner of the 'Centre national de la danse' (CND) and supporter of the Health mission, the result of a ten year awareness campaign on the subject of injury risk among dancers. So far unpublished, the meeting at the CND in Paris with distinguished professionals from the world of choreography and medicine, whose expertise has been regularly sought over the past decade, is testimony to this successful involvement. This network of competencies opens new angles to explore during the next editions of the Forum.

# LE CND

- ... is an art centre dedicated to dance.
- ... is a centre dedicated to artists, professionals and audience.
- ... invites, welcomes, presents, supports, observes, produces, hosts, questions, performs dance in all its diversity and richness.
- ... exhibits, develops, publishes, films, documents, screens, stores, collects everything that dance has to offer in terms of communications, archives, traces and images.
- ... trains, informs, teaches, educates, assists, advises, guides all professionals and the general public with an interest for dance.
- ... is open to other artistic fields.
- ... works on international projects in connection with European contemporary art scenes and more widely around the world.
- ... will host a new annual event by the end of June 2015 – *Camping, international choreographic platform* – which will enable artists from around the world to meet, perform and showcase dance.
- ... is reconfiguring the space to better welcome you.

## **Mathilde Monnier, director of the CND**

**LE CND**  
Un centre d'art pour la danse  
1 rue Victor Hugo  
93507 Pantin cedex  
France

Métro ligne 5 : Hoche  
RER E : Pantin  
T3b : Delphine Seyring

33 (0)1 41 839 898  
reservation@CND.fr

**CND.fr**



Find us on



## **CND and Health**

A provider of information and support to the dance sector, the **CND** views health as an integral part of dancers' professional practice. As such, it provides information on prevention and awareness.

Its aim is to question what would a 'medicine of dance' turn out to be, and also the socio-economic characteristics and the representations of actors of the choreographic field that have an impact on health discourses and practices.

### **Initiatives of the CND:**

*Les Lundis de la santé* (health days on Mondays) Between 2004 and 2011, a series of meetings called *Les Lundis de la santé* were dedicated to dancers' health. Physicians and specialists were invited to share their knowledge on the issues of education, nutrition and prevention of risks associated with dance as a professional practice. This information cycle was organised in consultation with a scientific committee composed, among others, of physicians, with the partnership of the INSEP (National Institute of Sports, Expertise and Performance). From 2004 to 2011, *Les Lundis de la santé* gathered around 2,600 professionals over the course of 35 meetings.

### **Fact sheets**

The **CND** also provides a series of fact sheets structured around three themes: nutrition, body or somatic techniques and therapies.

This International Forum builds on the actions taken by the Professional Resources Department.

## **ADDITIONAL INFORMATION**

The **CND** Professional Resources Department provides information and support to all actors in the dance sector regarding organisation and economy, production and dissemination, employment, training and trades, law and health.

Professional resource area  
Open Monday to Friday 1-6 PM

**LE CND**  
1 rue Victor Hugo  
93507 Pantin cedex  
France  
+ 33 141 839 839 - ressources@CND.fr

**10AM — OPENING ADDRESS**

*Pr. Didier Sicard*  
Professor of Medicine at University Paris Descartes

\* Grand studio  
Simultaneous translation  
French - English  
  
Studio 3 and 8  
French only

**10-12.30PM — ROUND TABLE DISCUSSION**

**Promoting dance medicine  
Programmes on dancers' health: international  
approaches**

Moderator: *Gallia Valette Plienko*

*Dance Journalist*

*Dr Carlo Bagutti*

*Prix de Lausanne physician and member of  
the Rudolf Nureyev Foundation (Switzerland)*

*Peter Lewton-Brain*

*Founder of the Association for Dance, Medicine and  
Research in Monaco and in charge of medical  
division of Centre of the 'Ecole supérieure de danse  
de Cannes Rosella Hightower' (France)*

*Elin Sanchez*

*National Institute of Dance Medicine and Science  
(United Kingdom)*

*Dr Boni Rietveld*

*Orthopaedic surgeon at the Centre for Medicine,  
Dance and Music in The Hague (The Netherlands)*

*Dr Liane Simmel*

*Sports Physician, Tamed (Germany)*

**12.30-1PM — ARTIST OUTLOOK #1**

*Benjamin Millepied*

*Choreographer and director of Ballet National  
de l'Opéra de Paris*

**Lunch Break**

**2.30-3.30PM — LECTURE**

**Overview of dancers injuries (foot and  
ankle)**

*Dr Boni Rietveld*

*Orthopaedic surgeon at the Centre for Medicine,  
Dance and Music in The Hague (The Netherlands)*

**3.30-4PM — ARTIST OUTLOOK #2**

*Paykko Tico*

*Dancer and choreographer 'Crazy Horse Paris'*

**4-4.30PM — ARTIST OUTLOOK #3**

*Mathilde Monnier*

*Choreographer and director of the CND*

**4.30-5PM — ARTIST OUTLOOK #4**

*Dorothee Gilbert*

*Etoile of the Ballet National de l'Opéra de Paris'*

**10.30-11.30AM — LECTURE**

**Role of the visceral area in balance and posture  
management**

*Guillaume Krief*

*Osteopath*

**11.30-12.30PM — LECTURE**

**Impact absorption through movement when  
landing from a jump: prevention for cartilages**

*Blandine Calais-Germain*

*Dancer and Physiotherapist*

**Lunch Break**

**2.3PM — WORKSHOP**

**Plié – dynamic coordination as a tool for  
dance: from functional to aesthetic movements**

*Soahanta de Oliveira*

*Dancer, Certified Ballet Teacher, specialised in  
functional analysis of the dancing body (AFCMD).*

*Nathalie Schulmann*

*Dancer, certified teacher of contemporary dance,  
specialised in functional analysis of the dancing body  
(AFCMD)*

**3.4PM — LECTURE**

**Interest of movement and sports sciences  
for the research on dancers' health**

*Annabelle Couliandre*

*Associate Professor at Paris Ouest University,  
Director of the training centre in physiotherapy of the  
'Centre Hospitalier Régional d'Orléans'*

**4.5PM — LECTURE**

**What actions can help preserve dancers'  
health?**

*Sarah Minski, Chantal Richard, Arnaud Miguel*

*Audience/Professionalisation and Solidarity Fund  
dedicated to artists and stage technicians*

**10.30-11.30AM —**

**ROUND TABLE DISCUSSION**

**Technical constraints specific to the  
dissemination of dance**

*In collaboration with Redlicc (professional association  
of Technical Managers of performing arts)*

*Claude Marnillod*

*Director of Technical Services in The 'Ecole nationale  
supérieure des Arts Décoratifs' - Paris*

*Gilles Carle*

*Technical manager Centre Pompidou Paris*

*Xavier Verlès*

*Freelance technical director*

**11.30-12.30PM — LECTURE**

**Occupational Health – Elimination of  
occupational hazards: an opportunity to go  
beyond regulations**

*Céline Roux and Audrey Serfey*

*CMB Occupational Medicine and Health*

**Lunch Break**

**2.30-4PM — ROUND TABLE DISCUSSION**

**Comparative presentation of health actions  
within permanent dance companies**

*Thierry Leonard*

*General Representative of Lyon Opera Ballet*

*Georges Tran du Phuoc*

*Secretary General of Malandain Ballet Biarritz*

*Jean-Baptiste Colomblé*

*Physiotherapist*

*Dr Aurélie Juret*

*Sports Medicine Physician*

*Romuald Bouschbacher*

*Osteopath*

**4.5PM — WORKSHOP**

**Your rhythms**

*Yourt Van den Bosch*

*Assistant to the Artistic Director of the Ballet Prejocaj*

*Somatopath*

**ARTIST OUTLOOK**

*Moderator: Maxime Fleurot*

*Delegation for Dance*

*Directorate General for Artistic Creation -*

*Ministry of Culture and Communication*

**TOURS OF THE CND  
IN FRENCH AND ENGLISH**

**27<sup>th</sup> November, 5PM**

Appointment on the CND ground floor  
before the ticket office.

## Grand Studio \*

### Studio 3

#### 10-11.30AM — ROUND TABLE DISCUSSION

The education of young dancers: how to make them aware of their health?

*Moderator: Pierre-Marie Queré*

*Administration and Finance Manager of the 'ESDC Rosella Hightower' in Cannes and the ENSD in Marseille*  
*Paola Cantalupo*  
*Art Director of the 'ESDC Rosella Hightower' in Cannes and the 'ENSD' in Marseille*  
*Elisabeth Patel*

*Director of the dance school of the 'Opéra national de Paris'*  
*Claire Rousier*  
*Deputy Director of the CNDC (National Contemporary Dance Centre) in Angers*  
*Emma Redding*

*Head of Dance Science Trinity Laban Conservatoire of Music and Dance (UK)*  
*Margot Rilyen*

*Senior Advisor on Dancers' Health (The Netherlands)*

#### 11.30-12.30PM — WORKSHOP

##### Jumping

*Patrick Rump*  
*Director of GJUUM (United Kingdom)*

*Franck Appel*

*Sport Scientist - GJUUM (United Kingdom)*

#### Lunch Break

#### 2.30-3.30PM — LECTURE

Follow-up of high-performance athletes of the INSEP (National Institute of Sports, Expertise and Performance) and students of the dance school of the 'Opéra national de Paris'

*Dr Tania Bellot*

*Sports Physician in charge of the Medical Division of Opéra national de Paris' dance school*

*Dr Alain Frey*

*Head of the INSEP (National Institute of Sports, Expertise and Performance) Medicine Department*

#### 3.30-4.30PM — LECTURE

The dancer's knee – an important coordination centre of the leg

*Dr Liane Simmel*

*Sports Physician, Tamed (Germany)*

#### 4.30-5.30PM — LECTURE

Health and artistic gesture

*Jean-Christophe Paré*

*Director of Choreographic studies 'Conservatoire national supérieur de musique et de danse de Paris'*

#### 5.30PM — CLOSING ADDRESS

### Studio 8

#### 10-11.30AM — LECTURE

Gluten-free diet, anorexia nervosa/athletica – how to work it out?

*Dr Paulie Nathan*

*Specialist in Sports Medicine, endocrinology, nutrition and diabetes*

#### 11-12PM — WORKSHOP

Balance between stretching and muscular strengthening – towards a conscious, poetic movement

*Catherine Augé*

*Certified ballet teacher, graduated in AFCMD (functional analysis of the dancing body), Guy Voyer techniques and Pierre Conté system*

#### 12-1PM — LECTURE

An overview of somatic practices

*Isabelle Ginot*

*Professor in the Dance Department of Université Paris 8 Vincennes St-Denis, Feldenkrais method practitioner and in charge of the D.U. (University diploma) on body techniques and healthcare*

#### Lunch Break

#### 2.30-4PM — WORKSHOP

A flexible, mobile spine – Feldenkrais method and dancer's health

*I Fang Lin*

*Dancer and Feldenkrais method practitioner*

#### 4-5.30PM — WORKSHOP

Alexander Technique: understanding dancers' issues

*Suzon Holzer*

*Dancer, choreographer and teacher. Certified teacher of the Mathias Alexander method*

\* Grand studio

Simultaneous translation  
 French - English

Studio 3 and 8  
 French only

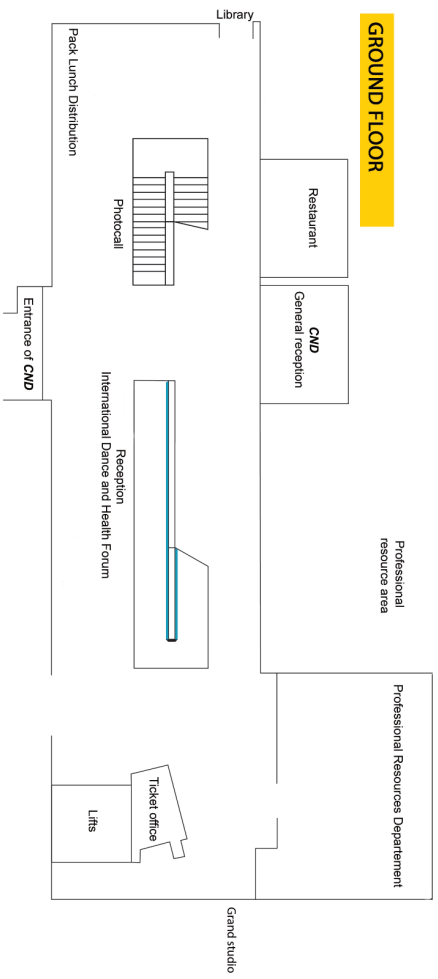
**TOURS OF THE CND  
 IN FRENCH AND ENGLISH**

**28<sup>th</sup> November, 2PM**

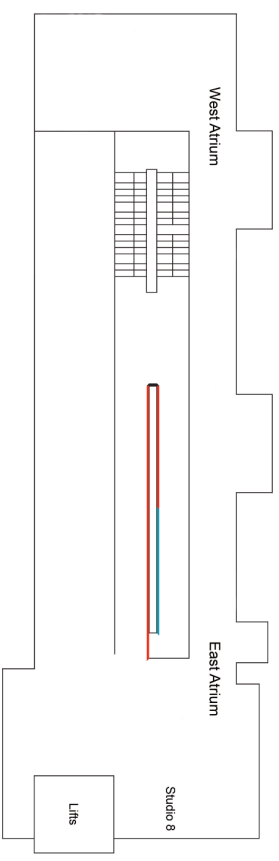
Appointment on the CND ground floor  
 before the ticket office.

# ACCESS PLAN

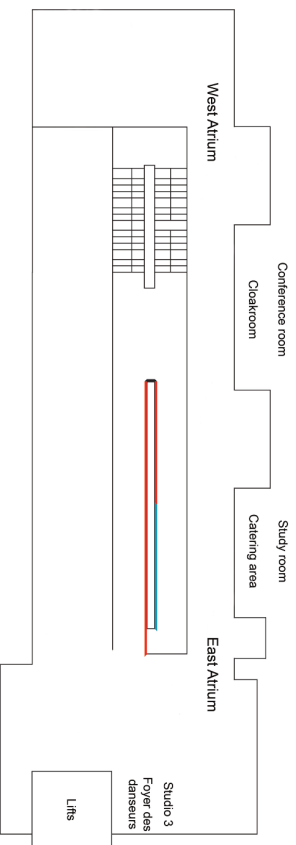
## GROUND FLOOR



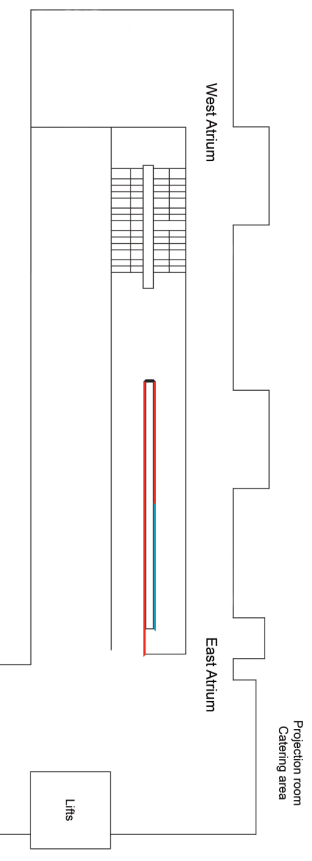
## LEVEL 2



## LEVEL 1



## LEVEL 3



### 10AM — OPENING OF THE INTERNATIONAL DANCE AND HEALTH FORUM

**Professor Didier Sicard**

Chairman of the National Consultative Ethics Committee for Health and Life Sciences until 2008, Professor of Medicine at University Paris Descartes, former Head of Internal Medicine at Cochin hospital in Paris.

### 10.30-12.30PM — ROUND TABLE DISCUSSION Promoting dance medicine Programmes on dancers' health: international approaches

Based on experiments initiated in various countries, how can programmes in favour of dance medicine be outlined?

To inform, unite, develop networks, encourage research, these are the key issues that will be addressed during this round table discussion with a view to education, prevention and care.

Moderator: **Galila Valette Plienko**

Dance Journalist

**Dr Carlo Bagutti**

Specialist in Internal, Sports and Manual Medicine, Director of a centre for sports medicine, physician for the Swiss Athletics Federation and commission expert within the International Olympic Committee. Referring physician of dance schools and companies, Prix de Lausanne physician and member of the Rudolf Nureyev Foundation.

**Peter Lawton-Brain**

A dance educator and osteopath, he trained and performed as a dancer in the United States and then Europe. He is a member of the Board of Directors of the International Association of Dance Medicine and Science and founded the Association for Dance, Medicine and Research in Monaco and the association Danse Environnement et Santé in Cannes. He is in charge of the medical division of the École Supérieure de Danse de Cannes Rosella Highower and works closely with the École Supérieure de Danse de Marseille and Princesses Grace Dance Academy in Monaco.

**Dr Boni Rietveld**

Orthopedic surgeon at the Medical Centre for Dancers and Musicians in The Hague, Netherlands. He is the Founding President of the Dutch Performing Arts Medicine Association (NVDMG), a member of the IADMS (International Association for Dance Medicine and Science) which he headed from 2007 to 2009, and President of the Dutch Medicine and Dance Foundation.

**Elin Sanchez**

Healthier Dancer Programme Manager (job share) at Dance UK in London, and administrates the Rudolf Nureyev Foundation's Medical Website for healthcare professionals and dancers. She works alongside the

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National Institute of Dance Medicine and Science Manager to deliver a key strand of the Institute's education activity.

Elin Sanchez pursued vocational dance training with American Ballet Theatre, Boston Ballet School and the Alley School. She also holds a BA (Hons) in Dance and Sociology from the University of New Mexico and an MSc in Dance Science from Trinity Laban Conservatoire of Music and Dance in London. She is a member of the International Association for Dance Medicine and Science (IADMS) and the qualification in Safe and Effective Dance Practice.

**Dr Liane Simmel**

MD, DO, Sports Medicine, Medical Consultant University of Music and Performing Arts Munich, Senior Consultant Tamed, Tanzmedizin Deutschland, Director Fit for Dance, Institute for Dance Medicine, Munich.

### 12.30-1PM — ARTIST OUTLOOK #1

Moderator: **Maxime Fleuriot**

Special adviser on choreographic education, research, communication and culture - Delegation to the Dance General Directorate of Artistic Creation - Ministry of Culture and Communication.

**Benjamin Millepiéd**

Following studies in the Conservatoire National Supérieur de Musique et de Danse in Lyon and subsequently in the School of American Ballet, he won the Prix de Lausanne in 1994. After joining New York City Ballet Corps de Ballet in 1995 he was promoted soloist in 1998 and Principal Dancer in 2002.

From 2001 he also developed his activity as a choreographer.

Artistic Director of Morris Center Dance in Bridgehampton (New York, 2004-2005) and choreographer-in-residence at the Baryshnikov Arts Center (New York, 2006-2007), he was choreographer and advisor for *Black Swan* by Darren Aronofsky (2010).

In 2011 he left New York City Ballet and founded his own company in Los Angeles, L.A. Dance Project, artist collective whose aim is to embrace dance in all its forms. His latest piece was performed as part of Lyon Dance Biennal 2014.

On November 1<sup>st</sup> 2014 he was appointed Director of Dance of the Opéra National de Paris, where he just created *Daphnis & Chloé* with the collaboration of visual artist Daniel Buren for the stage design.

### 2.30-3.30PM — LECTURE Dancer's foot and ankle: overview of injuries

**Dr Boni Rietveld**

Orthopedic surgeon at the Medical Centre for Dancers and Musicians in The Hague, Netherlands. He is the Founding President of the Dutch Performing Arts Medicine Association (NVDMG), a member of the IADMS (International Association for Dance Medicine & Science) which he headed from 2007 to 2009, and President of the Dutch Medicine and Dance Foundation.

### 3.30-4PM — ARTIST OUTLOOK #2

Moderator: **Maxime Fleuriot**

**Psykko Tico**

Dancer and choreographer for Crazy Horse, Paris. She created various tableaux for the Crazy Horse, collaborated as a choreographer or assistant director with several public figures invited to the Cabaret such as Christian Louboutin.

### 4-4.30PM — ARTIST OUTLOOK #3

Moderator: **Maxime Fleuriot**

**Mathilde Monnier**

Mathilde Monnier took up dancing quite late. She took an interest in choreography from 1984. Her artistic interrogations extend from creating movement to wider issues such as the in-common, the relationship to music, the memory. Her appointment as the Head of Montpeller Languedoc-Roussillon Centre Chorégraphique national in 1994 marked the beginning of a new period, an opening into new artistic fields and a reflection-in-action on the orientation and sharing of an institutional space. She switches between creating projects alone or in collaboration with key figures of the art world: Katerine, Christine Angot, La Ribot, Heiner Goebbels, etc. On December 26th 2013 she was appointed director of the *CND*.

### 4.30-5PM — ARTIST OUTLOOK #4

Moderator: **Maxime Fleuriot**

**Dorothee Gilbert**

Following studies in Toulouse Conservatoire she entered the school of the Paris Opera Ballet in 1995. She joined the Corps de Ballet in 2000. She was promoted to *copryhée* in 2002, *sujet* in 2003 and *prima ballerina* in 2005. She was appointed *étiole* of Paris Opera Ballet in 2007 following a performance of *The Nutcracker*. She became famous dancing for renowned choreographers such as Ashton, Balanchine, Béjart, Cranko, Forsythe, Kylian, Lacotte, Lander, McGregor, Millepiéd, Neumeier, Nureyev, Petipa, Petit, Robbins, etc. She won several prizes: Prix du Public AROP in 2003 (association for the development of Paris Opera), Prix Carpeaux (2004), Leonide Massine Prize in Positano - Italy (2006). She was made Chevalier in the Order of Arts and Letters in 2014.

### 10.30-11.30AM — LECTURE

**Role of the visceral area in balance and posture management: mechanical and neurophysiological aspects to optimise performance or reduce possible symptoms connected with proprioception problems.**

Controlling the standing posture and gestures requires constant motor adaptation brought about by the integration of all afferent activity (information from the nerves) reaching the central nervous system.

This afferent activity originates mainly from the eye, inner ear, sole of the foot and skeletal muscles, but also from the masticatory system and eyeballs.

Increasingly, research suggests the responsibility of other structures which innervation might play a part in the internal representation of gravity and the postural control, particularly in the visceral system: bowels, kidneys or the uterus, with an essential part played by the autonomic nervous system.

The purpose of this lecture is to present key elements in the control of gesture and posture by incorporating the role played by abdominal structures and their neurological integration so that performing arts professionals can integrate them into their daily lives, whether in terms of awareness or care.

#### Guillaume Krief

Guillaume Krief is an osteopath in Lausanne – a practitioner since 1995. He holds university degrees in clinical anatomy and posturology. A former high-level athlete (pentathlon and kung-fu), he also holds a BEES (national coaching certificate) as a mountain guide.

### 11.30-12.30PM — LECTURE

**Impact absorption through movement when landing from a jump: prevention for cartilages**

Landing after a jump when dancing can cause an impact reverberating from the ground through the body. This mainly concerns cartilages of weight-bearing bones as well as menisci, all the tissues located at the articular junction and which role is to protect the underlying bones of constraints generated by movement. The impact involves a percussion, a compression that might weaken or even damage them in the long term, especially if it always occurs at the same location by repeating the same movement.

To prevent such effects we can try and use a soft fall or shock-absorbing footwear. But we can also work on the movement itself, observing how a certain type of landing can mitigate the impact or distribute it evenly.

This lecture provides a chronology of the landing, its possible course and key-moments to synchronise some actions that might seem insignificant in order to avoid or distribute the impact. It also identifies interplay of forces that can be generated to that end. Finally, it sets out road maps to acquire this knowledge from the early stages of dance education to the most technical jumps.

#### Blandine Galais-Germain

Dancer and physiotherapist, Blandine Galais-Germain is the author of 'Anatomie Pour le Mouvement'® books and method. Since 2004 she has developed methods of movement entirely based on the anatomy: 'Abdos sans risque'® (Safe Abs), 'Périmée et Mouvement'® (pelvic floor and movement) and 'SINOVI'®.

### 2-3PM — WORKSHOP

**The 'plié' – dynamic coordination as a tool for dance: from functional to aesthetic movements**

Coordination of the 'plié' or 'demi-plié' plays a significant part in the range of dance movements.

It allows to initiate, cushion and give rhythm to the step. It is mainly responsible for the quality, dynamics and expressiveness of movement.

When the movement is not properly adjusted however, constraints become pathogenic and the whole body can get damaged. "Plié" requires subtle posture adjustments, a careful organisation of the muscles, orientation in space and representation, which are worth looking into. This theoretical-practical workshop focuses on the prevention of pathologies, and on efficiency and virtuosity.

The dynamic coordination of the 'plié', if it can be adapted and adjusted, will become an expressive medium securing the quality of movement in all aesthetics.

#### Soahana de Oliveira

Ballet dancer, Certified Ballet Teacher, specialised in functional analysis of the dancing body (AF-CMD). She teaches AF-CMD and physiological anatomy as part of the training of dance teachers, movement practitioners and dancers.

#### Nathalie Schulmann

Contemporary dancer and Certified Teacher of Contemporary dance, specialised in functional analysis of the dancing body (AF-CMD). She teaches physiological anatomy and AF-CMD as part of vocational training and works with contemporary choreographers.

### 3-4PM — LECTURE

**Interest of movement and sports sciences for the research on dancers' health**

Is the dancer an athletic artist or an artistic athlete? That is not the question, but what is certain is that he or she is constantly concerned with their health, full well-being both psychologically and socially, in a context of artistic performance. Movement and sport sciences, through their multidisciplinary approach based on humanities, life and social sciences, are there to help us better understand the health issues of an expert in movement seeking virtuosity. This lecture will endeavour to show, through examples, how these sciences provide a useful insight into the physical, mental and social well-being of the dancer.

#### Annabelle Couillandre

Associate Professor at Paris Ouest University (EA 2931 - Research Centre - Sports and Movement) in Life and Health Sciences as part of the syllabus on sports sciences. She is a member of the IADWIS (International Association of Dance Medicine & Science) Research Committee. She runs the training centre in massage therapy and physiotherapy of the Centre Hospitalier Régional d'Orléans.

### 4-5PM — LECTURE

**What actions can help preserve dancers' health?**

Securing health care pathways, rights, preventive check-up, complementary health insurance, etc. Sarah Minski, Arnaud Miguel, Chantal Richard

Grouppe Audiens / Professionalisation and Solidarity Fund

Audiens/Social welfare group dedicated to professionals in culture, communication and the media. It runs the Professionalisation and Solidarity Fund dedicated to artists and stage technicians.



### 10.30-11.30AM — ROUND TABLE DISCUSSION Technical constraints specific to the discrimination of dance

*In association with Redtrec (professional association of Technical Managers of performing arts).*

What are the requirements for a successful dance show in terms of protecting the health of dancers?  
How to reconcile technical, budget, time and artistic constraints with the dancers' health?  
How to promote understanding of concerns and issues specific to each of us: on-site technical team, choreographer, set designer, dancer, etc.?  
Dancing – under what conditions: what are the limits?  
This round table discussion questions the issues of the stage, fly height, exit ways, wings, stage setting (sets, lights, etc.) and choreography.

**Claude Marnillod**  
Director of Technical Services in The École Nationale Supérieure des Arts Décoratifs - Paris, and former Technical Manager in various national choreographic centres (CCN) and dance companies, Vice-president of Redtrec (professional association of Technical Managers of performing arts).

**Gilles Carle**  
Head of the workshop and technical department at the 'Centre Pompidou' in Paris, former technical director for the Andy Degroot company 'Red Notes' and for the Ballet de l'Opéra of Lyon.

**Xavier Verlas**  
Former technical director of the choreographic development centre – 'Les Hivernales' - Avignon - Vaucluse - Provence-Alpes-Côte d'Azur, former technical director of the 'Opéra Théâtre' of Avignon and former technical deputy director of the Chailliot national theatre. He is currently freelance.

### 11.30-12.30PM — LECTURE Occupational Health Elimination of occupational hazards: an opportunity to go beyond regulations

Under employment contracts dancers and their employers both have rights and obligations. Particularly, the employer must secure the health and safety of dancers, who in turn must take good care of them. Employers must also assess occupational risks and report that assessment in the Single Administrative Document and implement appropriate preventive measures. Beyond regulations, occupational risk assessment is therefore a real opportunity to lay the foundations of a professional practice which will allow employers to remain in good health throughout their working life. Medical examination is another way for the artist to check on his health, the conditions of his practice or his employment history. The SIST-CMB, as part of its health monitoring system for artists and stage technicians, has developed many tools and services to assist those working in that area, such as a guide on occupational health for dancers, an online risk assessment tool (ODALE), medical press releases, fact sheets, etc. The CMB, occupational health service dedicated to artists and stage technicians, provides health monitoring for professionals and develops prevention and information actions regarding occupational risks, intended for employers and employees.

**Celine Roux**  
Manager of the prevention centre of the CMB - Occupational Medicine and Health.

**Audrey Serleys**  
In charge of the prevention of occupational hazards, qualified as a PRP (occupational risk prevention worker) for the CMB - Occupational Medicine and Health.

### 2.30-4PM — ROUND TABLE DISCUSSION Comparative presentation of health actions within permanent dance companies

Why and how to implement a health monitoring plan in a dance company? This round table discussion will give us the opportunity to present various projects launched within Lyon Opera Ballet and Malandain Ballet Biarritz.

Malandain Ballet Biarritz medical team will then analyse the monitoring system implemented for ballet dancers performing a hundred times a year in France and abroad.

Lyon Opera Ballet is a repertory company dedicated to contemporary dance. Headed by Yorgos Loukos, it is composed of 31 dancers able to produce a broad repertoire reflecting contemporary creation.

Malandain Ballet Biarritz is part of the 19 national choreographic centres (CCN). Headed by choreographer Thierry Malandain, this Ballet includes 22 dancers on a permanent basis.

**Thierry Leonardi**  
General Manager - Lyon Opera Ballet.

**Georges Tran du Phuc**  
Secretary General - Malandain Ballet Biarritz.

**Dr Aurélie Juret**  
A former high-level athlete (golf), is a sports physician in SPORITM medical centre in Bayonne and posturologist (Inter-University Diploma in 2010/Toulouse Rangueil hospital); she has been working with Malandain Ballet Biarritz since 2011.

**Jean-Baptiste Colomblie**  
Sports physiotherapist, developed several healthcare teams for various structures, including Malandain Ballet Biarritz. His holistic practice is based on the involvement of patients as part of their treatment.

**Romuald Bouschacher**  
Osteopath in Biarritz. Trained as a Sports Physiotherapist, his work as an osteopath focuses on the structural and the functional, the viscera and the skull. He has been working with dancers of Malandain Ballet Biarritz since 2007.

### 4.5PM — WORKSHOP Your rhythmic

Writing with the body, talking with the body, pushing the boundaries of the body...  
Yes - but...

Being aware of how important it is to look after the body and the being in order to preserve health is no longer considered eccentric. However the health issue we are concerned with here relates more specifically to dancers. What does being in good health mean for a dancer? There are as many answers as they are dancers, which shows us how intricate the relationship between dance and health is.

It stands to reason that the issue of health is soon faced with aspects of dancers' professional practice that take into account technical and aesthetic requirements, working conditions, work pace and specific business and social relations. Trying to generalise can prove difficult or even meaningless – however, very often dance is experienced through exceeding the limits of the body and the self.

What part does the performer play when faced with the demands of the choreographer and how to meet the requirements of an increasingly powerful and artful dance?  
Dancers view themselves primarily as artists but – given their physical activity – they are also athletes.

Consequently, what are the issues revolving around the means implemented in terms of training, prevention and recovery?

*The workshop will focus on two areas:*  
*Based on my experience with Ballet Preljocaj:*  
Ongoing training of dancers, organisation of rehearsals and tours, work pace, recovery time, etc.  
*Based on Somatopathy: Alternative medicines:*  
This approach tends to provide an answer in terms of prevention and recovery by dealing with injuries – whether traumatic or psychosomatic – in relation to the person as a whole while making sense of the symptoms.

**Yourt Van den Bosch**  
He has worked as Angelin Preljocaj's Assistant since 1999 and Artistic Deputy Director of Ballet Preljocaj since 2005. Dancer with Andy Degroot and Gigi Calcuicéanu, he followed a training course on writing and analysis of movement (Benesh) with the CNSMD (National Conservatory of Music and Dance) in Paris. He is also a Somatopathy (P.C. Vernet and O. Baudoumel School of Somatopathy).

### 10-11.30AM — ROUND TABLE DISCUSSION The education of young dancers: how to make them aware of their health?

Getting to know one's body, listening to it, taking care of it are essential assets for a successful, flourishing career as a dancer. While the exercise of the body evolves in the various fields of dance, while somatic practices and healthcare services grow in number and new generations develop their own health analysis and choices, how can we raise the awareness of young dancers to their physical, psychological and social health?

Using real-life experience of educational managers and directors this round table discussion will compare and share experiments conducted in various schools. It will attempt to go beyond the technical solutions implemented to treat dance students and to develop means of educating young dancers as regards their health. By analysing the difficulties experienced and successful innovative solutions, the goal is to provide some clues to develop educational tools to improve dancers' health.

#### Moderator: Pierre-Marie Quéré

A former dancer with Lyon Opera Ballet and subsequently Monte-Carlo Ballets, he then worked as an event producer/developer for 15 years. In collaboration with Paola Cantalupo he is director of Administration and Finance of the 'Ecole Supérieure de Danse de Cannes', Rosella Hightower since 2009 and of the 'Ecole Nationale Supérieure de Danse de Marseille' since 2012.

#### Paola Cantalupo

Trained in la Scala Theatre Ballet School in Milan and awarded with the Prix de Lausanne Gold Medal, Paola Cantalupo danced with Maurice Béjart's Ballet of the 20<sup>th</sup> century, Hamburg Ballet, the National Ballet of Portugal and subsequently for Monte-Carlo Ballets as a soloist and Principal Dancer. Paola holds a teaching diploma (dance) and is regularly invited as a teacher or examiner. She is a member of the Art Committee of the Prix de Lausanne and Vice-president of the Association Danse Médecine Recherche. She is the Art director in both 'Ecole Supérieure de Danse de Cannes', Rosella Hightower and the 'Ecole Nationale Supérieure de Danse de Marseille'.

#### Elisabeth Platel

Elisabeth Platel joined the Dance School of Paris National Opera after graduating with First Prize at the CNSMDP. She entered the Corps de Ballet in 1976 before being promoted prima ballerina in 1979. On December 23<sup>rd</sup> 1981 following her debut as performance *Giselle* she was appointed étoile. She was awarded the Berois de la danse award for her life-long achievement, particularly her position as

Ambassador of the 'Ecole française' throughout the world. While she continued to perform as Etoile Invitée (principal guest artist), she rapidly felt the need to pass on her art and perspective of dance. A guest teacher both in France and abroad, Elisabeth Platel also restaged ballets and coordinated state diploma studies for the Corps de Ballet of Paris National Opera. In September 2004 she took over as director of the 'Ecole de danse'.

#### Claire Rousier

Registered architect. She was a performer with several dance companies. From 1996 to 1998 she was in charge of the Dance Department at the 'Cité de la musique' in Paris. From 1999 to 2011 she headed the department of Development of choreographic culture and subsequently the department of Memory and Research in the 'Centre national de la danse'. Since 2013 she has been Deputy Director in the CNDCC (National Contemporary Dance Centre), which includes a higher school of dance which prepares candidates for the DNSPD (Higher Professional Dancer National Diploma) in contemporary dance in parallel with a BA in Human and Social Sciences (dance as programme of study), supported by Angers University.

#### Emma Redding

Head of Dance Science at Trinity Laban Conservatoire of Music and Dance. Emma Redding originally trained as a dancer and performed with the company 'Tranz Danz', Hungary and for Rosalind Newman, Hong Kong. She teaches contemporary dance technique at Trinity Laban and lectures in physiology alongside her management and research work. She was Principal Investigator for the Centres for Advanced Training research project. The development of dance talent in young people and she was also Principal Investigator of the research project, Music & Dance Science: Optimising Performing Potential which involves undergraduate vocational music and dance students at Trinity Laban and has managed several investigations into the impact of dance on health and well-being. Currently, she is co-investigator of a study into the role of mental imagery in the creative process of making choreography. She has published her work in academic journals and is a member of the Board of Directors and Past President of the IADMS.

#### Margot Rijken

Senior Advisor, Dancers' Health for several professional dance institutions. In 1992, she initiated the Dance and Health Program for all dance departments at the Theater-school, Amsterdam School of the Arts. She was coordinator of this program until 2012. She has advised professional dance schools and companies on how to implement procedures revolving around dancers' health and well-being. This pioneering work centers on a unique program that develops and integrates health and well-being in the daily dance practice during the formative educational years of dancers. From 1994 to 2004, she co-founded and chaired the Dutch Health Care Foundation for Dancers. She is a member of the IADMS.

### 11.30-12.30PM — WORKSHOP The impact of applied sports sciences and sports medicine on dance, GJUUM experience reports - Jump example

Founded in January, 2014 GJUUM is an interdisciplinary team of sports scientists, physiotherapists, sport psychologists, conditioning coaches and ballet masters who offer the advances of sport science and medicine to the needs of the 21<sup>st</sup> century dancer. GJUUM offer specially designed training methodology to enhance dancers' performance, creativity and artistry. Our aim is to educate each dancer and guide them to full body functionality, health and wellbeing. They worked for The Royal Ballet of London, The English National Ballet, The Forsythe Company, The English National Ballet School, Tamara Rojo, Alina Cojocaru....

The presentation will show exemplary basic scientific principles of jump training, how GJUUM apply them to its existing customers and what results GJUUM gets out.

This will show strategies of how starting explosive and maximum strength influence jumping abilities.

#### Patrick Rump

With a background in Martial Arts competing for the German National Karate Team, Patrick has a particular interest in the application of Sports Science, Sports Medicine and Educational Science. His first involvement in dance started in 2007 when William Forsythe hired him as Director of Sports Science for the Forsythe Company. A year later, he was asked by ballerina Alina Cojocaru to come to London and help her recover from a serious injury. His collaboration with the Royal Ballet began soon after. In 2013 his involvement in the dance world continued to expand when Tamara Rojo, Artistic Director of The English National Ballet, hired Patrick's team. In 2014 Patrick founded his own company: GJUUM, Movement Progressive.

#### Frank Appel

Graduated with a Magister Artium degree in Sports Science, Sports Medicine and Psychology. During his studies he also gained practical experience working for various orthopaedic-traumatological rehabilitation centres in Germany. After some extensive travelling in Australia and New Zealand, he came to London where he worked as a Sports Scientist with The Royal Ballet and The English National Ballet among others. In 2014, he co-founded the company GJUUM with Patrick Rump.

### 2.30-3.30PM — LECTURE Follow-up of high-performance athletes of the INSEP (National Institute of Sports, Expertise and Performance) and students of the dance school of the 'Opéra national de Paris'

Comparative approaches to the follow-up of high-performance athletes of the INSEP and students of the dance school of the 'Opéra national de Paris'. The dance school of the 'Opéra national de Paris' has a dedicated health care team including a specialist sports physician, a nurse, a physiotherapist, a nutritionist and a physical trainer.

The INSEP (National Institute of Sports, Expertise and Performance) contributes to the training and preparation of high-performance athletes. Its Medical Department works to preserve the health of high-performance athletes.

#### Dr Tania Bellot

Sports Physician in charge of the Medical Division of Opéra national de Paris' dance school.

#### Dr Alain Frey

Head of the INSEP (National Institute of Sports, Expertise and Performance) Medical Department.

### 3.30-4.30PM — LECTURE

#### The dancer's knee – an important coordination centre of the leg

Being the largest joint of the body, the knee functions as an important coordination centre of the leg. Located between the hip joint and the foot, it reacts to all movements and positions of its functional partners. When it comes to assessing the stress and load on the dancer's knee the form and mobility of the foot, the bony and muscular situation of the hip joint and the pelvic position including the whole spine together play an important role.

To get a first impression about the dancer's anatomical prerequisites, screening starts with analysing the anatomical situation of the foot, the tibial torsion, the hip anteversion and the pelvic glide. Continuing by assessing flexibility, function and muscular strength allows for an individual approach for each dancer to select keystones, by which he or she can influence, change and improve the biomechanics of their lower extremities. As a next step everyday life movement habits get analysed, which might have a negative influence on functionality by imprinting unhealthy movement patterns in the dancer's neurological motor program. These often unconscious habits are hence trained on a regular daily basis. To break them up, specific exercises are performed, with the focus on mobilization (to allow new movement possibilities), awareness (to make unhealthy movement patterns conscious and consider possible changes), strengthening (to enable the muscles and the neurological system to perform unfamiliar movements) and relaxation (to reduce unnecessary muscles tension and soft tissue restrictions). This presentation is of benefit to dancers, dance teachers and medical practitioners who are interested in a holistic approach to the dancer's leg alignment and in supporting the dancer in optimising their individual anatomy and biomechanics.

#### Dr. Liane Simmel

MD, DO, Sports Medicine, Medical Consultant  
University of Music and Performing Arts Munich, Senior Consultant tamed, Tanzmedizin Deutschland, Director Fit for Dance, Institute for Dance Medicine, Munich (Germany).

### 4.30-5.30PM — LECTURE

#### Health and artistic gesture

I would like to share an open discussion involving my memories as an artist, an observer positioned at the heart of dance learning and today director of choreographic studies within the CNSMDP. Words on the level of consideration given by the dancer to his own body. Questions that can only be answered through practice. What is at the root of the desire for constant improvement, the need to know more on the control of movement? Why trying to develop a more objective understanding of the mobility of the body?

To what extent must we foster the desire to serve a choreographer's expressiveness? How to sustain the need, the necessity to exist in actuality, the sense of urgency? Why decide to take a risk or on the other hand try to preserve oneself? Being attentive and connected is part of a specific organisation of the dancer at the point where, while being physically active, he is revealed to himself as viewing his gesture as text. Any text is a long process during which desires and fears, choices and obligations, areas of freedom and constraints, the arbitrary and logic, playing with the unexpected and development of writing systems and, mostly, repeated enactment and embodiment, are in constant interaction. This ongoing textuality, that constantly evolving gesture reflects the artist's journey. His/her experience is the endless shifting in interpretation. Through this journey the keys to ever risky negotiations are discovered, together with the effort, the energy to burn, the limits not to be exceeded; where healing, incorporation, appropriation and regeneration can be found. What was once consumed now nurtures.

#### Jean-Christophe Paré

Dancer at the Opéra national de Paris' and subsequently with various companies, he held the position of Inspector of dance with the Ministry of Culture and Communication and later of director of the 'Ecole Nationale Supérieure de Danse de Marseille'. He was a student of Wilfride Prollet who, together with Odile Rouquet, experiments a new analytical approach to the expressive and technical movement in classical dance.

He is currently the director of choreographic studies in the 'Conservatoire national supérieur de musique et de danse de Paris' (CNSMDP).

### 5.30PM — CLOSING ADDRESS

### 10-11AM — WORKSHOP

#### Preventing the impact of repetitive motions on the posture

Pathologies associated with dance practice have been long identified. Working with too great a range of movement can damage the joints. The problem of the dancer, like any high-performance athlete, lies in the difficulty in performing outstanding movements that exert too much strain on the body while respecting the physiology.

Going beyond the normal range of motion when performing a split or en dehors, extremely stiff neck and back, hyperlordosis, hyperlaxity represent risks in the long term. Analysing the posture of many dancers enables to highlight a standard posture likely to predispose to some of these pathologies. The muscular and articular chains Godelive Derys-Struyf (GDS) method allows to clarify that interaction by associating such posture with the preferential activity of some muscles becoming myofascial tension chains.

Therapists are faced with this problem in all sports since patients only consult at an advanced stage of the pathology, their body reminding them to be more careful by sending the warning signs of pain. Unfortunately it is often too late. The solution calls for the awareness of the proper physiology of the body and its integration through experience so that body balance can be achieved on a daily basis. Going a step further than controlling one's body by learning to listen to it, to feel good about it.

What we propose is to raise awareness, through experience, of the right motions (while respecting the proper physiology of the body) and then to repeat these movements concurrently with the training so that they become natural.

Reprogramming physiological breathing is particularly indicated in the present case.

I will conclude with a question: how far can we go when performing and must the therapist endorse the excesses given that it is most often what the patients want?

#### Philippe Campignon

Trained in the Mézières method and to the muscular and articular chains Godelive Derys-Struyf (GDS) method, teacher in the 'Association Méziériste internationale de kinésithérapie' (AMIK – an international association teaching the Mézières Method) until 2009 and subsequently Director of Education in the CTGDS (GDS Institute of Muscular Chains and Techniques from 1987 to 2012). Director of Philippe Campignon Training Centre (CFPC) and teacher in the 'Institut national de la kinésithérapie in Paris and lecturer in Le Parnasse school of physiotherapy - ISEI (nursing education institute) - Brussels. He also wrote several french books.

### 11-12PM — LECTURE

#### Knee and dance

Knee injuries, although rarely described, are quite common and impede dancers' careers. This is what we find on Internet from the first page of search results:

"The cartilages of my knee are in pieces and I dislocated my kneecaps six times." (Isabelle Ciaravola) ; "I realised that my knee cartilage was fractured... but that time the pain was so unbearable that I had to get surgery." (Aurélie Dupont) ; "In 2012, a lateral ligament of the knee is about to tear. Maïre-Agnès Gillot is having surgery."

The knee joint connects the thighbone to the shinbone and to the kneecap.

It possesses two degrees of freedom: flexion/extension and flexion rotation.

The most common pathologies found in classical dance concern the extensor mechanism – patellofemoral pain and patellar tendinitis (50%). They are often the result of a patellar or trochlear dysplasia and/or the forced work of the 'en-dhors' in the lower leg when doing the 'plié', when the 'en-dhors' is deficient around the hip, and/or when a stiff ankle limits the damping

when landing from a jump and/or when the quadriceps fails to relax between contractions. Apart from these specific pathologies, all the traumatic injuries of athletes can be found in dancers: acute patellar dislocation in teenagers, meniscus injuries and sprains, mainly when landing from jumps and when practicing "urban dances". Degenerative pathology affects older dancers but can occur following a trauma.

Whatever the pathology, it is essential, as a preventive measure, to favour technique rather than performance, to make sure that the hip, knee and ankle are correctly aligned during the plié, to strengthen and stretch the muscles, to refrain all injured ankles or hips, to take fatigue into account and to allow enough recovery or rest time.

#### Dr Anne Thiescé

She works as a Rheumatologist and is specialised in sports traumatology. She wrote her PhD thesis on the hip of the dancer. She contributed to the development of medical supervision of children in the dance school of the 'Opéra national de Paris' from 1984 to 1989 before being attached until 2001 to the 'Conservatoire national supérieur de musique et de danse de Paris' and JBF (the Young French Ballet). She published a book called « Le geste dansé et ses conséquences en rhumatologie » and worked as an editor for the Rudolf Nureyev Foundation medical website and an instructor.

She was also a ballet dancer until 2005, worked as a coach and was part of the selection board for classical dance exams in local Conservatoires from 1985 to 1996.

**Dr Yoann Bohu**

Orthopaedic and Trauma Surgeon – arthroscopy, he works as medical manager and surgeon for Racing-Métro 92 rugby club. He is specialised in knee, hip and shoulder surgery.

### 12-1PM — WORKSHOP

#### The dancer's foot: functional tips for prevention and performance

We will discuss the practical anatomy of the foot and ankle using morphology, self-examination and movement observation. Different technical issues will be addressed, both statically (foot flat, demi-pointe) and dynamically (jumps, landing, tours) for a better balance. On this basis, self-massage, self-stretching, strengthening and proprioception exercises will be suggested in conjunction with main pathologies and dysfunctions identified in dance. Dancers, whatever their style, will be provided with a practical basis to prevent and optimise such an important part of their body. In addition, the dance teacher will use training and conceptual tools so he can pass on his knowledge justly and straightforwardly.

(Prerequisite: first taking a look at the foot anatomy).

**Santiago del Valle Acevedo**

He works as an independent Physiotherapist in Paris. He is specialised in functional diagnosis and treatment of dancers, circus artists and musicians. He teaches physiotherapy at the EFOM and works on several research projects on anatomy and dissection at Paris Descartes University.

### 2.30-3.30PM — LECTURE

#### Dancer's stage fright and performance anxiety – understanding the issue and psyching up to be on stage

Although commonplace in the dance world, stage fright is little investigated. What is the difference between stage fright and performance anxiety? What are the mechanisms underlying such emotions? How do they affect dancers' performance and career? Are there differences with other artistic practices such as music and its theatrical expression? Do perfectionism and the usual level of anxiety outside the stage have an impact on stage fright and, if they do, in what way? Performance anxiety is a stage-specific stress: is it a contributor factor to accidents on the stage or during rehearsals? How does it influence the onset of musculoskeletal disorders in dancers? Is this state of stage anxiety partly induced by individual components? What is the impact of the teaching style and the social and family background? How can dancers psychologically deal with stage-induced stress, how can we prepare them, improve their stage performance and help them foster a high-quality theatrical expression? Are there simple, effective ways to alleviate stage stress? These are the main themes that will be discussed during this lecture.

**Dr André-François Arcier**

Co-founder and Chief Editor of 'Médecine des arts' journal and website [www.medecine-des-arts.com](http://www.medecine-des-arts.com). Co-founder of the 'Clinique du musicien et de la performance musicale' (Paris).

Since completing a PhD in medicine 40 years ago on artists' health, he has been dedicated to developing the concept of Arts Medicine, and founded the European Association 'Médecine des arts'. He published several books on stage fright and many articles on that issue and on artists' health.

### 3.30-4.30PM — WORKSHOP

#### Prevention of dancers' pathologies by organising balance and posture adjustment

The capacity to establish a balance and organise the movement is an integral part of the prevention of dancers' injuries. Indeed any specific motor activity such as danced movements requires an effective compromise between body mobility and stability. When these strategies are not optimal, the dancer develops compensations likely to over-exert joints, tendons or muscles. Moreover, the lack of adaptability of postural adjustment can reduce performance and even cause instability. Consequently dance education must include a specific work on the balance for enhanced prevention. This workshop will deal with theoretical and scientific components required to provide for an effective work on dancers' balance.

**Anne-Violette Bruyneeel**

Physiotherapist and Doctor in human movement sciences. She conducts research, training and follow-up activities with dancers. After working closely with the 'École Nationale Supérieure de Danse de Marseille' (ENSDM) and the 'Ballet national de Marseille' (BNM), she developed Artchênic, an association whose objective is to implement preventive actions with structures supporting dancers while developing scientific research projects on the understanding of the danced movement. She writes regularly for scientific and technical periodicals ('Profession spectacle', 'La Scène', 'Médecine des arts', etc.).

### 4.30-5.30PM —

#### INTERACTIVE WORKSHOP IN ENGLISH A pro-active approach of prevention and performance enhancement

A dialogue: 'Aiming for a healthy career' in dance: a pro-active approach of prevention and performance enhancement.' What are the most beneficial ways to meet the physical, mental and aesthetic demands of the dance profession?

An interactive talk with the participants about the why, what and how of lifestyle, smart training and injury prevention in order to enhance optimal performance and longevity in dance.

**Margot Filven**

Senior Advisor Dancers' Health for several professional dance institutions. In 1992, she initiated the Dance & Health Program for all dance departments at the Theaterschool Amsterdam School of the Arts. She was coordinator of this program until 2012.

She has advised professional dance schools and companies on how to implement procedures revolving around dancers' health and well-being. This pioneering work centers on a unique program that develops and integrates health and well-being in the daily dance practice during the formative educational years of dancers. From 1994 to 2004, she co-founded and chaired the Dutch Health Care Foundation for Dancers. She is a member of the International Association of Dance Medicine & Science (IADMS).

### 10-11AM — LECTURE

#### **Gluten-free diet, anorexia nervosa/athletica – how to work it out?**

Dancers have a specific relationship with their body, which has to meet aesthetic requirements while being subject to strenuous physical activity. Consequently many dancers are concerned with what they eat. They are fashion-driven yet often disconcerted. If switching to a gluten-free or wheat-free diet proves beneficial for some, it does not apply to all and could lead to deficiencies detrimental to dance practice.

There are cases of orthorexia – this obsession with a healthy diet is a barrier to fulfillment, with the risk to withdraw from social interaction and stifle the self. Others develop anorexia nervosa, easily identified. The HAS (French National Authority for Health) recommends an early detection to avoid transition to a chronic state and targeted screening of populations at risk, among which the world of dance.

Anorexia athletica, specific to athletes, is more difficult to diagnose. It is widespread in sports with an aesthetic component and is characterised by a determination to maintain low weight for better performance. The risk is to develop severe deficiencies, feeding behaviour disorders and real anorexia nervosa. In the sports world preventive measures have been implemented as required by the law on the protection of athletes' health. Recommendations on prevention set by most sports association should be known and applied by anyone who is in contact with dancers.

#### **Paule Nathan**

She is specialised in Sports Medicine, endocrinology, nutrition and diabetes.

She worked with the dance department of the Conservatoire national supérieur de musique et de danse de Paris (CNSMDP) for 10 years, contributed to Rudolf Nureyev Foundation medical website and collaborated with the **CMD**.

For several years she has been working on dancers' health and particularly on the nutritional impact of an intense professional practice. She is the author of *Le guide de l'alimentation pour les familles* and *Se soigner par l'alimentation* published by Odile Jacob, and *Larousse de la cuisine saine et gourmande* published by Larousse.

### 11-12PM — WORKSHOP

#### **Balance between stretching and muscular strengthening – towards a conscious, poetic movement: Comparative analysis of the AFCMD (functional analysis of the dancing body), osteopathy and soma training**

What is the significance and role of the warm-up? Why is targeted muscle training a source of poetic enrichment?

How does osteoarticular and muscular stretching contribute to such enrichment?

How is it relevant for the dancer to have a dynamic vision/perception of the tissues?

How can combining these elements contribute to dancers' good health?

#### **Catherine Augé**

Catherine Augé, certified ballet teacher, graduated in AFCMD (functional analysis of the dancing body), Guy Voyer techniques and Pierre Conté system.

She works as a movement analyst for the Conservatoires municipaux de la Ville de Paris' with musicians, singers, actors and dancers. Her personal research aims at questioning driving forces of art education of amateurs to enhance their practice through a constructive, poetic dialogue with their body, for added pleasure and expressiveness.

### 12-1PM — LECTURE

#### **An overview of somatic practices**

Somatic practices are a set of body practices developed since the early 20th century, halfway between movement education, therapeutics and art. They are not dance practices and yet their history is deeply intertwined with the history of dance – dancers are familiar with such practices and use them... sometimes without being aware of it. In France they are viewed as marginal and often called alternative as though they were to replace the medical approach and dancers had to choose between these two approaches.

This lecture will first describe distinctive features of somatic practices and the large toolkit that they provide to refine, reconstruct or expand the coordination inventory and nurture the posture pattern using a deeper level of awareness.

Indeed somatics differ from medical and paramedical approaches given that they rely on what the student knows and feels to lead to an improvement or change.

Secondly I will stress the importance of the imagination in the prevention and upkeep of dancers' health, questioning dominance hierarchies between the co-called objective and universal knowledge of science and what is known as empirical and subjective practices of the artistic experience.

#### **Isabelle Ginot**

She is a Professor in the Dance department of Université Paris VIII Vincennes Saint-Denis, a Feldenkrais practitioner and coordinator of the D.U. (university diploma) on body techniques and healthcare.

### 2-30-4PM — WORKSHOP

#### **A flexible, mobile spine: Feldenkrais method and dancer's health**

The Feldenkrais method teaches us to understand how the body works to broaden its possibilities, to regain freedom of movement, reveal unexpected potential.

This work is an invitation to explore, question and examine our body condition to learn more about ourselves, become more aware and organised in our daily movements.

"Even if we do not have much control over our genetic baggage, we can still improve significantly the ways to unleash the creativity in us." Moshé Feldenkrais

#### **H-Fang Lin**

H-Fang Lin is a choreographic artist. She collaborated with Mathilde Monnier, Christian Rizzo, François Verret, Emmanuelle Huynh, Didier Théron, Jacques Patarozzi, Pierre Droulers, Dominique Figarella, Philippe Katerine, Erikm, Ringetöse, Louis Sclavis, Fabrice Ramalingom, Anne Colodi, Didier Théron, Kosei Yamamoto, etc.

A Feldenkrais method practitioner, she conducts training sessions in France and abroad, incorporating this practice into dance.

Since 2010 she has assisted artists who wish to refine their presence on the stage: Nicole Rechain, François & the Atlas Mountain, Didier Galas, etc., by inviting them to work on physically using observation and awareness through movement.

### 4-5.30PM — WORKSHOP

#### **Alexander Technique: understanding dancers' issues**

Observing, understanding through dance, how and why research and the means implemented by an actor named Alexander to regain his voice when no doctor could find a cure can allow dancers today to acquire these means to solve their own difficulties.

#### **Suzon Holzer**

Dancer, choreographer and teacher.

Certified teacher of the Mathias Alexander method, she has a strong interest in the link and cohesion between that method and the work of the dancer.

# Health webliography

## **Dance and Health: access to useful links and websites**

### **Anatomy**

Blandine Calais-Germain website for learning anatomy  
[www.calais-germain.com](http://www.calais-germain.com)

### **ADMR**

Association of Dance Medicine and Research  
[www.admrdanse.com/](http://www.admrdanse.com/)

### **AFCMD**

To better understand the human body in movement  
[www.afcmd.com](http://www.afcmd.com)

### **Artcinetic**

Movement analysis to prevent musculoskeletal disorders  
[www.artcinetic.org](http://www.artcinetic.org)

### **Arts medicine**

[www.medecine-des-arts.com](http://www.medecine-des-arts.com)

### **AUDIENS**

Social welfare group for Culture, Communication and Media  
[www.audiens.org](http://www.audiens.org)

### **GJUUM**

Sport Science for Dance medicine  
[www.gjuum.com](http://www.gjuum.com)

### **IADMS**

International Association for Dance Medicine and Science  
[www.iadms.org](http://www.iadms.org)

### **INSEP**

French National Institute for Sport, Expertise and Performance  
[www.insep.fr](http://www.insep.fr)

### **Institute for Dance Medicine Fit for Dance**

[www.fitfordance.de](http://www.fitfordance.de)

### **Muscular chains**

Method of the GDS muscular chains  
[www.philippe-campignon.com](http://www.philippe-campignon.com)  
[www.methode-gds.com](http://www.methode-gds.com)

### **NIDMS**

National Institute of Dance Medicine and Science  
Enhancing health, well-being, and performance in dance  
[www.nidms.co.uk](http://www.nidms.co.uk)

### **Occupational medicine and health**

[www.cmb-sante.fr](http://www.cmb-sante.fr)

### **Professionalisation and Solidarity Fund dedicated to artists and stage technicians**

[www.artistesettechniciensduspectacle.fr](http://www.artistesettechniciensduspectacle.fr)

### **Recherche en Mouvement**

Somatic education applied to artistic expression  
[www.rechercheenmouvement.org](http://www.rechercheenmouvement.org)

### **REDITEC**

Professional association of Technical Managers of performing arts  
[www.reditec.fr](http://www.reditec.fr)

### **Tamed**

German dance medicine association  
[www.tamed.de](http://www.tamed.de)

### **Trinity Laban Conservatoire of Music and Dance**

Conservatoire of Music and Dance including a dance science programme  
[www.trinitylaban.ac.uk](http://www.trinitylaban.ac.uk)

### **Rudolf Nureyev Foundation**

Rudolf Nureyev Foundation Medical Website dedicated to dance medicine for dancers and health professionals.  
[www.nureyev-medical.org](http://www.nureyev-medical.org)

## Useful information

### **Ticket office**

+33 141 839 898 – [reservation@CND.fr](mailto:reservation@CND.fr)

### **Tours of the CND in french and english**

27<sup>th</sup> November, 5PM

28<sup>th</sup> November, 2PM

Appointment on the **CND** ground floor before the ticket office.

### **Wifi**

Connect to Wifi - called **CND** Guest-WiFi .

Sign up.

You will be assigned a username and password.

The code can be used for one day.

### **Coworking space (Ground floor)**

Find the Professional Resource Department information sheets about health.

Watch the first episode of the documentary *Let's dance !* (Arte France - Agat Fims, 2014): *C'est le pied !*

The foot is essential for a dancer, the fundamental element to his virtuosity, of his strength and elegance. But he can not take on an other role: be musical or sensual, fit tradition and resist dictate.

Two computers to access the Dance and Health webliography.