

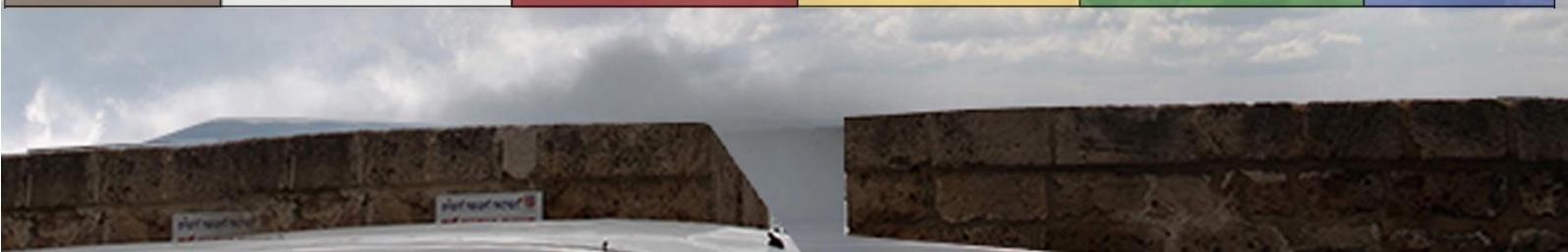
The 4th European DvT Conference March 19-21, 2020

DvT Fusion... blending the unexpected

The Old City of Akko – ISRAEL



	White Hall	Red Hall	Diwan Studio	Studio	Foyer
Thursday March 19, 2020					
10:00-14:00		Graduates & Trainers' Assembly Viktor & Smadar			
17:00-17:30					Greetings & Registrations
17:30-18:00	The Rap – Let the pLay begin Gideon & Smadar				
18:00-19:00	Keynote Address Eva & Brigid				
19:00-20:00			Dinner in Akko		
20:00-21:00	The Anthology – an ATC performance Acco Theater Center				
Friday March 20, 2020					
9:00-10:45	1 A scoping review of the contribution of DvT to wellbeing across the lifespan Nisha, Jason & Marc 2 Improvising in old age Rinat & Shoshi	3 To fuse or not to fuse, the blur in-between Beate Albrich	4 The nice and friendly roles of the therapist Marjo Baars	5 All in the Playspace Together: working with the carer in the room Martin & Anni	
10:45-11:00					Coffee Break
11:00-12:15	6 Radio and art as therapy workshop Chen Beck	7 DvPT - Developmental Puppets Transformations: exploring the DvT playspace with puppets. Galit & Etay	8 DvT ADHD & Me: a DvT performance Noa Hochman Stern	9 THE DvT CLOWN Yaron Ben Menachem	
12:15-14:30			Lunch in Akko		
13:30-14:15		DvT Yoga Mira Rozenberg			
14:30-15:45	Plenary Panel				
15:45-16:00					Coffee Break
16:00-17:45	10 The Fusion of Particle Physics, Black Holes and DvT Donna Hobbs 11 DvT Vs Chinese Philosophy: Yi, Tao and Cha Louise LI	12 Leelah meets DvT: ethnic groups get together in a cultural lab Dov, Amani, Danielle & Wajdi	13 Rehearsals for Growth for Couples: playfully practicing mutual validation Daniel J. Wiener	14 Blending, shifting and integrating in drama, movement, color and text Ronen Berger	
18:00-18:45					Embodied Prayer Levi
19:00-20:00			Joint Dinner		
20:00-21:00	Graduation Celebration				



Saturday March 21, 2020					
9:15-10:00		Acrobalance Rinat Feniger-Schaal			
10:15-11:30	15 The Holy Land: an exploration of faith and loss and loss of faith Navah, Teresa & Nisha	16 Being Moved: DvT as a spiritual practice Anne-Marie Hamming	17 Found Poetry & Finding Ourselves: an exploration of poetry, play, and mutuality Christine Mayor	18 DvT and adult people with light mental disability Margreet Blom	
11:30-11:45					Coffee Break
11:45-13:00	19 A Glimmer of Text for Practitioners 3 David Read Johnson	20 When play is at risk Casper Maas	21 The Po'a of Training Marc, Viktor & Renée	22 Therapeutic Clowning, DvT and Children with developmental disabilities Rinat & Sancho	
13:00-14:00		Urban Play – Smadar Ben Ami			
14:00-15:00		Lunch in Akko			
15:00-16:30	23 From conflicts to resolutions: DvT within and beyond Hong Kong Eddie, Step & Winnie 24 An Embodied Encounter Through Art Naftali Schwarz	25 Rejection and encounters of otherness in DvT Dina & Dan	26 DvT for People with Severe and Persistent Mental Illness Opher, Nisha, Tami, Nick, Roxy, Meridith	27 Conscious play with the unconscious - psychoanalysis meets DvT Mathieu & Shelley	
16:30-16:45					Coffee Break
16:45-17:45	Take a minute – All's well that ends well'ish				



THE FOURTH EUROPEAN DvT CONFERENCE PROGRAM

Thursday March 19, 2020

FOYER Greetings and Registrations

Enter, register and... Shalom! Welcome to the DvTFusion2020 conference venue! Look around, say your "Hellos, sip nibble and be merry!!!

WHITE The Rap – Let the pLay Begin

A warm welcome to all that had gathered from near and far acknowledgements.. announcements.. and a conference overview – this is our unambiguous invitation to play and be merry!!!

WHITE Keynote Address: The fusion, intrusion and diffusion in the embodied encounter

Let's enquire around embodied 'Fusion': connection between brain and body... me and other.

Match, mirror, join... fuse... where do I end and you begin? We sway in the same dream-space... Sensing the illusions of separateness... of togetherness...

And what about the stage of con-fusion, where the me, you, past, present and future meet or un-meet? Something is out... off... missing, I don't understand. Our heartbeat accelerates, our lungs send more oxygen to our muscles, our face hardens. A tension arises, a mismatch has occurred, different directions are taken and different perspectives are owned.

Let's separate, distinguish: this is body and that is mind. The body resigns the energy... does the mind collapse? To split. That is you, not me. That was then, not now. That is not my present truth. To distance. To fly away. Diffusion...

Lost... Loss... Can we transform... fuse again? Restore and repair? Or...

Floating, wandering, disconnected from the body, from the mind, from the other... Longing to be connected again, to fuse... one day. Let's play.

Eva Boorsma works as a drama therapist, connecting people with ASD~, attachment disorders and trauma, to their bodies and to others. She plays the role of co-director of DvT North, The Netherlands. She loves clouds but practices to be grounded as well. Explorations within DvT -(helped by sensory integration) how life effects the body and the body effects life.

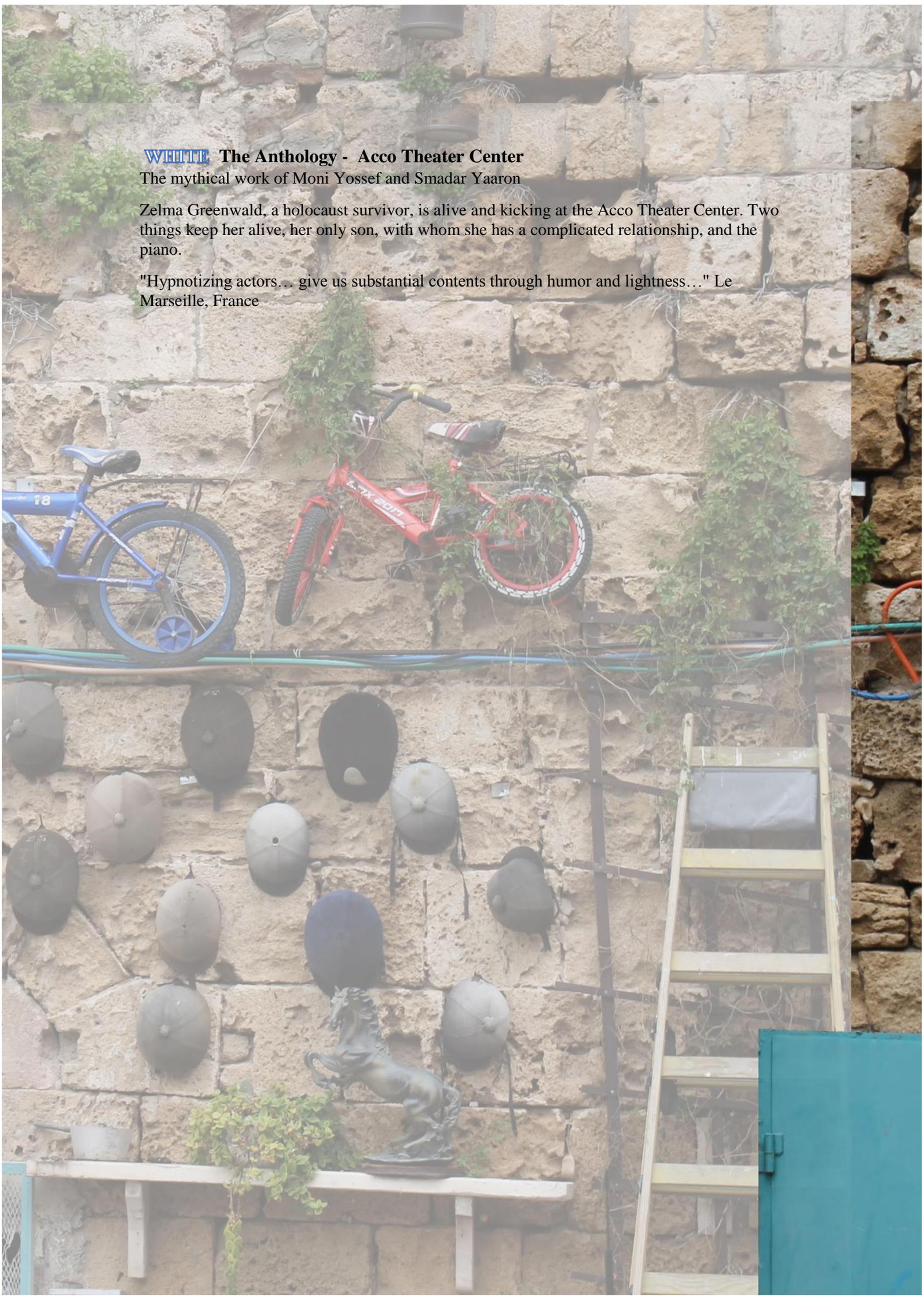
Brigid Wells is the co-founder and Clinical Director of a UK-based therapy, consultation, supervision and training service. She co/facilitates DvT training in Manchester, Hong Kong, Gibraltar, Netherlands and China. She works with adoption, fostering, group homes, complex PTSD & developmental trauma. She sways with DvT to (sensitively) interrupt the patterns of disconnection and improve reconnection with hips and lips.

WHITE The Anthology - Acco Theater Center

The mythical work of Moni Yossef and Smadar Yaaron

Zelma Greenwald, a holocaust survivor, is alive and kicking at the Acco Theater Center. Two things keep her alive, her only son, with whom she has a complicated relationship, and the piano.

"Hypnotizing actors... give us substantial contents through humor and lightness..." Le Marseille, France



Friday March 20, 2020

Friday Morning

1 WHITE A scoping review of the contribution of DvT to wellbeing across the lifespan

As DvT continues to grow and spread throughout the world, we have yet to conduct a comprehensive review of literature to date. We will present the results of a scoping review of Developmental Transformations (DvT) literature related to wellbeing across the lifespan in order to highlight why, where, when, how, and with who DvT is being used and to identify areas for future research. Along with the review, we will share an online, multilingual archive for practitioners to continue to add and refer to.

Nisha Sajjani is the director of the program in drama therapy at New York University, editor of Drama Therapy Review, and a co-director of the Institute of Developmental Transformations.

Jason D. Butler is drama therapy program coordinator at Lesley University, an assistant editor of the Arts in Psychotherapy, and the former training director of DvT Montreal.

Marc Willemsen is senior lecturer at HU University of Applied Sciences. Connected to the group practice Het Speelvlak and training director of DvT Netherlands North.

2 WHITE Improvising in Old Age

Aging is characterized with social losses (spouse, friends and close family) and physical and cognitive losses, some of which are experienced as traumatic. Therefore, we aimed to evaluate the contribution of improvisation-based intervention for older adults. In a multidisciplinary study, we examined the effects of dyadic improvisation while playing the mirror game on socio-emotional and cognitive indices. Thirty-four older-adults (age: 71-98) in a within-participant study design conducted two movement activities: the Mirror game and the control condition - an exercise class. The results indicated that improvising together during the mirror-game yielded significant positive effects, showing improvement in both cognitive, emotional and social aspects. Our preliminary findings suggest that engaging in a playful-body-encounter may have an immediate impact on mood and some executive functions of older adults, and therefore stress the valuable contribution of such drama-based techniques to the well-being of older-adults.

Rinat Feniger-Schaal, PhD, is a psychologist and a dramatherapist. She is a lecturer and a researcher at the Graduate School for Creative-Arts-Therapies in Haifa University.

Shoshi Keisari is a dramatherapist in public and private practice. She is a doctoral student at Haifa University that teaches and supervises students.

3 RED To fuse or not to fuse, the blur in-between

A quote from my beloved artist, whose work inspired this workshop: "I blur to make everything the same, everything equally important and equally unimportant. I blur, so that it does not look artistic-craftsmanship, but technical, smooth and perfect. I blur so that all parts are slightly intertwined. I may also wipe out too much unimportant information." Gerhard Richter 1964/65

I want to invite you to a practical workshop, from the core of art therapy with the emphasis on pureness, blurring and fusion. Simply bringing together the medium (colours) with a tool on the base (paper), set them into motion, get involved, familiar, watch and experience the instant moment. We will play with the magic of the inaccurate, incomplete, inexact and intermittent, by mixing, overlapping and applying colours in several ways. Let's enjoy our and G.Richters blur.

Beate Albrich, Art therapist with studies: history of art/theatre science/art therapy/psychotherapy, supervision and last not least DvT. I love to differentiate, fuse and blur with all of them!

4 **DIWAN** The nice and friendly roles of the therapist

Let's look into playing roles like the good mother, the supporting dad, the caring friend, the loving partner. What impact does it have on us and therefore on our clients? How healing (or not) can it be to get the positive attention what you have always been in need of? And how does it feel to search for these roles inside yourself? Oliver Sacks inspired me with a book in which he tells stories about his inner search for the roles his clients offer him. He looks for example the seducing woman in himself to understand what his client is doing and what she really needs.

I will take you into short scenes in which you can experience the effect on gentle behavior on the other and how it influences your recursive cycle. Case examples can be given, so we can look into those and connect your current experience to your work.

Marjo Baars worked in a clinical setting with Personality disorders and has a private practice next to her work as a personal caretaker with DvT elements.

5 **STUDIO** All in the Playspace Together: working with the carer in the room

What happens when we bring the carer into the playspace with the child? This can seem daunting, especially when we hear about the family dynamics and polarities at play. It can bring up fears of being judged and criticised, and it certainly adds complexity. Yet it can also be extraordinary, funny, profound and deeply healing on many levels. But how do we prepare carers and support them between sessions? What if a carer is triggered in session? How do we do what we do with someone else there, meeting the needs of child and carer whilst also bringing ourselves and our edges to the space?

In this workshop there will be space for stories, questions, practise and reflection as we explore how to create robust playspaces in this context and find ways to respond to the challenges, allowing the unexpected and outrageous to unfold around and within us with joy, aggression, tears and laughter.

Martin Redfern is a dramatherapist and BADth registered supervisor. He has hundreds of hours' DvT experience playing with children with complex trauma together with their carers.

Anni Tosh is a clinical psychologist and dramatherapist. She is passionate about DvT and uses a trauma-centred lens working with adults and children who have experienced trauma and attachment issues.

6 **WHITE** Radio and art as therapy workshop

Radio and art as therapy is an innovatory method combining drama therapy and elements from the world of broadcasting. Speaking into a microphone and listening to your own voice



through the headphones is a powerful way of facing your inner voice. The radio and the playfulness together leads to a novel way of encountering ourselves.

In this workshop we will experience playing while hearing ourselves and the other more intimately, using or not using the headphone and microphone. This allows us to remove inner barriers and to hear ourselves and others in a new way.

Chen Beck is an Israeli Drama Therapist, and a broadcaster with The Voice of the Upper Galilee." She has developed "Tederapia" radio and art as therapy." She is a graduate of the second level of DvT practice, and is trying her best to bring more playfulness into her daily life.

7 RED DvPT - Developmental Puppets Transformations: exploring DvT playspace with puppets

Puppet theatre is an art form rooted in the world of Myth, magic and imagination; inviting the participant to an archetype and mythical exploration. It also invites a very personal and affective expression by animating different parts of the self as a persona, and creating a dialogue between those parts as puppet and puppeteer.

In this workshop each participant will choose and characterize a puppet, animating a part of himself as a persona. Together we will create a group of puppets and introduce them to the unexpected and fascinating DvT play space.

Galit Davidson, Clinical psychologist and puppeteer. MA in Clinical Psychology and in Art history, graduate of the Israeli "Play Ground" DVT institute. Teacher and Director of the "puppet therapy" programme at the School of Puppetry Art, Holon. Explore the use of puppets in individual and group therapy.

Etay Sharon, Drama Therapist and a playback actor and facilitator. MA in Drama Therapy, a graduate of the Israeli "Play Ground" DVT institute. A Group facilitator in the psychiatric hospital "Maale Carmel" and a simulation facilitator in Haifa University.

8 DIWAN DvT ADHD & Me: a DvT Performance

In a personal and revealing performance of voice, movement and improvisation, I will perform my ADHD disability and share in ways DvT affected my life, developed and connected me to myself, my body and to those around me. Changes keep happening in the performance, it is a constant flow of associations/leakages that emanate from my body in the here and now; transformations of chaos and order, clarity and ambiguity, connection and disengagement. The performance is the product of a lengthy process, wherein Gideon Zehavi - the director, and I had met regularly, he served as my witness and helped me process the raw, personal, associative and diffuse material stemming from my body. Through dramatic and DvT means I have hopefully become more coherent, seen, accessible, present for myself and others.

Noa Hochman Stern, MA in Gerontology and Drama Therapist, works with senior citizens suffering from Alzheimer's disease, with children in schools and privately.

9 STUDIO THE DvT CLOWN

The history of clowning reveals that in ancient Egypt, a kind of clown, used to guide the deceased, escorting them on the boat that sailed to the world to come. isn't that one hell of a transformation?!!!

When I'm clowning in the hospital, I find it so helpful that I have DvT on my side. It fits my clowning like a sock to a Playor's soul. Isn't it wonderful to have the playspace on the tip of our noses?! How helpful it is to understand and carry-out therapeutic clowning through DvT eyes. And now, when I prepare for this workshop, it's impossible for me to separate the two.

So, if you have the guts to wear a red nose, jump-in with me and explore the clownish^DvT playspace of the medical clowns. I believe that this Fusialation enhances both disciplines.

Yaron Ben Menachem, drama therapist and medical clown. Works at Ziv Medical Center in Zefad, a seasoned playback performer and a graduate of the Israeli DvT training program.

Friday Afternoon

WHITE Plenary Panel:

playing and blending across expressive art medias and cultures.

10 WHITE The Fusion of Particle Physics, Black Holes, and DvT

A fundamental principle of particle physics states that for every particle there is an anti-particle, which establishes a particle partnership wherein the two are engaged in a "quantum dance" for all eternity. Although the two particles are partners they do not always dance with each other; particle partners can become separated.

Stephen Hawking's Radiation Theory states that when one particle partner crosses the event horizon of a black hole (the boundary from which no escape is possible) and the other partner does not cross, the result is an evaporation of the black hole. Understanding how black holes evaporate is a wonderful metaphor for the healing process.

"Needs" that manifest from unprocessed/unhealed trauma often behave like a black hole. Depending on the severity of the trauma, and the degree to which our needs are not met, a "parasitic" energy can form, looking for something to consume. Given that the playspace is an energy field that is composed of "dancing particles" that emanate from the interaction of the playor and player, it is essential that the transmission of energy from the playor be moderated with effective boundaries. It is the skilled ability to work with boundaries that sets the stage for particle partners to separate, creating an opportunity for the healing/evaporation of the wounds from trauma.

Donna Hobbs is a Secular Pastoral counselor who focuses on spirituality and mindfulness. She lives in Vero Beach, Florida, where she has a small private practice working with adults who are navigating a "life changing" diagnosis and also conducts DvT playgroups. She is a 2020 candidate for a doctorate in psychology and trains at the NYC DvT Institute.

12 RED Leelah meets DvT: Ethnic groups get together in a cultural lab

Rationale: We are four therapists, Arabs, and Jews, living together in what is essentially a bi-national state. Surrounded by a tense, combative atmosphere, we are learning to coexist, researching our personal and cultural identity in the contexts of the field of our Jewish-Arab cultural issues.

Method: Leelah and DvT elements. "Leelah – play for itself" is a nondirective, long term and phenomenological model, inspired by the Police Greek cities and by the game Dungeons & Dragons. De facto, this is a role-playing game method which investigates self-reflexivity in relation to the other. Each participant takes on a role and plays simultaneously with the others.



During the workshop, we will combine DvT elements such as breaking the narrative and switching identities which will allow participants to explore different ethnic perspectives.

Workshop: The participants will be divided into guilds and embody different ethnic roles. Alongside its unique identity, each guild will face the mutual identity of the entire multicultural community. This social lab will break up longstanding social conventions and dissolve the leftovers into an intuitive sense of new understandings; putting in doubt the ethnic identities, and rebuilding them.

***Dov Blum-Yazdi** - Drama Therapist and Clinical Criminologist. Graduate of psychotherapy mind-body-spirit program. Doctoral student in psychoanalysis and Hermeneutic: Bar-Ilan Uni. Researcher of Leelah. Supervisor and lecturer in Haifa uni.*

***Amani Musa** - Drama therapist and Supervisor. Doctoral/researcher in the field of art therapy, studying the subject of children who have been abused in the education system in the Israeli Arab society. Lecturer and Playback Actress.*

***Danielle Warzager** - Drama therapist and a graduate of the DvT program in Israel. Conductor of a therapeutic center for children with special needs in south Tel Aviv, PhD students in Haifa university for art therapy.*

***Wajdi Mustafa** - Drama therapist, audiology and speech pathology, works in the field of child-care with hearing-impaired children. Conducts workshops and parental guidance for parents of children with hearing and speech difficulties.*

13 DIWAN Rehearsals for Growth for Couples: Playfully Practicing Mutual Validation

Rehearsals for Growth (RfG) is a Drama Therapy of Relationships that integrates playful improvisational enactments into psychotherapy to promote Mutual Validation (MV). Improvising is itself a relational performance. In MV, partners both (1) mutually and actively contribute to supporting each others' perceived reality, and (2) engage in the co-creation of new, shared realities. MV has been shown to be a significant predictor of marital satisfaction. RfG Couples Therapy is designed first to assess and later to teach the practices of good relationship functioning. Characteristics shared by good improvising with good relationship functioning include: cooperation; attending closely to one another; mutually pleasurable interaction; and mutual validation.

Following a brief introduction and warmup, participants, mostly in pairs, will be guided through at least three playful improvisational encounters that playfully challenge them to go on adventures as partners. Post-enactment verbal processing will allow personal reflection as well as suggestions for clinical application.

***Daniel J. Wiener, PhD, RDT/BCT** is the founder of Rehearsals! for Growth; Emeritus Professor, Licensed psychologist; Author/Editor (5 books, 50 Chapters and Articles); presented at 250 Conferences in 9 countries.*



14 **STUDIO** Blending, shifting and integrating in drama, movement, color and text: Exploring developmental issues via creative expression in different art forms

Via creation in different art forms—visual art, dance, story-making and drama—and attention to the shifting and integration among them, participants will be invited to explore developmental issues they deal with as DvT practitioners. The involvement and shifting among various art forms will encourage flexibility and creativity while expanding perspectives and meanings. Utilizing concepts from gestalt, drama therapy, performance and the Art as Therapy approach participants will have an opportunity to express and integrate different parts, creating artistic synergy from their fusion. The process will include work in the large group, dyads and individuals and offer an example of a creative-group supervision mode of work.

***Ronen Berger PhD.**, founder of Nature Therapy, a drama therapist, supervisor and senior lecturer. Wrote articles and books, managed conferences and training programs. Teaches at Tel-Hai and Oranim colleges and abroad. ronenbw@gmail.com*

Playing with Prayer

To play is to "engage in activity for enjoyment and recreation rather than a serious or practical purpose". The first playspace according to the Biblical narrative was the creation of the Sabbath Day, a day dedicated to recreation during which most serious or practical activity is traditionally prohibited. As our Fusion coincides partially with this Holy day, interested participants are invited to experiment with the ritual of ushering in the Sabbath. Our laboratory session will play with the building blocks of a Jewish Mystical tradition called the Kabbalat Shabat prayer through embodied play. Can we find new ways to usher in playtime based on old traditions? Let's see...

***Levi Weinstein** – I am a first year participant in DvT training, a Drama-Therapist and lecturer in Herzog Academic College. I am writing my Ph.D. dissertation on the Healing power of performed Jewish ritual. I am also a member of the Habura Initiative, dedicated to developing work on prayer as a state of "being-in-dialogue".*



Saturday March 21, 2020

Saturday Morning

15 **WHITE** The Holy Land: an Exploration of Faith and Loss and Loss of Faith

What happens when one has lost their religion in the epicenter of the world's three major ones, while the other has been searching for faith in a place where it is absent? Utilizing the Playspace and other DvT concepts, the presenters will lead an interactive presentation which will explore through clinical material and their own personal narratives, the process of losing and finding faith in the face of traumatic loss. We will invite the participants to join us on this journey of finding one's own internalized "Holy Land" as it means to them, which may include discrepant rituals, embodied experiences of sacredness, and also the profane and the mundane.

Navah Steiner is a licensed creative arts therapist in New York City where they have a private practice offering psychotherapy, drama therapy and supervision. Formally the training director at DvT NYC, Navah currently serves as the associate director of the Institutes for Developmental Transformation.

Teresa Hurst, PhD, is a NY-licensed clinical psychologist and somatic movement therapist with over 18 years of clinical experience. She is committed to the prevention and treatment of familial, community, and institutional trauma and currently serves as the director of the Baruch College Counseling Center.

Discussant: Nisha Sajnani, PhD

16 **RED** Being Moved: DvT as a spiritual practice

In this workshop we will work, play and explore a spiritualish DvT. We will play with *'beingness and the I and the nonrepeating element of experience'*. We will work with *'embodied presence'*, opening the senses and the heart. We will do exercises to empty yourself, to feel that you are no longer 'doing' but that you are *'being moved'*. *"Do you have the courage not to know and to step into the river of life?"*

Anne-Marie Hamming is a drama therapist, supervisor and a graduated DvT trainer in the Netherlands. She has experience with different patient groups and started her own therapy practice in 2005. www.volledigleven.nl

17 **DIWAN** Found Poetry & Finding Ourselves: An Exploration of Poetry, Play, and Mutuality

This experiential workshop will explore the relationship between found poetry creation (erasure poetry, blackout poetry) and DvT play and principles. Workshop participants will learn the basics of how to create a short poem using this technique, and will have an opportunity to create one poem pre- and one poem post-DvT play in pairs. The workshop will explore themes of the co-existence of difference and mutuality, the recursive cycle, and the instabilities (namely po'a, x'i, and t') through poetry and play. We will also discuss and play with how our own identities, stories, experiences of power, ways of seeing the world, etc. show up in these practices. If you are interested in experimenting with the relationship between DvT and other art forms, this workshop is for you! No previous poetry experience needed.

Christine Mayor co-directs the Polaris DvT Institute in Chicago and is a doctoral candidate in Canada. Christine previously led the trauma-centered drama therapy school program at the Post Traumatic Stress Center in New Haven, CT.

18 STUDIO DvT and adult people with light mental disability

As a result of mental limitations and emotional neglect a lot of light mentally disabled clients are not able to have a healthy play development. Coming forth of this, they need extra support to be able to understand the concept of the playspace, and to learn how to move within the playspace. DvT can help them to go back to their stage of play development and to fill up the gaps in it. This requires extra attention from the therapist, for often there are problems with imagination, and there is more need for visualisation. This can give them learning opportunities for flexibility in contact with others.

In the workshop ideas will be shared how to create a playspace with these clients and casematerial will be shared. We practice how to encounter and how to create mutuality.

Margreet Blom (1959) is working for 9 years at Trajectum in the Netherlands as a dramatherapist. Trajectum is a forensic psychiatric centre which offers clinical treatment to adults with light mental disability.

19 WHITE A Glimmer of Text for Practitioners 3

David Read Johnson

Oh, no. This presentation/performance will cover some upcoming revelations about play and reality, consisting of distorted selections of other people's ideas, and designed to eliminate the use of itself while doing DvT.

For those who are satisfied or pleased with the Tfp2 or even Tfp1, you will be upset, so you should consider not coming. For those of you interested in advancements in theory and method, you should not come either because by the time Tfp3 is published, all this will have changed and you will have gotten excited for nothing. However, for those with a voyeuristic interest in seeing the founder go over the edge in his old age, you are welcome to hear about the strong force, thth and inging, the etherium, shaking the tree, playing in the moment, witnessing with ribs and toes, and consciousness as a representation of absence.

20 RED When play is at risk

What can we as a DvT community bring to the table when the therapeutic perspective is limited by... its fences around the facility, when the floor is hard and cold, the walls have ears, an alarm can go off at any time and somebody might be watching your play through the camera on the ceiling? Can play provide a transformative role in a context where security is a top priority, risk has to be minimized and a static equilibrium has to be established? Or is it just doomed to fail under these circumstances?

During this workshop the emphasis is on exploring the power of DvT and discuss^explore^develop its existence at a high risk, all women, forensic security unit.



Casper Maas (Level 1) works in Belgium in the forensic psychiatry and also has experience in special education, freelance work with NATO soldiers etc.

21 DIWAN The Po'a of Training

How do we even know what we are teaching? What are our expectations? What are the student's expectations? Can we find the perfect, never changing, completely designed, the holy grail of training programs?! Can we finally have a conversation about this, together?

Join Marc, Viktor, and Renée, as they invite us to explore the missing pieces, the missed opportunities, and maybe what we could do to pre-emptively never miss again (very unlikely). We'll explore the woes and the wonders of training, all through embodied conversation together. All levels of experience are welcome!

Viktor Dočkal, MgA. – dramatherapist, graduated DvT practitioner, qualified supervisor ČIS/EASC, leader of the DvT training groups in Czech Republic (DvT training with Art therapy overlap), current chair of The Czech Dramatherapy Association (ADCR), proud member of Cirkus Bombastico Prague company. www.dadaextraart.cz

Marc Willemsen M.A. is a registered (psycho-)drama therapist (FVB/NVGP), supervisor (LVSC/ANCE) and graduate in DvT. He is a lecturer at the HU University of Applied Sciences and works in the practice Het Speelvlak. He is trainings director of DvT North Netherlands and a board member of the EFD.

22 STUDIO Therapeutic Clowning, DvT and Children with developmental disabilities

“Play is therapy” (Winnicott)

What between DvT and clowning? In the workshop we are going to give a taster from the work of medical clowns as it was developed as part of the study we conducted in the last three years, connecting theatre, medical clowning, developmental psychology and drama therapy. The research took place in 12 kindergartens for children with developmental disabilities, where medical/therapeutic clowns worked once a week with the kindergarten children for six months. In addition, we conducted workshop for parents of these children, aiming to enhance their playfulness with their children. The focus of the clown's work was the playfulness encounter, the flow and freedom that characterize their play alongside humor and joy. The practice of medical clown is based on the following core elements: the importance of the encounter, the use of humor, playing with hierarchy, improvisation, and follow the child's lead. (Does that sound like DvT?....). The results of the study showed significant improvement in children's playfulness compared to the control group, and improvement in parents' -child interaction. The results reinforced the healing power of play in the context of disabilities and parent-child relationship (see Feniger-Schaal, R. & Citron, A (2018), Intervention of medical (therapeutic) clowns in kindergarten for children with Intellectual disability: a case study. *International Journal of Disability Development and Education*, 1-13).

Rinat Feniger-Schaal, PhD, is a psychologist and a dramatherapist. She is a lecturer and a researcher at the Graduate School for Creative-Arts-Therapies in Haifa University.

Yaron “Sancho” Goshen-is an actor, an artist, a medical clown, storyteller, training medical clowns and facilitating workshops for personal development. His solo theatre performance “life flies” won first prize for fringe theatre 2017.

Saturday Afternoon

23 **WHITE** From conflicts to resolutions: DvT within and beyond Hong Kong

Hong Kong is a dynamic blend where the East meets West, however, the two cultures are still accommodating one another. Some long-standing Asian beliefs and values clash with DvT's. The presentation would include *the establishment and development of the Hong Kong DvT Institute, DvT practice, and services in Hong Kong, and our practical experience, observation, and reflection about DvT practice and Hong Kong.* DvT is a fresh approach in Hong Kong; the team members are the first batch of local DvT practitioners who have experienced various struggles. The team would showcase how the cultural-social characteristics of this city counteract the spirit of playfulness and spontaneity of DvT. For example, the instability in DvT playspace disturbs the beliefs of ZhongYong in Confucianism and the need to be stable; the lack of A.E. of Asian limits or hinders embodiment. And conclude with how we encountered and learned from this local twist.

Eddie Yu: #64 (nothing with June 4th) DvT graduate who hates DvT and Asia so much thus bringing them together, including Hong Kong, Taiwan & mainland China

Step Chan: A Level 2 trainee learning to become a broken toy (a better or worse one she doesn't want to know) in life and in work

Winnie Ng: A fucked-up Level 1 student who has practiced DvT philosophies in schools, community centers and even business world as training tools.

24 **WHITE** An Embodied Encounter Through Art

A case study examining the therapeutic relationship between therapist and client in a school setting. The client is a Junior High school student diagnosed as being on the autistic spectrum, and enrolled in a regular class. The therapy took place over three years with the main medium of the therapeutic relationship being art. The case study will outline the journey of both student and therapist to experience an embodied encounter, all the while creating separate individual artworks. Principles from the DvT guidebook navigated the therapist on his journey. In my opinion, the artwork presented, that of the client and of the therapist, will be a testament to the therapist's strive to connect with his client, and the playful ways he went about to achieve that.

Naftali Schwarz is a Drama and Art Therapist and Supervisor in the Education System. He graduated the Israeli DvT Institute training program (non-practicing).

25 **RED** Rejection and Encounters of Otherness in DvT

As human beings, we tend to see others through categorized frameworks. We put the "other" into boxes that fit within our individual and social ways of being (i.e., gender, race, disability, etc). Those boxes impact the way we choose to explore and encounter the other. Conversely, awareness of those boxes and the labels we affix to them may help us interact with others more freely. In DvT, the more we are aware of what we are, or are not,



willing to play with, the more we can progress. This workshop will explore the impact of rejection during encounters with the other. We will play with tangible boxes and examine how rejection affects us during the encounter. Does it affect the way we perceive the other and the way they perceive us? Do we experience an impasse? Do we stop playing? Can we play with the rejection, the box, the otherness?

Dina Fried, PhD. is a creative arts therapist and director of the graduate program in special education at Herzog College. She specializes in art therapy within special education, sexual abuse care, and Jungian sand play. Her research interests include art-based pedagogy, use of film in art-based research, and use of art-based research as a constructive tool within the special education community.

Noa Shpongim is a Psychodramatist and a graduate of the Israeli DvT training program . Noa works with adolescents in the Israeli school system.

26 DIWAN DvT for People with Severe and Persistent Mental Illness

This panel will discuss the processes at work and the considerations needed when facilitating DvT with clients with severe and persistent mental illness in an intensive community-based outpatient setting. It will start with Opher Shamir's presentation of a study on client perspectives of DvT change processes, including a comparison to findings in drama therapy at large and in DvT with other populations and settings. After, a conversation will be moderated by Dr. Nisha Sajnani with DvT practitioners who are implementing the method in Personalized Recovery Oriented Services (PROS) programs in New York City.

Opher Shamir – His master's thesis "Drama Therapy Change Processes for People with Severe and Persistent Mental Illness" won the 2019 Drama Therapy Fund Graduate Research Award.

Dr. Nisha Sajnani – Director of the Drama Therapy Program and Theatre and Health Lab at New York University, principal editor of the Drama Therapy Review.

Tami Gatta – Was first to start a weekly DvT group in a PROS program for people with SPMI and is a leading advocate for the Hearing Voices Network.

Nick Brunner – Director of a PROS program for people with SPMI in which he ran a bi-weekly DvT group.

Roxy Schoenfeld – Recovery counselor at a PROS program for people with SPMI who runs a bi-weekly DvT group.

Meridith Keller - Recovery counselor at a PROS program for people with SPMI who runs a bi-weekly DvT group.

27 STUDIO Conscious play with the unconscious - psychoanalysis meets DvT

During this workshop, we will explore the topic of 'intrusivity' during a DvT session. Should we as a therapist be a blank canvas for the client, or are we painting the canvas together? Where do we draw the line and what about mutuality? This topic is very much studied within Lacanian psychoanalytical theories which places every being into relation with the Other. Or to state it even more radically: we only get defined in the eyes of the other. Starting from that idea, how do we encounter a client in the play space? Is it possible to create a space

where we can keep a position of ‘*not knowing*’ and work with the transference in order to help the client find his/her sea legs?

Mathieu Van der Straeten is working as a dramatherapist in a psychiatric institution with adults with substance abuse. He is teaching dramatherapy and arts therapies at Artevelde University of applied sciences in Ghent, Belgium.

Shelley Bockstael is working as a dramatherapist, playtherapist and psychologist in a welfare institution with children, youngsters and their parents. She also has her own practice where she also works with adults, combining psychoanalysis and dramatherapy.

WHITE Take a minute – All’s well that ends well’ish

A condensed, yet liberating conference review. Say your “Goodbyes” and take part from this diverse and absolutely playful gathering... unless you are scheduled for the post-conference bus tour.





Take a minute – All’s well that ends well’ish:

A condensed, yet liberating conference review. One last chance to say your “Goodbyes” and take part from this diverse, perhaps distorted yet absolutely playful gathering – unless you signed up for our post-conference bus tour (leaving tomorrow at 8:30 AM from the Theatre parking lot).