



Original scientific research

Creative arts therapy in the school system: Integrating play (DvT) and embodied methods into trauma-based treatment

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Abstract

This study examines the impact of an art therapy workshop integrating playfulness through a drama-based technique called Developmental Transformations (DvT). The goal was to assess how DvT training influences trauma-based interventions for children and adolescents with special needs within the Israeli state-run school system and to explore its impact on the professional development of a training for creative arts therapists (CATs). The phenomenological research methodology involved two workshops totaling 30 hours of training, divided into eight sessions of three to four hours each. Sixty CATs participated, all of whom worked in the special education system with children diagnosed with autism and psychiatric or neurological disorders. The workshops were psychoeducational, each workshop consisted of the theoretical and practical part where the DvT methods were explored. The overall results revealed that participants gained a clearer understanding of how to use play and embodied methods to address trauma and engage with clients resistant to traditional therapy. The hands-on, experiential approach strengthened their therapeutic repertoire, providing tools that can be effectively implemented in school settings. The study also highlighted the need for further development of DvT techniques, particularly in combination with conventional therapeutic approaches. Participants expressed a desire for additional theoretical material,

deeper exploration of specific clinical challenges, and more practical case studies to bridge the gap between theory and practice. The article concludes with recommendations for future research on integrating DvT within school systems.

Keywords: *Developmental transformation, playfulness, expressive therapists, trauma*

Introduction

DvT Playfulness/Play - Encounter-embodied Play

There are a number of approaches to using playfulness within therapy (Hidalgo, et al. 2016, Berger, et al. 2018). Developmental Transformation (DvT) is a widely used therapeutic approach that leverages the natural medium of play/playfulness to help both children and adults express their feelings, thoughts, and experiences (Johnson, 2009, Fried & Zehavi, 2023). This approach emphasizes the physical and relational aspects of playfulness, integrating the body, movement, and interpersonal interaction to foster healing and personal growth while creating therapeutic experiences that are embodied, interactive, and often spontaneous. (Pollock, 2018, Johnson, 2009). DvT encourages clients to use Encounter-embodied play to understand and manage their emotions and improve communication, empathy, and social interaction skills (Butler, 2012).

In Developmental Transformations (DvT), sessions consist of dramatic, improvisational interaction between the therapist and the client. The therapist is an active participant in the play and intervenes through their own immersion in the client's play space, "playing with presence" and working towards transformation (Johnson, 2009). Key elements of DvT involve spontaneous, improvisational play, creating a dynamic therapeutic environment where the therapist engages directly in the play by becoming a part of the client's imaginative world (Johnson, 2009). The goal is to use the playful interaction to foster personal growth and transformation in the client (Butler, 2012).

Studies have shown that playful encounter-embodied play can help trauma survivors reconnect with their bodies and process traumatic experiences in a safe and supportive environment (Pollock, 2018).

DvT- Embodied Experience in Trauma Treatment

DvT emphasizes the embodied experience. In trauma treatment, it has been shown to help clients process and transform their experiences through physical and emotional engagement (Hashem, 2016). The active physical participation in DvT facilitates the expression of emotions and memories through the body. Scenarios that reflect clients' internal experiences are played out, enabling a deeper connection to emotions (Pollock, 2018). By engaging in improvisational play, clients integrate sensory and motor experiences, which can help in processing and releasing trauma stored in the body (Johnson, 2009).

DvT creates a safe, controlled environment where clients can explore traumatic experiences without re-traumatization. Through improvisational play, clients reenact traumatic events, with different outcomes (Fried, & Zehavi, 2023). The therapist's immersion in the play and active participation helps clients feel seen and supported, fostering a sense of safety and trust. The therapist mirrors the client's actions and emotions, validating their experiences and facilitating healing (Johnson, 2009).

Through playful engagement, clients regain a sense of control and agency over their experiences. DvT also aids in integrating fragmented traumatic memories through play and playful interactions (Butler, 2012).

Integrating Play and Embodied Methods into Trauma-based Treatment - Creative Arts Therapies in the School System

Creative arts therapists in the school system play a crucial role in supporting students' emotional and psychological well-being through artistic modalities such as drama, art, music, and movement (Hannigan, et al., 2019). They facilitate the expression of complex emotions and experiences through creative activities, providing a non-verbal outlet for self-expression. Additionally, they employ trauma-informed approaches to address students' trauma-related symptoms and promote resilience (Roginsky, et al., 2023).

Through creative arts, therapists help students develop coping skills, social skills, and emotional regulation techniques. They collaborate with educators to integrate therapeutic activities into the school curriculum, supporting academic achievement alongside emotional growth (Grynberg, et al., 1999). By creating a safe and supportive environment, they empower students to explore and process their feelings through artistic expression. They also work closely with teachers, counselors, and parents to provide holistic support and address the diverse needs of students (Roginsky, et.al, 2023).

The implementation of creative arts therapy in the school system poses a number of challenges. According to Regev, et al. (2015), these may include:

lack of awareness of the value and effectiveness of creative arts therapy among school administrators, teachers, and parents; lack of dedicated spaces or suitable facilities for conducting creative arts therapy sessions; lack of effective collaboration between creative arts therapists, teachers, counselors, and other school staff; and lack of adequately trained creative arts therapists. Addressing these challenges requires advocacy, education, cooperation, and ongoing support to successfully integrate creative arts therapists into school systems and maximize their positive impact on students' well-being and development (Roginsky, et al., 2023).

Methodology

This study seeks to advance usage of DvT to meet the needs of therapists in the Israeli Ministry of Education and expand CAT trauma-based interventions within the school system. To this end, it proposes trauma-centered training for intervention as part of professional development, using a phenomenological research approach guided by two research questions:

1. In what ways, if at all, does DvT training impact CAT trauma-based interventions within the school system?
2. In what ways, if at all, does DvT training impact participants' professional development?

Adopting a phenomenological method, the article presents the findings exactly as they appeared in participants' conscious experience. Phenomenology attempts to recreate a phenomenon as it appears to the participant, looking for the meaning of an experience as it connects to the individual's life (Willis, 2001). It involves asking questions such as, "What is the significance of this workshop experience to the participants," "What did they make of it," and "Will it be of any use in the future"? The phenomenological method relies on the subjects' self-reports at the end of the workshops, as well as personal case studies they submitted during the workshop, to identify patterns and themes (Hein & Austin, 2001; Moss, 1989; Spinelli, 1989; Willis, 2001).

Through the use of this method, the study aims to engage with diverse ways of treating and understanding different perspectives of therapeutic evaders. This included addressing trauma and traumatic experiences from multiple angles—such as incorporating play, movement, and embodied expression to bypass verbal defenses, exploring non-linear pathways to emotional processing, and utilizing spontaneous and imaginative techniques to create a safe space for clients to express underlying fears, anxieties, and fragmented aspects of their experiences.

Research Population

The research was based on two workshops that included a thirty-hour creative art-

therapists (CAT) training to promote DvT play and embodied centered techniques within the school system. The workshop was eight weeks long, lasting three to four hours a session, and was completed over the course of one academic semester. The main goal of this training was to develop new ways for CATs to be introduced to DvT and expand play and embodied perspectives when engaging in therapy.

The participants comprised of sixty CATs actively working within the Special Education school system with children and adolescents diagnosed with autism, psychiatric, and neurological disorders. 80% of the participants were visual art therapists, 15% drama therapists, and 5% therapists for other creative arts modalities.

Research Design

Two tasks were related to the practical application of the knowledge gained through the workshop.

First task involved creating a vignette, while the second was a critical self-reflection report at the end of the intervention which addressed five questions regarding the learning experience of this method, including work development, personal experience, and professional identity:

Posed questions:

1. Mention something new you learned from the training.
2. Has anything new been added to your therapy toolkit?

3. Did the training contribute to the de-velopment of your professional identity?
4. What would you add to the sessions or the training?
5. In what areas would you like to continue to deepen your knowledge in this field?

Data was collected and cross-checked based on the relational, interpretive, and subjective experiences of the participants. There were no personal relationships between the researchers and the participants. The researchers served both as the primary researchers in the intervention and the instructors in the workshop. As the workshop was considered a government-sponsored supplementary continuing education course, participants were required to participate in all thirty hours of the course to receive benefits, such as credit toward a higher standing. Participants who wished to withdraw from the research were still able to attend the workshops until their conclusion and receive the state-approved benefits.

The content analysis in this study attempted to find a relationship between the purpose of the intervention and its outcomes by gathering information based on the research questions and examining the ability to assimilate the tools provided during the field intervention.

Process

The research process provided participants with a structured journey that began with a theoretical introduction to the Developmental Transformations (DvT) model and gradually transitioned to experiential learning. It was designed to explore DvT from a psychotherapeutic perspective, integrating theories with body and movement techniques to develop a therapeutic play framework.

Key topics included understanding the therapist’s role as a playful tool, the significance of incorporating play in trauma therapy, and translating theoretical concepts into practice through DvT

interventions. The experiential nature of the program enabled participants to directly engage with these methods, offering an opportunity to reflect on their applications in clinical practice.

The 30-hour workshop combined literature review with hands-on activities, fostering a dynamic learning environment that equipped participants with practical tools and techniques. It concluded with a plenary session, where participants presented their vignettes, after which, through a shared creative experience, reinforcing the fundamental principles of DvT, a playful farewell took place.

Example of the First Learning Session

The first session began with a brief overview of the Developmental Transformations (DvT) model within the context of art therapy. Participants explored how art can process complex therapeutic themes, creating a bridge to the deeper understanding and expression. This framework emphasized that in the play space both client and therapist share the freedom to respond creatively, with the therapist’s actions serving the client’s process.

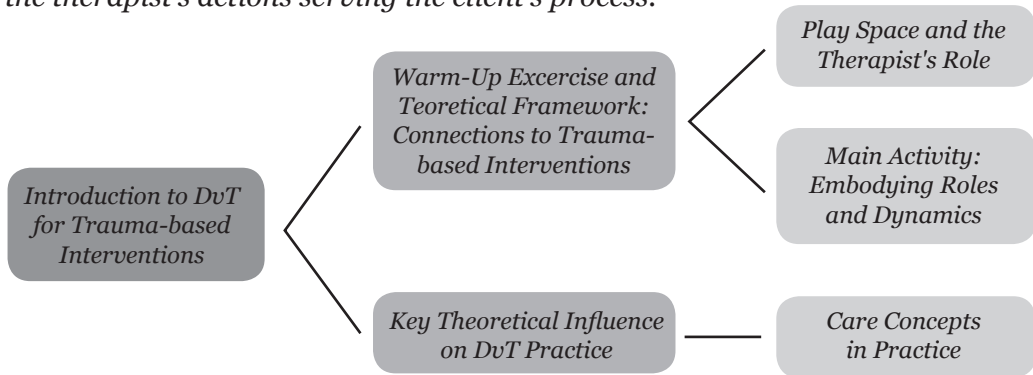


Figure 1. Example of the first Learning Session: Introduction to DvT for Trauma-based interventions.

Warm-Up Exercise:

Art-Based Reflection (ABR)

Participants started with a brief art-based reflection exercise by using a drawing, movement, or sound so as to capture a moment of transformation in their lives—times of change or instability. This set the tone for embodied and playful exploration.

Theoretical Framework

The facilitator defined DvT as a continuous transformation of real-time interactions between therapist and client in an imagined play space, drawing on developmental psychology, drama, and movement therapy.

Key Theoretical Influences

Participants reviewed influences like:

- 1. Developmental Psychology (Piaget, Winnicott).*
- 2. Object Relations (transference and countertransference).*
- 3. Movement and Dance Therapy (authentic movement).*

Core Concepts

The facilitator introduced essential DvT principles:

- 1. Instability of Being – acknowledging life’s inherent unpredictability.*
- 2. Proximity to the Other – exploring the impact of others’ presence.*
- 3. Prime Discrepancy – understanding the gap between perception and reality.*

Play Space and the Therapist’s Role

Participants practiced using their bodies as “play objects” in a shared imaginative environment, embodying roles and experimenting with flexible role shifts, humor, and physicality.

Main Activity: Embodying Roles and Dynamics

Paired participants enacted playful interactions, embodying structured and unstructured roles while others observed shifts in power and emotional resonance.

Reflection and Closing

The session ended with a discussion on how DvT enhances engagement with trauma and resistance through shared creative exploration.

Results

The study aimed to explore the impact of Developmental Transformations (DvT) training on creative arts therapists (CATs),- specifically regarding the question whether DvT training impacts CAT trauma-based interventions in special education school settings - as well as its influence on their professional development. DvT, a method that emphasizes play, spontaneity, and embodied interaction, was introduced to therapists to expand their repertoire in addressing complex emotional and relational issues. The results were collected through the self-reports of the participants.

The findings highlight how DvT training affected therapists' therapeutic practice and self-perception, offering new insights into trauma-informed care and professional growth. This section presents the main results, detailing the ways in which the training shaped therapeutic interventions, enhanced self-awareness, and prompted participants to rethink the role of play in therapy. Additionally, it outlines areas where participants encountered challenges and identified needs for further development and support in integrating DvT into their practice.

Embedding Playfulness

Within Therapy

Participants expressed that they gained a clearer understanding of how experiential communication and emotional processing channels provide a unique and essential response for people whose needs are not met through conventional arts therapy. "Through my introduction to DvT, I realized how much I enjoy playing characters and how play opens up unconscious spaces within me that surface spontaneously," volunteered Dorit. Others noted that the sessions offered various perspectives on play, such as the importance of entering and exiting the therapeutic space, monitoring their responses as therapists, and recognizing when play ceases to be play. "I've had cases with clients where one moment we were both completely immersed in play, and the next moment, the interaction suddenly became very concrete, triggering real emotions—something I struggled to understand, like what happened there," said Adva. She added, "Through the experiences, I realized that lightness and a bit of laughter in therapy do not un-

dermine the therapeutic process; quite the opposite.”

Some participants highlighted that the concept of the facilitator being present and even the main actor (a broken toy for the client) contrasts with the psychodrama approach. Additionally, the idea that the therapy session does not involve interpretation but rather concludes with an exit ritual was new to many. Dafna put it this way:

„I am glad I encountered this perspective because it broadens my understanding of what therapy is. The possibility of staying in uncertainty, not as distress, but as an expanding concept, enhances the ability to remain in the therapeutic process without needing to step out for self-feedback and concrete understanding of the process.”

A significant achievement for many participants was becoming familiar with another role of the therapist—to be a “playful tool” for their clients. “Understanding that I can be a tool to play with, process information, and create a space where I allow myself to be the ‘toy,’ the strange one, the mistaken, the imperfect—this creates a space that allows for mistakes and laughter,” commented Anna.

Some participants felt that during the learning process and reflection on the tools, any challenge could be taken and

played with within the therapeutic process. “The opportunity to view things from multiple angles and layers can provide strength and tools for coping,” said Dan. Participants also appreciated how the course helped them understand different levels of play. “As therapists, we need to gauge the client’s level of playfulness and adjust our level of playfulness to avoid overwhelming them,” suggested Leena. Liat shared that “the training opened a window to a new world for me, offering new tools and a refreshing and intriguing perspective on the therapeutic space and life in general.”

Participants noted that DvT successfully involves the therapist, even in situations where they feel stuck with a client, bored, or lacking motivation. With the therapist’s engagement and the client’s cooperation, there is potential to play with almost anything. As Tamar pointed out, “Play allows us to say things we otherwise might not dare to because it enables distance and constant transformation, which naturally leads to change, realization, and growth.”

Participants also described the training as an opportunity to witness the magic of playful experiences. “In a way,” said Atar, “I returned to my initial experience of play, from a place of freedom and enjoyment. I believe that one cannot be a therapist without knowing how to create and play, to dwell in the imaginative space of playfulness.”

In the integration of playfulness, participants noted areas requiring improvement such as practicing a range of tool possibilities in therapeutic situations, including those “impasse” situations that occur in conventional therapy, and demonstrating how they can be addressed through play. Additionally, some wanted to further develop the dynamic group work that took place within the playgroup. Several participants also stated that they still did not fully understand what they had been through and how to connect the education with therapeutic practice. “I hope that over time the experience will settle down and that some of the magic I experienced will manifest in therapy,” said Dany.

Almost all the participants requested a continuation of the course where they could continue exploring and discovering the virtues of play through play itself.

Benefits of Hands-on Learning

All participants emphasized the importance of the workshop’s “hands-on learning” approach. They highlighted how engaging directly in activities reminded them of the diverse benefits of play. As Tikva noted, “I think the experience reminded me how enjoyable, liberating, and empowering play can be. I believe that play also has something very bonding and unifying about it, which was evident in the group’s atmosphere.” (Figure 2)



Figure 1 Documentation of a group activity

Participants particularly valued the group games that involved less conventional materials. They also commented on how play facilitated processing through distancing. Itay shared: “The children respond with joy, greater openness, and full presence through this approach, very similar to how I felt during the training.” Similarly, another participant expressed appreciation of the dynamic developed during a circle work, which included voice, movement, and body exercises: “I enjoyed the dynamic of the work with voices, movement, and the body. You proved that everything is within us. Without any additional materials or tools. Just letting the body express itself. Beautiful!” The hands-on experience allowed participants to maximize the various interventions offered by DvT. Toby remar-

ked, “DvT sharpened my awareness of diverse intervention methods that can bring something entirely different from reflection, such as joining, amplification, definition, distancing, and bringing it to the here and now.”

Most participants found the training to be well-structured, with an effective combination of theory and fieldwork. They also enjoyed the diversity among the instructors that facilitated experiential and relevant learning. Some participants suggested adding short vignettes from their therapeutic work in future sessions, allowing the group to explore and play with these scenarios using DvT methods.

To Play or Notto Play: the Therapists’ Professional Identity

The participants reflected on how the workshop encouraged them to consider the boundaries and possibilities of “playing” with raw experiences in their therapeutic practice. They explored which aspects of therapy they find challenging to approach playfully and how to determine what materials or methods are appropriate for clients. For example, Reut noted:

“I thought about all those children with whom I play board games and the hidden play beyond the structured rules of the game. For instance, a child who finds it very difficult to lose may resort

to cheating or changing the rules. I contemplated when to respond playfully to such content and when does it trigger me emotionally. The interventions we learned to introduce through play were helpful in these situations.”

Participants found that the specific therapeutic interventions that were introduced in the workshop helped them reflect on their comfort levels and expand their approaches. Dillen noted, “My professional tendency had been to interpret situations. However, I felt guided to remain in the playful experience, as if it were a dream-like experience meant to seep in and do its work.”

Looking Ahead

When asked about expanding their use of the tools, many participants expressed a desire to delve deeper into group play therapy to better understand the stages in the process. Participants expressed a desire for additional tools and experiences that connect directly to therapy, seeking clarity on how to: introduce DvT into therapy situations, engage clients, and handle cases where clients are less cooperative. Requests for further development included more sessions focused on working with specific client populations, such as children with social difficulties and communication disorders, or clients with complex PTSD and personality disorders.

Some participants also sought more guidance on integrating DvT with traditional therapy methods. They expressed a need for clearer strategies on how to transition between DvT and other therapeutic approaches within a session. As one participant noted, “I would like to understand more about how to specifically integrate DvT with regular therapy. Although DvT appealed to me, I don’t see myself using it exclusively. I need more clarity on how to incorporate DvT into a session without relying on it entirely.”

Overall, the feedback highlights the need for ongoing support and refinement in integrating DvT with traditional practices. Participants are keen to explore how to balance playfulness with other therapeutic methods, and require additional tools and strategies to effectively apply these concepts in diverse therapeutic contexts.

Discussion

Playfulness in Creative arts therapy in the Israeli school system

Enhanced Understanding of Experiential Communication

Participants reported a clearer understanding of how experiential communication and emotional processing through play offer unique responses for clients whose needs are unmet by traditional arts therapies. This aligns with DvT’s

focus on using play to access and process unconscious material. Dorit’s observation that playing characters opens up unconscious spaces supports the idea that play can facilitate deeper emotional exploration. The insight that lightness and laughter do not undermine but rather enhance the therapeutic process reinforces the value of integrating playfulness into therapy.

The course challenged participants’ existing views by contrasting DvT with psychodramatic approaches. The notion that the facilitator can be both a player and the main actor, and that therapy can conclude with an exit ritual rather than an interpretation, was novel for many participants. The reflection on staying in uncertainty as a therapeutic tool highlights a significant shift in perspective. This suggests that the DvTs approach may offer valuable alternatives to more structured therapeutic models, promoting a more fluid therapeutic environment.

Role of the Therapist as a Play Object

A key realization from the course was the role of the therapist as a “playful object.” Participants found this concept liberating, allowing them to adopt a more flexible and creative approach. This role not only supports client engagement but also fosters a therapeutic space where mistakes and laughter become integral parts of the process. This perspective aligns with the idea that play can facilitate healing by making the

therapeutic environment more dynamic and less formal. Participants' comments about viewing challenges from multiple angles suggest that DvT provides new strategies for managing difficulties and stress in therapy. Observations about adjusting levels of playfulness indicate the importance of tailoring interventions to the client's needs, thereby avoiding potential overwhelm.

Desire for Further Exploration and Areas for Improvement

DvT's effectiveness in involving the therapist, even in challenging situations, was highlighted. Insights about how play facilitates distance and transformation support the notion that it can be a powerful tool for therapists who feel stuck or unmotivated. These underscore the potential of play to reinvigorate the therapeutic process and enhance interactions between therapists and clients. Participants expressed a strong interest in further exploring the role of play within therapy. The demand for a continuation course reflects a need for deeper engagement with DvT concepts and practices. While the course was effective, feedback suggests that ongoing learning and practical application are necessary to fully integrate these concepts into practice.

Some participants identified areas for improvement, such as practicing the range of the tool's capabilities, addressing "impasse" situations, and emphasizing dynamic group work. These suggestions

indicate a need for more comprehensive training that includes practical applications and real-world scenarios. A few participants expressed uncertainty about how to connect the training to their therapy practices, highlighting a potential gap in combining experiential learning with practical application in therapy sessions. Additional support or follow-up may be beneficial in helping participants integrate new skills and concepts into their work.

Overall, the results indicate that the course was successful in expanding participants' understanding of therapeutic play and its application. The insights gained underscore the value of integrating playfulness into therapy and the potential benefits of DvT for both therapists and clients. Continued exploration and practical application of these concepts are crucial for maximizing their impact in therapeutic settings. The feedback also points to areas for further development and support, ensuring that the learning from the course translates effectively into practice.

Hands-on or Practical Experience

Participants consistently praised the hands-on, experiential nature of the workshop. They found that directly engaging in play activities not only reinforced the therapeutic value of play but also enhanced their connection to the training material. This hands-on approach allowed them to experience firsthand

the joy, liberation, and bonding that play can facilitate, which in turn deepened their understanding and appreciation of these concepts. The group atmosphere and dynamic interactions further contributed to this sense of connection and engagement.

The practical application of DvT interventions was a significant benefit highlighted by participants. They found that trying out different exercises during the workshop enabled them to directly apply these techniques in their therapeutic practice. The variety of interventions—such as joining, amplification, definition—provided participants with a broad toolkit for addressing different therapeutic challenges. This hands-on experience with DvT interventions allowed them to understand how to integrate these methods into their work effectively.

Participants appreciated the well-structured combination of theory, fieldwork, and diverse instructor approaches in the training. The feedback suggests that the integration of theoretical knowledge with practical application helped solidify their understanding of DvT concepts and their relevance to therapeutic practice.

Many participants expressed an interest in continuing to explore and expand their use of play in therapy. They specifically mentioned a desire to delve deeper into the group process around play in therapy, and a need for further training focused on understanding the stages of group dynamics and the effective use

of play in these contexts. The request for a continuation course reflects the participants' commitment to integrating and mastering DvT techniques in their practices.

Suggestions for Improvement

Participants offered several suggestions for enhancing future training. They recommended incorporating vignettes to allow groups to explore different scenarios using DvT methods. Additionally, they sought more emphasis on dynamic group work and practical applications of the interventions, including handling “impasse” situations. A few participants suggested addressing the gap between experiential learning and its practical application in therapy sessions, after they experienced uncertainty about how to fully connect the training to their therapy practice. Addressing this gap may involve providing additional support or followup to help participants integrate new skills and concepts into their work more effectively.

Exploring Boundaries and Possibilities

Participants reflected on the challenges of using play within therapy, particularly with clients exhibiting rigid behaviors or emotional triggers. They found that the DvT approach offered practical interventions to navigate these challenges, helping them balance playfulness with therapeutic goals. The workshop's em-

phasis on experiential learning allowed therapists to explore new roles and techniques, enhancing their flexibility and sense of self-efficacy. This expansion of their therapeutic approach is crucial, as it fosters greater confidence and adaptability in their practice.

The introduction of specific DvT interventions helped participants articulate and reflect on their therapeutic approaches. For those who typically relied on interpretation, this was valuable as it encouraged a continued engagement with the playful aspects of therapy and exploration of their professional tendencies.

Participants expressed a desire for additional sessions focusing on particular client populations and therapeutic challenges. This highlights the need for more specialized training to address diverse needs and complex cases, such as working with children with social difficulties or clients with complex PTSD. There is also a clear interest in integrating DvT with traditional therapy methods rather than adopting it exclusively. Participants sought guidance on transitioning between DvT and other therapeutic approaches within the same session, indicating a need for a nuanced and flexible application of playfulness in therapy.

In conclusion, while the DvT training successfully expanded participants' understanding of therapeutic play, further development is needed in practical application, specialized training, and in-

tegration with traditional therapy methods. Addressing these areas will enable therapists to effectively balance playfulness with their professional identity and enhance their overall therapeutic practice.

Conclusion and Future Research

Participants particularly appreciated the DvT model and hands on teaching which created a dynamic and joyful learning environment. The course successfully broadened their perspectives on integrating playfulness into therapy, especially through DvT, and encouraged reflection on their professional identities and approaches.

Participants found the training effective in expanding their flexibility and self-efficacy as therapists. The insights gained led to a re-evaluation of their use of playfulness in their clinical work and sparked interest in further exploring DvT tools and techniques. However, there is a clear call for more theoretical material, a deeper exploration of specific therapeutic challenges, and practical applications through case studies and vignettes.

A promising direction for future research is the integration of DvT with other therapeutic approaches, especially the development of strategies for transitioning between DvT and conventional therapy techniques within the same session. It would also be useful to study the adaptation of DvT for application with specific

client populations, such as children with social difficulties, individuals with PTSD, and those with personality disorders. Additionally, it would be interesting to study the impact of therapists' sense of self-efficacy through playfulness on their overall therapeutic practice.

Thank you to my co-facilitators: Noa Emanuel Mizrahi, who co-created and organized the workshop, as well as Mathilde Grün-Levy, Smadar Ben Ami, and Galit Davidson, who assisted in leading the sessions.

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