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Towards unity: Creating a shared definition of dramatherapy within the European Federation of Dramatherapy (EFD)

ABSTRACT

Dramatherapy is practised within Europe across diverse cultural contexts and a wide range of professional settings. To promote greater alignment in the profession's profile, the European Federation of Dramatherapy (EFD) established a working group to coordinate collaboration among its member associations. However, this proved challenging and to avoid continuing disputes over educational prerequisites, the group prioritized creating a broadly agreed definition of dramatherapy. This article argues that such a definition, when clearly articulated and widely endorsed, strengthens the profession internally by providing a foundation for professional standards, curriculum design and the systematic advancement of knowledge. Externally, it fosters interprofessional collaboration, facilitates clearer communication with clients and supports dialogue with policy-makers, thereby contributing to recognition and legitimization of the field. The article details the

KEYWORDS

collective identity
collaborative process
dramatherapy
ethical practice
professional profile
professional standards
shared definition

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methodological process undertaken, the challenges encountered and the eventual unanimous ratification of the definition by EFD members in 2025. The definition identifies dramatherapy's distinctive qualities: intersubjective engagement, creative exploration and playfulness as catalysts for transformation; a commitment to holistic health and well-being and adaptability to both independent practice and multidisciplinary contexts. The inclusive process demonstrated that professional unity can be achieved without diminishing the diversity of traditions, methodologies and cultural perspectives represented within the EFD. Further refinement of the agreed definition has the potential to strengthen the articulation of the professional attributes and expertise essential to the practice of dramatherapy, thereby providing a more solid foundation for achieving consensus on a comprehensive professional profile.

INTRODUCTION

Within Europe, dramatherapy is practised across a wide range of cultural and professional contexts. Efforts to connect European dramatherapists date back to the 1990s in the Netherlands. However, a concrete initiative did not emerge until 2006, when the Dramatherapy European Exchange Project was established following the BADTh conference. Key activities, such as the 2009 meeting in Milan, a 2010 survey of practitioners' needs and the transition to the independent European Dramatherapy Exchange Network, laid the foundations for broader collaboration. The 2011 Berlin meeting brought together representatives from various dramatherapy associations, further consolidating these efforts. This culminated in the official founding of the European Federation of Dramatherapy (EFD) in 2013.

The EFD has full and associate member dramatherapy associations from nineteen countries, namely Austria, Belgium, the Czech Republic, France, Germany, Greece, Ireland, Israel, Italy, Latvia, Lithuania, Malta, Norway, Poland, Romania, Serbia, Switzerland, the Netherlands and the United Kingdom. Each affiliated association has designated a representative who is expected to bring forward and share their association's perspective in the different EFD meetings. An elected board is entrusted with overseeing the EFD's day-to-day operations and with formulating the agenda for the meetings with the representatives.

The mission of the EFD is to consolidate the visible presence of dramatherapy within Europe, to uphold and respect the standards of practice and ethics of the different member associations and to serve as an information and exchange platform within the professional community (EFD 2025). To support this mission, the federation established various working groups aimed at specific objectives.

One of the groups involved is the Professional Profile Working Group. Building upon the previously established Standards of Professional Practice and Code of Ethics (Willemsen and Pitruzzella 2023), the group initially aimed to develop a unified professional profile for dramatherapists that could be approved by all national associations. However, this proved challenging due to persistent intersections with training requirements that extended beyond the group's mandate. To avoid disputes over educational prerequisites, the group prioritized creating a broadly agreed definition of dramatherapy. The decision to commence with a shared definition aimed to establish a robust foundation from which consensus on the essential attributes of the profession and

expertise required for professional practice of dramatherapy could be developed. This approach was intended to facilitate further cooperation among associations while preserving the distinctive traditions and educational frameworks of each.

The first section, 'Why a shared definition matters', presents various arguments supporting the need to define a profession. The subsequent section, 'Methodology: the collaborative process', outlines the steps taken to develop this definition. The 'Terminology' section that comes next discusses the thematic clusters derived from the thematic analysis, representing distinct dimensions of dramatherapy. The 'Drafting and refinement' section presents the preliminary definition, along with the feedback received and the discussions it provoked. The 'Final definition and acceptance' section provides the final revised definition and describes the acceptance process. The 'An in-depth examination of terminology employed' section explicates the key terms and core aspects within the accepted definition, with the aim of establishing a solid basis for consensus on a comprehensive professional profile. This is succeeded by the concluding section.

WHY A SHARED DEFINITION MATTERS

A definition serves as both a boundary and a bridge: it delineates the scope of a concept while fostering connection through shared language. Defining a profession and outlining its scope poses continuing significant challenges for any profession, whether well-established or emerging, because without a shared and coherent understanding, it becomes difficult to uphold professional boundaries, maintain ethical standards and guarantee the quality and integrity of the work performed (Saks 2012; Kurtz 2022; Wildschut et al. 2025). According to Wildschut et al. (2025), a collective definition not only is essential for these practical concerns but also incorporates individuals into shared cultures and value systems within the profession. In the EFD context, defining 'dramatherapy' is therefore not just an academic exercise but also a strategic act of further shaping collective identity, articulating shared purpose and enabling dramatherapists to operate with a unified sense of direction and responsibility.

Yet, agreeing on a single definition is hardly straightforward. Dramatherapy across Europe encompasses a rich diversity of traditions, methodologies and cultural perspectives. Defining the field requires striking a delicate balance between respecting and preserving this diversity and distinguishing the essential features that unite the profession. An overly broad formulation risks vagueness, whereas one that is too narrow may exclude valuable perspectives and practices. In this way, the ongoing process of defining dramatherapy is as much about dialogue and reflection as it is about consensus and clarity.

However, when consensus is achieved, based on the previous statements related to defining a profession, it can be expected to fortify the profession internally by providing a stable foundation for establishing professional standards, designing curricula and systematically advancing disciplinary knowledge. Externally, such a definition is anticipated to foster interprofessional collaboration by enabling dramatherapists to engage more effectively with practitioners in related fields. Furthermore, it facilitates clearer communication with clients by delineating both the scope and boundaries of dramatherapy. Additionally, a shared definition probably strengthens dialogue with policy-makers, thereby contributing to the recognition, legitimization and continued development of the profession.

METHODOLOGY: THE COLLABORATIVE PROCESS

Developing a shared definition was guided by a collaborative, inclusive and iterative approach. The collaborative process described here goes beyond the Professional Profile Working Group itself, involving every association within the EFD to ensure collective ownership and engagement across the federation. The term ‘collaborative’ thus signifies joint participation. ‘Inclusive’ reflects the commitment to valuing every contribution, regardless of its prevalence, by carefully considering and discussing all perspectives openly. This was to ensure that no viewpoint was overlooked or dismissed. ‘Iterative’ means the process was cyclical, with each phase building on feedback from the previous one. This ongoing review and refinement led to a final outcome shaped by sustained collective reflection and input.

The working group with members representing different professional associations from Germany, Greece, Israel, Italy, Poland and the Netherlands, started with collecting and analysing definitions of dramatherapy from member associations, requesting each of them to provide an English version. The working group received definitions from fourteen of the nineteen affiliated associations. One of the fourteen definitions corresponded literally to the definition of another association. The five associations that did not send a definition translated into English indicated that they did not have their own separate definition or were still in the early stages of developing one.

In order to identify similarities and differences, two out of the six working group members conducted qualitative thematic analyses on common concepts, key terms, overlapping statements and unique national perspectives (Ahmed et al. 2025). They thoroughly read the definitions many times to ensure they were familiar with the material. In the initial coding phase, different colours were manually assigned to highlight important concepts and terminology within the definitions. After colour coding, all items marked with the same colour were grouped and analysed for relationships and key overarching themes. Within the working group, these thematic clusters were, within the context of drama-therapy, discussed and described for their possible significance.

The results were synthesized into an initial draft definition of dramatherapy, which was shared with all member associations for feedback. For each definitional aspect, data were initially gathered through general written responses. When these responses prompted further inquiry, individual meetings were arranged to facilitate detailed discussion and clarification. The working group received written feedback on the proposed definition from seven different associations. This was supplemented by video calls with representatives from three of the associations, which provided an opportunity to further elucidate their perspectives.

The Professional Profile Working Group carefully reviewed all feedback, making revisions and improvements over multiple rounds of online meetings to address concerns and incorporate suggestions. This led to a second draft definition, which was presented to the EFD representatives and circulated again among the member associations, accompanied by a question: is the revised definition acceptable, or are there any fundamental objections that render it unacceptable? It was emphasized that this was a general EFD definition, that associations could keep their own individual definitions and that the proposed definition was not final; it could be updated as the field evolved.

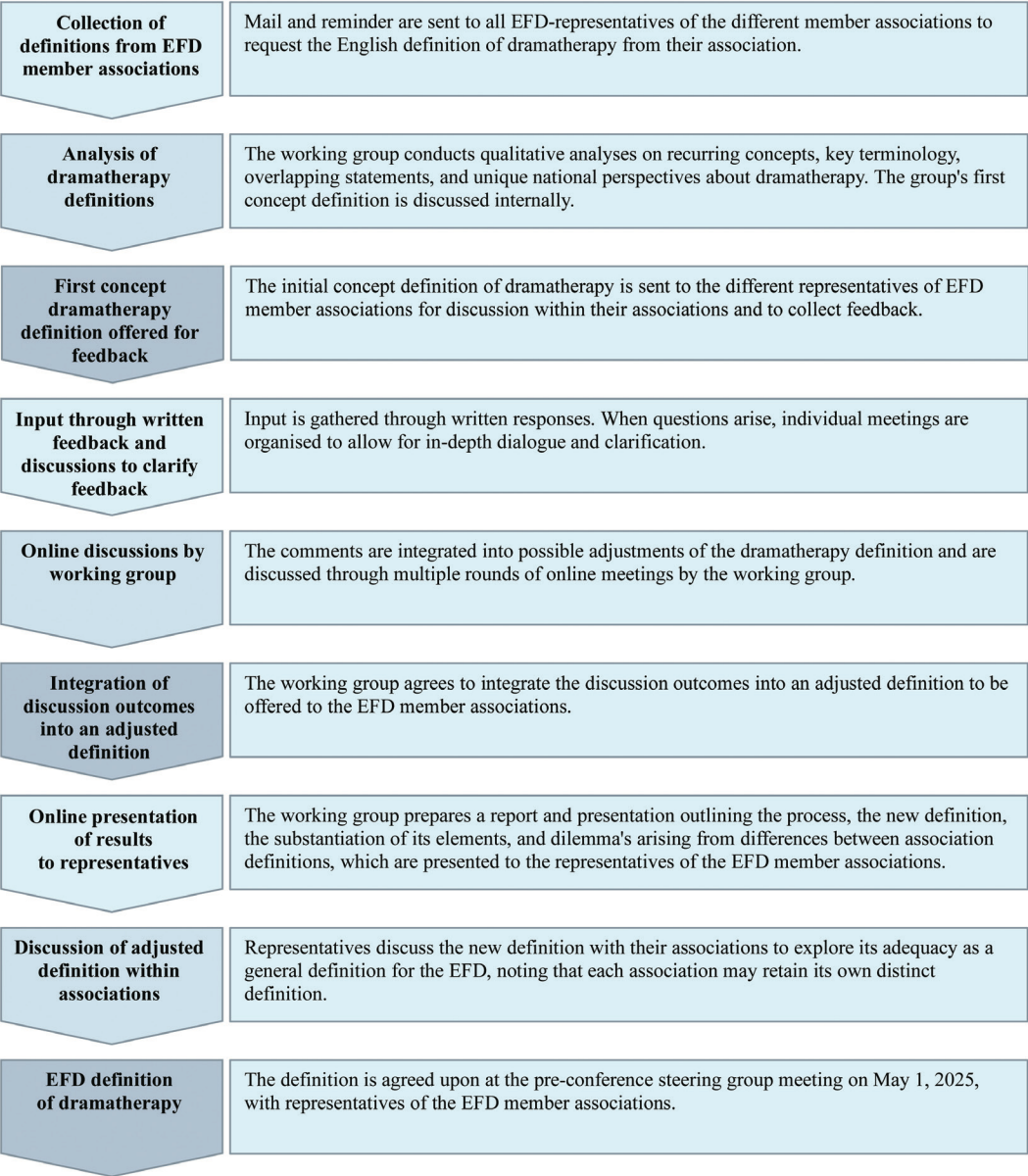
The working group was convinced that this transparent and step-by-step process fostered open communication and a shared sense of belonging to the collective work. The various stages of the collaborative process are outlined in Figure 1.

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Figure 1: The different steps of the collaborative process.

TERMINOLOGY

The thematic analysis revealed recurring concepts and key terminology. The terms have been systematically organized into six thematic clusters. Each cluster encapsulates a distinct facet of dramatherapy, as identified across the definitions provided by various EFD member associations. The following sections detail each thematic cluster, accompanied by the relevant terms and

an expanded explanation of their supposed significance within the context of dramatherapy as discussed within the working group.

1. Dramatic and theatrical frameworks

Terms: Drama/dramatic; theatre/theatrical

These terms reflect the artistic and performative roots of dramatherapy. Derived from both drama and theatre, it draws from centuries-old traditions of storytelling, enactment and performance to construct therapeutic encounters. The aesthetic principles and structural forms derived from dramatic and theatrical arts provide the scaffolding for therapeutic processes, shaping how therapeutic material is elicited, explored and processed.

2. Purposeful and transformative intent

Terms: Transformative; healing; power; intentional/intentionally

The notion of intentional, purposeful practice is central to dramatherapy. This cluster affirms the discipline's commitment to structured and deliberate use of dramatic methods to facilitate meaningful change. The emphasis on transformative, healing and power highlights dramatherapy's capacity to foster personal growth, emotional repair and empowerment. The intentionality underscored here also situates the practitioner as an ethical guide, consciously shaping interventions to meet therapeutic goals.

3. Therapeutic disciplines and related fields

Terms: Therapy/therapeutic; psychotherapy/psychotherapeutic

This grouping situates dramatherapy firmly within the broader domains of therapy and mental health, pointing to its dual identity: as a creative art form and as a recognized clinical intervention. Dramatherapy bridges expressive arts and healthcare, offering structured processes that address cognitive, emotional, behavioural and other needs and aligning itself with established therapeutic standards and practices.

4. Processes and techniques

Terms: Creative/creativity; experiential; play/playful; expression/expressive; role-play/roles; storytelling/stories; improvisation; movement; voice; mime; masks; puppetry; metaphor

Dramatherapy employs a vast array of aesthetic, metaphoric and embodied techniques. This cluster encompasses the creative and experiential methods that constitute the operational core of the discipline. Through creative play, bodywork, role-play, storytelling, improvisation and other dramatic techniques, participants are invited to explore emotions, identities and relationships in both verbal and non-verbal ways. These methods facilitate deep engagement, foster self-reflection and point the ways for transformation that might be inaccessible through language alone.

5. Comprehensive approach

Terms: Cognitive; psychological; emotional; social; physical/bodily; resources

Dramatherapy is distinguished by its holistic and integrative approach. This cluster articulates the discipline's attention to multiple dimensions

of human experience, such as the cognitive, emotional, social and physical. By engaging the whole person, dramatherapy not only addresses areas of need or dysfunction but also seeks to identify and build upon individual strengths and resources. The practice is thus not limited to problem-solving; it actively promotes resilience, personal development and overall well-being.

6. Formats, aims and settings

Terms: Group; individual; clinical/therapeutic; educational; community/social; contexts/settings; development/developmental; change; stabilization; acceptance

The final cluster underscores the remarkable adaptability of dramatherapy to a variety of contexts, populations and objectives. Whether implemented in individual or group formats, dramatherapy is effective across clinical, educational and community settings. The discipline is responsive to diverse developmental stages and therapeutic aims, enabling both change and stabilization and fostering acceptance. This flexibility ensures that dramatherapy remains relevant and responsive to the needs of a wide range of clients and circumstances.

DRAFTING AND REFINEMENT

The thematic analysis provided a basis for developing a preliminary definition; however, reaching consensus within the Professional Profile Working Group was a complex process. This complexity was largely due to group members representing different professional associations from Germany, Greece, Israel, Italy, Poland and the Netherlands, each contributing unique cultural perspectives and existing definitions of dramatherapy. As a result, significant effort was needed to set aside individual affiliations and conceptual frameworks in order to collaboratively construct a shared definition based on the thematic findings. This process resulted in the following initial definition:

Dramatherapy is a creative and experiential therapeutic approach* based on the premise that human beings are inherently dramatic. It utilises the transformative qualities of drama and theatre with insights of contemporary psychotherapy, as well as other human sciences. Dramatherapy aims to improve psychophysical health, promote personal development, support interpersonal relationships, and maintain or restore quality of life. It is applicable in clinical, educational or community contexts and works individually or in groups, independently or complementarily to other disciplines.

* In various countries of EFD member associations, this approach is regarded as a psychotherapeutic approach.

The feedback on this definition gathered from the member associations proved invaluable, offering fresh perspectives on terminology, scope and the importance of articulating both the methodological foundation and the intentional focus of dramatherapy. Their thoughtful contributions, rooted in a spirit of constructive collaboration, not only illuminated subtle nuances but also highlighted areas where the definition could be further refined. As a result, their suggestions helped to strengthen the clarity and inclusivity of the emerging definition, ensuring it better reflected the diversity and complexity of the field. Table 1 lists some of the pseudonymized suggestions of the member associations and the related working group tasks.

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Table 1: Suggestions and tasks.

Suggestions by the member associations	Task for the working group
‘Since many times dramatherapy is thought to be interchangeable with drama that has therapeutic benefits, we feel the use of the word “intentional” is important to distinguish it professionally.’	Use the word ‘intentional’ in the definition to highlight its professional and deliberate therapeutic approach.
‘Consider including greater attention to the activation of the creative process, as it allows discovering one’s own talents, helping the person to acquire autonomy. Being a creative process, dramatherapy is a self-healing and regenerating experience that triggers self-rebalancing in the person.’	Incorporate greater focus in the definition on the activation of the creative process in dramatherapy.
‘It would be important to emphasise the playful aspect (playfulness) on which dramatherapy is based (as the word “drama” refers not only to theatre but also to ritual and play); the relationship with play and playfulness strongly characterises our method, and it deals with the aspects related to art and creativity.’	Emphasize the foundational role of playfulness in dramatherapy within the definition.
‘The [phrase] “inherently dramatic” is not clear for us and in our opinion “psychophysical” is not a generally accepted term.’	To enhance clarity, key terms within the definition should be clearly defined or replaced with more universally recognized language.
‘However, we would like to add that a simple definition is good. Considering policymakers, health professionals, and clients from other realms, a short definition is essential. Ultimately, reaching them with simple, clear and focused statements is vital.’	The definition should be concise, clear and accessible to a broader audience.

One of the complex issues emerging from the feedback concerned the varying degrees of professional recognition of dramatherapy across the national contexts of the different EFD members. Specifically, whether it is officially acknowledged as a therapeutic or psychotherapeutic discipline. In response the working group engaged in a series of structured online discussions aimed at formulating a definition that would be able to bridge this difference instead of creating a footnote as was done with the initial definition. The discussions were enriched by the in-depth conversations with the EFD representatives.

THE FINAL DEFINITION AND ACCEPTANCE

Following a thorough review of feedback, comprehensive discussions with EFD representatives and several rounds of refinement in meetings between the members of the Professional Profile Working Group, the working group has finally proposed the following definition:

Dramatherapy is a *therapeutic discipline* that *intentionally utilises the transformative qualities of drama and theatre, integrating insights from psychotherapy as well as other related human sciences*. This *interactive, creative and playful process* aims to *enhance health and wellbeing*. *Dramatherapy is applicable in community, educational and clinical contexts and works individually or in groups, independently or complementarily to other disciplines.*

The definition was presented to EFD representatives and subsequently recirculated among the member associations for feedback regarding its acceptability or any fundamental objections. It was emphasized that this was a general EFD definition, that individual associations could retain their own definitions and that the proposed definition was provisional and open to future revision as the field evolves. On 1 May 2025, in the course of a meeting with EFD representatives held one day prior to the opening of the *International Conference Human & Nature in Dramatherapy* in Riga, the proposed definition was submitted to a vote and received unanimous approval from all present member associations, without any further amendments. At the conference, the definition was presented by the president of the EFD, along with other steps taken by the EFD.

AN IN-DEPTH EXAMINATION OF THE TERMINOLOGY EMPLOYED

Further refinement of the agreed definition has the potential to strengthen the articulation of the professional attributes and expertise essential to the practice of dramatherapy, thereby providing a more solid foundation for achieving consensus on a comprehensive professional profile. Accordingly, the working group examined, discussed and refined the different terms or core aspects within the agreed definition. The following paragraphs offer the articulation of these terms or aspects. Future dialogue with EFD members may determine the extent to which this refinement could serve as the basis for a comprehensive professional profile.

The distinguished terms or aspects of the definition that are further articulated:

Dramatherapy is a therapeutic discipline that intentionally utilises the transformative qualities of drama and theatre, integrating insights from psychotherapy as well as other related human sciences. This interactive, creative and playful process aims to enhance health and well-being. Dramatherapy is applicable in community, educational and clinical contexts and works individually or in groups, independently or complementarily to other disciplines.

Therapeutic discipline

Dramatherapy is, at its core, a therapeutic discipline (Casson 2004; de Witte et al. 2021; Dokter 1992; Grainger 1990; Jones 1996; Langley 1993; Williams-Saunders et al. 1997). This means it intentionally weaves foundational therapeutic principles into coherent approaches and practices that are both evidence-based and holistic (Johnson 1998; Landy 2006; Pitruzzella 2004). In therapeutic practice, principles such as trust, safety, empathy, understanding, collaboration and shared decision-making, professional and ethical boundaries, consistency, reliability, mutual respect, flexibility and adaptability guide the creation of a strong therapeutic alliance. This relationship fosters transformation, resilience, balance and growth by supporting change, stabilization and authentic connection (Cassidy et al. 2014). Therapeutic principles serve as the backbone of the practices. They inform and shape valuable aspects of treatment, aiming to optimize effectiveness and address the specific needs.

Intentionally utilizes

The practice of dramatherapy is intentional (Emunah 2019; Feniger-Schaal and Orkibi 2020). It is distinguished by its deliberate, purposeful and mindful

application of skills, knowledge and tools. Actions are guided by conscious decision-making, with the dramatherapist acting in awareness of the client's needs and the desired outcomes.

- *Deliberate*: The dramatherapist's inputs to the process are consciously chosen, based on theoretical knowledge and ethical considerations, selecting specific dramatherapeutic models or techniques in response to the unique needs of each client.
- *Purposeful*: The dramatherapist acts with clear intent, ensuring that it is aligned with therapeutic objectives, recognizing and purposefully utilizing one's own competencies to enhance therapeutic outcomes.
- *Mindful*: There is an ongoing awareness of the process, with the practitioner present, attentive to relational dynamics and reflective about the potential implications of their actions.

Transformative qualities of drama and theatre

Drama and theatre are both rooted in dramatic reality (Pendzik 2006; Pitruzzella 2016), a liminal and imaginative co-created environment where real emotions, thoughts and memories are explored and transformed within a safe, metaphoric frame (Duggan and Grainger 1997). Within this space, the rules of the ordinary world are suspended, making room for creative exploration.

The process is inherently transformative, nurturing empathy and a balanced aesthetic distance that enables clients to engage with their own experiences safely (Landy 1996; Andersen-Warren and Grainger 2000). There is a growing recognition of the transformative qualities of drama and theatre in dramatherapy, alongside an increasing awareness of other transformative elements of the practice (Berghs et al. 2022; Cassidy et al. 2014; Frydman et al. 2022; Jones 2016; de Witte et al. 2021; Keiller et al. 2024a, 2024b).

Integrating insights from psychotherapy and as well as other related human sciences

Dramatherapy resists reducing human experience to mechanistic or single-model explanations and prioritizes a holistic understanding. It actively integrates insights from psychotherapy and allied human sciences, bridging phenomenological and evidence-based approaches (Jennings and Holmwood 2016; Johnson and Emunah 2021). Value-based humanistic principles are merged with contemporary research and therapeutic discoveries, encouraging a holistic, person-centred practice that benefits from ongoing interdisciplinary dialogue (Landy 2008).

Interactive, creative and playful process

Dramatherapy processes are distinguished by their interactive, creative and playful qualities (Feniger-Schaal et al. 2024; Jennings 1992; Pitruzzella 2009):

- *Interactive*: Clients and therapists are active participants in shaping the dramatic process and relationships, revitalizing the 'betweenness' or inter-subjective matrix.
- *Creative*: The process fosters openness, imagination, spontaneity, flexibility (diverging and converging) and inner listening, all contributing to the productive creation of new meanings and possibilities.

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- *Playful*: Playfulness brings humour, lightness, joy and mutuality, making space for experimentation and genuine connection.

Enhance health and well-being

Promoting health and well-being in dramatherapy aligns with the World Health Organisation's holistic definition of health as a state of complete physical, mental and social well-being, not merely the absence of disease (Fancourt and Finn 2019; Schramme 2023). Contemporary research indicates that dramatherapy's integrative approach contributes to enhancing health and well-being and facilitates the capacity of a wide range of clients to flourish in various areas of life (Orkibi et al. 2023).

Dramatherapy is applicable in community, educational and clinical contexts and works individually or in groups, independently or complementarily to other disciplines

Dramatherapy offers a comprehensive, adaptable approach suited to a wide range of community, educational and clinical contexts (Bourne et al. 2018; de Gruijter et al. 2024; Dokter and Sajnani 2023; Frydman and Pitre 2018; Haythorne and Seymour 2017; Jennings 2014; Jennings and Holmwood 2016; Ivers 2024; Keisari 2021; Keulen-de Vos et al. 2017; Leather and Kewley 2019; Milward and Seymour 2023; Reisman 2024; Sajnani et al. 2023). Dramatherapy can be practised individually or in groups (encompassing a wide range of configurations, including couples and families), either independently as a stand-alone therapy or in collaboration with other disciplines as part of a multidisciplinary team. Its versatility allows it to meet the diverse and evolving needs of different populations, always with the goal of promoting holistic healing and growth.

CONCLUSIONS

The formal adoption of a shared definition for dramatherapy by the EFD marks a pivotal step in advancing the professionalism and unity of the field across Europe. By establishing a common understanding, the field gains clarity and authority, empowering practitioners, educators and clients alike.

Importantly, this consensus recognizes the distinctive qualities that underpin dramatherapy's effectiveness: the emphasis on intersubjective engagement, creative exploration and playfulness as catalysts for transformation. These principles not only are central to therapeutic practice but also resonate across community, educational and clinical contexts, making dramatherapy accessible and adaptable to a diverse array of client needs.

Furthermore, the commitment to promoting holistic health and well-being, in line with the World Health Organisation's comprehensive definition, positions dramatherapy as an integrative, evidence-informed approach. Its versatility allows for independent application or integration within multidisciplinary teams, enhancing its reach and relevance in ever-evolving settings.

The EFD's collaborative process in formulating this definition serves as a model for consensus-building, highlighting the strength found in unity without erasing the richness of local and national perspectives. Continued dialogue and cooperation will be essential as the field evolves, ensuring that the definition remains responsive to future advancements in theory, research and practice. The articulation of the terms or aspects of the definition may serve as the

basis for a comprehensive professional profile. In summary, the shared definition of dramatherapy not only further consolidates the profession's identity but also strengthens its foundation for future growth, innovation and recognition across Europe and beyond.

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ETHICAL STATEMENT

All authors of the responses to the first EFD definition of dramatherapy, as included in this article, have provided their written consent for publication. This article was researched and written in accordance with Intellect's Ethical Guidelines.

CONFLICT OF INTEREST STATEMENT

The authors declare that they have no known financial or personal conflicts of interest that could have influenced the work presented in this article. Author Salvo Pitruzzella, who serves as co-editor of *Dramatherapy*, confirms that he was not involved in the pre-production or peer review of this manuscript. The submission followed the standard anonymous peer-review procedure, which was independently overseen by a different editor, and all editorial decisions were made without his involvement to safeguard objectivity and uphold the integrity of the peer review process.

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FIGURE LONG DESCRIPTION

Figure 1: The image is a vertically arranged flowchart illustrating a multi-step process for developing and agreeing upon a definition of dramatherapy. The design consists of a sequence of horizontal, rectangular text boxes aligned on the right, each paired with a darker blue, arrow-shaped label on the left that names the stage of the process. The stages proceed from top to bottom in a linear progression.

1. Collection of definitions from EFD member associations: An initial step explains that mail and reminders are sent to all EFD representatives from different member associations, requesting the English definition of drama-therapy used by their association.
2. Analysis of dramatherapy definitions: The working group conducts qualitative analysis of recurring concepts, key terminology, overlapping statements, and unique national perspectives. The first draft concept definition is discussed internally within the group.
3. First concept dramatherapy definition offered for feedback: The initial concept definition is circulated to representatives of EFD member associations for discussion within their own associations and to gather feedback.
4. Input through written feedback and discussions to clarify feedback: Written responses are collected. When questions or uncertainties arise, individual meetings are organized to allow for deeper dialogue and clarification.
5. Online discussions by working group: Comments and feedback are incorporated into potential revisions. The working group holds multiple rounds of online meetings to discuss adjustments to the dramatherapy definition.
6. Integration of discussion outcomes into an adjusted definition: The working group agrees on integrating the outcomes of discussions into a revised definition to be presented again to EFD member associations.
7. Online presentation of results to representatives: The working group prepares a report and presentation outlining the process, the new proposed definition, justification of its components, and key dilemmas emerging from differences among association definitions. These are presented to representatives of EFD member associations.
8. Discussion of adjusted definition within associations: Representatives bring the revised definition back to their associations to assess its adequacy as a general EFD definition, acknowledging that individual associations may retain their own distinct definitions.
9. EFD definition of dramatherapy: The final step states that the definition is formally agreed upon at a pre-conference steering group meeting on 1 May 2025, with representatives of EFD member associations.