

CIRCLE DANCE AND DANCE THERAPY FOR TALENTED CHILDREN WITH DISADVANTAGES AND SPECIAL NEEDS

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Abstract

At the meeting points of different cultures, a unique quality is born. That is what we can experience when sacred round dance, dance therapy, and talent development meet and overlap.

The study aims to present a project operated by the Budapest 10th district Educational Consultant Team with the support of the Hungarian National Talent Program. The program, named *Square-Dance-Theatre-Scene*, was started as an experiment, integrating 12–14-year-old students, including psychologists, drama experts, art therapists, dance therapists, and dance teachers. In the paper, a sacred dance therapeutic workshop is described and analyzed, which was a part of this broader talent management program. The workshop was preceded by an outline of the underlying tripartite theoretical background: The sacred dance workshop's group dynamics are analyzed with dance and movement therapy methods. The archaic roots of sacred dance related to the therapeutic approach are also displayed. Finally, a SWOT-type summary of the work process is given, including both the project's strengths and weaknesses.

Keywords: talent development, sacred dance, circle dance, dance therapy

1. INTRODUCTION

The *Square-Dance-Theatre-Scene* project started at the Pedagogical Professional Service in the 10th district in Budapest, in the 2015/2016 school year, after winning the support of the Hungarian Talent Program (hereinafter referred to as HTP). The participants of the three art therapies were selected based on teachers' recommendations and students' motivation from earlier sessions. The workshops functioned as group therapy processes as well. Two cultural programs supported the project's realization: one when students took part in a museum pedagogy program where they created their self-designed T-shirts and the other one that involved a visit and creative workshop at the traditional Romani folk-art rooted design house, at Romani Design. According to the original HTP call, products (an exhibition and a project closing performance) were part of the process.

This study focuses on one element of the project: it presents the circle dance workshop. Moreover, it provides an overview of the literature about the relevant aspects of sacred circle dances, dance therapy, and talent management.

2. THE GENRE OF SACRED CIRCLE DANCE

The sacred circle dance is a form of movement above religions. It includes circle and chain dances of different ethnic groups. It is also a method that supports inclusivity where the dancers move in the form of a circle. The sacred circle dance focuses on the real presence, so it serves as a form of self-development, too, while it has anthropological, archeo-mythological, folk-art, and folk dance roots as well.

In traditional (female) child life, the circle dance was applied accordingly in the Hungarian pedagogically oriented dance life. There is no aim in this study to explain in detail the whole history of circle dances; hence we will introduce the most important and for this research most relevant representatives in the Hungarian circle dance tradition. One of the most influential choreographers in this aspect is Sándor Tímár, whose *Circle dance in Tardona (Tardonai karikázó)* in the early dance house movement became a model for professional circle dancers - especially as Hungarian Television showed it in the series *Let us play dance (Játsszunk táncot)* in 1976. Another circle dance registered by Tímár is also worth mentioning. It is the medieval rooted, poetic *Slavonian Girls' Dance (Szlavóniai lánytáncánc)* (Zórándi, 2014).

Another personality of the Hungarian circle dance movement, we cannot ignore, is Foltin Jolán and her works. She, too, applied circle dance in her choreographies. According to the circle dance tradition, the girls' dance deserves attention. Its title is *Nursery Rhymes, Love, Love*, and is inspired by Anna Kiss's poem. It applies several symbolic elements while presenting an analysis of young girls' love's depths, offering a masterly mixture of the poem and archaic motifs of the Sarközi circle dance material (*karikázó*) (Zórándi, 2014).

In Europe, in the 1970s, Bernard Wosien renewed the sacred circle dance in Findhorn (Wosien, 1974). Later, in the middle of the 1980s, Laura Shannon started to research the ancient, Indo-European sacred circle dances' roots. During her travels in the Balkan area, observing the authentic local circle dance, she made conclusions about the whole genre of the sacred circle dance (Shannon, 2019).

Practicing circle dances in Shannon's interpretation is a female genre. According to her observation, it gave women respect in patriarchal societies, a *safe place*, and a possibility to live for their female part. Moreover, it gave the opportunity to attend tradition over dance. She cited interdisciplinary studies to present the origins of Balkanian traditional circle dances. In her interpretation, with these dances, women also preserve pieces of the ancient, Neolithic matriarchal culture of Europe. Women unconsciously pay homage to their ancient goddesses, which carries the sacredness of circle dance (Shannon, 2019).

However, it must be mentioned that circle dances were also danced by men and women in isolated or shared circles. These dances in the Hungarian dance traditions come from Gyimes, Moldova, or more outlying areas, like the Balkans or even the Near-East (Martin, 1979). In this study, we will not discuss it in detail.

2.1. The Expression of Sacrality in Circle Dances

Based on research, Shannon (2019) states that matriarchal values (e.g., equity, community, common responsibility, and leadership) are expressed in the dance character of circle dance on the one hand. On the other hand, the topics of life, death, re-birth are manifested in the topic of dances and music. Furthermore, all these can be seen in a configuration with geometrical forms and symbols of dances, like the circle, the spiral, the crescent, the labyrinth, the triangle, the star, and the serpent (Shannon, 2019). Andrea Farkas, one of the group leaders, incorporated into the theme the complex symbolism of the circular shape, which means unity, perfection, safety, and is the most ancient form at the same time.

Pesovár (1992) pointed out the Indo-European authentic roots and ritual origins of the ancient circle dance (*karikázó*) in the Hungarian circle dance tradition danced with live singing. The circle or garland dances could be parts of everyday life, but there are many ritual characters among circle dances. Shannon (2015) thinks that the context, a special day, a special place, a milestone in life distinguish the nature of dances. To rituals are connected special foods, clothes, symbols, unique dances, songs, and games (Pesovár, 1992; Shannon, 2019). Pesovár (1992) describes girls' circle dances (*karikázó*) as a ritual, emphasizing that it is a Lenten dance at springtime as its most important content and functional feature. Traces of its archaic features can also be found in related songs and folk music. Pesovár expresses that the place of dances is always a sacral symbol, like a spring and a stream are the symbols of life, re-birth, and the tree symbolizes the tree of life, and dancing in church gardens is unambiguously signifies the sacral background (Pesovár, 1992).

Shannon (2019) experienced during her research in the Balkans that villages have their dance repertoire, and they repeat the simple ones a lot. From this feature, she concludes that circle dances serve the female community's integrity in those villages because pregnant or aged women, even little girls, can join in the common movement. Shannon points out that repetition, slow rocking, and the feeling of the circle's strength liberates healing energies. The *here and now* experience has therapeutic qualities and a connection to the foremothers, feeling the eternal female quality (Shannon, 2019). To experience the nonverbal form of (female) identity and the opportunity of fulfillment has serious self-strengthening, self-developing effects. At the same time, the circle dances include a strong talent management potential, too, since the talented children could try diverse forms of movements bonded to several diverse kinds of rhythms in the kinetic space.

3. TALENT MANAGEMENT WITH CIRCLE DANCES FOR CHILDREN WITH DISADVANTAGES

Nowadays, there is a lesser-known and cultivated field in talent management in Hungary, talent development for disadvantaged children. Besides, it is well known that the folk dance movement gave several opportunities to talented children with disadvantages too, which was a highly developed talent management attitude, as we will discuss it in the next subsection. Moreover, at the launch of the children's' folk dance movement, the common dance came into the spotlight – not the solo

dance – like a practical viewpoint, which facts shows the attitude of willingness to provide equal chances for all dancers. Maybe it is not accidental that in children’s dance groups (where the female dancers were in the great majority), circle dances (*karikázó*) were included.

In Maria Keszler’s work (1983), traces of providing equal chances as an equal chance of providing attitude can be found. Her description for after-class education (*szakkör*) was written for the mass schools –, there are circle dance descriptions, proving the development attitude. Furthermore, we assume that Keszler applied circle dances (*karikázók*) for their developing character, and circle choreographies are presented in Volly’s (Volly, 1945) and Muharay’s early repertoire (Muharay, 1947), too.

In talent management for students with disadvantages, circle dance has existed for a long time now. In this row, we can count several shots of the amateur folk dance and dance house movement (now it is coordinated by the Heritage Child Folk-art Association). In the *spontaneous’ comprehensive schools* – which can be regarded as the centre of the folk dance movement (in Martonvásár, Budapest, sixth district, Alsóerdősor street School, Cigánd, e.g.) –, circle dances were represented in the curricula and programs created by its teachers. Including circle dances in children’s dance life also serves to give equal chances to all. Maybe spontaneously but also consciously and in a planned way, as Gyuláné Karcagi, a former dance teacher in a primary school, remembered it answering questions on disadvantaged students with a Romani background in an interview (Riba, 2017). In the meantime, it is undeniable that the dance movement revealed elements of selection in art schools. However, this aspect is not discussed in this paper.

3.1. Aspects of Talent Management and Antecedents in Circle Dances

There are several definitions for giftedness. The best known of them is Renzulli’s (1986) talent model, which contains four giftedness elements: exceptional general abilities, exceptional special abilities, a strong commitment to the task, and a high level of creativity. In his work, he set up a talent identification and talent development system. Nevertheless, yet he recognized that assessments are not enough for talent identification. Discovering gifted children among underachievers and children with twice exceptionalities questioned the talent assessment system. Furthermore, Csíkszentmihályi (1996) pointed out that talent is not in the person; it is in the relationship between the person as a human being and his/her environment (Csíkszentmihályi, 1996). Meanwhile, for Hungarian scientific life, Éva Gyarmathy (2015) interprets the debates and the attitudes from international studies, concluding that the system, based on talent assessment, is contra-productive and creates exclusion.

Gyarmathy (2013) made a complex definition of talent, which integrates static and dynamic talent features. She says that “becoming talented is a process, while the characteristics of talent are there but they are not inevitably in a perceivable or acceptable form (Gyarmathy, 2013, p. 90).” According to Gyarmathy (2013), we accept that giftedness is not a fixed characteristic, rather a part of a development process. Knowing her strong point became understandable about screening talented

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children. Gyarmathy believes that instead of 'hunting' for gifted children, it is more important to manage talented ones by enriching the environment's stimuli.

Gyarmathy criticizes the current practice of Hungarian talent recognition. She debates Ceci's theory (1990), who thinks that gifts, which are recognized by IQ tests, are not markers of talent, but they are markers of the social, financial background and schooling, and the family's employment status and advantages resulting from them. Following Gyarmathy's argument system, we chose children in the project not because of their skills but because of their interest and motivation, having disadvantageous backgrounds in some areas as a boundary condition. Hence, the project's selection methodology became Gyarmathy's *Map of Interest* (Gyarmathy, 2010) because examinations show that those developed strongest who got there through their children's interests in talent programs. It is crucial to lead interest-based talent recognition programs in the case of children with disadvantages.

The other theoretical basement of the selection is the theory of twice exceptionalities, which is about personal cases when giftedness pairs up with some handicap (Harmatiné, Pataky & Kovácsné, 2014). When providing a differential diagnosis, specialists have to face a real challenge to examine the twice exceptionals. That is why we have asked school psychologists for this task. Psychologists consulted with teachers of fourth, fifth, and sixth graders, and via interviews with them, they screened students with twice exceptionalities (Harmatiné, Pataky & Kovácsné, 2014). Exceptional achievement in school was not a requirement; instead, we searched for students with different observable qualities at kinetic, verbal, or visual areas. All the workshops – the circle dance, the drama, and art therapy – were open in the project for gifted students with disadvantages at the age of 12–14, mostly for girls.

We received students interested in the workshop over the talent recognition process, fitting Gyarmathy's talent recognition system's boundary conditions. This system shows the shape of a *horn*, and the point is that without talent recognition, talent management comes first. The effect of it is that a big mass of children can get into the everyday talent management system. Afterwards, step by step with natural selection, the interested ones, among them later the exceptionals from among them will stay, and at the end, from the talented students will be sorted out (Gyarmathy, 2013).

4. APPLYING MOVEMENT AND DANCE THERAPY WITH STUDENTS

As a psychologist and circle dance teacher, I led the students' circle dance workshop with Andrea Farkas, a circle dance teacher and dance therapist. We planned the workshop with a complex aim. In our conception, enriching children with exceptionalities would happen in a complex way. We expected that during the sessions, their motion coordination, body awareness, and rhythm would develop. We assumed that motion improvisations would support learning dances and the visual framings with diverse techniques in a safe therapeutic place. Furthermore, all the spiritual, archaic, ritual elements would enrich children's emotions, developing their creativity, bring joy and liberation into their lives. To reach our goals, we implemented a theoretical and a complex methodological basis into our work.

In the circle dance workshop, the theoretical basis of sacred dance and talent management, when choosing the therapeutic workshop's aim and tools, we learnt

on Jarovinszkij and Kiss's study (2016), who wrote that free movement and body expression are children's basic communication tools. Furthermore, they described that movement and dance therapy help inner integration emotionally, socially, cognitively, and bodily. Applying their theory, we developed impromptu practices to support self-expression through movement and dance and understand the shaping of communicative connections. Thus sharing Jarovinszkij's and Kiss's viewpoint, we did not think it was an aim in the workshop to learn formal dance techniques at the level of shows for an audience. Moreover, we consider as the basics that dance therapy for children always works through activity.

The principle, defined by Jarovinszkij and Kiss (2016), is that attention, not the body, as a therapeutic tool has got an essential role in dance therapy's operation since it supported participants to become more sensitive to their different emotional states. We used the self-started movement's healing power in our motion games, in the free dances, in impromptus to facilitate the feeling of wholeness and to be full of life and experiencing bodily creativity and efficacy. Using pair exercises based on touch, we expected an effect representing the qualities and patterns of connections more vital.

We selected the circle dance therapy workshop's target group from the educational groups Jarovinszkij and Kiss (2016) had written about.

The selected participants mostly have not got an expert's diagnosis; nevertheless, they have shown the characteristics of the twice specialty, having a strong interest in a talent area on the one hand, and on the other hand, they fought with disadvantages (mostly low socio-economic status, symptoms of ADHD). The aim of organizing this program for them was double; one was to learn elements of specific circle dances. The other subsidiarily aimed the certain effect of dance endorsing cognitive and emotional symbolization and creating meaning and organization (Wengrower, 2015).

For 12–14 years old children with a long anamnestic history, we could not fully envelop the pre-, peri- or post-natal possible relationships or the socio-economic disadvantages that suggest the present condition and the diverse-rooted injury from the past. Even so, we assumed that their state hint the presumably various rooted traumas come from their past. Therefore, during our work, we kept in mind the thoughts expressed by Merényi about the importance of strengthening body awareness and physical attention, as she said, "body is the base of concept creation" (Merényi, 2015, p. 364).

Molnár attracts attention to the pre-symbolic forms of understanding, which are often nonverbal knowledge, hence sharing and taking nonverbal, motion-expressed experiences can be healing in the therapeutic space of a movement-dance therapy group (Molnár, 2005). We created an accepting and friendly space in the warm interior of the pedagogical professional services' motion room for this kind of sharing, providing colourful sitting balls and tunnels. We created and planted the effect – adapting from the methodology of sacred dances – every time the *middle of the circle* symbol forms flowers, scarves with sacred, authentic, folk-art patterns, and candles to express the sacral, spiritual elements of the sessions (Shannon, 2019).

4.1. Further Dance Theraphical Elements in the Circle Dance Workshop

We have applied several therapeutic tools in our workshop. We have put Tortora's (2006) methodology; for working with emotions, we employed motions and drawing and painting exercises, too, and worked with chosen music, rhythms, relaxation, and visualization, as Tortura does. Furthermore, we operated with scarves, big sport sponges, big balls, textile tunnels, and different sized pillows. Our sessions took place in a well-equipped motion therapy room where our participants used these tools with interest and actively explored objects during the improvisation exercises or at the opening-closing rituals in every session. They could play with scarves at specific dances, or impromptu exercises, which they did with great pleasure. At the *calming down* part of the sessions, we utilized relaxation techniques on some occasions.

Elements of creative children's dance, motion improvisations, work in small groups, and applying music served the physical, attentional, concentration development and overall, preserving health (Angelus, 1998). Borbáth and Mátraié earlier implanted this methodology into the school environment. Thus, their previous group work experiences were built into the workshop's operation (Borbáth & Mátraié, 2007).

During group sessions, we worked with 12–14-year-old students who preferred doing exercises inappropriate for their age-group level but suitable for the lower ones (e.g., exercises based on the principle of joy), as often as children with disadvantages and consequently showing some sort of regression in their development. Therefore, we rarely applied exercises of dance techniques and used only shorter impromptus. However, for creation, self-expression, and doing self-understanding work, they showed huge interest. Therefore, all the joy, playfulness, tune with each other, and bodywork on awareness, drawing, and painting were presented in the workshop sessions.

As monitoring the group process, we as the group leaders realized that all participants have slightly weaker physical than the average of the same age group, and it became obvious that their maturity in sensomotorium and attention capacity is lower, too.

As a result of the participants' extraordinarily distracted attention and limited attention capacity, the dances' quality and required acrobatic skills were limited. At the same time, the integrating principle Shannon wrote about and inner skills worked well. We utilized *the principle of the simple step* in the learning process and combined it with playful elements. The group's rituals became important, recalling the archaic circle dance as Pesovár mentioned it, while their therapeutic functions are also proven.

We tried to create rituals in the group – both linearly and horizontally. In this sense, every workshop session – alongside the various contents, colourful, inspirational environments, have been present the elements of safety, oneness, repetition, feeling security at all times. These elements were *the starting and closing circle* as part of the group session, the *middle of the circle* symbol, the paper with the commonly created group rules on the walls, and the activities' sequence. Moreover, in every session, we had a ritual of eating together some snacks and tea, which evoked the

ancient ritual of sharing food among friends, as we did it sitting around a table, chatting like friends or family. The students kept count of all the rituals, which were formed during the sessions. We have experienced that if because of some reason we made a little change in the rituals (anything in the usual activities such as the introductory circle dance, a creative game, an impromptu exercise, a creative activity, the food, and drinks), or left something out, they remarked it and insisted on them. From these symptoms, we could see that rituals became incorporated and had formed the semiotic surplus of collective experience (Méreji, 1970).

4.2. Aspects of Children's Movement and Dance Therapy

Based on Kornblum (2008), we used an open-ended structure and followed the track as therapists that children had marked and framed in a way to give space for spontaneity, too. For this reason, we applied mirroring exercises, in which receiving over the quality of motions paired up with incorporating attention. Thus getting in tune, safety, creating a *safe place* were emphasized.

As group leaders, we mediated an accepting attitude by constructing and keeping group rules together, creating a warm and cozy place, and securing a safe and even spiritual place. We 'built' the group together every time: seats for the sessions of sharing experiences, the starting and closing circle, and the places of certain exercises from colourful, soft, geometrical shaped furniture modules – mentioned earlier – of the motion room. This construction procedure had a double function, too: shaping the space and supporting spontaneous self-expression and creativity with an opportunity to form our place and experience its effects.

We connected to Kornblum's (2008) motion and dance therapy methodology because we understood the workshop's 20 occasions as a group process in which we started building forms of body experiences. Through movements, we had moved towards expressing more symbolic experience in drawings, paintings, singing. The rituals of the sacred circle dance complemented all these. The symbolic, common experiencing the four ancient elements completed the arch of the therapeutic process as a frame.

The duo of a dance therapist and a psychologist as group leaders provided the necessary developmental psychological background knowledge and the structural observation's framing to monitor and shepherd the process. This framing sequence was present in the workshops' overall and casual planning, and similarly in the group leaders' systematic, held after the sessions held reflective consultations.

5. FRAMES OF THE CIRCLE DANCE ART THERAPY WORKSHOP

The main principles of dance therapy were tightly connected to the frameworks of dance therapy workshops. Our aim as group leaders was to create a supportive atmosphere without any expectations. We leaned on the basis that we used the power of circle dances creating community and counted on the self-confidence developing effect of success-experience gained in dance.

When preparing for workshop sessions, we as leaders considered several viewpoints. First of all, we aimed at choosing authentic music and dance. Besides,

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we considered the group's actual psychological state, the participants' interest, and their motion culture, too. Having taken into account all these points, we chose the dances to learn from European nations' simple dances and the playful ones among modern circle dance choreographies. The chosen choreographies naturally related to the workshop's central theme: *the four ancient elements* as the main topic that students liked a lot, so we repeated them in every session.

Repetition gave them confidence, and the fact that they have favorite dances became a tool for self-expression. At the same time, learning new dances meant a gradually growing challenge for their concentration of attention. As we wrote before, most of the group showed (slight) symptoms of the ADHD syndrome, that is why all the repetitive, simple steps, adapting to one another and the new impulses became supportive, healing values. We danced Romani, Jewish, French children's dances, connected to the four ancient elements, and did art therapy activities.

In the spirit of education for tolerance and enriching one's personality, in an invisible process of meeting word music and authentic folk dance- our group members became more and more open to other cultures, which "engraved" acceptance and exploratory behavior.

5.1. The Circle Dance Therapy Workshops' Sessions – a Horizontal Setup

We adapted the therapeutic motion elements into sacred dance methodology. As the first step, the group created their own rules for the sessions. We made the aims and the group framework clear, and as group leaders, we worked on helping their commitment to attending the workshop.

As a general structure, we followed Wengrower's sequences: starting with a contact building warming up, working with the central theme of the session, summing up, reflections, sharing experiences (Wengrower, 2015). We usually had starting and closing rituals as a framework in our sessions. Definite starting and closing are crucial for those children's safety who came from unstable environments, who had been raised with unstable bonding in the background, and who lived with confused and unpredictable rules and boundaries.

The starting and closing rituals created a clear transition between the therapeutic and the non-therapeutic space and time and prepared participants to step in the group work process and afterward step out of it. Warming-ups served every time to establish an accepting, cooperating, therapeutic atmosphere in the group.

In the prelude part, we often followed the flow in the rhythm of repetition and stepping forward, and with varying known and unknown dances, information, and art activity, we tried to tune participants to the central theme of the day, sharing free with them between the waves of free impromptu and a set topic. The central part of the sessions was organized around the theme of a motion or dance. As the main topic of the stream of the sessions were symbols of the four ancient elements and utilizing them, building into this process the project-closing performance. (This event does not have an emphasis because of already described theoretical principles.) This theme may develop from a motif that came up during the warming-up, or we often reached back to previous sessions and carried on with a theme with which the group has already been working.

When summarizing or closing the sessions, we focused on taking the process of the dying psycho-physical activity to a fading-away phase. At this part, we utilized a variety of tools, following different methodologies: visual expressions, often drawing and painting after intense movement, or short relaxation techniques. We chose our technique following the group's actual mood. To manage that, as group leaders, we needed constant communication. Thus, dividing leadership was conscious but spontaneous as well. Monitoring group dynamics was mostly my task, while Andrea Farkas usually introduced dance elements. We presented ourselves in both roles but operated with different emphasis in each role. This kind of work division demanded intense concentration at the sessions and persistent consultation after sessions from us.

At the closing part of the session, verblivity appeared. We believe that experiences put into words support integration: this way, the motional experiences can be associated with participating children's personal and interpersonal themes of their lives. Drawing helped this process also. At last, the reflection part of the ritual of the feast appeared. We had some fruit, snacks, and tea.

5.2. The Circle Dance Art Therapy Workshop's Sessions – a Linear Setup

The pith of the sessions was based on the connections of the four ancient elements. On the one hand, one of the children's favorite choreography was the steps inspired by the elements. On the other hand, developing participants' body awareness, elements, and symbols gave an exciting and joyful field to connect their emotions.

We devoted one or two sessions to each element, and we applied real symbols (as visual sensitizing), and we created the center of the circle according to the element's colors, symbols, and adapted warming-up games prelude dances to the group dynamics and the actual element. For example, when we worked with Air's element, participants tried different odors or tasted unknown tastes by working with Earth's element. These activities had a playful form, which helped develop body awareness and a more focused presence. There were occasions when the students expressed inner experiences; we painted (applying the element of Water), or worked with clay (Earth, or lighted candles (the element of Fire), or even used swimming candles (the element of Water). Children took their creations home.

As an obligatory element in the project, the project-closing presentation threatened the therapy's effect since it had combined the workshop's therapeutic nature with performing art. As compensation, the groups and the group leaders in the whole project handled it with flexibility, more like a ritual and not like a performance. In this frame, after the short presentation, we held a nice feast with a cake.

6. SUMMARY AND CONCLUSIONS WITH SWOT ANALYSIS

6.1. Difficulties

We evaluated the series of workshop occasions with a shortened SWOT analysis. According to the analysis, it was challenging to operate with a complex, double aimed, talent management and personal development-focused workshop and a

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psychologically-aimed development process without a constant, fixed, everyday number of children. The fact that group member children came from a background where it is not common to monitor students' presence at school, not even in afternoon activities, was a problem. So participation in the workshop became 'self-propelled' and sometimes hectic without parental support. As a lesson, we think that projects should consider building a possibility for coaching when dealing with groups of the same kind. It would include methodologies developing organizational or/and life management skills.

Furthermore, to develop parents' motivation and to ensure children's participation in the group sessions, we would build in more stimuli and /or individual coaching for the parents, too.

Moreover, we would push for tight cooperation with the educational institutes which delegate children into the project and urge real responsibility and a change of attitude towards talent management for students with twice-exceptionality.

A more careful combination of therapeutic and performative character should be considered. Here in the project, we believe that we could keep these two sides in balance, but in general, it is not worth risking the results in a therapeutic group.

6.2. Strengths

According to the SWOT analysis, one of the project's strengths became an additional value: the diverse, specialized knowledge of the project's professionals. The art side and organizational skills, and creative potential appeared as added values. At the same time, social sensitivity was present, and in several cases, the flexible problem-solving skills the resilience skills, which overcome logistical difficulties, had supported the project. The severe creative potential was needed to realize therapeutic aspects, and according to the observations and reflections, it was successful.

The group leaders as ideals for identification appeared for the girls in the group as they admitted it on the last reflexive session.

Besides disadvantages, the success in keeping the majority of the participants in the process appeared as a value and the achievement in learning choreographies, art therapy basics and techniques, the practice of taking part in a process and giving reflections.

The positive, emotional reflections from the participants and the claim to carry on with the group have proven that we had set off on the right track.

The project manager could keep the whole project's fragility in balance via constant communication with all the project actors, participants, experts, parents and background actors, and decision-makers.

6.3. Souvenirs as Transitional Objects

The diverse enrichment of the participating children is valued as a strength of the project and group process. Our essential value is that the primary appearance of talent management and enrichment should be in personal experiences in circle dance and art therapy, personal and talent development, and broadening their breadth of

view, and ensuring some broad-mindedness. Regarding the target group's age and trait, we considered it essential that this enrichment should be manifested in some specific, personalized, object-like memory. Since memory, which is connected to the group process, is a milestone in our biographical memory also thus, it becomes a manifestation of our self-development, so it carries multiple meanings. Furthermore, in the Winnicottian meaning, it fills up transitional objects' function, representing the program's memories, the group process, and the sessions' spirit.

Thus, in the end, three kinds of souvenirs were taken home by participating children. One of these was a self-designed T-shirt made by themselves at the workshop at the Museum of Applied Arts in the sense of personalization. The other one was self-designed too; it was created at a visit and workshop at Romani Design Studio, a Romani-style small souvenir. Finally, at the last feast after the closing presentation, all the children have been given a personalized photo album and part of the process-closing ritual.

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