Title: Being the Creative in Professional Practice (Pt. 1)  
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[Shannon Dody] Hello and welcome. I am Shannon Dody manager of member content at APA. Today's webinar is titled being the creative and professional practice part 1 if you have a question for our presenter, please type them in using the questions box located in your webinar control panel. Our guest speaker is Dr. Paula Christian-Kliger she has over 30 years experience specializing in working with people with histories of severe adverse. City crisis and Trauma. She has been the Principal consultant to leaders family businesses nonprofit organizations and Fortune 500 companies to implement transformational change and growth processes. Welcome, Dr. Kliger.

[Dr. Kilger] I'm so excited to be here.

So yes, we are going to talk today about being a creative in your professional practice, but there are few words. I'd like to introduce all of this with and then we will be on our way. So there may be some of you who have planned to attend the series itself or you heard my first webinar yesterday. And if that's the case, you may hear me repeat parts of the introduction. I'm asking that you bear with me as I feel I have to set the stage for you to fully understand the backdrop and the history surrounding the ideas that I'm presenting and the activities that you will participate in. I promise to leave time for questions and comments so that we can have additional dialogue around my approach to this professional work and I so appreciate your interest in this topic. The second important point. Is that while I plan to talk about my own artistic approaches to my work as a psychologist. I am not an art therapist that has been formally trained in art music dance or drama therapy.

And there may be a number of you in the audience who are interested in these areas of concentration to further expand your work. Well, you already are engaged into work and I have been privileged to spend time with a number of these amazing creatives and I will provide resources for further study at the end of this webinar series that said, I believe I am a creative.

And what I want to try to do is to bring together the idea of creativity and doing Psychotherapy and doing various kinds of consultation around psychological and emotional issues. So the subtitle of this particular webinar is creating safe spaces for recovery and transformational growth so here goes Every person has a voice.

As participants you'll learn how to use of art visual art, writing narrative and music mindfulness psychodrama and storytelling can stimulate authentic conversation and serve as a mind-body and social-emotional therapeutic bomb bringing in to focus more empathic understanding in are very diverse human encounters these creative interactional and experiential activities have been tested and found to be a powerful way to open people up to explore who they are in non-defensive ways regardless of the prior intervention oriented experiences that people have had These therapeutic tools that I have developed and worked with others to develop have not only been used with individuals groups couples and families and conflictual situations, but also with businesses nonprofits and faith-based organizations in schools and in University settings. So here we go. I want to begin with a view from 30,000 feet and where the idea of being a creative was born.

Imagine your view from 30,000 feet.

As if we had been launched into space that is the vantage point. I would like us to take to begin from this view we can see more and envision more.

From my book power hard to power your mind. It's about the power of an overarching principle that I've come to and that is that we are human first last and always within what seems like a simple perspective of our Humanity lies the fact that we come to this planet as separate individuals while at the same time. We are tied together completely connected to others.

Human life this Paradox of our ultimate interconnectedness is comforting to us, but it is all so confusing and at times frightening and is complicated for us because what we may need and long for may not always fit with the demands of others and vice versa. The individual has to develop in the context of others and the human Collective.

Not survive without each individual's partition participation. We are all needed thus we are other Lee and completely connected to each other arriving here. We are also all different having our range of strengths and vulnerabilities aware of it or not.

We affect each other and we rely on each other to not just survive but to grow and to sustain ourselves But what keeps us so out of touch with this relational reality sometimes to me it feels like we are an idea that has not yet been born. What is my why?

So I'm turning now to a turning point experience in my own life that helped to shape the creative and the creative who wanted to explore a professional career in Psychology. So listen while I tell you a little bit about that experience and perhaps as I speak, you will hear inside yourself your own story. Will shape your creative in you?

I came to the world of psychology to the world of the Arts in particular music with a father who played violin from the age of 11 and an aunt who saying four part harmony, I was soaked in their passion for music and the Performing Arts and as a young adult I was significantly changed because of a trip I took to the southeast Asia. I was in Japan Thailand Hong Kong and South Vietnam and after winning a job to perform.

With the U.S. So I performed the U.S. Troops getting ready to go into combat and also hospitalized troops and Vietnamese people my band and I traveled into several areas of Vietnam Saigon Danang the DMZ.

It was all life-altering what an opportunity it was for me to be the only woman in my band and to have the opportunity to learn firsthand what it is what it's like like to make the ultimate sacrifice to be a soldier at War knowing the potential of losing one's life to ensure the preservation of others deeply affected by my experiences. I decided to pursue a professional career and psychology because I was changed forever.

It's interesting music became like a Rorschach test as I sang people reveal themselves. I could see a great deal in the eyes of my audience. I got to know myself simultaneously and I guess as a consequence of my life with my mother Dorothy who had been ill much of my life. I learned a lot about emotions about the mind and about being human and how that works. It all led me down the path of becoming a psychologist.

So from the early experiences with my mother who was ill and in music, I realized an Insight that was enormously important.

I thought music was the only world I belong to and that belonged to me as a budding performer a singer and composing person music was my voice to communicate to share with others. I was shy I am an introvert at heart. I was socially awkward. I knew I had to find a way to connect with people because talking words just didn't cut it to me. Well when I could sing as especially my own songs somehow or another I found my way.

I could see our journey together in their eyes and I could feel and hear it in a reciprocal signs of presence and mutual appreciation.

I knew more about myself when I was connecting with others, then I found psychology and graduate school and becoming a psychologist allowed me to be immersed in a purpose, but I did not give up my artist and the creative inside my heart and mind informed my work and I hope that I can show you that journey now so got myself a little turned around here. But here we go.

So the creative Journey that I'm talking about came about when I began to find myself doing the work of a psychologist in clinical work individual work and then I found myself engaged in attempting to do work in organizations and one of the things It became very clear to me was that people who were wanting and needing to work on certain aspects of themselves found it very difficult found it very difficult to engage in working on their emotions and so forth. They came to the table with a feeling of why do I really need to change and it occurred to me that I needed to find some way.

Way of getting them to engage in a process rather than simply talking and finding out or feeling that they felt threatened by the situation. So instead what I did was I decided to take a chance and I presented them with one of my paintings now painting had been something that I started to do.

Just for a number of years on my own often. The painting would come up when I would return from a very intensive experience doing the work in Psychology, and I wasn't quite sure how to process that information.

And so the painting became a way for me to experience more fully what I had been through in my work with a group or within organization.

So what I tempted to do was to begin to work with leaders and employees in manufacturing and service Industries and so forth by presenting them with my artwork. The story began to unfold as I would allow myself to present the art. I had this idea that if I could present to people a piece of art.

That they had never seen before the perhaps. This would be an opportunity for them to open and to see themselves more clearly.

I took a group of leaders that I was working with. They were three warring leaders and why people meeting with them early in the work, I wondered if I could use one or more of these paintings to encourage an opening up of more rational and positive dialogue. I presented a painting it's called silos and ask two questions. The first question was what do you see?

I asked them to write down whatever comes to mind and then I asked a second question now write down. How what you thought of relates to your own life.

What began to happen was that the art itself began to be used as a way for people to open up. It was an amazing outcome. They initially joked about the task. But then for the first time they began to really talk and relate to each other on a more relational and emotional level. They ended up learning more about themselves in the moment and we're surprised to learn helpful things about each other things.

They had never known before this activity of using my own art set the stage for more it set the stage for me to not just use the art in organizations that I might be Consulting with with leaders and so forth, but perhaps in my regular Clinical work or with with youngsters who I had done an awful lot of work with but I had not necessarily applied art used art specifically in my work with a range of people until I actually used it and applied it to the organizational setting.

So a vision emerged practice of myself analytic work to using art with clients why I could Envision people in particular leaders transforming themselves their relationships with each other and greater productivity and profitability by using not just the traditional processes for change approaches to enhance their leadership what using more experiential approaches like art? A non-threatening process of self-exploration for Learning self-reflection and sharing the self-reflections to others but the audience expanded the audience began to include individuals families organizations and communities. And as you can see in just a little touch of the artwork that I have done. The world of the Arts or the visual arts led to opening people up to tell their own personal stories.

I also began to study how art itself could really have an impact on the brain. So I began to go to the research on how art whether it's visual art music dance writing. What is the impact that art might have on the Mind? Well as many of you may have read already involved movement in the arts. Various kinds of Arts increase the cortex the thickness of the cortex of the brain and it leads to a healthy healthy mind and healthy brain functioning not just in terms of the the quote the cognitive functioning but also in terms of emotional functioning which was enormously important using Art became the next step in defining a very unique perspective and a voice.

Inge believe that we are all valued human beings and because someone has suffered for example trauma or has a physical or mental disability does not negate the value that being human can bring and brings to us all so painting began. Usually after I returned from some business consultation, but then it began to evolve and I began to look for other ways other experiential activities to include in the psychological treatment. I would do with individuals with families with organizations and with communities that all leads me to want to talk with you as briefly as we can because we don't have a whole lot of time about some basic fundamental principles that guide the work that I do and that guide my belief that introducing the creative sense of self in the work that we do is enormously important because when we tap into our own creative process of developing Ourselves of growing ourselves then we begin to realize that the same creative mindset is growing and evolving and others over time. I developed 10 principles of the evolving self. And I'm going to go through these principles and give you just a glimpse of how I had thought about this creative process.

In developing a professional practice And then we're going to do an experiential exercise. First of all one in the self-study process that I have come to call it is when we find a path to self awareness and Personal Mastery, then we will also find insights and states of awareness to achieve our deepest dream of self-actualization.

I think most of you have probably seen Maslow's hierarchy of needs and we know that we art at the physiological needs and when those are met we gradually make our way higher and higher increasing the potency for us to achieve more and more out of our Lives as we move Beyond deficiency needs which is where belongingness and leave the love and affection come then we began to have a need for validation from others and that validation from others means that we are seeking ways of expressing ourselves in independent in unique ways of showing who we are being recognized for our own individual contributions and in self-actualization. We want to be able to share what we have learned about ourselves. We want to share with others as well. And in that sharing we are reaching in many instances our highest human potential.

But the second principle comes along that's very important and is that we realize that we that being human means being complex.

And that in that complexity there are three different levels of our awareness and we are always kind of showing various aspects of ourselves. And I describe this in the form of masks situational masks with different places.

We use different personalities in the sense enduring masks their core aspects of ourselves that we are very much aware of and then there are those masks that are blind spots for Ross they are those masks that we are unconscious of but maybe others give us hints as to those areas that make us who we are and but we're not quite aware of until we have a dream or we have a relationship with someone who brings them to the Forefront.

The third very important self-study practice for the evolving self is that we recognize that being human means that we move and change in our own way and add our own pace and we take our own time and sometimes we feel like we're slow and sometimes we feel like other people away too slow and we're really fast.

But then the evolving self in self-study. We begin to recognize that it's okay that we sit. We we move and we change in our own pace and our own way the next two important principles that I wanted us to get to our about principle for and principle 5, we're in self study. We learned that significant life events are the drivers for transformative change.

And that also we begin to see how our own history and patterns shape who we become so here is where I've introduced a creative activity.

Many of you may have been acquainted with what's called a Lifeline. I'm not sure if you have seen them they are used in order to help people get more in touch with their life experiences in a way that's sort of like a projective test.

But at the same time is just a playful way of Going into your own memories from the very beginning. So I developed this Lifeline as you can see and it has to do with significant life events that I asked people to respond to and along the vertical axis. You'll see an ABCD and E. And that ask people to think about your history.

Think about your you're the most significant life events from the beginning of your life is Is you can remember until the current time and then list them you can list them in as a it's that a height a really positive experience. Then it would be an a experience because something that was very challenging. It might be at C or D. If it was really painful and was a loss in might be something that would landed eat. So what I have given you here is an example of people.

Three people exactly who have created their own kind of lifeline and it's Joe Dan and Jake and if we follow over time just for the fun of it. We can see that Jake started out his life with a lot of good stuff a lot of Abe a - kind of experiences and then he had a really really tough time. As you can see because some kind of significant life event.

A loss perhaps changed everything and then we see Dan Jan started out with likes. He's come to see pluses and then life got better and better for her. And then Joe Doe started out really well as well had a really tough challenging time for the middle part of his life.

But then as you can see begins to grow and change and have significant life events that take To the height of the best experiences he could describe this is an experiential activity that I have used a number of times with individuals with youngsters adolescents young adults. I just use this activity with residents about who will be coming psychiatric residents and I have used the same lifelines of significant life events with Masters level.

All Russian graduate students in in Russia when I went I went there to spend time teaching them about how to do consultation work with leadership. So the go to the next slide. I'm going to give you an opportunity now to sit for a moment and think about your own life. Think about the significant life events that you have experienced. Take a moment. Think about what life was like when you were young young person? Think about your journey and just for a moment write down the things that have really been highlights for you.

And highlights what I mean by highlights are those experiences that were often unexpected, but they changed and shaped Who You Are. And I'm going to give you a couple of minutes to do that. And then I'm going to come back and what I'd like to do when we come back is to get just a few comments from you about what you kind of realized when you explore the simple little exercise experiential exercise on your own life, and it's significant life events.

Okay, so we don't have very much time. But I just want you to have a little flavor a little taste of an experiential exercise that can be very valuable in using in using it in your your professional practice starting with yourself, but certainly using it in a number of different settings.

To get people to look at their past in non-defensive ways. So questions comments about what you learned that you feel comfortable sharing.

So we have gotten a few reactions in one person has said I realized that my life so far is much better than I've had it sometimes in my mind very nice activity.

Okay, great. I mean that's often what people will come to that. They realize there's more going on in their life than they realized. What else who else has a comment that be great to hear. We have this this exercise is very illustrative Visual and simple. My life is up down. Okay. Yeah and from doing it and seeing it that it's up down. Can you find in that up down a kind of pattern or the kinds of experiences that you can work on on your own?

As well as kind of think ahead about how you might want to change something or shift something. That's great. That's great. That's one of the things we many of us see is how we're up down up down one more comment, and then I'll go on. One comment was it reminded me that at some point we forget many life events and doing this activity helps us realize our own path.

Fantastic. Fantastic. That's the whole point hits the nail right on the head. I mean I have so many people. I'm sure that many of you out there who are practicing or beginning to practice and we we sit with with people also who we asked a we want to try to get them to talk about their history and have such a hard time.

They might say oh All I remember from 5 to 10 and then everything drops out or they say I can't remember anything from the very beginning. I only remember what's going on now. Well, the wonderful thing about this exercise is it gets people to sit and if they have these blocks in time, they can actually note them and then they can begin to wonder what was going on during that period of time that I didn't have I don't have the memories for there must have been Things that may have occurred and the other wonderful thing about this simple exercise is that you can see patterns. You can see patterns in your own life because I always advise people to do everything that I create. I do myself first and then I give everybody else the opportunity to do it as well because I can't I don't want to give anyone something that I myself have not really used and explored and understood as fully as possible. Okay, that's fantastic. So let's let's go on.

So the next wonderful, I believe wonderful principle of the evolving self is number 6 and through self-study. We begin to see that we are human first last and always and that is the number one scene in the work that I do on myself.

And the mindset that I want to bring to others that when we struggle we're struggling because we are human and that that is a common experience for all of us and the seventh one is through self-study. We begin to see that each human being is unique expressing their strengths and their vulnerabilities expressing their strengths and their vulnerabilities. This is so key to remember and it's in that uniqueness of both strengths and vulnerabilities that we actually see those opportunities for being the creative inside each of us and principle 8 takes us to through self-study.

We begin to realize that each human being This for recognition. This is enormously important because often we think that we're the only ones who want to be validated who need someone to say that was a great job.

But guess what every living being needs to be validated all living things want to be validated and as human beings, we especially need others to recognize us and and point us out and Stand out. So as we think about that as individuals and as clinicians. We are at least come to the realization that it's so important for me to know that when someone comes in to see me or needs and assessment. That is at the heart of it the desire to be accepted and to be recognized as a good human being and is valued.

As a human being number nine through self-study, we recognize that we each live our lives embedded within a context.

We are part of a universal Collective, which is where I started we are individual we are unique but we are completely and utterly connected and supported by others those that's number nine and as we move into this next, Part of explaining number 9 that we are part of the collective. I developed this model again. I wanted to find a way a user-friendly way to get people in touch with more of themselves. And so it occurred to me that we are an individual self. And in that individual self inside our own minds we are all these 10 aspects. I called in like selves. Although they're all tied together and integrate it in mind.

And then we are socially embedded self where we belong and we live within contexts. We live within a context of intimate relationships and family and creativity and community and school and work and that whole social embedded aspect of ourselves lives inside of us, but also it's expressed externally in terms of our relationships contextually.

And finally, it occurred to me that no matter what we're doing day-to-day. We have values. We may not express them. We may not even realize that we have values that are dictating how we think how we feel and what shapes our decision-making but we do and I found four primary values that Define much of our our lives and much of our decision-making no matter Background we come from and they are valuing human differences the degree to which we do that or not valuing tolerance the degree to which we do that if we tolerate differences and others or tolerate differences or problems in ourselves and others valuing trust.

There are people who tend to trust right away until you do something that is not trustworthy and then there are people People who they said. Well, you know what? I gotta see how you operate first and then I will decide whether or not I trust you and then the fourth important value that we all kind of move around has to do it degree to which we are humanitarian and believe that we are equal or that we believe some people are more equal than others and these particular four values. I found consistently as I examined leaders and thought leaders in many different capacities of life.

And so that became a part of the levels and dimensions and drivers of our awareness and the evolving self the other very important part of this this diagram this figure that I developed that I help people to understand more about what's going Going on inside of their minds is along the side. You'll see several things here. You'll see these circles that indicate that you know, there's all this stuff going on in our minds and what that means is that we're we're evolving we're moving.

And if you look along the side, you'll see significant life events. And what that means is that at each aspect of ourselves. We have these significant life events happening and they shape who we are and who we are becoming all the time on all three of these main levels. So this is another way that I've come to use the creative inside myself, too.

He helped me first and foremost to find ways to help others in the work that they must do on themselves. We've used this particular model and teaching professionals. I've used this model with the residents that I teach other professionals who are doing consulting work, and we've also used this model in organizational consultations. So here is lies this self-awareness little diagram that relates back to those levels of awareness and we go back quickly.

One of the things we ask people to do in this experiential exercise is to rate themselves along the two-part Continuum, if something is a strength or if it's a vulnerability, Leti and I invite them to use The low levels and dimensions and drivers of awareness to evaluate themselves to look at themselves. So I'll show you how that works we have We have each one of these individual selves, for example. That one of which might be a high strength and high vulnerability. They could be a high-strength with low feelings of vulnerability.

It could be a low strength with low vulnerability and one that has low strength and high vulnerability. So imagine if we don't have time at all to get into this, but imagine if you were to take Go back here. Imagine. If you would look at the levels and dimensions of drivers and drivers of awareness for the individual self. For example, in terms of gender self. Is that a strength that you feeling yourself? Is it a vulnerability? So if you would kind of put yourself along that continuum of high strength or low strings High vulnerability or low vulnerability and you would use this as an exercise to get to know yourself better because in getting to know ourselves better in these very explicit ways.

We can find ways into working through problems or even trauma that we experienced as well as we can find ways of coming with coming up with what we want to do with our lives and we're best We are suited to serve. When I move us along here.

The second part of this exercise using the levers the levels and the dimensions is to determine how much they influence us. So for each one of those individual self tender body self-belief self and so forth. You would say how much does this influence my life every single day, you know, very little which is 0-2 tremendously.

So then with all of that with that kind of sense that we are individual unique and we are part of a collective we can begin to understand more about ourselves understand ourselves in a wider way and the 10th principal gets at the next aspect of that and that is Yeah, we can work on ourselves from the inside in terms of our individual self in our socially embedded self but it is through our exposure to a range of human life experiences that we open the Mind heart and spirit to a deeper and broader human understanding and acceptance and of self and others.

I only want to touch on this for one moment with all of that in mind building the creative professional practice involves five course of study transformational practices, and I'm going to kind of leave those to you to think about I'm going to cover them more in the second part of this of the creative in professional practice, but each one of them point to a step. And deepening our understanding of who we are and transforming ourselves all along the way into more of who we want to become. There's a second set of principles practices that have to do with how to be a person who's more involved in relational and collaborative experiences in a positive and adaptive way.

And again, we don't have time right now to go into that and you can even ask me questions because I want to make some space right now for us to look at some of your questions and so forth and and we can address directly the self-study practices So the most important thing I wanted to get at the 8th heart and mind practices to stay on the creative course. And I'm just going to bring them all up. So these are the things that I found over the course of time that really helped me stay the course to respect my creative side. Why is it important to respect the creative side? Because everything you do every move you make in your life and your evolution is a creative process.

The way you handle your ups and downs, that's your creative process. And if you want to take charge of it you want to do something to change it to expand it and to be make it more adaptive and positive. It's important to recognize that you are creating every moment of your life every day. And the more that we think about that the more we can help our clients and our patients with it.

But to add to that what I wanted to do is to introduce some practices that you can engage in to help that to help you stay in touch with the creative self. So make self-care your creative self a daily priority develop creative self. As an act of self care to cultivate patience trust the principle of gradualism do things in your time your process your pace.

Three seek out what is already known and has been done expose yourself to Divergent views research far and wide read give credit where credit is due as well remind yourself each day who you are reflect realize your own story and the best stories and are created inside live close to home. This is really an important one. You don't have to go and seek out. What somebody else is doing?

Let it be anyone else but you and the more that we are in touch with that and accept that recognition comes to self first recognizing and validating ourselves. The more we're going to be open to giving that to others five create calm. You cannot be creative about yourself and your best until you can be still and want to listen to what's going.

On inside of you six schedule. The time time is your friend give your creative self the attention of your time 7 identify and connect with your audience recognize the people who love you and what you bring to life in your work. This one isn't very very important. Took me a long time to realize it's so important often. What we do is we want to get we want the approval of people.

Who are kind of iffy about us rather than somebody who's just showing up every single time to validate to love to say boy. That was a great job. You did. Wow. I liked what you put together there. Gee. Can I spend some time with you? Alright, you know identify and connect with your audience.

The people that you know are right there to support and guide and help and finally 8 identify your guides. And those are the people who know the journey to the top of the mountain because they've been there.

If someone has not been to the top of the mountain they cannot guide you on the path that you might be pursuing so find those who have been Sherpas who know not just how to get there but the pitfalls and the ways that you have to work hard to move in the direction that you would like to go in.

So I'm going to stop there because I want to make this last 10 minutes or so time for you to respond with questions and comments the so much I could talk about that has to do with being the creative using the Arts of all kinds but this is an introduction and in the second in the second meeting that we have.

I will talk more explicitly about using Is kinds of art visual art writing narrative role playing and so forth so that we can we can explore this in a deeper way. So I'd like to open it up to comments and questions at this point.

[Shannon] Great. Well, thank you so much. Dr. Kliger. This was a very interesting and thought provoking presentation. I'm sure we all really enjoyed it and we've gotten some great audience question. The first one is it is there a specific art or experiential activity for trauma based interventions. That is most successful or does it vary? It? Really really does vary based on the person?

[Dr. Kliger] And this is a this is a great question part of the reason why I developed the lifeline as well as those levels and dimensions that you saw in that diagram is the people to be able to sit with someone who's experienced trauma and to understand better what kinds of experiential activities move them in a positive direction.

I mean some people we can introduce what we think may be helpful for the person to move work begin to work through a trauma and it's something that might exacerbate it.

So I think the key is to sit and to with the person and to begin to understand their story and in their story, there are clues about what kinds of experiential activities are going to bring them into To help them work through whatever a trauma based experience is and there's such a range and we could spend hours talking about each the different kinds of trauma and also some examples of what might work but each individual so it is it's you it has to do with the unique. It's Unique for each person. And it would not be a good idea to try to kind of nail down one or two particular experiential exercises.

Hey, the next question is how do you engage clients who verbalize disinterest in artistic activities? Also wonderful wonderful question. So it depends on the activity. I must admit nearly always I mean, do you know anyone who wants to come into therapy? I mean, they really are dying to come into therapy, right?

No, most people come into treatment and their ambivalent at the very best now, they may have done therapy before and they are more ready but most people come in and they have a lot of mixed feelings about doing it. So what I have found is that even though somebody may get a little uncomfortable at first about me asking them to do an activity.

I usually in you know in a few moments to so they doing It's so much of it has to do with how you present. They activity and also again cannot got to go back to doing the work of hearing this story and not kind of shaping the story but listening carefully to their story and the lifeline exercise for example gives you some Clues as to what the story is and the impact of significant life events.

On that particular person and then you can decide on what kind of experience experiential activity will be best for them could be music could be a visual art. It could be some kind of relational experience. It could be taking dance lessons and then coming back and talking to you about it. So it depends. Great. Another question is how can we incorporate art therapy into Telehealth? Oh, okay. Great question. I love this. This is such good questions. Um, so as you could see in the slides I did this deliberately. I presented you with the lifeline exercise. All right.

Now what I could do and we could you know, open up the visual part which I tend to do as well is I would have a board that I literally Could do if it's drawing I would have the person set up, you know, they're going to do you know artwork a drawing or whatever. I'd invite them to set up whatever markers and stuff. They have in front of them. I'd have my own as well if we're going to do a drawing together and usually if someone's doing something like something like that for the first time I do with them they'll be doing it on on video and I'll be doing it on video and then we share and talk.

So I'd make a space. It doesn't have to be a big space to do this remotely. Actually, it's just the only thing that that's really needed is for the person have they'll even have to have color pens. They can have a pencil they can have a pen if my goal is to invite them to get inside their own mind using some version of Art.

[Shannon] Okay, the next question is how do we know when creativity is beneficial for a client?

[Dr. Kliger] That's a big question. Well, I guess just in the face of that question, I would say that if I don't use art throughout I am judicious in terms of my utility of art per se and it depends on what it is.

But I think the best way of telling is if the person begins to use it themselves, or if they don't like particularly well I've suggested they come up with their own kind of art. For example, some people who aren't into visual art and they will say to me when you know, I really like listening to music. So I said, okay, let's talk about that. Let's let's listen to a piece of music together and examine how that what that leads you to think about or feel remember like for example, go back to the trauma issue. Someone memory trauma has lots of memories, right?

And memories have lots of imagery people can remember the trauma connected to music smells all senses and so forth and so on and so suppose they say they would like to use music then I'd invite them to pick something that we could listen to together and then talk about it how that might connect to the work that they need to do in the treatment.

Okay, it's we have time for one more question. And that one is is there a recommendation of further reading regarding research that shows the impact of art on the brain and mind? Yes. And what I will do is I will make sure that I put a reference for that those studies in the webinars. Yes. There are quite a number.

[Shannon] Okay, great. Well, unfortunately we have run out of time. Thank you so much for joining us. Dr. Kliger and thank you to all of our listeners for your participation a recording of this presentation will be emailed to everyone in two weeks. As soon as the webinar has ended a short survey will appear on your screen. We hope you'll take a few minutes to complete the survey and give us feedback on how we did and how we can improve.

We invite you to join us for part two of being the creative and professional practice on Thursday. We are chatting out the registration link now.

And Dr. Kliger will also be back with us tomorrow for part two of our meditation webinar meditation part to a self-care affirmation to live by I am mind body and soul medicine. We are also sending you that registration link via the chat box. We thank you for your attendance and have a great day.