

Facilitator Workbook Updates November 2011

The following are segments of the workbook that I reworked for the 2011 edition.

GARNERING INTEREST FOR TOUCH DRAWING *Page 2-3*

In the countless times I have written and re-written my description of Touch Drawing over the years, I have realized that words just can't convey the experience. No matter what I say, it sounds more complex than it is. But when I pull out my materials and do a quick Touch Drawing for people, there is an instantaneous, visceral response. They just 'get it'. After seeing the basic process done, people will be open to hearing more about it – its accessibility, applications and depth potential. So if there is a situation where you can demonstrate the process yourself, this is bound to generate more interest than a flier or written description.



Try to find your own language when writing about Touch Drawing. Your voice will speak more authentically than a 'canned' description. Likewise, your own drawings or photos are best for graphics. Take some photos of people doing Touch Drawing and their drawings during your 'practice workshops'. Or have someone photograph you while you draw.

You can also use the resources available on our website to communicate about the process. We have a video demonstration there. You can send anyone a link to it. You can also offer a link to the *Stories & Uses* page. If you are in a particular profession and want to propose bringing Touch Drawing into your work, you might find a specific article there that relates to your field. There are reports about using Touch Drawing in a great range of applications including therapy, grief, childbirth education, Parkinsons, mental disabilities, hospice, pain management, cancer, stroke, and more. There are sections on using Touch Drawing with children and youth, as a spiritual practice and a creative art form. You are welcome to print any articles out to include with a proposal. There are also handouts that you can print on the facilitator page www.touchdrawing.com/facilitator.html. **Bookmark this page.** It is only for people who have purchased this workbook.

You can also do a showing of the DVD *Through the Veil; The Story of Touch Drawing*. It includes a more in-depth demonstration of the process than the website demo. You can project it for a large group, or play it on your computer for an individual or small group. The other segments share the story of how I came to Touch Drawing and used it as a tool for my own growth and healing, a section on applications and a poetic selection of images with original music. View the DVD ahead of time and decide whether to show the whole thing or only certain segments. Different parts might spark interesting group conversations on creative expression, healing and living one's dreams. The DVD was originally created in 1993, so the more current applications of the process are to be found in the *Stories and Uses* section of the website.

If you only attract a tiny group, don't give up! Trust the people who are show up are the ones meant to be there. If they have a powerful experience, your small workshop can plant a potent seed within



your community. This is really something new for most people, and it is challenging for people to comprehend the power of this process until they do it themselves.

PAINTS Page 3-5

We currently use Winsor & Newton Water Mixable Oils. If you or your participants are particularly chemically sensitive, try Rostow & Jung Akua water-based printing inks at www.waterbasedinks.com. They are made with no oils, fillers or driers. Oil-based printing inks work beautifully for Touch Drawing but tend to be harder to roll out and to wash off. But there is a new water-mixable oil based etching ink called 'Charbon-

nel Aqua Wash Etching Ink'. It is now the main ink that I use in my own Touch Drawing. Speedball water-based block printing inks are passable, but dry quite fast and can be awkward to work with.

SETTING OUT THE PAINT Page 3-13

You can have a larger selection of colors at each table if you put two tables together to make one longer table.

VIEWING DRAWINGS Page 6-1

Witnessing one another's drawings after the session can be very integrative. But it is vital that people do not feel coerced into showing their drawings. On some occasions, privacy is very appropriate. For instance, if Touch Drawing is being presented within a setting of professionals who work together, they might feel the need to keep their personal life to themselves. What I usually do is tell people they are not required to share their drawings, but I encourage them to do so. I tell them that they can have their drawings witnessed without having to reveal the personal issues they were working with. I also let them know that very often people feel like nothing much happened in their Touch Drawing session. People who feel this way usually express gratitude for the sharing time. Being witnessed helps them step back and see more objectively what happened in their drawing session. If you work with people in multiple sessions, it is good to have times when people reflect upon their drawings in private as well. But until someone can appreciate their own visual language, the energetic attention of someone else helps them focus their own attention on their drawings more fully.

WITNESSING THE IMAGES Page 6-2

It is also good to tell participants that it is just fine for the whole witnessing process to be done in silence.

CARE OF ROLLERS Page 7-2

We have recently realized that rubber rollers sometimes become sticky and difficult to use. We spoke with the manufacturer and found that some soaps might cause this problem with the rubber. To insure that your rollers last as long as possible, we suggest you avoid all soaps when cleaning the rubber. The best approach is to separate the rubber roller from its handle before cleaning. Wash the handle with soap, water and a scrubby. Wash the roller with running water and a scrubby. The water mixable oils come off just fine this way, especially when the paint is still wet. Then snap the rubber roller back onto the handle.

TAKING DRAWINGS HOME Page 7-3

It is also helpful to make a folder to keep each session's drawings together. Just take a blank sheet

of paper, fold it in half and put it around a set of drawings from a single session. Write the date on the folder, plus a few words that might give some meaning or association with this set of drawings; something that was going on in your life when you created them. This will help people make associations to what was happening in their lives when the drawings were done. It is also helpful to number the drawings in each series. Thus if a group is taken apart for creative exploration, it can be put back together again in order. The experience of reflecting on the drawings is much clearer and richer if they are seen in sequence.

HOW TO REPRESENT YOURSELF AS A FACILITATOR Page 12-1

If you have studied the workbook, watched the DVD or attended a workshop and followed the progression I suggest...etc your specific area of expertise, professional credentials and your reputation within your workplace and community. There is no one way to facilitate Touch Drawing. It must be customized to the setting and population you are introducing it to. This is where who you are in your uniqueness; the fullness of your life experience, ability to be present to the situation and other skills come in to play.

REPORT ABOUT YOUR EXPERIENCES FACILITATING Page 12-2

Please let us know about your work with Touch Drawing. We can always use new articles for the website and Facilitator Workbook. Your specific approach is a contribution to the overall development of the process. An ideal offering for the *Stories and Uses* section of the website would include a brief description of your background and relevant professional skills, the context in which you share Touch Drawing, and a specific story of an individual or group facilitation experience. Something that draws us in emotionally is helpful. You also might write something for the *Offerings from the Garden of Touch Drawing* section of this workbook.

We would also love some longer, deeper articles and research projects. If you are getting a graduate degree, consider incorporating Touch Drawing into your thesis. If there is a journal, magazine or website associated with your profession, write an article on how Touch Drawing can be applied within this field. We would post your article on our site as well. Please contact The Center for Touch Drawing if you want to discuss this further. We will assist you in any way we can.

SEND CONTACT INFO OF YOUR PARTICIPANTS Page 12-2

Please invite your participants to get connected with the Center for Touch Drawing directly through signing our mailing list. You can put out a list for those who are interested to sign. Please ask them to print clearly their name, email address, city, state and zip code. Or they can go to www.touchdrawing.com and do it themselves. We send a weekly introductory series to people new on our list. After that, they will receive occasional image offerings and news from the Center.



FACILITATOR WORKBOOK BIBLIOGRAPHY ADDITIONS

CREATING VISUAL IMAGES:

Art is a Spiritual Path: Engaging the Sacred Through the Practice of Art and Writing

Pat B. Allen

2005, Shambala Press, London and Boston, PA

Living Color: A Writer Paints Her World

Natalie Goldberg

1997, Bantam Books, NY

Art Therapy Sourcebook

Cathy Malchiodi

2006, McGraw-Hill

CREATIVITY: TRANSFORMATION, HEALING AND SPIRITUALITY

Spirituality and Art Therapy: Living the Connection

Mimi Farrelly-Hansen

2009, Jessica Kingsley

Using the Creative Arts in Therapy and Healthcare: A Practical Introduction

Bernie Warren editor

2008 Routledge

The Moon Balloon: A Journey of Hope and Discovery for Children and Families

Joan Drescher

1996, Association for the Care of Children's Health

Awakening the Creative Spirit: Bringing the Arts to Spiritual Direction

Christine Valters Paintner, PhD & Betsey Beckman, MM

2010, Morehouse Publishing, SDI Imprint Series, Harrisburg, PA

The Creative Connection for Groups; Person-Center Expressive Arts for Healing and Social Change

Natalie Rogers with forward by Stanley Krippner

2011, Science & Behavior Books

Expressive Arts Activity Book: A Resource for Professionals

Suzanne Darley & Wende Heath

2008, Jessica Kingsley Publishers, London and Philadelphia, PA

The Art of Grief: The Use of Expressive Arts in a Grief Support Group (has a section on Touch Drawing)

J. Earl Rodgers, Ed

2007, Routledge, Taylor and Francis Group, London and New York

Healing and the Creative Response: Four Key Steps Shared by Healers and Artists (has a section on Touch Drawing)

Rev. Cary Randall-Mayy, Ph.D.

2010, CayMay Press, Brooks Goldmann Publishing Co., Phoenix, AZ

HEALING, TRANSFORMATION AND HUMAN POTENTIAL

Ethics of Caring: Honoring the Web of Life in Our Professional Healing Relationships

Kylea Taylor and Jack Kornfield

1995, Hanford Mead

TRAUMA HEALING (new category of books)

In an Unspoken Voice: How the Body Releases Trauma and Restores Goodness

Peter A. Levine Ph.D. and Gabor Mate M.D.

2010, North Atlantic Books

Expressive And Creative Arts Methods for Trauma Survivors

Lois J. Carey

2006, Jessica Kingsley Publishing

Creative Interventions with Traumatized Children

Cathy Malchiodi

2008, The Guilford Press

Trauma and Recovery: The Aftermath of Violence--from Domestic Abuse to Political Terror

Judith Herman

1997, Basic Books

The Inner World of Trauma: Archetypal Defenses of the Personal Spirit

Donald Kalsched

1996, Routledge Press

MUSIC & MOVEMENT

Returning to Health: With Dance, Movement & Imagery

Anna Halprin

2002, Liferhythm

WRITING

Poetic Medicine: The Healing Art of Poem-Making

John Fox

1997, Tarcher Press

Writing Down the Bones: Freeing the Writer Within

Natalie Goldberg

2010, Shambala Press, Boston, MA

HEALING, TRANSFORMATION AND HUMAN POTENTIAL

A Whole New Mind: Why Right-Brainers Will Rule the Future

Daniel H. Pink

2005, Riverhead Books, New York.

Books by David Spangler

Lorian Press, Everett, Washington

www.lorianpress.com

RECORDED MUSIC Page 14-8

There's NO Place Like Ohm

Lemniscate Music ©2003

Monroe Institute, Hemi-Sync recordings

<http://www.monroeinstitute.org/>

Chloe Goodchild

Contemplative vocal music and vocal practices

www.thenakedvoice.com

MUSICAL INSTRUMENTS

Crystal Tones
Quartz Crystal Singing Bowls
www.crystaltones.com

ASSOCIATIONS AND EDUCATIONAL INSTITUTIONS

Appalachian State University - Expressive Arts Therapy Program
Boone, North Carolina 28608
Phone: 828-262-2055
http://www.ced.appstate.edu/departments/hpc/programs/expressive_arts/htm_files/index.htm

Expressive Arts Florida - Certification program
200 S. Washington Blvd. Suite 1 Sarasota FL 34236
941-366-9595
www.expressiveartsflorida.com/

Association for Music and Imagery (formerly Bonnie Foundation)
6003 Dawn Vista Oval
Parma, OH 44129 USA
Email: office@ami-bonnymethod.org
Phone: 440-886-4299

Saybrook University Certificate Program:
Expressive Art for Healing and Social Change: A Person-Centered Approach
Sonoma, CA
contact: Faiza Bukhari
fbukhari@saybrook.edu
800-825-4480, ext 1255

Wisdom University
<https://www.wisdomuniversity.org/contact-us.htm>

Lorian Association
Online Classes and workshops in Incarnational Spirituality With David Spangler
PO Box 1368
Issaquah, WA 98027
<http://www.lorian.org/>

Peer Spirit: Life and Leadership through Circle, Quest and Story
<http://www.peerspirit.com/>

The Moving Center, Gabrielle Roth
P.O. Box 271, Cooper Station
New York, NY 10276

<http://www.gabrielleroth.com/>
Phone: 212-760-1381
Email: info@gabrielleroth.com

University of Hong Kong Center on Behavioral Health
3-year Training in Expressive Art Therapy Person Centered Approach
www.cbh.hku.hk
bhealth@hkucc.hku.hk

European Graduate School - Summer programs in Switzerland with satellite programs worldwide
www.egsuniversity.org