

# Continuing professional development: Realising Creative Ability

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Download and complete the ICAN CPD EVENTS BOOKING FORM available at <https://www.ican-uk.com/> or contact Wendy Sherwood [wendy@ican-uk.com](mailto:wendy@ican-uk.com) 07870 646509

**For Occupational Therapists trained in the Vona du Toit Model of Creative Ability (VdTMoCA)**, either through formal training or experiential learning under the supervision of knowledgeable colleagues, **Realising Creative Ability** provides the continuing professional development needed to broaden and deepen knowledge.

**Realising Creative Ability** does just that - it will enable therapists to realise what creative ability is, how it manifests through the levels and the significance of the treatment principles. If you're thinking "but I already know, I've been using the VdTMoCA for ages", the content in this programme is highly likely to make you realise something different!

The programme content consists of the teaching by South African experts in the VdTMoCA. The breadth and depth of their understanding takes us far beyond the foundation level training available in the UK, and subsequently, beyond the practice-based understanding which has developed in most cases.

On that note, trainees should be ready to feel a little shaken by the amount of new knowledge they gain. At first, you might doubt that you have understood the VdTMoCA correctly to date because you realise that there is so much more to understand than you thought. That's normal. Embrace it - on completion of this programme, trainees should feel highly confident in their knowledge of the levels of creative ability and how to provide intervention.

Videos of supervision and teaching sessions regarding cases on Tone, Self-differentiation, Self-presentation and Passive Participation provide invaluable modelling of how to clinically reason a client's level of creative ability, formulate a treatment rationale and select activities for treatment. There is also recorded discussion regarding a client in the transitional phase of Self-differentiation and how transition manifests.

## Realising creative ability



**Cost:** £370 **Duration:** 3 days of time - over 14 hours of videos, some of which you might wish to view more than once. Plus infographics and suggested reading.

Accessible 24/7, undertaken in own time, at own pace within a 4-week period (from the 10th of one month until the 8th of the next).

Trainees can undertake the whole programme or select individual courses and modules to create their own CPD programme. A webinar is available to discuss any aspects of the content.

### Method of delivery:

- Recorded video teaching and clinical supervision sessions
- Easy reference infographics
- Webinar for discussion

### Content (see detailed info on next pages):

- Core theory, key principles of assessment, creative ability across the lifespan.
- Tone to Active Participation: reasons for level characteristics (what to look for during assessments), reasons for the treatment principles, and examples of activities for intervention.
- How to build a treatment rationale.
- Grading for destructive and incidentally constructive action.
- Manifestation of transitional phase, Self-differentiation.
- Understanding treatment for Self-presentation in relation to Passive Participation.
- Cases address common challenges in practice: Jack - Tone (making sense of why appears Passive Participation in activities); Tilly - Self-differentiation (self-injurious behaviours); Jenny - Self-presentation into Passive Participation (complex); Mike - Self-presentation (difficult to engage)

# Realising Creative Ability: key learning points

## TONE

- Enmeshment in Tone
- Making sense of varying presentations from Tone on the ward, to ?? Passive Participation in activities.
- Looking beyond action to the volition driving the action.
- Process of activating a person
- Sensory and psychomotor activation via routine and planned activities.
- How information on Constructive Use of Free time indicates previously attained levels of creative ability.
- Thinking through what levels of creative ability are satisfied by the inherent qualities/nature of activities.
- Effect of medication on performance.
- Core principles and rules of sensory stimulation intervention.
- Stimulating the vestibular and proprioception senses.
- Reasoning to develop a treatment rationale

- What does it mean to self-differentiate during the lifespan?
- What is destructive action for?
- The relevance of duality to Self-differentiation.
- Characteristics of the Self-differentiation level.
- Key characteristics evident in assessment
- Why Self-differentiation is sometimes difficult to deal with.
- Why Self-differentiation is an essential level for psychosocial well-being.
- Seeing the Self-differentiation volition via a client case (Tilly)

## SELF-DIFFERENTIATION Focus & characteristics

## TRANSITIONING FROM SELF-DIFFERENTIATION TO SELF-PRESENTATION

### Part 1

- Self-differentiation is the birthplace of courage
- The [possible] process and experience of transitioning from Self-differentiation into Self-presentation (SP)
- Activity for destructive and incidentally constructive action.
- 'disappearing' during transition
- Increasing odds of person staying in SP.
- Incidentally constructive action as the bridge to SP.

### Part 2

- Grading activity for destructive and incidentally constructive action and products (client examples).
- Seeing potential for destructive action in everyday activities.
- Grading for experience-to-engagement-to-product.
- Grading to the just right challenge for maximum effort.
- Gaining access to creative action, not habitual action.

## SELF-DIFFERENTIATION Grading intervention

### Key:

All listed content for a level is relevant to that level.

Blue font = relevance to SD level

Yellow = relevance to SP.

Purple = useful to everyone's CPD for learning about creative ability and how to apply the VdTMoCA in the OT process



# Realising Creative Ability: key learning points

Understanding the levels of creative ability, and as a continuum (one in relation to the other) is key. Whatever levels you work with, there is much to learn through understanding all the levels of creative ability.

## SELF-DIFFERENTIATION

Case: Tilly

- Developmental stages and range of levels of creative ability in adolescence; **understanding a level within the trajectory of growth (examples in adolescents)**
- Importance of separating in SD when entangled with something prohibiting presenting self.
- How SD for identity formation is mistaken as challenging behaviour.
- **Significance of sensory security to Tone, SD, SP anxiety and creative ability.**
- Sensory seeking, self-injurious behaviour and SD
- Incongruence of the Cognitive-behavioural approach with the SP level of creative ability



- The centrality of the question: "Do YOU like?"
- Link between volition to explore, poor task completion and affordances.
- Why never completing in SP is different to perfectionism.
- Partial task concept and norm awareness in action.
- Relevance of duality of emotions.

## SELF-PRESENTATION

## SELF-PRESENTATION

Case: Mike (forensic)

- **How to clinically reason a case based upon specific information and verbal supervision discussion.**
- Identifying features of SP in the case.
- **Linking divergence from expected growth in creative ability to risk.**
- **How to build a treatment rationale.**

Key:

All listed content for a level is relevant to that level.

Blue font = relevance to SD level

Yellow = relevance to SP.

Green = relevance to Passive Participation

Purple = useful to everyone's CPD for learning about creative ability and how to apply the VdTMoCA in the OT process

## SELF-PRESENTATION

Case: Jenny (adolescent)

- **How to clinically reason the level of Self-presentation.**
- Setting treatment goals for this case.
- **How to develop a treatment rationale based on this case.**
- Reasons for the treatment principles
- The difference between exploring and experimenting
- Link between exploration and praxis
- Linking SP to PP
- Importance of building self-esteem
- Link between presenting self and presenting products at Passive Participation.
- Examples of activities for intervention

# Realising Creative Ability: key learning points



## PASSIVE PARTICIPATION

- Importance of repetition for mastery.
- Focus on cause and effect.
- Effect of things and people not adhering to the rules/norms.
- Reasons for performance anxiety and link to treatment principles.
- Why interrupting a client during activity engagement is unhelpful.
- Being perplexed and regression.
- Importance of logical layout of materials and tools.
- Example of art activity
- Examples of activities for treatment specific to this case.
- **Usefulness of projective techniques**

## PASSIVE PARTICIPATION Case: Jenny (adolescent)

- The key differences between SP and PP.
- Manifestation of SP and PP in assessment activities.
- Examples of the difference in designing an activity for SP and PP

## SELF- PRESENTATION AND PASSIVE PARTICIPATION COMPARED

## IMITATIVE PARTICIPATION AND ACTIVE PARTICIPATION

- Imitative Participation (IP) understood as a long transition from Passive to Active Participation (AP).
- Recognising IP in adolescence.
- The shift from the dependent states of previous levels to independent state and conscious shift.
- Why constant grading is required
- How to provide the crutch needed for IP to transition to AP.
- The importance of identifying and attending to gaps in skills.
- Importance of solution-focused treatment.

## Core theory content

- Recaps: core theory, key principles of assessment
- Creative ability across the lifespan.
- Relevance of I, IT, THOU to the first 3 levels of creative ability.
- Levelling by volition or action?

## Bonus resources

- Full list of VdTMoCA published, unpublished literature and conference presentations and posters.
- Bibliography for reading about levels of creative ability.
- Seeing a level of creative ability in a child (video footage).

International VdTMoCA Conference  
2022 presentations:

- Contributing to a journey from Self-differentiation to Passive Participation and mental health recovery (eating disorder).
- Advocating for occupational well-being for patients in a forensic setting through a pre-vocational skills programme.