



**Hein Kistner**

**Paths of Life**

Biography work of people with disabilities

2021

## IMPRESSUM

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## **Introduction**

In 2010 the institute for biography Work was founded in the Social Therapeutic Life-Sharing Community Am Bruckwald<sup>1</sup>. Since then, residents have been offered the opportunity to conduct biographical conversations accompanied by a trained biography counsellor. This biography work is oriented to the particular needs of people with disabilities.

This manual presents the foundations and methods of biographical conversations involving people with disabilities. The general concept is described in previous work (see KISTNER 2013), and the aim here is to use reports of practical experiences and examples to provide as concrete an insight as possible into biography work.

The abbreviation "Bruckwald" is used to refer to the Social Therapeutic Life-Sharing Community. The conversation partners participating in the practice of biography work are referred to as "clients".

### **1. What the institute of biography work can offer (overview)**

The following offer is available to the residents of Bruckwald, and in part, to parents and relatives as well:

#### **Individual conversations**

- Biography work/biography coaching

#### **Biography Work in the social sphere**

- Biography work (group work)
- Conversations with the client at the centre
- Personal future planning
- Future conversations
- Biography work in the social environment

## 2. Biography work/biography coaching (individual conversation)

### Meeting Room

Two comfortable armchairs are made available for the conversation. Materials to be used for other methods are located on a shelf nearby. (Picture 1)



If required, a stand with large flipchart paper can be attached to the shelf. This can be used to capture notes, sketches and pictures during the conversation. (Picture 2)



A table provides the space to work with materials, to paint, to write, or to look at pictures and photos. (Picture 3)



## **Basic principles: voluntary nature, personal responsibility, confidentiality**

### **Voluntary nature**

An individual should only start and carry out biography work of their own free will and choice. The start of conversations is agreed between the client as the commissioner and the biography counsellor as supplier.

### **Personal responsibility**

The clients decide for themselves which experiences or topics they want to bring into the conversation, how extensively they want to focus on the events and for how long to work on them. They also decide which of the methods offered they will use and which they will not. One of the most important tasks of the biography counsellor is to strengthen the client's sense of personal responsibility.

### **Confidentiality**

The biography counsellor guarantees confidentiality and data protection towards the client - in particular in relation to fellow residents, accompanying persons, parents and relatives, the physician and the management of Bruckwald.

### **Fundamental attitudes: interest, gentleness, trust, wonder**

Three attitudes should form the basis for exploring one's own life. With regard to the past, it is a matter of developing and maintaining interest. The contemplation of the present should be done with gentleness, especially when people experience their current life situation as unfinished or incomplete. To consider one's future, trust is needed because this enables the individual to change and to learn new things. Interest in one's past, gentleness with regard to what has been achieved, and confidence in one's own ability to face the future cannot be taken for granted. However, they can be practised in the course of the conversations.

The biography counsellor and client will strive to get to know the diversity of the client's life and to be amazed by it. In biography work based on anthroposophical principles, the attempt is made not to interpret the life under consideration. Any interpretation risks narrowing down the viewer's perspective and thereby limiting any potential learning processes.

## The flow of the conversation

### Start

- Welcome
- Personal introduction of the biography counsellor (1st conversation)
- Getting familiar with the room (first few conversations)
- Discussing the basics of the work (1st - 3rd conversation)

### Transition

- Facilitating the transition from the previous situation to the biographical conversation: which situation have you come from?

### Present experience

- Becoming aware of the current inner experience: how are you feeling right now?

### Looking back and looking forward

- Experience yourself as a human being in time:  
what has happened with you since our last conversation?  
what is in store for you in the week to come?

### Work on content

- The biography counsellor follows the themes and concerns as indicated by the client.
- Different approaches are offered to the client. These may include:  
conversation, looking at pictures, writing on flipchart, sketching, painting, and placing figures provided by the counsellor

### Review, orientation and reflection

- Review of the contents and methods of the interview: what did we talk about?
- Orientation: where are you at the moment? are you on your desired path?
- Reflection: What has been achieved in this conversation?

### Looking ahead to the next conversation

- Discussing and agreeing the content and timing of work that will follow this conversation (e.g. scheduling)

### Transition

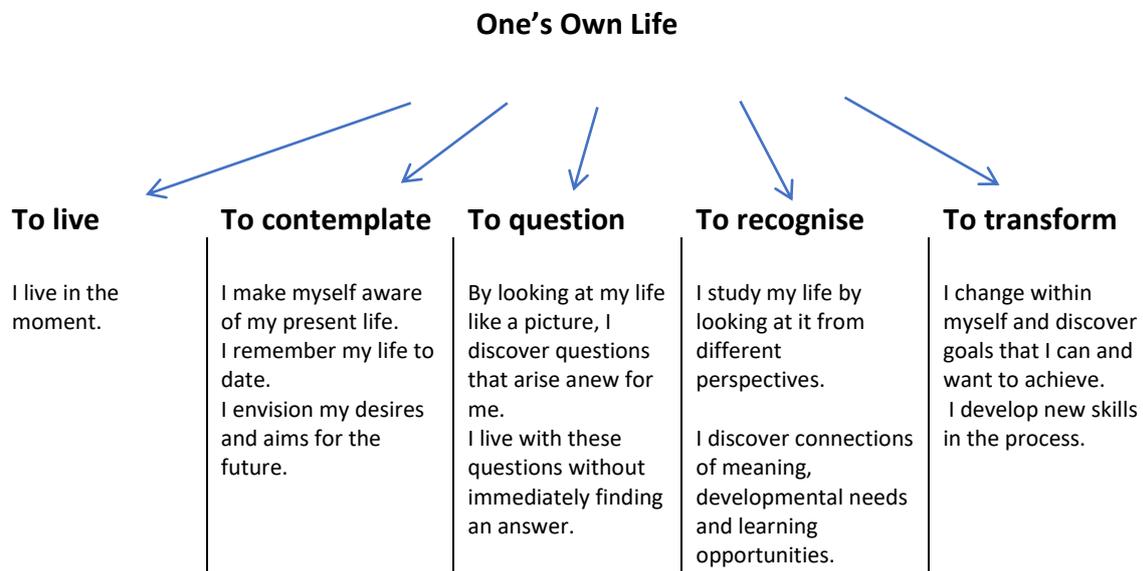
- Facilitating the transition from the conversation to everyday life:  
what is happening next for you?

### Farewell

- Biography counsellor and client say goodbye

## Processes and methods

Biography work is carried out along five steps (KISTNER 2013):



The biography counsellor offers the client a variety of **methods and approaches** along those five stages:

- remember and express experiences (naming, telling, describing, indicating...)
- visualise inner experiences: writing down, sketching, painting, placing
- contemplate those experiences that have been expressed and described letting them "speak"
- slow down the process if necessary. Take time and, if necessary, work on a topic using different methods
- enable a deeper experience through repetition: looking at a topic again and again
- follow the client's line of questioning
- engage in the questions raised by the biography counsellor
- classify experiences and create overviews
- notice and formulate findings
- set goals for oneself
- be attentive to internal transformations and external changes (the concepts of 'inner' and 'outer' life)

The biography counsellor takes responsibility for the course of the conversation. Their task is:

- to prepare for the meeting with the client both internally and externally
- to be ready for the new that will emerge from this encounter
- to propose suitable working methods to the client
- to put the qualities of the conversation described in the following section (see 2.6) at the service of the client.

## Conversational Qualities<sup>2</sup>

### Working with facts through remembering and reflecting

- Support the client to connect to the **objective facts** of their life and to refer again and again to **concrete events**
- **Ask open, factual questions** (what, who, where, when, how often ...)
- **Mirror** (using the client's words) and summarise (in your own words)
- Ensure **clarity** in the conversation itself, e.g. agreements on dates and content

### Getting moving what was stuck

- Adopt **new perspectives** (How would another person experience the event? What if...?)
- Find **alternative courses of action** (What options are there?)

### Working with feelings

- **Acceptance of and interest** in the client's inner process
- **Empathic listening** (sympathy, resonance)
- **Empathetic enquiry**
- **Verbalise the client's feelings and their strength** and make them the subject of discussion
- **Help the client get in touch** with their own feelings
- **Accept and recognise** the wisdom of feelings
- **Make defence mechanisms conscious** (question "good" and "bad" feelings)

### Interest, presence of mind, presence

- Focus on the client and the new things that can emerge in the current encounter between client and biography counsellor

### Working with the will

- **Support** the client in **self-enquiry**, e.g.: what is this about for you? what are you avoiding?
- Which of the client's words have **power and energy**? Listen out for key words. Give power to your own words
- Notice and address **resistance and avoidance strategies** that stand in the way of the client's development
- **Challenge and confront** the client
- Bring **initiative** into the conversation

### Exploring the meaning of the experience

- **Think through** everything
- Work with **images of meaning**: listen to the words and perceive the organising principles behind them. What is the real substance of what is being said?
- **Define values**
- Find a **motto**

### Focusing on the essential

- Formulate fundamental life questions
- Connect with one's own destiny
- What is required of me?
- Accept consequences of past action
- Find longer-term goals
- Decide on one's own path

## Patterns and individual experiences

The biography counsellor has studied the life cycle, the patterns that commonly occur, and different ways of examining the life cycle<sup>3</sup>. The biography counsellor can therefore be attentive to the particular way the client deals with these individually. These include, for example:

- **Metamorphoses:** How do events reoccur - in transformed form – during the periods of physical development (0-21), of psychological development (21-42), or of spiritual development (42-63)?
- **Rhythms:** What rhythms can be found in the client's course of life? For example, what happens every 3, 4, 5, 6,7, 12... years?
- **Seven-year-periods:** What happens during the seven-year periods (0-7, 8-14, 15-21...)?
- **Special points in time:** What happens e.g. in the 21st, 28th, 31.5th, 35th, 42nd... year of life or at the lunar nodes?
- **Mirrorings:** Which mirror images can be recognised at which points in life?

The connection between what may be expected according to knowledge of the life cycle and individual experience is only made a subject of conversation by the biography counsellor if the client is interested.

## The first Conversations: Orientation and Decision

During the first few conversations the client can check whether biography work is an offer that really suits them, while also getting to know the biography counsellor. In those cases where the client and the biography counsellor already know each other, particular attention is needed to find one's way into the respective roles of counsellor and client. The clients gradually begin to orientate themselves in the room in which the conversations take place. To help the client to make a well-founded decision for or against continuing the conversation, the biography counsellor, from the very beginning, introduces and applies the relevant working methods of biography work.

Clients can usually sense during the first three conversations whether the setting, the atmosphere of the conversation, the person and the approach of the biography counsellor are suitable for them. It is on this basis that the client decides whether or not to continue with the work. For each client, after several weeks of work, a review is made and the question raised whether the client would like to continue the conversations. Overall, clients show a high level of competence in dealing with the duration of the work process. Some clients end the biographical conversations after a few appointments while others decide to continue this work over several years.

## **The beginning of the conversation**

### **Welcome**

The biography counsellor welcomes the client into the room and the conversation. Some clients consciously and actively shape the way and process of the mutual greeting. It is worthwhile conducting the welcoming process in peace and quiet so that client and biography counsellor can experience each other properly. It is often the case that the first moment of the encounter already contains a lot of information which is then more clearly revealed and developed in the conversation to follow.

### **Transition**

A look at the client's experience immediately prior to the interview helps with the transition to the interview. Usually this is an experience at work or during a break from work. The counsellor may encourage the client to explore questions such as: What have I just been doing? What did I experience at work? How was my contact with my colleagues? At the end of the conversation, the biography counsellor encourages the reverse approach. By looking with the client at the upcoming situation that they will enter following the interview, the counsellor helps the client to conclude the conversation both externally and internally and to return to everyday life.

### **Taking a step back and looking at oneself**

With what thoughts, feelings and impulses does the client enter the conversation? The question "How are you feeling right now?" encourages the client to become self-aware. The biography counsellor explains in detail why the client's own state of mind is being examined: for the client, a current feeling of well-being can lead them to being inclined to recall other pleasant experiences in their life. On the other hand, clients who have just experienced strong feelings of anger, sadness or dejection may more easily recall events in their lives in which they have experienced something comparable.

Many clients have to make a great effort to notice what physical, psychological and spiritual state they are in at the moment. It is not uncommon for the question about one's own state of mind to be answered with a brief "good", "bad" or "okay". As a next step, the biographical counsellor can support the client to investigate more closely:

- How am I feeling physically? Do I have tensions, physical limitations, injuries, pain or am I feeling physically well?
- How is my level of vitality: How did I sleep during the night? Am I still tired or tired again? What is my level of strength today? Do I feel a sense of well-being?
- What feelings am I experiencing (e.g. anger, pride, love, dejection...)? How strong are these feelings?
- What wishes and intentions do I have today? Have I been able to express them or have I been hindered in doing so?

At this initial stage in the conversation, clients are already starting to perceive themselves and their situation more attentively and in a more nuanced manner. Through the rhythmic recurrence of this exercise, they can discover how they are doing from week to week. Insights such as "it is often like this with me" or "today it is completely different" are of great significance. The client can realise, for example, that unpleasant situations and feelings do not have to stay that way. They can change.

## Variations in Methods

### Which animal matches me?

- The client chooses an animal to which they feel drawn or connected.
- At first, there is only talk about the animal. What do I know about this animal?
- Finally, the connection to the client is established: Why is it that today I feel particularly drawn to this animal?

(Picture 4)



### Where do I want to travel to?

- The client looks at travel pictures taken from all over the world and chooses one that has particularly caught their attention.
- Is this somewhere to which the client wants travel?
- Where exactly do they want to be in this picture?
- What is it that appeals to the client?

(Picture 5)



### Which work of art do I choose?

- The client studies a collection of artworks by different artists from different eras and then chooses a card to which they are drawn.
- Client and biography counsellor together look at and describe the picture. What exactly is it in this picture that attracts the client's attention?

(Picture 6)



## Looking back and looking ahead

Merely using the elements of

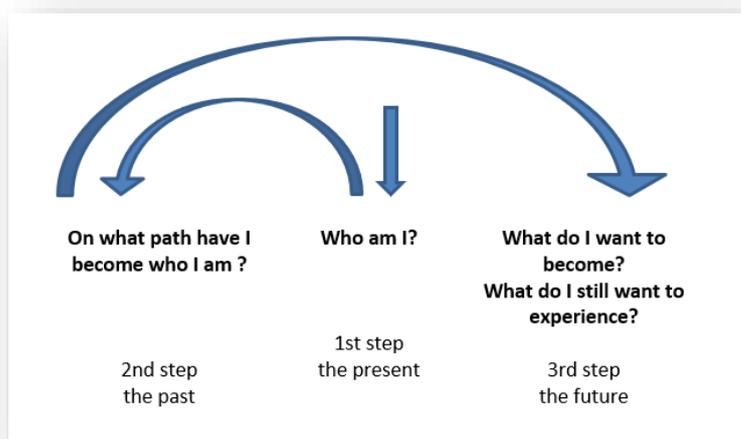
- welcoming (present)
- looking back at the situation before (past)
- perceiving the current inner experience (present) and
- transitioning to the subsequent conversation (future)

can help stimulate an awareness of developments across time (see diagram: Experiencing oneself across time). It is possible to follow on from this "small" instance of looking back and looking ahead towards "larger" ones, as needed - e.g.

- What have I experienced in the past week? What is in store for me in the week to come?
- How was the past year for me? How should the coming year continue for me?

In the course of further discussions, the various reviews and forecasts can lead to a reflection on the client's entire life.

### To experience oneself across time



## 2.1 Biographical coaching during transition and crises

It is not uncommon for the client to focus on important life events which they are very preoccupied with and want to talk about. These are usually difficulties or challenges in situations of transition that unsettle the client and take up a large part of their attention. On the other hand, the effort required to integrate a joyful event into one's life should not be underestimated. These are the topics which are brought up frequently in biographical work:

### Joyful Transitions

- an upcoming significant family celebration
- birth of a child to a family member (becoming an aunt or an uncle)
- being in love, being in a partnership, engagement and wedding

- the planned move to a different home / residence
- one's own upcoming anniversary at work
- a desired change of workplace

### **Crises**

- conflicts with housemates and colleagues
- relationship problems with partner, friends, or colleagues
- the recurring sense of not being understood
- health crises and illnesses
- progression of the disability
- unfulfilled or unfulfillable desires
- loss of someone close

Questions relating to death and grieving commonly arise in this work. These include:

- how did I experience the process of dying, the death itself, the funeral service, the burial?
- how do I feel now?
- what am I missing?
- which memories involving the deceased are particularly important to me?
- how can I remain connected to the deceased?
- which remembrance rituals suit me?
- what needs to become new?
- how can I help myself?
- what help can I request from others?

### **Biographical Coaching involves:**

- creating distance from difficult experiences
- looking as closely as possible at the external events and inner experiences (see diagram: Connecting external events to internal experiences)
- considering these events again and again
  - to develop a sense of clarity and secure knowledge of the current situation (“this is how it is for me now”)
  - to discover new things in these events
  - to learn how the experience changes over time
- exploring different perspectives (e.g. those of the partner, of colleagues, of parents)
- what can I influence? What can I not influence?
- how can I endure the things that cannot be influenced?
- where can I get strength for change?
- how can I strengthen myself?
- who can support me?

### Connecting external events to internal experiences

External Event	Internal Experience
<p><b>What</b> happened?  <b>When</b> did it happen?  <b>Where</b> did it happen?  <b>Who</b> was involved?  <b>How</b> exactly did it happen?  <b>How come</b> it happened?                      What has this led to?</p>	<p>What did I <b>think</b> when it happened?                      What <b>feelings</b> did I experience?                      What <b>impulses</b> did I experience?</p>

#### 1st step

I remember the external event as comprehensively as possible and put the individual aspects into chronological order.

#### 2nd step

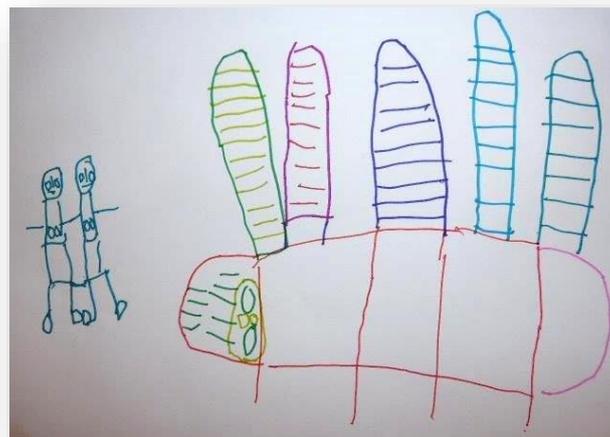
I visualise my inner experiences. In doing so I look for different and contradictory thoughts/feelings/impulses. Which experiences were already present beforehand? Which experiences were new, and when did they arise?

#### 3rd step

I explore the connection I make between aspects of the external events and my inner experiences. Can I discover previously hidden connections which lead me to reassess, and from which I can draw new impulses?

## Biographical Coaching: Examples from Practice

A male client (38 years) often feels misunderstood by others and therefore frequently feels hurt. He speaks about a situation with two young female assistants in which he felt misunderstood and therefore slammed the door violently. He paints his inner experience (picture 7). On looking at it several times, he notices that he has not painted

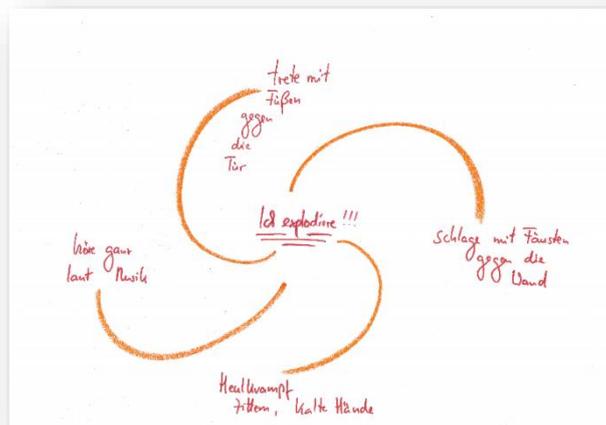


his hurt but rather his anger. In the picture the anger appears as a wolf threatening the young women. The client realises that he experiences different feelings, that it is his anger that makes him feel strong and much more powerful than the two companions together. At the same time, however, he feels shame and responsibility to deal better with his anger in the future.

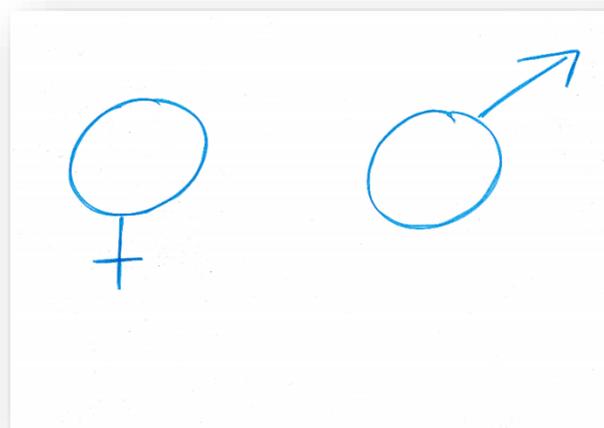
A female client (40 years) slightly injured her assistant during an outburst of aggression in the morning. She contemplates this situation, which she is ashamed of. At the end she paints a “picture of reconciliation” (picture 8).



A female client (25 years) repeatedly finds herself in situations in which she says she “explodes”. The conversation focusses on what she means by an explosion. What exactly happens? How does it feel for the client? How do the housemates and companions experience this? These reflections lead to the question: what other ways can the client behave that will not lead to such an explosion? (Picture 9<sup>4</sup>)

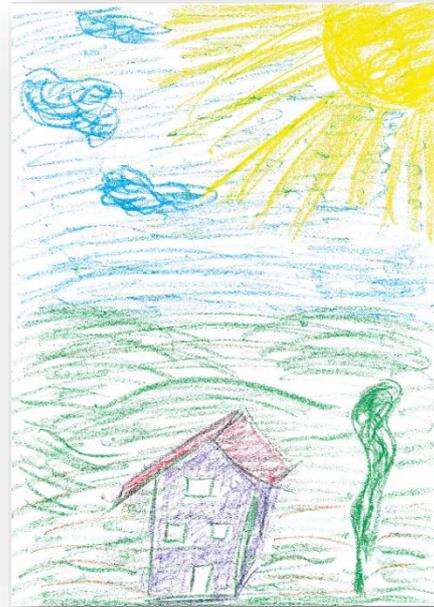


A female client (26 years) is unsure which gender she is more attracted to. During the conversation she looks more closely at selected encounters with men and women. The observations are framed from the point of view: “It is what it is.” (Picture 10<sup>5</sup>)

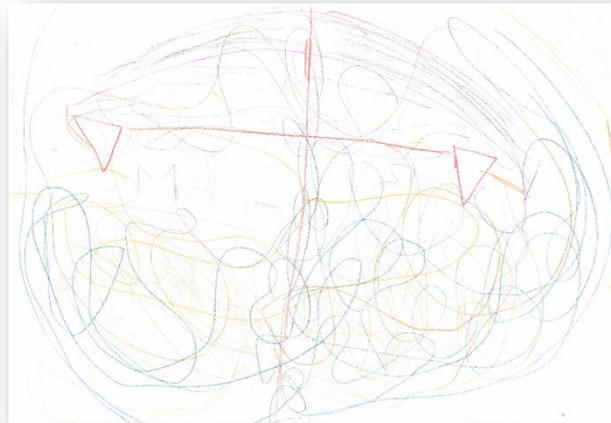


A female client (25 years) has to prepare herself for the imminent death of her mother. In conversation the question arises: where is the mother going? The client assumes that she will go "to heaven". The biography counsellor asks: which relatives and friends who have already died will the mother join there? Their names are pronounced and written down on a sheet in the "heaven" she has painted. Despite the challenge which the client faces, she can also find reassurance and comfort in this picture.

(Picture 11<sup>6</sup>)



After the death of her mother, a female client (25 years) paints her grief and her despair. (Picture 12)



In one of the subsequent conversations, the client adopts a different perspective. She paints the mother as having been relieved by death of her pain. (Picture 13)



After many years of grieving work, the female client (42 years) paints this picture in response to the question: Where is your deceased father for you? A colourful rainbow connects the sky where the father is with the earth where she is. (Picture 14)



The loss of a close person or a serious crisis can rarely be overcome quickly. For that reason, it often makes sense to look for sources of strength and "oases": How can I strengthen myself? Which external places, which thoughts, which inner images can bring me peace and strength? A female client (29 years) finds contentment and security when she calls up an inner image depicting an external place where she has always felt very comfortable. (Picture 15)



A female client (40 years old) finds relaxation when visualising a beautiful situation in the living room of her residential group. (Picture 16)



### **Ending the biographical coaching**

Biographical coaching is a process that usually takes several months, and in some cases even one to two years. Its conclusion can take very different forms. The client may display an inner calm, although this does not always indicate that problems have been resolved. In their own words, formulated from their own perspectives, clients express the experiences or insights at the end of a coaching process as follows:

- “I took a good look at my difficulties and have worked on them over a long time. I have developed a new attitude and new ways of behaving. I can now cope better with these situations.”
- “I know my difficulties better now. I will probably keep them for some time to come. I am prepared for that.”
- “I have talked about my difficulties. The time has not yet come for me to work on them. I also don’t yet have confidence that I can change anything about that. It’s good that I have people around who are close to me and who support me in difficult times.”
- “At this moment I can’t or don’t want to talk any further about my difficulties.”

### **2.2 Contemplating the entire life**

For some clients, the end of the coaching phase also means an end to the biographical work. For others, the way is now open for a reflection of their entire life journey. This step is taken consciously, and it usually leads to a new or renewed assignment for the biography counsellor. The review of one’s life is very different, in manner and scope, from client to client. The biography counsellor makes sure that as many areas of life and aspects of the personality as possible are considered, and that particular attention is given to life events which are perceived by the client as important, difficult, joyful or painful. This kind of work is usually much appreciated by older clients who have reached or passed midlife. They may be interested in the numerous events and experiences which they have accumulated over the course of their lives. Young adults may also choose this path. For them, it often involves some self-assurance, e.g. after the early loss of a parent, or before a major life decision such as moving home or starting to live together with a partner. This life review is conducted in weekly or fortnightly sessions and usually takes at least a year. It is not rare for biography work to be carried out over four to five years, involving more than 60 conversations.

There are various possibilities to study one’s own life:

- chronological contemplation
- contemplation by topic
- viewing life as a whole
- focussing on vicarious experiences
- tracing lifelines
- looking at photos
- interrogating personal objects
- placing life experience in the context of contemporary events

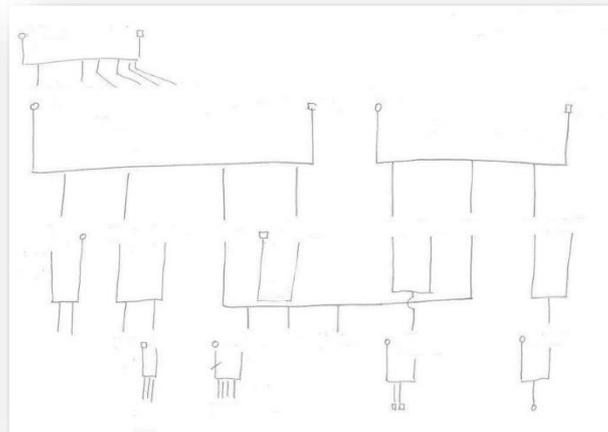
## Chronological contemplation

The course of one's life is looked at chronologically. It is possible to start by recording a genogram, to discuss the situation of birth, and then to continue with memories of early childhood, school years, adolescence, the transition from school into the world of work and so on. The biography counsellor supports this work by asking stimulating and open questions in relation to each life stage, thus enabling the client to look more closely at individual important situations and experiences. The client needs to bring perseverance to this work, and good temporal awareness.

## Examples

### Genogram

A male client (40 years) remembers the family he was born into. Parents, siblings, uncles, aunts, grandparents and other relatives are written down in a genogram. Experiences in connection with the named individuals are mentioned and discussed repeatedly. In the example, the names have been deleted. (Picture 17<sup>7</sup>)



A female client (39 years) wants her family members to be drawn as a bouquet of flowers.

(Picture 18<sup>8</sup>)



## The situation of birth

What are the aspects that belong to my birth? (Picture 19)

Many aspects can be touched upon:

- place of birth (at home, in the hospital, on the way, where exactly?)
- time of birth: year of birth, season, birthday (date), day of the week, time of day (day or night)
- how were the stars in the sky? (constellation, star sign)
- was there anything unusual regarding the weather (e.g. thunderstorms)?
- who was present at the birth (father, mother, midwife, others)?
- what were the circumstances of the birth (long, short, easy, difficult)?
- were there any complications?
- what was the first moment after birth like? The first breath?
- birth weight, size, vitality, health, constitution, appearance?
- what else happened during birth (e.g. in the house, on the street, in the family, in world politics)?
- what stories are told about the birth?



Clients who know a lot about their birth usually appreciate very much the opportunity to name, discuss and write down these aspects. For many other clients who are less familiar with this information and/or have forgotten details, this is a welcome opportunity to ask their parents. However, some clients are very content to limit themselves to mentioning place and date of their birth.

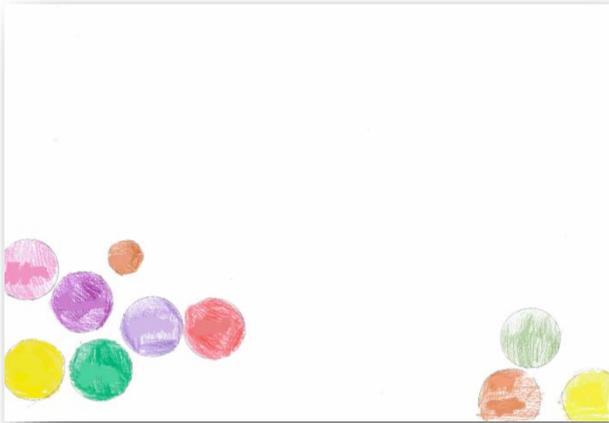
## Family Constellation

Who is part of my nuclear family? How did the family members relate to each other? Was there any particular closeness or distance?

One male client (21 years) considers these questions by placing figurines representing different family members. (Picture 20)



Another male client (33 years) paints his family members as colourful circles. (Picture 21)



### Early Experiences

A female client (29 years) recalls early experiences in her life. She focusses on a situation in a children's playground that has special meaning for her. She summarises her experiences: "I had a beautiful childhood!" (picture 22)



### Later Stages of life

Important experiences taking place in subsequent life stages can also be discussed, noted, sketched or drawn.

### Consideration by topic

An exploration of one's whole life can also be done by working on particular theme(s) and their significance for the individual:

- **People** who have a significance in my life, who are or have become important to me: family members, friends, schoolmates, teachers, trainers, housemates, colleagues, people who are still alive, important people who have already died. This may include **models**: idols from my adolescence, mentors...
- **Places** I have visited, travelled to, which have meaning for me: travel locations, place of birth, places of residence, houses or flats, places which I loved or which I avoided, hospital, churches, cemeteries ...
- **Play, activities, work**  
What did I play as a child? How did I get to know work as a child? What interesting and

what unpleasant activities were there for me to do as an adolescent? Which kinds of training and occupations did I undertake?

- **My interests:** I love doing *this!* I am good at *that!* I still want to learn *this!*
- **My preferences:** I like *this!* I don't like *that!*
- **Spiritual experiences** and events: baptism, communion, confirmation, church wedding, funerals, festivals of other faiths, prayer, meditation...
- **Animals:** pets, favourite animals ...
- **My desires:** I still want to experience *this!* I still want to visit *these places!* I still want to learn *this!* I want to own *this!*
- **Illnesses and crises**
- **That makes my life beautiful!**
- **What do I want? what do others want from me?**

This approach is suitable when there are is not sufficient interest, ability or strength for a chronological exploration. The topics are worked on not only with regards to the present and the past but also always with a view towards the future. For example: which places have become important to me? Which places do I still want to visit?

**Places** which are or have been important in my life can be photographed...



**“This is where I particularly like to be,”** male client (18 years) (picture 23)

... or written down:

**“Places that are important to me!”** male client (36 years)

By writing it down onto large-scale paper format it is always possible to revisit the topic and add to it. (Picture 24<sup>9</sup>)

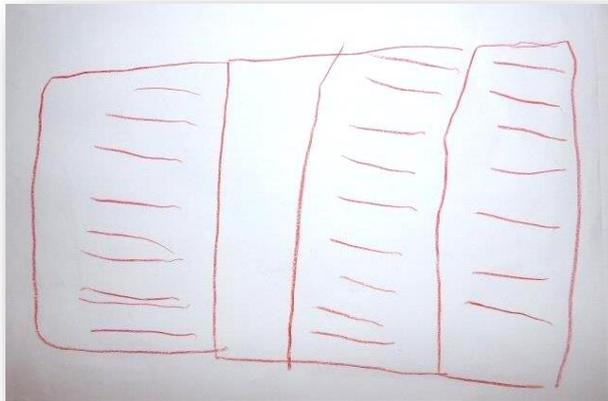


The specific **place of residence** – past and present– can be looked at more closely, sketched or painted. This approach can trigger many memories, which can then be discussed.

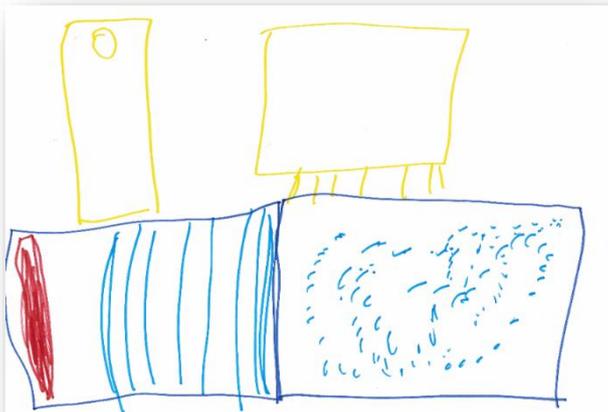
**“This is the house in which I lived as a child,”** female client (29 years) (Picture 25)



**“My room”,** male client (38 years) (Picture 26)



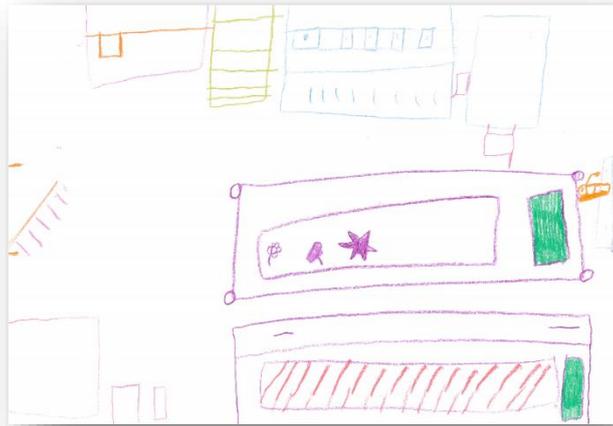
**“My room”,** female client (43 years) (Picture 27)



**“My room”,** female client (41 years) (Picture 28)



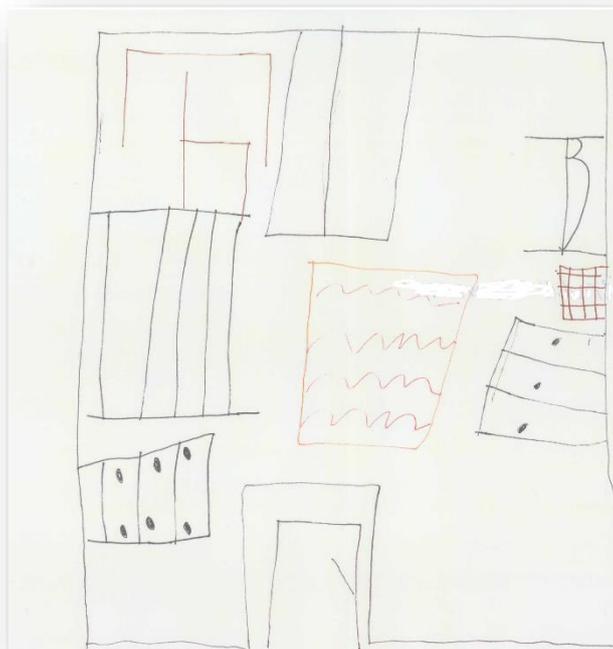
**“My room”, male client**  
(34 years) (Picture 29)



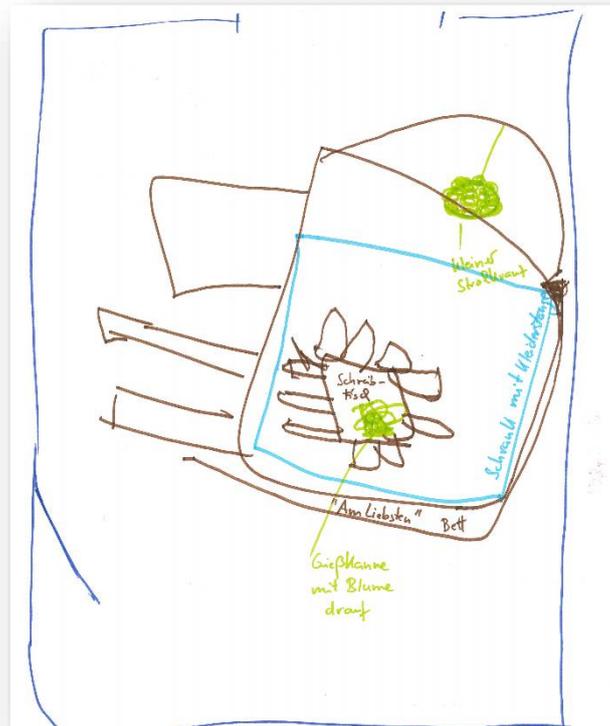
**“My room”, male client**  
(34 years) (Picture 30)



**“My room”, female client**  
(28 years) (Picture 31)



**“My room”,** female client  
(40 years) (Picture 32<sup>10</sup>)



**“The view from my room”,**  
female client (40 years)  
(Picture 33)



### Excursions

Places that are important in the client's life can also be visited, e.g.:

- former places of residence or work
- schools and training centres
- church where the baptism took place
- cemetery where the parents are buried.

### Viewing Life as a Whole

There are numerous ways of representing and contemplating life as a whole, e.g.:

- tree of life
- life path
- river of life
- panorama of life

Example:

**“If my life were a tree: what kind of tree would it be?”**

**“My tree of life”,**

Female client (40 years)

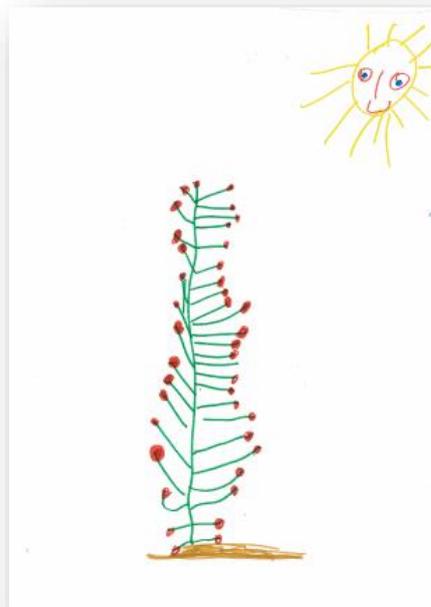
(Picture 34)



**“My tree of life”,**

Female client (40 years)

(Picture 35)



**“My tree of life”,**  
Male client (39 years) (Picture 36)



**“My tree of life”,**  
Female client (29 years)  
(Picture 37)



## **“My tree of life”,**

Female client (40 years) (Picture 38)



### **Representational experiences**

A representational situation is understood to be a single experience that is selected by the client from a multitude of other experiences. The selection of the situations/experiences can be very different:

- spontaneously, e.g.: “This is what I did over the weekend.”
- exemplary, e.g.: “I like to go swimming. Last week I went to the open-air swimming pool.”
- essential, e.g.: “This situation expresses best that I often feel insulted by my colleagues.”
- single situations/experiences from certain ages in life: “This is how it used to be.”
- difficult or beautiful experiences
- “I can do *that* well!” – “I’m not so good at *this*.”
- “I like *that*!” – “I don’t like *this*!”

Some clients like working on these exemplary situations and draw sketches or pictures of them. Over time, numerous “pictures of life” accumulate, and an “autobiography in pictures” emerges.

Initially, the clients paint the external situation. The way they paint and the choice of colours also gives expression to their inner experience. If it is beneficial for the process, the biography counsellor can suggest that the client paints their inner experience into the picture in a non-representational way using colours.

## Examples

### “Holidays on the farm”

Male client (35 years)

(Picture 39)



### “Holidays at the North Sea”

Female client (44 years)

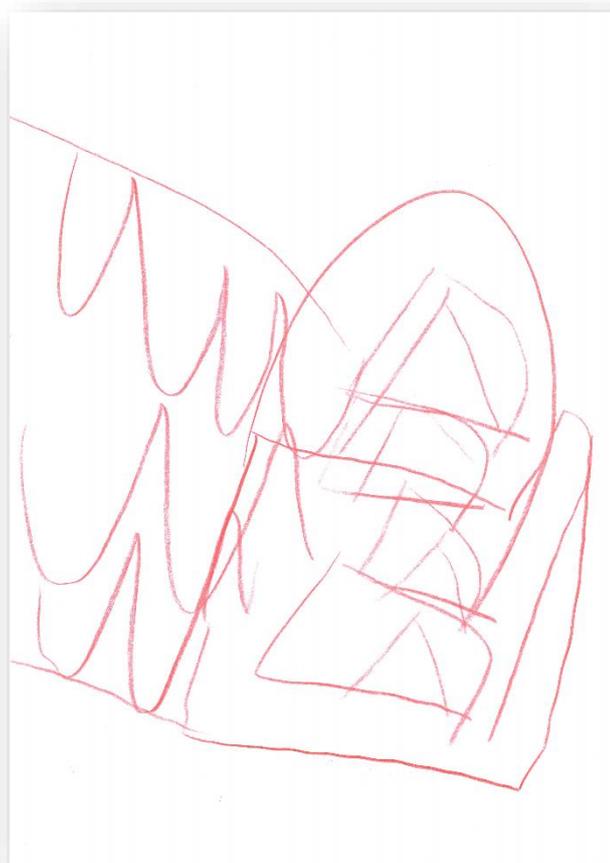
(Picture 40)



### “City break”

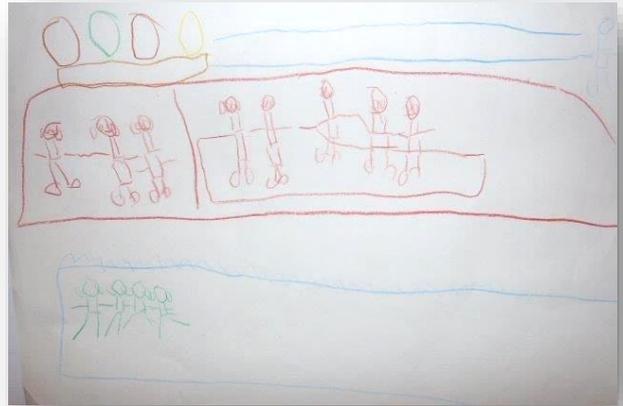
Female client (40 years)

(Picture 41)



**“Holidays on the Mediterranean”**

Male client (38 years)  
(Picture 42)



**“Weekend shopping”**

Female client (40 years)  
(Picture 43)

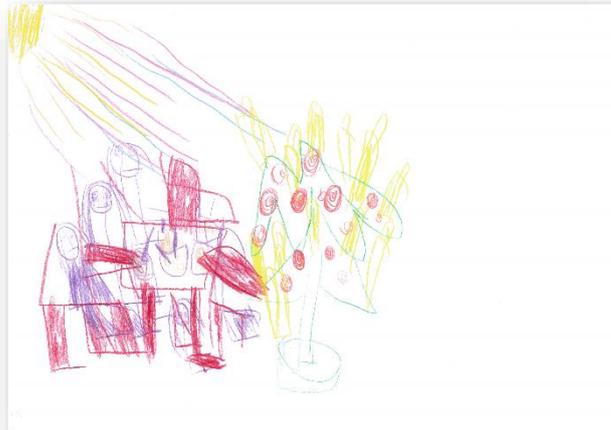


**“Carnival celebration”**

Female client (40 years)  
(Picture 44)



**“Christmas at home with the in family”**  
Female client (40 years)  
(Picture 45)



**“Walking through the closed road tunnel”**  
Female client (42 years)  
(Picture 46)



**“My place of work”**  
Female client (41 years)  
(Picture 47)



## Life Lines

When considering life lines, we focus on a theme which is followed through a day, a month, an important phase of life or through all ages. For example:

- this is what my day looks like
- my path from school into work
- my internships on the way towards my current job
- my contact with my family: past and present
- how did my contact with my mother, who died, develop?

## Examples

### “This is what I do before I go to work”

Male client (40 years)  
(Picture 48<sup>11</sup>)



## Photos

Photos from different ages and different areas of life can be important aids for memory work. Some clients like to talk about those photos which are very familiar and close to their hearts. A few of them bring these photos into the biography work.

Looking at personal photo albums together during biography work can take on great significance when memories cannot be expressed even though language is available, or when verbal communication is not possible. The pictures are then looked at in silence. What can be seen in the picture is noted and described as precisely as possible. Many memories and conversations can follow on from this. For some



clients it becomes possible to detach themselves from the “outer” pictures and turn towards their “inner” pictures. (Picture 49)

### **Personal Items**

Personal items can be of great value to the client. It is rare that a client brings such an object to the meeting. In most cases it is enough to name the object and describe its significance.

Examples of such objects are:

- a toy from the past, e.g. a cuddly toy or plastic play blocks
- a ship which is currently being built with great effort and is yet not quite finished
- objects which are being stored in the room
- a wooden charm which the client holds in her hand in difficult moments
- notebooks in which many things have been written

### **Placing Life Events into the Context of Current Events**

For some – usually older – clients it is interesting and very helpful to place the events of their own lives in childhood, adolescence and adulthood against the background of respective events at the time (society, politics, global events, fashion, etc).

## **2.3 Biography work is future work**

Life is not complete without the future. Past and present form a foundation of what the client is to experience and achieve in the future. The future appears in two forms: there is a future which a person can let themselves into, which they can shape themselves, and for which they can have wishes, make and implement plans. At the same time, there is a future that comes towards the individual, bringing with it events and challenges, which then also belong to the individual, who has to deal with them and ultimately accept them (BROTBECK 2005). A human being is connected to their future. They are unaware of much of this. Nevertheless, an individual can consciously access their own future by visualising **future wishes, visions, and images**, and using these to formulate **goals**. One important basis for this work on the future is the **recognition of one’s own strengths**. In order to realise one’s goals and be able to experience oneself as a shaper of own’s one life, a person needs the appreciation, recognition and concrete support of a circle of supporters.

### **Strengths**

There is much in the future that is uncertain, and some of it also full of risks. If the client wants to try something new, they will need to start from a place of security and knowledge of their own strengths. In working to become aware of their own abilities and strengths, the client should not limit themselves to naming the strengths which are outstanding in comparison to other people. It is also about perceiving one's own abilities as strengths. For example, being able to count to ten may not be rated as special in comparison to most other

people. It may even be perceived by outsiders as a deficit. However, in recognising and appreciating this ability themselves, the client can use this ability, e.g. in a work situation, with inner security and joy. This is what makes it a strength both for the client and for others.

**“This I am good at!”**

Male client (40 years)

(Picture 50<sup>12</sup>)



**“My strengths”<sup>13</sup>**

Male client (18 years)

**My strengths**

- I can support others well
- I can be full of humour and funny
- I am strong
- I can nurture my friendships
- I can write on a PC (also emails)
- I am good at knitting
- I am interested in ....!
- I am courageous in a given situation!
- I keep in touch with my parents (by phone, email, visits)
- I am good at repairing bicycles
- I have a lot of ideas for my leisure time
- I am good at talking with my housemates

## Wishes

Wishes connect human beings to their future. Every individual has wishes on many different levels, with regard to:

- something material
- how something happens
- my own vitality and health
- something that I want to experience – or not
- what I want to achieve
- to a meaningful event which I aspire to

The client gets acquainted with their own desires and learns to differentiate between:

- wishes which can be fulfilled
- wishes which can only be fulfilled if the client takes action
- wishes which are mutually exclusive
- wishes which are not attainable for the client

For many clients, this work is unfamiliar, and therefore needs to be well planned by the biography counsellor. The external events in the course of a year can be used as a basis for this planning. It may be useful to structure this part of the conversation around the following, and similar questions:

- New Year: what do I wish for the coming year? what would I like to leave behind in the old year?
- birthday: how do I want to spend my birthday? what are my birthday wishes for the next year of my life?
- holidays: what do I want to experience on holiday? where do I want to travel?

In order to gain access to one's own desires, numerous approaches or exercises are available:

- my perfect day: an imagined day which progresses the way I want it to
- my desired working hours: do I want to work full-time or part-time? Do I want to go to work later or do I want to finish earlier?
- what if...?
  - What if your place of work closed down: what and where would you want to work?
  - What if you had a house: who would you invite to live there with you?
  - What if your assistants did exactly what you wanted them to do: what would they do?
  - What if you could only keep three things from your belongings: what would they be?  
What if you had to give away three things: what would you give away?  
What if you could buy three things new: what would you buy for yourself?

## “My wishes”

Male client (40 years)

(Picture 51<sup>14</sup>)



## “The birthday I wish for”<sup>15</sup>

Female client (36 years)

The birthday I wish for

If I could celebrate my birthday exactly the way I wanted to, then I would celebrate it like this:

- In the morning I sleep in (for a long time).
- Then I have a leisurely breakfast. My guests for breakfast are....
- I do not go to work. But everyone else does.
- I go on a trip with .... We drive to ... and look at ... there.
- We have lunch in a restaurant. From the restaurant you have a view of the ....
- We go to the zoo until 5pm.
- We do not go home yet afterwards.
- We go into town to stroll and shop.
- After that, we still do not yet go home.
- We go to the cinema and choose a good film. It would be nice to have a film in which ....
- When I have done all of that, I go home.
- There I receive a lot of phone calls from people wishing me a happy birthday. They are...
- Then I let the day end and go to bed.
- I sleep well.
- The next day I return to work, unless I am still tired from the outing or the cinema.

## Visions

A person can feel their way into the distant future by seeking and finding visions within themselves. Visions can be spoken, written down, or even better, sketched or painted. It is through the observation of visions that they can have an impact. Visions contain a direction which gives orientation, and they can bestow strength and courage to engage in what is new and unknown. They can be used to develop concrete projects and plans for the future. Visions are often “not realistic”, and sometimes they are “not representational”.

### “My future”

Female client (29 years)

(Picture 52)



## Future images

In contrast to visions, which focus on the distant future or the future as a whole, future images are concrete situations in which the client sees themselves in a few months' or years' time. The biography counsellor helps the client find access to their future images, and encourages the client to sketch or paint them and then to look at them. The repeated contemplation of these images can give the client security and confidence.

### “Each summer I spend the holidays on my boat”

Male client (40 years)

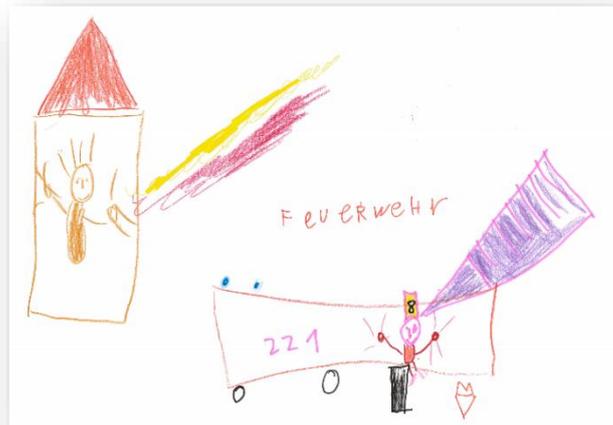
(Picture 53<sup>16</sup>)



## **“I want to become a firefighter”**

Male client (18 years)

(Picture 54)



### **Goals**

In the context of biography work, the client formulates goals which they would like to implement or achieve. These could include, for example:

- reduction of daily working hours;
- moving to another house;
- undertaking a learning project;
- changing the way they interact with other people.

### **Supporters**

In order to be able to achieve something new in the future, the client is dependent on the help of supporters. For larger projects it may be beneficial for a circle of supporters to form around the client. In preparation, the client internally connects with people who can help them, by considering the following questions:

- which people do I feel connected to?
- which people do I want to tell about my wishes and goals for the future?
- who do I want to ask for concrete support?

**“People I carry in my heart”**  
(relatives and friends, living  
and deceased)  
Female client (41 years)  
(Picture 55)



### 3. Biography Work in the Social Sphere

#### 3.1 Group Work

Group biography work can be undertaken by using some of the same methods used in the individual conversation work described here. In addition, group work offers the possibility for the participants to become aware of and be inspired by the experiences of others. Being amazed by another person's life may allow the special nature of one's own life to be more easily recognised.

#### 3.2 Conversation with the client at its centre

**What is a conversation with the client at its centre?**

**Number of conversations:** about 3 conversations

**Rhythm:** weekly

**Duration:** if possible 15 – 30 minutes

**Venue:** conversations with the client at its centre take place e.g. in the morning circle of the workshop.

**Prerequisite:** good preparation of the host and the guests

**Contents:** The guests respond to the questions below. After having listened to all their responses, the host then in turn shares with the guests what he or she wants to tell them in relation to those questions.

1<sup>st</sup> conversation:

What do we know about your life journey so far? (guests)

This is what I want to tell you about myself. (host)

2<sup>nd</sup> conversation:

What are the host's strengths? (guests/host)

3<sup>rd</sup> conversation:

What wishes do we have for the host? (guests)

These are my wishes for my future. (host)

**Moderation:** Biography counsellor

### 3.3 Personal future planning<sup>17</sup>

#### **What is Personal Planning for the Future?**

**Participants:** Selection of guests by the host. For people with severe disabilities, assistants, friends or relatives can take the initiative.

**Duration:** 4-6 hours

**Prerequisite:** good preparation and follow-up

**Moderation:** It is necessary for the conversation to be led by a neutral moderator. Moderation can be done by the biography counsellor.

#### **Process:**

Imagine you were the host of a personal planning for the future exercise.

#### **Part 1: Who am I?**

- Welcome  
You welcome your guests.  
The guests introduce themselves.
- What is this about?  
Explain: what is the reason for this personal planning for the future?
- Biography  
You talk about your life journey so far.
- Wishes  
What wishes do you have for your future?  
What good wishes do your guests have for you?
- Fears  
There are also fears about the future. These are expressed by you and by some of your chosen guests.
- What would be missing?  
The guests give you feedback: what experience(s) would they not have had if they did not know you?
- Strengths  
What are your own particular strengths and abilities? Invite guests to name them.
- Motto  
Together with your guests you look at the personal planning for the future so far. What exactly is it about? Is it possible to find a motto?

**Part 2: How do I want to live?**

- Goals and visions  
What goals and visions do you have for your future? What visions do your guests have for you?
- Time travel  
You set a period for time travel: how do you want to live e.g. in two, or five, or seven years?
- Present  
What needs to change in your current situation so that you can achieve your goals?
- Support  
Who can support you? Who can give a tip, or advice or help?
- Strengthening  
How can you strengthen yourself so that you have the strength for the upcoming changes?  
What can your guests contribute?
- Intermediate steps  
There will be intermediate steps along your journey through time. Your guests consider how they want to support you.
- Review  
What has been achieved?
- Farewell

### 3.4 Future conversation

#### What is a Future Conversation?

**Participants:** Selection of guests by the host

**Rhythm:** as needed

**Duration:** about 2 hours

**Prerequisite:** good preparation of the host and the guests

**Contents:** The course of the future conversation is set in advance according to the questions and wishes of the host. For hosts who can actively participate, the following is an example of the form the conversation could take:

- Welcome
- What is it about?  
What is the reason for this future conversation?  
What is the host's question?  
Are there any questions from the guests that should be included?
- Biography  
The host talks about their life journey and the current situation.
- Wishes and visions  
What does the host wish for their own future?  
What are the host's goals and visions?  
What is there still to learn?  
What good wishes do the guests have for the host?  
What visions do the guests have for the host?
- Strengths  
What are the strengths and abilities of the host?
- Time travel  
Host and guests set a period for time travel. What should have happened in half a year, a year, two years?
- Support und strengthening  
Who can support the host? Who can give a tip, advice or help?  
Who can and wants to take on the role process guardian?
- Review and farewell

**Moderation:** It makes sense for the conversation to be led by a neutral facilitator. Moderation can be done, for example, by the biography counsellor.

In future conversations for people who cannot themselves contribute verbally to the conversation it is usually their assistant who communicates on their behalf or about them. As far as possible, the individual with severe disability is significantly involved in the preparation and also present during the conversation itself. The biography counsellor takes on the moderation. The following is an example of such a conversation for the future, in relation to the host, an individual with a severe disability:

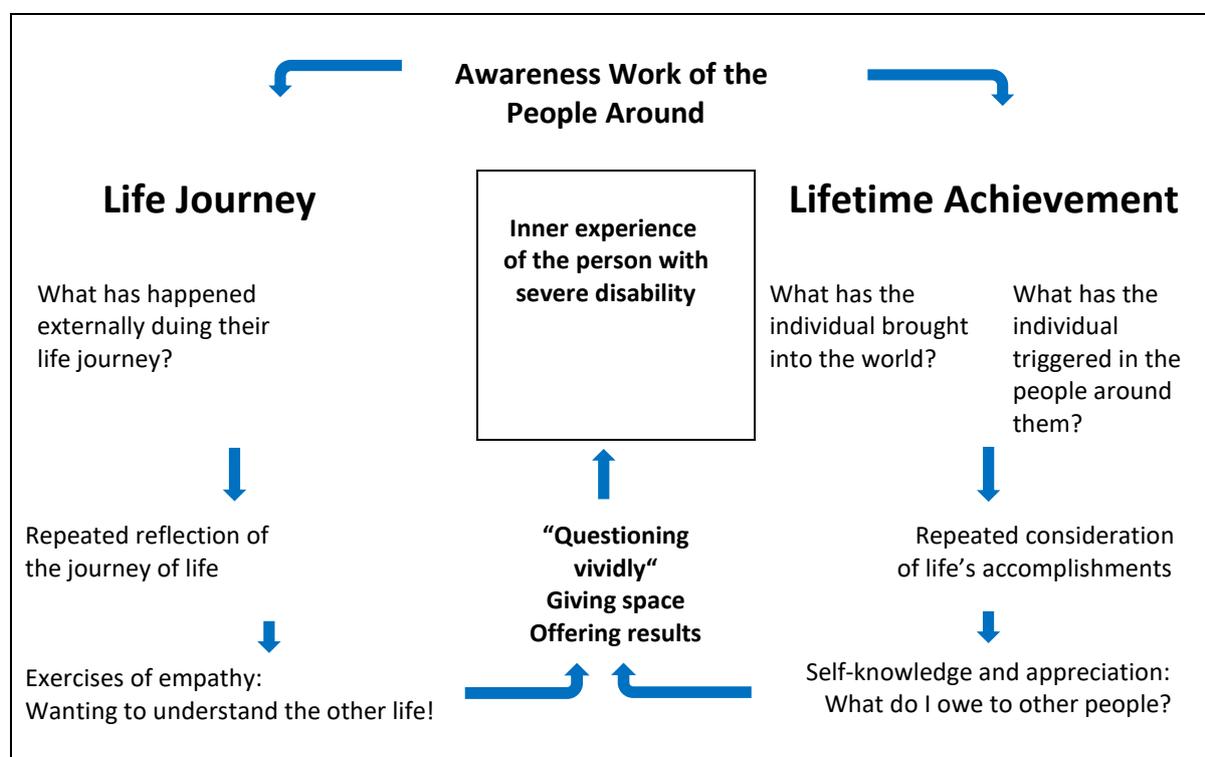
### Future Conversation for people with severe disability (the host)

- Welcome
- What is my inner question about the host?
- The host's life journey
- What do I experience when I visualize the host's life journey?  
How would I feel if it were my life?  
Which experiences, thoughts, and images arise in me?
- What do I perceive about the host?  
(What three perceptions are most important / in the foreground for me?  
E.g. outward appearance, vitality, behaviour, intentions)
- What do I experience?  
What does the host trigger in me? Which experiences, thoughts, and images arise in me?
- Good wishes to the host – visions for the host's future
- Has my initial question changed in the meantime?
- What should have happened for the host in half a year/ a year/ two years?
- What impulse do I have?  
Who is doing what?
- Farewell

## 4. Biography work with people with severe disabilities

### 4.1 Social circle biography work

People with severe disabilities who do not have verbal communication faculty can also take up an offer of biography work. This kind of biography work has the distinctive feature of requiring cooperation of people from their environment (assistants, relatives, friends). Therefore, it only happens in the practice of biography work when assistants and/or relatives are willing to engage. The principal process for this group of people is shown in brief in the diagram below (KISTNER 2013):



Awareness processes occur in both the person with severe disability, and the people around them. It is crucial, though, that these two processes are differentiated and not confused with each other. The awareness processes of the people around can be discussed. The processes of people with severe disability can at most be guessed at.

### 4.2 The work of the parents

The biography counsellor invites parents and – if possible – their adult son or daughter with severe disability to several conversations. The parents remember the life journey of their son or daughter. In many cases, the focus is on painful experiences of illness and crises, but also on social difficulties and exclusion. For this reason, there is also an explicit search for

beautiful memories. This approach allows for the different sides of life to be recorded. The outer events that are remembered and the inner experiences of the parents (not of the client!) are written down or briefly sketched out. At the end of these conversations the parents are asked whether they want to pass on the experiences written down to their son/daughter. If this happens the biography counsellor can then arrange for further meetings with the individual with severe disability. This allows the counsellor to present the experiences of the parents to the client again and to ask the following questions about each experience:

- This is what your parents have told us about the event. What was important for you at the time? What would you have told differently or additionally?
- This is how your parents have experienced the events. How did you experience these events internally? What was particularly important to you in this?

The method of "asking questions without getting answers" can make a contribution to paying attention to and acknowledging, "discussing", the life path and life work of the person with severe disability and his or her inner experience. It was described with the following example (KISTNER 2013):

<b>Asking Questions Without Receiving Answers</b> <b>Asking vividly: Example Bus ride to school</b>	
<b>Outer event</b>	<b>Inner Experience</b>
Where did you sit on the bus: in the front near the driver, in the middle or at the back? Did you always have the same seat, or did you sit in different seats?	Where did you like to sit, where not so much? Did you have a favourite seat?
Were there other children/young people on the bus? Was it crowded on the bus or were there free seats?	Was there someone you were particularly looking forward to seeing? Was there anyone you had a hard time with?
Was the driver a man or a woman? Can you still remember his or her voice? Have you made contact with him or her? How?	Were you well acquainted with the driver or was he/she a stranger to you? Did you like or dislike travelling with him/her?
Can you still remember the sound of the engine? Were there conversations on this bus? Was the radio on or off? Were <i>you</i> quiet or loud?	What did you like listening to? What did you not like hearing?
	Were you glad when the journey was over? Or would you have liked to keep going?
Many more questions are possible regarding the different senses of perception (sight, smell...) and areas of activity as well as the related inner experiences.	

When employing a 'vivid questioning' technique, it is important to keep in mind:

- The questions asked must not suggest particular answers. They must be open questions or at least contain different, even opposing alternatives.

- It may be valuable to ask about even apparently unimportant details. Often it is only a small detail that turns an event into an important experience.
- The questioner can first focus on the aspects that are of particular interest to the person with severe disability. However, they should not limit themselves to this. Some questions can have a very unexpected effect. On the other hand, many questions will not meet the direct interest of the person with severe disability.

### Examples

- A pair of parents have reached retirement age. They make use of their extended time availability to bring to the conversation with the biography counsellor as many memories as possible.
- At an advanced age, a pair of parents are looking towards the end of their lives. Working with them does not focus on “many” different memories. Instead, the search focussed on a few key events: which three to five events were the most beautiful experiences with your child? which events were the most difficult? Towards the end of this work, it became clear that the experiences written down represent a kind of legacy. At a later date, an assistant can remind the client of this: at that time your parents talked about these events with you which were the most beautiful for them.
- In another piece of work with parents, a different approach is taken and the following question is explored: what people has the son/the daughter encountered in the course of their life? what have these people brought into the life of the son/daughter? what do these people owe to the son/the daughter?

### 4.3 The work of the assistants

Assistants, too, can tell a lot about the client’s life journey. The memories of the assistant can be reviewed with the client in the manner described above.

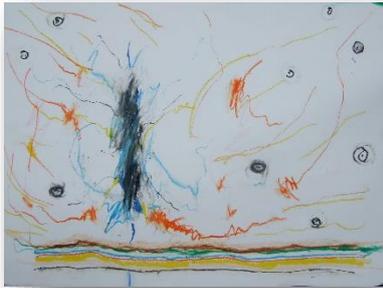
#### Example

The following describes work which was carried out already in 2007 as part of a biography project with Ms Solis (a pseudonym used to protect her identity), a 45-year-old resident of Bruckwald. The example is taken from a research project carried out in 2006-2008. An attempt was made in the project to explore and describe methods which are suitable for recognising biographical motives and issues of people with severe disabilities. The project was led by Bernhard Schmalenbach and Hein Kistner. Twenty-one assistants in the residential home and in the workshop examined the impact of Ms Solis on themselves. They chose from their numerous encounters with her those which seemed essential to them. Each assistant explored what this encounter triggered in them. The assistants first painted their inner experience in a non-representational way before they tried to put it in words. In this exploration, the following pictures emerged. The external situation on which the inner experience was based is briefly outlined each time:



Male assistant 1

Ms Solis is standing by the road in front of her house. I am riding home on my motorbike. She has a very upright posture. She stares at me. I have to stop. I can't do otherwise. She comes up to me, raises her hand and says, "Where are you going?" She looks me in the eyes. It is an encounter in light. Earlier experiences were often dark. I am thinking: You haven't registered her development, this is another woman with a lot of light and an upright posture.



Female assistant 2:

We are going on an outing into the wood. Ms Solis's trousers are wet. She has to stay in the hut. She has grey trousers, is panicky and lost.



Male assistant 3:

I live in the same house as Ms Solis. At night I hear her snoring. In the evenings I walk with my dog past her window. The shutters are up. She has a light on. With her fingers she is making figures on the wall. These are figures with eyes and beaks. The figures are easy to recognise. The picture shows figures of light and figures of shade, Ms Solis in the middle painted in blue. A ray goes from the top to the bottom. This moment has a great effect on me.



Male assistant 4

Ms Solis is painted grey and in a grey shell. Her grey clothing appears to me like a suit of camouflage. She is dressed in grey, moves like a mouse. She moves where she is safe. The green colour is hope and confidence. If we support Ms Solis well and prepare her over the course of a day or two, she can participate and experience a lot. The brightness in the picture is her pride when she has overcome her fears and experiences something beautiful. She is a person full of joy and life.



#### Female Assistant 5

Ms Solis, four employees, a fellow volunteer and I are on a walk along the [river] Elz. We are chatting. It had been a great day. We are walking towards the main road under the bridge. Then we have to cross the bridge across the Elz. Ms Solis refuses, stands there, hits herself, screams and bites her first. "What is it?" – "I don't want to." It doesn't work. We have to turn back. The following Monday: Ms Solis says: "What are we doing today?" Me: "I don't know." Ms Solis: "Aren't we going to walk across the bridge?" The bridge is also a symbol for me. You have to cross it. In the picture it is chaotic and hot below. Everything has no system. Above, the movements are fluid and harmonious.



#### Male assistant 6

Ms Solis often wears blue dungarees. Are they really blue? The colour is not important. In the past, Ms Solis was styled up and dressed utterly like a lady. Years later, she only wears work trousers but is more open and cheerful. For me, the dungarees are a symbol of that change.



#### Female assistant 7

I have only seen Ms Solis three times. I met her by the cloakroom after the morning circle. We greeted each other. She squeezed very hard. I did not expect that. In the picture: she is grey, the others around appear as colourful circles.



#### Male assistant 8

In the forest Ms Solis initially does not get off the bus. I throw the key into the wood and remember where it is. I say to Ms Solis: "Now we have to walk home." She gets off and starts walking with me. It is getting lighter and lighter with her. I just must not let go of her. We go for a walk, then we look for the key together and drive home. Ms Solis can be immensely happy when she has achieved something.



#### Female Assistant 9

I live at the Bruckwald. Ms Solis is standing in a summer dress by the side of the hydrant. It is a busy workshop day. I have to go shopping by car and I have a list for many errands for the workshop. I put the list in the toolbox and place the toolbox on the roof of the car. I go briefly back to my flat, then return and ask Ms Solis: "Where is the note?" Ms Solis opens the garbage bin and shows me torn piece of paper. My reaction: On the one hand I am very annoyed (black clouds of thunder). On the other, I have to laugh inside. This interaction with Ms Solis remains in the background, enveloping us. I have told many friends this story. Ms Solis is blue and upright. Pink is around her.



#### Male assistant 10

We have an encounter in the workshop. Ms Solis is dressed in blue. She seems at rest within herself. The picture is asymmetrical, tilted, and not on the ground. She bends to the side. I like her. I have only known her for a short while.



#### Female Assistant 11

I meet Ms Solis in the car park. I am on my way to my car. Ms Solis is already there. She asks two questions: "What are you doing?" and "what is your dog up to?" I do not know Ms Solis. She knows me. She has worked me out. The answers to her question were not important to her.



#### Female Assistant 12

I am on a walk with Ms Solis. We are chatting. Ms Solis walks on my arm. I prepare her to walk the last few steps back the workshop on her own. She did. In the picture: the dark is Ms Solis – anxious on my arm. The light signifies pride and joy. Below is the Elz.



**Male assistant 13**

Ms Solis is coming with her mother towards a public relations stall in the pedestrian precinct. She is walking on her mother's arm. Finally, she strolls near her mother along the pedestrian precinct. She picks up information material, looks at a passer-by and hands it to him – and is immediately gone again.



**Female assistant 14**

No description given of the situation.



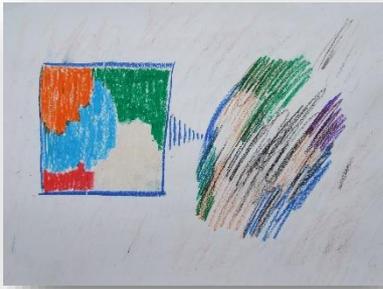
**Male assistant 15**

At the end of a working week, Ms Solis is standing in the car park. She is not wearing her work trousers – as I know her – but a dress. This confuses me. The dress is light-coloured, with colourful stripes. She is in a good mood. Maybe she is standing there waiting for her mother. Ms Solis actually appears grey in the dress. In the picture: a sense of being centred, a colourful ball, a pink cloud. It is a summer picture.



**Male assistant 16**

I am walking past the carpentry workshop and meet Ms Solis. Our eyes meet. We greet each other.



Female Assistant 17

I have a hard time with Ms Solis. She is the one who is trying to make contact. I am busy getting the medication ready, I am scattered (left). Then “oh dear, Ms Solis is approaching”. Ms Solis (right, coloured spots) calls my name in the corridor. Ms Solis establishes contact (blue stripes).



Male assistant 18

Ms Solis and I shake hands. Ms Solis is beaming. Ms Solis is asking questions. Ms Solis (right) is radiating love and light towards me. She triggers a lot in me. Ms Solis has a lot of childlike qualities which trigger something childlike in me, too.



Female Assistant 19

Bottom left: We go out to eat at restaurant with four housemates. Ms Solis is happy. But she does not want to eat. There is no possibility to speak “plain language” in the restaurant. I go outside with her. Ms Solis is already grinning. After “plain language” has been spoken, we go back inside. At first there is tension, which then loosens and resolves (yellow, top left).



Male assistant 20

Ms Solis and some house mates are on an outing. When we get to the destination, she does not want to leave the bus. She has a screaming fit. I insist on her getting off. She does, and something inside her (black line) breaks open. She is happy: the real Ms Solis emerges. Green: hope, future. Blue: sticking point.



Male assistant 21

The picture describes the building of the relationship: creating trust, reaching deeper layers, getting close to her.

The staff as a team looked at the pictures together and discussed them. It was noted:

- the pictures are very colourful
- the colour yellow appears often
- some shapes are similar
- there are closed and open shapes
- many pictures have a centre
- light and darkness are often right next to each other
- the pictures radiate warmth
- many men have painted “feminine” shapes, many women “masculine” shapes
- there is a force that works from inside to the outside

Many assistants were very surprised about the effect on themselves. But what was equally impressive was the very different effects of Ms Solis on her respective assistants. Some of the assistants realised at that moment that they owed a lot to Ms Solis and they actually thanked her for it.

#### 4.4 Preserving memories

Many people with severe disabilities cannot themselves speak about their memories. When parents, relatives and long-time assistants are no longer available, stories about past experiences can no longer be told. It is not one of the tasks of biography work to gather and to document information. However, the biography counsellor can advise assistants and relatives who want to take responsibility in this regard. To enable future conversations about the life journey, the information presented below should be kept in an appropriate manner. People with disabilities who can speak decide themselves what is to be kept where and how.

##### **CV and related information**

- Date and place of birth
- Parents, siblings
- Marital/relationship status
- Education
  - Kindergarten/school/training/further training
- Occupation/Places of work
  - job change und workplace location
- Residences
  - Homes/living situations (family, flat-sharing community, residential home)
- Religion
  - Church affiliation
  - Baptism, holy communion, confirmation: when, where?

##### **Genogram**

- Develop and update genogram
- Family history details

##### **Particular biographical events**

- Important places, e.g. places of residence, travel
- Important people
- Religious needs
- Illnesses/crises/hospitalisation/medical diagnoses
- Accidents (accident reports)
- Farewells: death of parents, separations (commemorate individual anniversaries)

##### **Lifetime achievements**

- What are key achievements in the individual's life so far? What does the individual affect today?
- Which impulses did the individual experience and what initiative did they show?
- What do they consider their life's work or mission?
- What experiences are due to this individual for those around them?
- What is his or her concern for the world?

##### **Strengths /competencies**

- What are this person's strengths?
- What strengths do they bring into the community?

**Images**

- Some pictures per year of life from different areas of life: leisure time, work, holidays, portrait, residential and work group

**Autobiographical work materials**

- Sketches and pictures from the biography work: e.g. tree of life, location sketches
- Own narratives
- What has the person learnt/got to know? (documentation of education and training)

**Descriptions of people in the individual's life**

- Interviews with parents, siblings, relatives about the individual's life
- Memories of assistants
- What would I miss if I had not got to know this person?
- What behaviour is perceived as challenging by the people around the individual?
- The perspective of the assistants: dealing with challenging behaviour, borderline experiences, sense of achievement or success.

**Goals and wishes**

- What does the person with disabilities wish for in their life?
- What do the assistants wish for the person with disabilities? What do parents wish for? What do friends wish for?
- What are the mutually agreed goals in terms of independence and support? What goals do assistants pursue beyond those?

**Dying, death and mourning**

- Living will
- Views and preferences on dying, death and mourning
- Experiences in the context of dying, death and mourning
- What do parents want to leave their sons/daughters in terms of memories or important thoughts?

**Areas of tension**

- What tensions does the individual experience in their life?

**Summary/motto**

- What is their key focus in the current phase of life?
- What is essential for him or her at the moment?
- What would be a good motto?

## 5. Documentation of Work Results

Biography work is a process of consciousness that usually does not have a “presentable” result. In many cases, though, numerous documents are created during biography work (pictures, photos, sketches, texts, audio files) which refer to process carried out or mark intermediate results.

Towards the end of biography work the client decides how to deal with the existing documents. Many clients prefer to keep them and to document their work in such external form. The documents are destroyed if this is what the client wants.

The following documentation options are used:

- **Folder:** the documents produced in the course of conversation work are gathered in a folder.
- **Portrait:** the client presents a short portrait in which they address the different aspects of their personality.
- **Autobiography:** in some cases, clients create their autobiography with the help of the biography counsellor, which may be in the form of a text or audio file. Often a comprehensive autobiography is considered by readers as the “end results”. Nevertheless, this is still only an intermediate step in biography work, albeit a significant one.
- **Files:** the documents can be digitised on request and made available as files.

In addition, there are other documentation options that can be taken up if required:

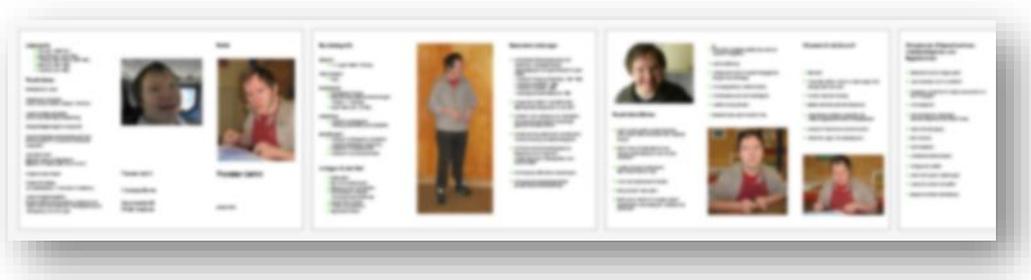
- **Poster:** the essentials are displayed on a poster with texts, images, photos and sketches.
- **One page profile:** the comparatively extensive portrait is shortened to an overview page including the most important information about the person.
- **Life books:** “me books” and “life books” are used. Predefined questions can be answered individually and the answers written down.
- **Circle:** the most important life events are written down chronologically in a circle in the form of keywords. This format allows metamorphoses and mirrorings to be discovered.
- **Thematic-temporal overview:** the most important life events around the themes of people, locations, illnesses/crises, and spirituality are listed chronologically and as keywords.

## 5.1 Portrait

A portrait is a short presentation of a person. In the practice of biography work it is developed at the request of the client in the form of a personal fact sheet. What is important here is not the completeness of the information about a person but the fact that this person is depicted in his or her diversity. The portrait can also be elaborated with the participation and contribution of parents, assistants and friends. It should be created in accordance with the client's wishes and can contain any or all of the following information:

<p><b>Portrait</b></p> <p><b>First and last name</b></p> <p><b>Address</b></p> <p><b>Date the portrait is created</b></p> <p><b>Birth:</b></p> <ul style="list-style-type: none"><li>■ Date and Place of Birth</li></ul> <p><b>Education:</b></p> <ul style="list-style-type: none"><li>■ Kindergarten</li><li>■ School(s)</li></ul> <p><b>Training:</b></p> <ul style="list-style-type: none"><li>■ Training Places and Location(s)</li></ul> <p><b>Profession:</b></p> <ul style="list-style-type: none"><li>■ Workplaces (chronologically)</li></ul> <p><b>Particular Achievements</b></p> <p>Describe the work in which the person is involved as actively as possible:</p> <ul style="list-style-type: none"><li>■ E.g. founding activities and initiatives, participation in the education and training of professionals</li><li>■ E.g. long-standing work in a workshop (work anniversary)</li></ul> <p><b>Concerns for the World</b></p> <p><b>Strengths</b></p> <p><b>Places of living</b></p> <ul style="list-style-type: none"><li>■ Places of residence</li><li>■ House moves within locations and places of residence</li></ul> <p><b>Family</b></p> <ul style="list-style-type: none"><li>■ Marital status</li><li>■ Parents, siblings</li><li>■ Short description of the family history and situation</li></ul> <p><b>Encounters with People</b></p> <ul style="list-style-type: none"><li>■ Names of important people</li><li>■ Possibly comments on encounters with others</li></ul> <p><b>What would friends, acquaintances and assistants miss if this person did not exist?</b></p> <p><b>Pictures</b></p> <ul style="list-style-type: none"><li>■ Portrait shot</li><li>■ Full-body shot</li><li>■ Images from different worlds</li><li>■ Possibly images from different ages</li></ul> <p><b>Personal Preferences</b></p> <p><b>Illnesses and Crises</b></p> <p><b>Areas of Tension</b></p> <ul style="list-style-type: none"><li>■ E.g.: life in the tension between courage and fear</li></ul> <p><b>Astrological sign</b></p> <p><b>Religion</b></p> <ul style="list-style-type: none"><li>■ Religious affiliation</li><li>■ Spirituality in everyday life</li></ul> <p><b>Own wishes for the future</b></p> <p><b>Wishes of house mates, work colleagues, and assistants</b></p>
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## Example:



The portraits created usually have great meaning for clients. Many readers also find them appealing and are touched by them.

From the perspective of the biography counsellor, the portrait has the following advantages:

- The client is captured as holistically as possible.
- The different parts of the client's personality can stand side by side and can be considered simultaneously.
- The focus is on the client's strengths (resource orientation instead of deficit orientation).
- The client is described as a being evolving over time. Reference is made to the client's past, present and future.
- The client is seen as an individual and member of a community. The people around the client contribute important aspects to the picture as a whole (e.g. particular achievements, challenges, wishes, sentences about you, what would be missing if you did not exist?)
- The portrait includes what is known as well as what has been newly elaborated.
- The individual aspects are assigned a current value and meaning.
- Well selected and different images complement clear language.
- Aesthetics are taken into account in the arrangement of texts and images.
- The portrait can be used in numerous ways. Initially, it is only meant for the client themselves. If some very personal information is taken out, it can also be shared with the extended circle of friends. With a few changes, it can also be used, for example, as an application document in the search for work or a place of residence.

## **6. Granting insights into biography work**

After longer phases of work the client is asked whether they would like to tell close people about their biography. Many clients gladly decide to do so and allow their relatives or assistants insight into the conversation work. Before a meeting with relatives or assistants the client considers together with the biography counsellor which contents and processes the client wants to report on, and which not. At the same time, the client decides which documents to share. Some clients do not feel the need to allow other people insight into their biography work and keep their work results entirely to themselves.

## **Appendix: Development opportunities in the course of life**

The particular development opportunities arising during some selected stages of life are presented in keywords below. This is a very abbreviated description that is merely meant to stimulate more intensive engagement with the topic. The development opportunities described are not to be understood as a fixed “programme” that progresses the same for all people. The individual person takes charge of their own development according to their opportunities and abilities. Knowledge of general biographical patterns, though, forms an important basis for understanding individual biographies.

<b>14 - 21</b>	
<p>The human being awakens in will and activity.</p> <p>He or she experiences him/herself as part of a society. The "I" awakens in the social context.</p>	<p><b>Be active</b></p> <p><b>Being a citizen of the world</b></p>
<p>The life of the soul becomes personal. The psychic structure is formed.</p> <p>There is divergence between Thinking, Feeling, and Wanting.</p>	<p><b>What do I feel?</b></p> <p><b>Enduring inner turmoil</b></p>
<p>The individual loses the sense of belonging and of one-ness.</p> <p>The person experiences the separation from parents, the separation into man and woman, and the loss of being one with the world.</p> <p>The feeling fluctuates between a sense of loneliness and the urge to wander.</p>	<p><b>Enduring experiences of loneliness</b></p> <p><b>Searching for belonging</b></p>
<p>The individual uses the circle of friends as reference point.</p> <p>He or she experiences him/herself as part of society.</p> <p>The separation of the sexes leads to spiritual and physical desire. It enables forces of love.</p>	<p><b>Where do I want to belong?</b></p> <p><b>Cultivate friendships</b></p> <p><b>Getting interested in the opposite /the same sex</b></p> <p><b>What to invest powers of love for?</b></p>

<p>Pressing questions arise:</p> <ul style="list-style-type: none"> <li>■ Who am I?</li> <li>■ What am I in the world for?</li> <li>■ What do I want?</li> <li>■ What can I do?</li> <li>■ What inspires me?</li> <li>■ What is of value to me?</li> </ul>	<p><b>What am I in the world for?</b>  <b>What do I want?</b>  <b>What can I do?</b>  <b>What inspires me?</b></p>
<p>The individual seeks ideals and idols which do not yet have to be permanent.</p>	<p><b>Seeking role models</b></p>
<p>The answers to life questions are absolute but still provisional.</p> <p>It is a question of seeking and finding the <i>individual</i> truth.</p> <p>This individual truth is an important prerequisite for a sense of truth and meaning in life.</p>	<p><b>Seeking the individual truth</b></p>
<p>Topics are:</p> <ul style="list-style-type: none"> <li>■ freedom</li> <li>■ responsibility</li> <li>■ duties</li> <li>■ judgment</li> </ul>	<p><b>Freedom and responsibility</b></p> <p><b>Forming one's own judgments</b></p>
<p>Subject matter competence emerges.  Scientific learning becomes possible.</p>	<p><b>Studying</b></p>

<p><b>21 – 28</b></p>	
<p>The “I” lives in the experience. “I am because I experience.”</p> <p>The individual learns through experiences and adventures.</p> <p>This is a sensual and emotional period.</p> <p>The emotions are strong and still unstable.</p>	<p><b>Have multiple and different experiences</b></p> <p><b>Enjoying life</b></p> <p><b>Going to the limits</b></p>
<p>The individual experiences inner and outer momentum.</p> <p>The individual stands in their full strength.</p> <p>Vitality is at its peak.</p> <p>The person is filled with youthful idealism.</p>	<p><b>Living out one’s strengths</b></p> <p><b>Living and realising ideals</b></p>
<p>The person enjoys being with people and has wide social circles.</p>	<p><b>Socialising</b></p>
<p>The individual no longer relies on parents and teachers for education. Self-education starts.</p> <p>The young person now decides for themselves what they are interested in and what they want to learn.</p> <p>The period of training begins.</p>	<p><b>Putting one’s own interests first</b></p> <p><b>Self-education</b></p> <p><b>Choosing training</b></p>

<p>The individual seeks what fits with him/her. Changing jobs enables different experiences.</p> <p>The person asks him/herself the question: “Who am I in the world?”</p> <p>The individual takes on different roles, tries them on and leaves them again in order to get to know him/herself.</p>	<p><b>Work in different places</b></p> <p><b>Take on different roles</b></p> <p><b>Avoid committing too early</b></p> <p><b>Not to take on permanent responsibility too early</b></p>
<p>The years of learning and wandering point outwards. Travel allows the young person to get to know the world.</p>	<p><b>Being on the road</b></p> <p><b>Travel</b></p>
<p>First experiences of limits and failures occur.</p> <p>The young person experiences their limits by having got close to them or gone beyond them.</p>	<p><b>Recognising limits <u>yourself</u></b></p>
<p>Spiritually, the individual is still dependent on their environment.</p> <p>The individual can discover themselves if they receive sympathetic feedback.</p>	<p><b>Good feedback</b></p>
<p>Many new families are founded in this period.</p>	<p><b>Partnership/family</b></p>

<p><b>28 – 35</b></p>	
<p>The “I” now comes to itself. It now lives through thoughts.</p> <p>The mind is the means to understand the world and act in it.</p> <p>The individual views and organises their world soberly and objectively, and searches for rational truths.</p>	<p><b>Reflecting</b></p> <p><b>Understanding oneself and the world</b></p> <p><b>Organising the future</b></p>
<p>The individual claims their place in the world.</p> <p>The new biographical themes are:</p> <ul style="list-style-type: none"> <li>■ taking on responsibility (for self and others)</li> <li>■ being right</li> <li>■ exerting influence</li> <li>■ asserting oneself</li> <li>■ exercising power</li> <li>■ networking</li> </ul> <p>The individual uses their whole physical strength, which reaches its peak. In this way great activities and extraordinary achievements occur.</p>	<p><b>Conquering a place</b></p> <p><b>Being right</b></p> <p><b>Rejoice in one’s own achievements</b></p>
<p>The individual awakens to the reality of the world. The shortcomings in the world are consciously perceived. The realisation dawns: “The world is not as it should be.”</p> <p>Interest for politics and political programmes grows.</p>	<p><b>What do I want to change in the world?</b></p>

<p>The individual takes initial stock of their life:          “What skills have I acquired?”          “What are my weaknesses?”          “What goals do I want to continue to pursue/pursue further?”</p> <p>A new value emerges: the individual feels the need to stay longer with a given task, to maintain a partnership, and to find a permanent place of residence.          Feelings, too, become more permanent.</p>	<p><b>Capability stock-taking</b></p> <p><b>Taking on responsibility</b></p> <p><b>Finding a place to live</b></p>
<p>At the beginning and at the end of the seven-year period, drastic, even crisis-like experiences are possible:</p> <p>At the age of 28 the individual experiences the “talent crisis”. Up to that moment, their development has been stimulated in many ways. Now these opportunities increasingly disappear. The individual must now take care of their own development, otherwise they will remain at the development stage they have reached.</p> <p>At the age of 35, an individual reaches the peak of their working capacity and experiences an identity crisis (see 35<sup>th</sup> to 42<sup>nd</sup> year of age).</p>	<p><b>Affirm and process crises</b></p>

<p><b>35 – 42</b></p>	
<p>The “I” becomes aware of itself.</p> <p>“I am a me” (sense of identity).</p> <p>“I am more than the person I am, more than the role I take on.”</p>	<p><b>Who am I (inside)?</b></p> <p><b>What is my identity?</b></p>
<p>Up to now it was right for the individual to ask, “what has the world got to offer me?” Now the direction of the question changes. A new question is added: “What do I have to offer to the world? What is really important? What is essential?”</p>	<p><b>What is really important to me?</b></p> <p><b>What can I do for the world?</b></p>
<p>Around the age of 35 doubts arise:  “Have I lived in the right way?”  “Does what I am doing make sense?”</p> <p>The individual doubts their professional, social and personal agenda and abilities (identity crisis).</p>	<p><b>Allow doubts</b></p> <p><b>Question meaning</b></p> <p><b>Search for new meaning</b></p>
<p>Vitality and natural energy diminish. The body no longer projects enthusiasm. The powers of the imagination dwindle.</p> <p>Personal limits can be experienced. The drive must now come entirely from within. Nothing happens any more unless I do it myself.</p>	<p><b>Accept limits</b></p> <p><b>What do I want to do myself?</b></p> <p><b>What do I not have to do (any longer) because others can do it?</b></p>

<p>The individual feels that they are losing the ground under their feet. They no longer experience themselves as being supported but feel all alone and isolated.</p> <p>When the individual has got through this crisis, they can experience an expansion of consciousness. Their horizon expands. The perspective becomes beyond personal.</p>	<p><b>Accept and process crises</b></p> <p><b>Query old habits and convictions</b></p> <p><b>Dare something new</b></p> <p><b>Look</b></p> <p><b>beyond oneself</b></p>
<p>The spiritual part is no longer occupied with physical and mental construction work. Truth can now be grasped. "I am part of a general objective consciousness." "Which of my thoughts and deeds can be useful for the world?" The individual can discard the externally facing personality.</p>	<p><b>Which of my thoughts and deeds can be useful to the world?</b></p>

<p><b>42 – 49</b></p>	
<p>At the age of 42 the individual can experience an existential crisis. Their future is no longer open. Life has a horizon. Everything is no longer possible. The experience of powerlessness may set in.</p>	<p><b>Accept and work through crises</b></p>
<p>There is the chance of grasping life anew from a perspective that is beyond the personal one: What is to die? What is to be revived?</p> <p>At the same time a first stage of maturity in life is reached. Life's experiences have come to bear fruit if they have been integrated into the personality.</p>	<p><b>What is to die?</b></p> <p><b>What is to be revived?</b></p>
<p>Years of learning and wandering start anew. This time they are directed inwards.</p> <p>The individual is searching for the objective truth and ideals which are important in the world.</p>	<p><b>Viewing one's own life and the world from different perspectives</b></p>
<p>The individual can look beyond themselves. Life becomes more interesting.</p> <p>A distance grows towards small everyday problems. Certainty originates from within.</p>	<p><b>Looking beyond oneself</b></p> <p><b>Act with assurance</b></p>

A deeper creative power gets underway. The individual can develop initiative through their own effort. People with a spiritual task (artists, philosophers, social initiators) now come into their own.	<b>Own initiative</b> <b>Give impulses</b>
People at this age are able to support young people from a supra-personal perspective.	<b>Supporting young people selflessly</b>
The time has come to accept one's own shadow side. It should become possible to forgive one's parents and no longer make them responsible for personal difficulties.	<b>Accepting own shadow</b> <b>Forgiving others</b>
Life forces withdraw from the musculoskeletal system and sexuality. These forces therefore come strongly into consciousness.	<b>Accept limits</b>

<p><b>49 - 56</b></p>	
<p>A breakthrough towards what is essential becomes possible. The individual can concentrate on what is essential and discard what is not.</p>	<p><b>Separate the essential from the non-essential</b></p>
<p>The need for selflessness arises.  The person can withdraw or can make themselves available.  They can dispense with praise and appreciation.</p>	<p><b>Making oneself available selflessly</b></p>
<p>In crises with other people, the question arises increasingly: "What does the crisis have to do with me?" "What can I do to change this?"</p>	<p><b>What can I do to reduce (my) social difficulties?</b></p>
<p>Life forces withdraw from the cardiovascular system.  The individual must find a new rhythm to remain healthy.</p>	<p><b>Finding a new rhythm</b>  <b>Finding cultural sources of strength</b></p>
<p>The individual can adopt an attitude of handing out blessings (moral-ethical phase).  They are concerned with the destiny of humanity.  The person can be universal mother/father for the young generation.</p>	<p><b>Involve all humanity</b>  <b>Commit oneself to the young generation</b></p>

<p>This period can be a harmonious phase which ends in a difficult transition. Around the age of 56, pressing questions arise:          “What have I achieved of what I actually wanted?”          “What are the consequences of my own actions?”</p>	<p><b>Enduring:</b></p> <p><b>What have I achieved of what I wanted to achieve?</b></p> <p><b>What are the consequences of my own actions?</b></p>
<p>Changes in hormone balance can bring about new possibilities for experience and behaviour (woman’s menopause, man’s andropause some years later)</p>	<p><b>Accepting physical-spiritual changes as man/woman</b></p>

<p><b>56 – 63</b></p>	
<p>The previous (far-reaching) view into the world now turns inwards again.</p> <p>An inward rejuvenation is possible.</p>	<p><b>Looking inwards</b></p>
<p>The personality can glow from within, but forgetfulness, stubbornness and sclerosis also appear.</p>	<p><b>Strengthen personality</b></p>
<p>Physical strength diminishes.</p> <p>The senses close down again.</p> <p>Glasses and hearing aids may become necessary.</p>	<p><b>Accepting diminishing strength and senses</b></p>
<p>Illnesses occur and remain with the individual until the end of their life (diabetes, back pain, high blood pressure).</p> <p>Changes in lifestyle are necessary.</p> <p>For health reasons, the individual has to practice abstinence.</p>	<p><b>Doing without to stay healthy</b></p>
<p>A lot of things that used to be important fall away.</p> <p>Life no longer has much of a future.</p> <p>The individual looks back over their life and takes stock:</p> <p>“What is the fruit of my life so far?”</p> <p>“What is there still to do?”</p> <p>“What remains to be finished?”</p> <p>“What is it that endures?”</p> <p>“What is essential?”</p>	<p><b>Taking stock:</b></p> <p><b>What are the fruits of my life so far?</b></p> <p><b>What is enduring?</b></p> <p><b>What do I still want to do?</b></p>

At work, the individual has to cope with disappointments. They have to detach from tasks which used to be important to them but which are now done by others.	<b>Detaching from tasks</b>  <b>Working in support of younger people</b>
The individual prepares for the silence of old age.  They prepare for entry into retirement.  They choose new tasks and make plans.	<b>Choosing new tasks</b>  <b>Making plans for retirement</b>

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**Informationen regarding biography work**

- Berufsvereinigung Biografiearbeit auf Grundlage der Anthroposophie e.V.:  
[www.biografiearbeit.de](http://www.biografiearbeit.de)

**Informationen regarding personal future planning**

- Netzwerk Persönliche Zukunftsplanung: [www.persoenliche-zukunftsplanung.eu](http://www.persoenliche-zukunftsplanung.eu)

## Endnotes

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- <sup>1</sup> The Social Therapeutic Life Sharing Community Am Bruckwald (Am Bruckwald 1, 79183 Waldkirch, [www.sozialwerk-breisgau.de](http://www.sozialwerk-breisgau.de)) operates on anthroposophical principles.
- <sup>2</sup> In anthroposophical philosophy, these seven qualities are termed planetary qualities.
- <sup>3</sup> The common patterns that occur in the life cycle cannot be discussed in detail here. For further details on this extensive topic, please see the literature references. Regarding the topic of seven-year-periods, please refer to the appendix: Development possibilities over the course of life.
- <sup>4</sup> Drawn up by the biography counsellor.
- <sup>5</sup> Drawn up by the biography counsellor.
- <sup>6</sup> Drawn up by the biography counsellor.
- <sup>7</sup> Drawn up by the biography counsellor, as directed by client and parents.
- <sup>8</sup> Picture drawn by the biography counsellor, as directed by the client. Every flower represents a relative. The names have been deleted.
- <sup>9</sup> Drawn up by the biography counsellor, as directed by the client.
- <sup>10</sup> Drawn by the client. Designations added by biography counsellor, as directed by client.
- <sup>11</sup> Drawn up by the biography counsellor for the client, as directed by client.
- <sup>12</sup> Drawn up by the biography counsellor for the client, as directed by client.
- <sup>13</sup> Drawn up by the biography counsellor for the client, as directed by client.
- <sup>14</sup> Drawn up by the biography counsellor for the client.
- <sup>15</sup> Drawn up by the biography counsellor for the client.
- <sup>16</sup> Drawn up by the biography counsellor for the client, as directed by client.
- <sup>17</sup> See KISTNER 2012. For further information regarding personal future planning, refer to: [www.persoenuche-zukunftsplanung.eu](http://www.persoenuche-zukunftsplanung.eu)