



13th EUROPEAN CONFERENCE
EAMI 2018
IRELAND – 19th September to 23rd
September

BOOK OF ABSTRACTS

Main Conference

Imagery – Realising New Stories through GIM

Held at An Grianán, Termonfeckin, County Louth, Ireland

BOOK OF ABSTRACTS

Dear Conference Attendees

Welcome to the 13th European Guided Imagery and Music conference and the first of the new European Association of Music and Imagery (EAMI). It is also a pleasure to welcome you to Ireland for the first time. We hope you will enjoy your stay and find time to explore some of the riches and beauty of the country while you are here.

Our pre-conference this year is dedicated to the topic of Supervision. We are hoping that all who attend, trainees, fellows and primary trainers, will contribute to an open, exploratory and non-judgmental discussion so that we can achieve an accurate picture of where we are with supervision in GIM at the moment and have a vision for our future to present to the Education Committee of EAMI. Thank you in advance to the members of our panels, presenters and workshop leaders.

This is the first time that a GIM conference has had one of the core components of the therapeutic method as its sole focus. We are excited to explore all the many facets of Imagery and are thrilled to have three Keynote speakers who are expert on this topic. We had a wonderful response to our call for papers and we thank you all for engaging so enthusiastically.

We have chosen a different structure for the conference to what we have had in recent years. The whole group will be together each morning for all the morning sessions. The idea behind this is that having everyone listening to the same presentations will enable more discussion among delegates. Many of the concurrent sessions in the afternoon are shorter in length than we have had previously, providing opportunities for more people to present. On Sunday morning there are no presentations responding to a request for that in Greece two years ago. However we will have the General Assembly of EAMI so please stay with us to attend that and the closing ceremony.

Please fill in the evaluation forms at the end and let us know how you felt this structure worked.

Our conference organising team are there to help you throughout the week and respond to any questions you may have.

We hope that you enjoy your stay



Catherine O'Leary
Chair of the Organising Committee



Leslie Bunt
Chair of the Scientific Committee

Organising Committee:

Catherine O'Leary (chair)

Susan Nares

Gillian Murphy

Tommy Hayes

Lorraine Glenn

Ian Leslie

Scientific Committee:

Leslie Bunt (chair)

Svein Fuglestad

Lars Ole Bonde

Christa Steingruber

Margareta Wärja

Barbara Zanchi

EAMI 2018 Main Conference Programme

WEDNESDAY 19 th September 2018				
15.30 – 18.00	Trainer's Meeting			
15.00-18.00	Registration followed by supper at 18.00			
19.30	OPENING CEREMONY and EAMI MEETING			
THURSDAY 20 th September 2018				
8.10 to 8.40	Morning GIM Experience, Nares and Lawes – Art Room			
	Kellogg Hall			
9 – 10.30	Keynote – Svein Fuglestad – Realising New Stories Through Imagery – Chair, Leslie Bunt, respondent Margareta Wärja			
10.30 – 11	Coffee break			
11.00 – 13.00	1) Sherry Raley The Structure of Healing in GIM as Reflected through the Traveler's Imagery 2) Fachner, Maidhof, Trondalen, Nygaard-Peterson, Grocke & Bonde Interacting brains between a client and therapist in a GIM study – The interplay between imagery, emotions, and the music 3) Lisa Summer When Two Stories Collide: The Emergence of the Continuum Model of GIM			
13.00- 14.00	Lunch			
14.00-15.30	Kellogg Hall	Board Room	Lecture theatre Research	Art Room Case study/Clinical
	Clark, Moe, O'Leary, Tudor-Evans: Visioning the World in Harmony	Gimeno: Music Relaxation Imagery (MIR): clinical application to reduce pain and anxiety	1) 14.00 – 14.45 Heiderscheidt: Phenomenological analysis on GIM experiences of adults in addictions treatment 2) 14.45 – 15.30 Smyrnioti: Type and quality of imagery in people suffering from chronic headache	1) 14.00 Lie Noer: GIM Imagery: facilitating Child-Parent Communication 2) 14.30 Liesert: GIM for in-patient psychosomatics 3) 15.00 Lawes: GIM and dreaming of the great sleep: a case study
15.30-16.00	Tea Break			
16.00-17.00	Kellogg Hall Case Study/Clinical		Lecture theatre Extended approaches	
16.00 – 16.30	Scott-Moncrieff: Deepen one image or surrender to multiple images: a case study using the Continuum Model of GIM		1) Short: Extending our understandings of links between mind and body in GIM – An ecologically oriented physical marker imagery model	
16.30 – 17.00	Mason: "If music be the food of love, play on" – an exploration of the use of music in GIM and couples therapy with music and imagery, to transform and support relationships		2) Torres and Pérez: Fibromyalgia and anger expression: A quantitative approach from Group Music and Imagery	
18.00	Supper			
	Evening Sessions will be held in the Kellogg Hall			
19.30 – 20.30	Anthony Murphy			
Evening	EAMI General Meeting followed by DIY music			
FRIDAY 20 th September 2018				
8.10 – 8.40	Morning GIM Experience, Nares and Lawes – Art Room			
	Kellogg Hall			
9.00-10.30	KEYNOTE - Valerie Thomas The Therapeutic use of Mental Imagery: Towards an interdisciplinary approach, Chair, Martin Lawes Respondent: tbc			
10.30–11.00	Coffee Break			
11.00-12.30	Panel: Lawes (chair), Frohne-Hagemann, Summer, Dimicelli-Mitran, Warja and Moe .: Developments in Music and Imagery (MI): training in Europe and beyond:			
12.45- 13.30	Short lunch			
	Kellogg Hall Workshop	Art Room Workshop	Lecture theatre Research	Board Room Spirituality/Transpersonal
13.30-15.00	Thomas: Using mental	Kästele: Mandala	1) 13.30 – 14.15 Wärja and Hertrampf: Stories of	1) 1.30-2.00 Clarkson: Spiritual Dimensions of GIM

13.30-15.00	imagery as a creative reflective method for GIM practitioners	Research Assessment Instrument (MARI)	empowerment related to cancer – healing the body mind through music and imagery – GIM and arts-based methods for women with gynaecological cancer	Imagery
			2) 14.15 – 15.00 Beck, Lund and Moe: RCT on Music and Imagery with traumatized refugees – preliminary results	2) 2.00-2.30 Zanchi and Rizzi: The Psychosynthesis of Roberto Assagioli: a bridge between psychology and spirituality 3) 2.30 – 3.00 Dimicelli-Mitran: Cosmic Travel in GIM: conscious evolution for our world
15.00 -18.30	Outing and Fellows ceremony			
18.45	Supper			
20.15	An evening of Irish Music (see website for details)			
SATURDAY 22nd September 2018				
8.10 – 8.40	Morning GIM Experience, Nares and Lawes - Art Room			
9.00-10.20	Kellogg Hall research panel (4 short papers – 15 minutes each followed by 20 minute discussion)			
	1) Dukic: Narrative archetype elicitation in the imagery of GIM sessions			
	2) Lund: The usefulness of an emerging dynamic perspective on attachment in the context of and MI with traumatized refugees			
	3) Papanikolaou, Hannibal, McKinney: The experience and effects of short GIM in active treatment for gynecologic cancer: Results of a feasibility study			
	4) Acler: the spiral of the Dvorak's <i>Larghetto</i> : analysis the connection between music, imagery and movement			
10.20-11.00	Arnason: An Arts-Based Methodology for Analyzing Individual GIM sessions			
11.00-11.30	Coffee Break			
	Kellogg Hall			
11.30-13.00	Keynote by Luke Hockley - Cinema and the third image – Chair Catherine O'Leary, respondent tbc			
13.00-14.00	Lunch			
	Kellogg Hall Workshop	Art Room Workshop	Lecture Hall Perspectives and clinical examples.	Board Room Group presentation
14.00-15.30	Wärja and Bunt: Mythic stories in GIM: the weaving of the Norns at the roots of Yggdrasil	Heidercheit and Short: Interprofessional collaboration in GIM practice and research	1) 14.00 – 14.30 Trondalen: GIM and Life Transition: A Relational Perspective	Paik-Maier; Ries; De Schryver; Hayata: Supportive Music and Imagery (SMI) and Re-educative Music and Imagery (RMI) methods
			2) 14.30 – 15.00 Dammeyer: Trauma-focused MI/GIM – a neuropsychological perspective	
			3) 15.00 – 15.30 Tuinman: Music, Imagery and Neuroplasticity or The power of imagery/music and the impact on the brain	
15.30-16.00	Tea Break			
16.00-17.00	Kellogg Hall - 3 short case studies		Lecture Theatre 2 case studies with questions	
	Oveland: A trans youth male rewriting new stories through imagery 2) Storer: "The curtain has come down and the stage"		1) Dülberg: Life and work of Helen Bonny – Differentiated perspectives through biographical research	

	<i>has gone</i> ” – images and reflections from a short series of BMGIM sessions with a client at the end of life	
	3) Van Dort: The Childhood Wound: Creative imaginings with music and drawing enabled Sally to diminish the power of this childhood experience	2) Leslie and Fuglestad : Compiling new GIM programmes
	Kellogg Hall	
17.15 -18.00	Bonde and Beck: Nature Imagery in GIM – a phenomenological investigation of GIM transcripts from clinical and non-clinical populations	
18.30	CELEBRATION DINNER	
20.30	Céilí	
SUNDAY 23rd September 2018		
8.30 – 9.00	Morning GIM Space – Lawes and Nares - Art Room	
9.30-11.00	EAMI General Assembly in the Kellogg Hall	
11.00– 11.30	Closing ceremony	

KEYNOTES

Svein Fuglestad

Realising new stories through imagery

Chair: Leslie Bunt

Respondent: Margareta Wårja

"I got a new body through GIM. My face is different."

In this presentation the community will be invited to dwell in the musical presence and experience of stories expressed through music and imagery. In telling our stories we are creating our existence, the stories that emerge will shape us – over and over again. Here the keynote presenter is the storyteller. Vignettes from four individuals will be presented through an aesthetic composition involving music, story-telling, poetry, and performance art. Perspectives from narrative theory and existential psychotherapy will be interwoven in the composition.

Images always carry affects. The affects brought forth under the influence of music may be felt and experienced on a conscious level or they may stay unconscious. Images evoked by the music are there to convey a message, and the issue will keep reappearing until the person has dealt with the material. In the journeys of these four individual voices, a bridge of trust was built between the music, the traveller and the therapist, and repeated music listening was used as one of the paths to deepen the stories and open for the process of surrender (Mårtensson-Blom, 2014). In diving deeper into the fibres of the music - into the music within the music – old pain was released and profound healing experienced. In that process there can also be an experience of surrender for the therapist who is held in the ineffable space of the music.

What part do we play as GIM therapists in the web of weaving the stories and re-imagining new possible paths? We keep the space and frame, we provide the music, share the implicit intersubjective field. We hold and contain the stories, and when the dark night has its firm grip of the client we might be the sole keepers of hope. Maybe at times we can also become co-creators - daring to trust our own intuition...?

Key words: storytelling, music and imagery, narrative theory, trust and intuition, repeated music listening, aesthetic approach

Biography

Svein Fuglestad is an associate professor at Oslo Metropolitan University, Faculty of Social Sciences, where he teaches music, activity subjects and creative methods in social work at the Child Welfare programme. He is an AMI-Fellow/BMGIM-therapist since 2006 and a cand.philol. in musicology. He has been practicing GIM with people affected by HIV/AIDS, sexually abused men, and female victims of incest. Fuglestad has been GIM-therapist in the Norwegian Research Council project «Music, Motion, and Emotion», and is now organizing and assisting in the joint Scandinavian GIM Level III Training Programme from 2017-2019 in Sweden, Denmark and Norway. Svein is also a singer and a musician.

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Literature:

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Mårtenson Blom, Katarina. 2014. Experiences of Transcendence and the Process of Surrender in Guided Imagery and Music (GIM). Development of new understanding through theories of intersubjectivity and change in psychotherapy. PhD Thesis, Department of Communication and Psychology, Aalborg University, Denmark.

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Valerie Thomas

The Therapeutic Use of Mental Imagery: Towards an interdisciplinary approach.

Chair: Martin Lawes

Respondent: tbc

Drawing on the client's imagination is part of therapeutic work. The use of mental imagery, in particular, has been a therapeutic method since the inception of psychotherapy. Each school has developed its own particular approach to the application of mental imagery and built up an associated body of clinical knowledge and theory. Yet, despite its ubiquity, there has been little interest in developing more general theory. A wider historical and cultural deprivileging of the faculty of imagination is implicated in this state of affairs.

However, a new understanding of the embodied nature of the mind is rapidly becoming established and with this comes a revaluing of the imagination. Embodied cognition supports the fundamental role of imagery as a means of communication between the experiential and conceptual dimensions of the self. In addition, research programmes are providing a body of evidence '...that imagery plays a functional role in all cognitive events' (Pearson *et al.*, 2015:600). This post Cartesian paradigm of the embodied mind has significant implications for imagination-based therapeutic applications. Notably, within talking therapies, it is third wave Cognitive Behavioural Therapy that is currently at the forefront of the field, developing and researching new mental imagery methods, such as rescripting procedures for trauma (Hackmann *et al*, 2011).

This paper argues that it is time for a move towards more theoretical convergence in the way that the whole field approaches the therapeutic application of mental imagery. Theorising regarding the therapeutic relationship has transcended the limitations of different therapeutic schools: Mental imagery needs to follow a similar trajectory. A stumbling block in this endeavour is the way that the use of mental imagery is harnessed to particular orientations. Therefore, a potential starting point would be to identify a generic non-psychological locus of integration. An example of taking this approach to mental imagery in therapeutic practice is Thomas's (2016) Interactive Communicative Model. This particular model is informed by a research study into the commonalities in practice with mental imagery across different schools. The findings identified six generic functions of mental imagery and these functions map onto the generally accepted distinction recognised in clinical practice between directive and receptive imagery. This functional rather than psychological understanding of the operation of imagery informs a framework that can draw together the therapeutic practices of different schools.

In conclusion, the whole therapeutic field could benefit from more theoretical convergence in the theory and practice of mental imagery. More general theory, that bridges across various disciplines, could allow fruitful cross-fertilisation between different schools. It could also offer a means for therapists to develop their own approach to mental imagery that integrates across a wide range of diverse practices such as clinical innovations in GIM and research-based procedures in contemporary CBT. Finally, it is hoped that a more interdisciplinary approach would provide the opportunity for the therapeutic disciplines, with their invaluable store of knowledge, clinical expertise and experience, to make a greater contribution to the wider field of the study and application of mental imagery.

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Thomas, V. (2016). *Using Mental Imagery in Counselling and Psychotherapy: A guide to more inclusive theory and practice*. London: Routledge.

Keywords: mental imagery; psychotherapy; embodied cognition; theoretical convergence

Biography:

Val Thomas, BA (Hons.), PGDip Couns., MA Couns. & Psychotherapy, DPsych, is an integrative psychotherapist, supervisor and trainer. She was formerly a Senior Lecturer with lead responsibility for counselling education at Anglia Ruskin University.

She has had extensive clinical experience developing therapeutic applications of mental imagery. Her recent publication, *Using Mental Imagery in Counselling and Psychotherapy* (Routledge, 2016) presents a more inclusive framework for practice informed by her doctoral research. She is currently completing a second book (to be published by Routledge) on the use of mental imagery as a reflective practice for enhancing creative and work-related processes.

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Luke Hockley

Cinema and the third image

Chair: Catherine O'Leary

Respondent: tbc

"As Jung also noted of the novel, it is the case that films that are created to entertain turn out to offer great opportunities for psychological elucidation. The hermeneutic meaning of films cannot always be deduced through a semiotic or purely textual interpretation. Rather films reveal their psychological qualities and their shifting meanings through the body of the viewer, through personal experience and also in therapy. The transient, embodied meanings that exist when we watch films is what I refer to as the 'Third Image'."

Biography

Luke Hockley (Phd), SFHEA, FRSA, UKCP is Research Professor of Media Analysis at the University of Bedfordshire, UK. He is a practicing psychotherapist and is registered in the United Kingdom Council for Psychotherapy (UKCP). Luke is joint Editor-in-Chief of the *International Journal of Jungian Studies* (IJJS) and Series Editor for Jung: The Essential Guides published by Routledge. His recent publications include: *Jungian Film Studies: The Essential Guide* (Routledge 2016; Co-authored with Helena Bassil-Morozow) and *Somatic Cinema: the relationship between body and screen, a Jungian perspective*. He is also President of the North American *Jungian Society for Scholarly Studies* (JSSS) www.lukehockley.com

PAPERS

Carolyn Arnason

An Arts-Based Research Methodology for Analyzing Individual GIM Sessions

The purpose of this initial research was to implement an arts-based methodology developed by the principal researcher (Carolyn) for analyzing individual GIM sessions. The steps in the methodology were crafted from reflexive practices used in GIM practice, i.e., music improvisation, poetry (imagery poems), embodied listening, journalling, Mandalas and verbal processing. Since music is *the least used artistic medium* in arts-based research (Leavy, 2015), a feature of this study, and key element for research participants, was the creation of music improvisations *in* sessions (postlude improvisations) as well as creating improvisations *in between* sessions (ongoing processing of imagery).

An overarching research question was: What is participants' experience of implementing ongoing analysis of their sessions (6) with an arts-based methodology? Overall, participants found the methodology to be personally significant for processing their GIM sessions. The systematic structure and varied artistic practices allowed for a continuous therapeutic process as well as latitude to use a particular mode of expression, e.g., music improvisations.

With further analysis, the overarching question was fine-tuned to focus on a comparative analysis of the improvisations and participants' music-imaging experience. With the help of my research assistant, an adapted method for analyzing the GIM improvisations was created (Arnason, 2002; Ferrara, 1991). Preliminary findings indicate distinct connections between the musical content of participants' improvisations and their imagery.

In this presentation, I will present research findings and artistic examples with a focus on interconnections between participants' own music (improvisations) and their revelatory imagery experiences.

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Biography:

Carolyn Arnason, DA, MTA, RP, FAMI holds degrees in piano performance, social work and music therapy. She coordinates the Master of Music Therapy program at Wilfrid Laurier University, teaches and supervises graduate students' research. She performs collaborative improvisation concerts and duet repertoire on modern piano and fortepiano. Her clinical work as a Registered Psychotherapist (GIM specialty) is with adult clients.

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Lars Ole Bonde and Bolette Daniels Beck

Nature imagery in GIM – a phenomenological investigation of GIM transcripts from clinical and non-clinical populations

The presentation shows how nature - its delights and horrors, its creatures, its challenges and affordances - plays an important role in Guided Imagery and Music. Existing imagery classification systems in GIM do not reflect this sufficiently. A phenomenological analysis of transcripts from clinical and non-clinical samples revealed that nature imagery (NI), including all kingdoms, is a very common feature in almost all sessions and that it can be evoked by classical music of any style and period. The intensity profile of the music - its degrees of tension and release - has influence on how the NI develops and is processed. The analysis documents that NI can serve as support and resource in the therapeutic process. Inner landscapes can be metaphorically represented by NI and provide a natural nurturing resource – invoking freshness and growth from within. Nature scenery, animals or plants can mirror the GIM traveller's needs or serve as images of contrasts to a problematic here-and-now. Working through problems metaphorically in the music travel can generate feelings of strength and mastery and help the traveller develop coping strategies in everyday life. The intense experience of (outer and inner) nature can also have an ecological dimension, assisting the GIM traveller in establishing a deeper connection to the natural world, and seeing him/herself as part of a greater system of life.

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Keywords: Nature, imagery, phenomenology, Guided Imagery and Music, ecology

Biographies:

Lars Ole Bonde, PhD, GIM therapist and primary trainer. Professor of the music therapy, Aalborg University and professor of music and health, CREMAH, Oslo, Norway. Researching music and health/public health.

Bolette Daniels Beck, PhD, GIM therapist and primary trainer. Associate professor at the music therapy education at Aalborg University. Researching GIM and stress, PTSD, refugees, and spirituality.

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Ginger Clarkson

Spiritual Dimensions of GIM Imagery

In her most recent book, *Spiritual Dimensions of Guided Imagery and Music* (2018, Barcelona Publications), the presenter pays tribute to Helen Bonny's use of GIM to explore the outer reaches of consciousness. Drawing on forty-five years of experience in music therapy and twenty-five years of practicing GIM, the presenter describes examples of imagery that are connected to spiritually transformative experiences during transpersonal journeys of GIM travelers. She explains how her own consciousness has evolved in relation to GIM and its myriad spiritual dimensions. b) The method for approaching the theme is to present key imagery from case studies that illustrate spiritual dimensions of GIM, with travelers who are dealing with issues such as grief, Kundalini experiences, mindfulness meditation, subtle energy healing, and terminal illness. The presenter demonstrates how her own imagery from a shamanic journey is relevant to a major transition in her GIM career. c) The presenter has published preliminary results in AMI Journal articles, dating from 1994 through 2014.

References: Margareta Wärja, Svein Fuglestad, Isabelle Fröhne-Hagemann, Frances Goldberg, Denise Gröcke

Keywords: imagery, spiritual, transformation

Biography:

Ginger Clarkson is a Board-Certified Music Therapist and international Trainer of the Bonny Method of GIM. Her publications include *Poems From the Heart of Silence, A Silent Cure: Transforming Preverbal Trauma Through Meditation*, and *I Dreamed I Was Normal: A Music Therapist's Journey into the Realms of Autism*.

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Charlotte Dammeyer

Trauma-focused MI/GIM – a neuropsychological perspective

Exposed to life-changing traumatic events, most PTSD-patients experience severe difficulties in self-regulating the level of arousal in the autonomic nervous system. This often leads to long-term changes in the functionality of brain, mind and body, followed by severe impairments in daily life.

Based on several years of clinical experience in adult psychiatry with outpatients suffering from PTSD, this paper presents a dynamic, trauma-focused and 'exposing' approach using GIM/MI. Trauma-focused means: a structured, directive way of guiding the patient closely in, through and out of defined traumatic imagery related to the therapeutic process. Framed by a combination of selected music (mainly from the GIM repertoire) and bodywork interventions inspired by Somatic Experience this process of exposure to inner traumatic imagery is aiming at gradually re-establishing the pt.'s self-regulation ability and hereby increasing the pt.'s experience of control. Qualitative data from this practice point at significant reduction of PTSD symptoms followed by an increase of daily coping/functional skills using this approach.

Illustrated by clinical vignettes and examples from transcripts, this presentation will discuss and suggest possible answers to the following questions: What kind of patients can benefit from trauma-focused GIM/MI? Are there contraindications? What music is selected when and for what reasons and purposes in the process? Does the music support both pt. and tp., and if yes, how does that influence the choice of music?

Finally, visiting theories of neuropsychology, the question of how music influences the traumatized brain will be discussed, based on the hypothesis that trauma-focused GIM/MI can facilitate the development of new neural networks through a modulation between the parasympathetic/sympathetic systems, in order to regulate the autonomic nervous system in such a way that it can be experienced as stabilized.

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Keywords: Trauma-focus, imagery, music, body, neuropsychology

Biography:

Charlotte Dammeyer, MA in music therapy Aalborg University. Pavarotti Music Centre, Bosnia 1998. Experience from special needs, palliation and private practice 1999 – 2003. Since 2003, clinical MT at Aalborg University Hospital, Psychiatry, working with adult outpatients, specializing in GIM/PTSD. Co-editor and member of the board, the Danish Journal of Music Therapy. GIM therapist, EAMI. Supervisor. Private music psychotherapy practice, MPF. charlotte@musikpsykoterapi.dk

Louise Dimiceli-Mitran**Cosmic Travel in GIM: Conscious Evolution for Our World**

Helen Bonny and Stan Grof highlighted the elements of a cosmic experience. This presentation will explore the cosmic experience as it occurs in GIM sessions. An overview of the definition of cosmic experiences will be provided including transpersonal aspects, spiritual dimensions, ways of addressing the pain of the world, placement on Bonny's cut log diagram, not directly addressing the traveler's personal issues except as a context in their larger reality and the role of this type of experience in expanding consciousness. A review of theories from Helen Bonny, Stan Grof and others will follow. Cosmic themes in imagery will be presented from content analyses of sessions as well as music programs that have opened the space and provided the context for these sessions to occur. Attendees will be invited to join the discussion with their personal experiences and those of their clients. We will acknowledge and own how GIM contributes to conscious evolution, personal healing and the healing of our world which is the work of love – a sacred mandate.

Keywords: Cosmic, Imagery, Transpersonal, Evolution, Consciousness

Biography

Louise Dimiceli-Mitran, MA, LCPC, MT-BC, FAMI, is an AMI Primary Trainer with the Therapeutic Arts Institute and a Past-President of AMI. Louise has presented on and written book chapters and articles about GIM; she currently maintains a private music psychotherapy/counseling practice in Chicago, USA. Louise chaired the recent AMI Competencies Committee and co-chaired the Educational Training Standards Revisions Committee.

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Dorothea Dülberg

Life and work of Helen Bonny – Differentiated perspectives through biographical research

In Helen Bonny's writings about GIM assumptions are conveyed that require historical contextualization and transcultural translation work to be more fully understood in European cultural contexts and scientific discourses. There is a need for access to scientifically based information about Helen Bonny's musical, religious, philosophical and spiritual sources she gained during her early family life in the 1920ies – 1930ies, during her life as a music student in the 1940ies and during her time as a minister's wife in church settings during the 1950ies.

As a contribution to new images on Helen Bonny this paper discusses some results of a biographical research the author developed through expert-interviews and archive work in the USA.

References:

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- Henning, C., Murken, S., Nestler, E. (Hg.) (2003): Einführung in die Religionspsychologie. Paderborn: Ferdinand Schöningh.

Keywords: biographical research - strong experiences with music — narrative – historical contextualization

Biography:

Certified Music Therapist (DMTG), Master of Arts (Music Therapy), Fellow of AMI/EAMI, Assistant Trainer in ‚Methods of Music Imagination‘ and ‚Guided Imagery and Music‘ (IMIT Berlin), Diploma in Religious Education, Pedagogue for Rhythmics (BWR), PhD student musicology (University Halle).

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Jorg Fachner, Clemens Maidhof, Denise Grocke, Inge Nygaard-Petersen, Gro Trondalen & Lars Ole Bonde

Interacting brains between a client and therapist in a GIM study - The interplay between imagery, emotions, and the music

Social neuroscience researches the neural underpinnings of social interactive behaviour (1, 2). In this research we wanted to study the interaction between a client and a therapist during a real-world GIM session. To analyse how emotions and imagery are processed and recognized, the brain activity of an experienced traveler and guide doing a real therapy session was synchronously recorded with EEG and the full 'Nurturing program' was utilized. The traveler and guide as well as two independent raters, who are themselves experienced GIM therapists, analysed the video and were asked to identify 3 important moments in that session. The identified moments of interest and Interrater overlaps of video ratings were then transcribed and submitted to an analysis of frontal brain activity over time. Frontal alpha asymmetry (FAA) is a well-established measure of emotional processing (3), also indicating role in social interaction (4). Here we were interested how the temporal FAA dynamics (5) changed according to the emotional impact of the emerging imagery and how this was related to the therapy process. Further we performed a time-frequency analysis of particular segments within the selected moments. Utilising an explorative approach, it was obvious that during the emergence of important personal visual imagery and dialogue with a significant person in the therapy, a shift of the frontal asymmetry indicated a strong emotional response in the therapist-client interaction. Peaks in FAA dynamics represented emotional peaks of intensity during selected moments. Directionality of FAA Peak dynamics represented shared emotional valence.

Keywords: Social Neuroscience, Frontal processing, emerging imagery, emotion, dyadic therapy process

References:

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- 5]Allen JJB, Cohen MX. Deconstructing the 'resting' state: Exploring the temporal dynamics of frontal alpha asymmetry as an endophenotype for depression. *Frontiers in Human Neuroscience*. 2010;5:12.

Biographies:

Prof. Jörg Fachner is Professor of Music, Health and the Brain and Co-Director of the Cambridge Institute for Music Therapy Research. He's a specialist for translational issues of interdisciplinary research topics between medical, humanities and music sciences. He is researching music and consciousness states, music therapy and treatment of addiction, depression, neurodegenerative disease and hearing disorders; currently investigating hyper-scanning of clinical improvisation. He is currently running two social neuroscience research projects (UK Music Therapy Charity; Austria: CDG) on dyadic interaction measuring

neurodynamic 'Moments of Interest' in music therapeutic processes with older people, dementia and stroke patients. He has published over 120 peer-reviewed chapters and articles and is currently supervising 10 PhD students. He formerly worked in the EU project FP6-2004-NEST-PATH-028570 project on music and emotion processing in depression and on music therapy in stroke rehabilitation of the FCoE in interdisciplinary music research in Finland.

Dr Clemens Maidhof is a Postdoctoral Researcher in Music Therapy with the [Cambridge Institute for Music Therapy Research](#) (CIMTR). He has a background in Musicology and Psychology, with a focus on research into the Cognitive Neuroscience of Music. Clemens joined Anglia Ruskin University in 2016 after doing research at the University of Cologne, Germany, the Finnish Centre for Interdisciplinary Music Research in Helsinki/Jyvaskyla and at the Max Planck Institute for Human Cognitive and Brain Sciences in Leipzig, Germany. He holds an MA in Musicology from the University of Cologne and a PhD in Psychology from the Freie Universitat Berlin, Germany. Clemens' research interests are in the cognitive neurosciences of music. He has published several papers about error monitoring in music performance, utilizing EEG, motion capture and musical (MIDI) data. He has also conducted research on the neural mechanisms underlying syntactic processing of music and language and the effects of attention on these processes. His current primary research interests are the neural dynamics underlying music improvisation during therapy, for which he combines music therapy research with social cognitive neuroscience.

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Annie Heiderscheit

Phenomenological analysis of GIM experiences of adults in addictions treatment

This presentation is based on a secondary analysis of randomized controlled trial with nineteen adults in addictions treatment that explored the effectiveness of GIM on sense of coherence, interpersonal problems and Immunoglobulin A. Subjects ranged in age from 41-64 years old, eight men and two women. They reported an overall mean of 21 years drug use with an average of six previous admissions to treatment. Ninety percent reported drug of choice was alcohol while ten percent identify cocaine as drug of choice. In addition to their substance abuse diagnosis, all subjects were diagnosed with one or more comorbid health issues, these included: liver and kidney damage, neuropathy, ulcers, high blood pressure, chronic pain, diabetes and cardiac issues. They also had one or more comorbid mental health diagnoses including: depression, post-traumatic stress disorder, generalized anxiety disorder, adjustment disorders, and personality disorder. Subjects were admitted to an inpatient addictions treatment program for an average of 40 days. During the course of their treatment, subjects in the experimental group received one GIM session each week in addition to their usual care. Throughout the course of the study, subjects received an average of six GIM sessions.

The phenomenological analysis included review of sixty-six transcripts from the ten clients in the experimental group. Analysis of the transcripts focused on identifying: the types of imagery experienced, imagery content and themes, pivotal moments, as well as analysis of resilient and emotional components in the imagery contact. This presentation will focus on reporting the data extracted from this qualitative analysis:

- a. Method: Qualitative analysis of imagery transcripts included identifying types of imagery, imagery themes, pivotal moments, and resilient and emotions components.
- b. Preliminary findings: Sixty-six transcripts were analyzed based on GIM sessions from 10 clients. Types of imagery experienced in order of frequency: visual, affect, kinesthetic, interaction, memory, and body. Analysis of imagery content included the identification of seven themes: discovering strengths, physical healing/transformation, loss, anger, fear, feeling stuck, letting go, and moving on. Additional data on emotional and resilience components will also be reported.

References:

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- Heiderscheit, A. (2015). Forever loss: Processing unresolved childhood traumatic grief and loss through GIM. In Miraglia, D. & Brooke, S. (Eds.), *Using the creative therapies for grief and loss issues* (p. 157-179). Springfield, IL., Charles C. Thomas Publisher.
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Keywords: addictions, imagery themes, pivotal moments, resilience

Biography:

Annie Heiderscheid, Ph.D., MT-BC, LMFT, Fellow, Association of Music and Imagery is the Director of Music Therapy at Augsburg University in Minneapolis, MN. She has authored articles and book chapters focused on her research and clinical use of GIM with clients in addictions and eating disorder treatment. She is the chair of the publications commission for the WFMT and editor of *Music Therapy Today*.

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Martin Lawes

GIM and the dreaming of the long sleep: a case study

This case study presentation will describe how in Individual GIM (the Bonny Method) a cancer patient was able to process a traumatic period of her childhood during the Second World War beginning when she was 3 years old. Though the client had no memories of the 3-4 year period concerned which she referred to as 'the long sleep', she remembered her life being completely different afterwards with her parents having separated. The client described feeling frightened of her mother and being wary of her step-father who abused her. She also described a sense of malevolent presence in her childhood which she associated both with the Nazi persecution. This theme came to be explored in the imagery. As the client worked her childhood experience through, it paved the way for anticipating death as a journey into light. Identification with collective grief and a traumatic death in a past life featured as did the experience of her eczema.

The music had a decisive role to play in the process where to begin with it seemed to carry the trauma as something overwhelming. Then, functioning as benign, transformative presence, the music became that which most helped her work her experience through. To understand the process, I will draw on psychoanalyst Thomas Ogden's ideas about the therapist's task being to participate with the client in helping her dream the emotional experiences she has not been able to process, the music having a key role to play in GIM as the case study illustrates compellingly.

References:

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Lawes, M. (2017). Music as dynamic experience of unfolding wholeness in Guided Imagery and Music (GIM): A psychoanalytic, musical, transpersonal and trans-scientific paradigm. *Approaches: An Interdisciplinary Journal of Music Therapy*, Special Issue 9(2), 275-299.

Ogden, T. H. (2005). *This Art of Psychoanalysis: Dreaming Undreamt Dreams and Interrupted Cries*. London: Karnac Books.

Keywords: GIM, dreaming, trauma

Biography:

Martin has been practicing GIM for 15 years and his clinical work is in bereavement and palliative care. He is a Primary Trainer and founder of the Integrative GIM Training Programme (www.integrativegim.org) which offers training in GIM and MI in London. Martin is the chair of the EAMI Education and Training Committee and also a member of the Ethics Committee.

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Ian Leslie and Svein Fuglestad

Compiling New GIM Programmes.

This paper offers insights into the process of compiling a new GIM programme. It does this through a review of work in this area by pioneers such as Helen Bonny and Ken Bruscia, with a particular emphasis on criteria employed in the creation of their programmes. In addition to this it examines a range of new programmes compiled by practitioners within the GIM community in recent years, employing various genres of music.

The presentation focuses on a number of key areas in the compilation of a GIM programme, posing such questions as: 'Do we need new GIM programmes, if so, why?', 'Should these programmes be considered a part of the GIM canon?', 'What criteria need to be considered, both within and across music selections, when compiling a new GIM programme?' (Bonny, 1978). 'In what settings could new programmes be most effective?', 'Is the use of music outside the western classical tradition appropriate and consistent with the Bonny method?' (Bruscia, 2002. Fuglestad, 2017).

This is conducted in parallel with the presentation and launch of a proposed new GIM programme designed by Ian Leslie and Svein Fuglestad, where these questions will be examined within the practical context of the new programme.

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- Bruscia, K. (2002) Developments in Music Programming for the Bonny Method. In K Bruscia and D Grocke (eds) *Guided Imagery and Music: The Bonny Method and Beyond* (pp. 307-315). Gilsum, NH: Barcelona.
- Fuglestad, S. (2015). Uplifting. In D. Grocke & T. Moe (Eds.), *Guided Imagery & Music (GIM) and Music Imagery Methods for Individual and Group Therapy* (pp. ...). London: Jessica Kingsley Publishers.
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Keywords: New, GIM, Programme, Compiling.

Biographies:

Ian Leslie, MAMT, FAMI, is a professional saxophonist/composer, senior music therapist an AMI-Fellow and an assistant GIM trainer. He served as an ENGIM committee member between 2008 and 2012. He has presented seminars at the University of Limerick MA in Music Therapy, The Vocational Education Committee, Irish Psychoanalytical Society and The Creative Arts Therapies Association. He is also a published author.

Svein Fuglestad is an Associate Professor at OsloMet – Oslo Metropolitan University, Faculty of Social Sciences, Child Welfare programme. He is an AMI-Fellow/BMGIM therapist (2006) and cand. philol. in musicology (1996), and has been practicing GIM with people affected by HIV/AIDS, sexually abused men, and female victims of incest. Fuglestad was GIM therapist in the Norwegian Research Council project *Music, Motion, and Emotion* (2008- 2013). Currently organizing and assisting a joint Scandinavian GIM Level III training course, and is a singer and a musician.

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Marte Lie Noer

GIM Imagery – facilitating Child - Parent Communication

At the University hospital of North-Norway, we offer a family-oriented treatment for children and adolescents up to 18. Parents are not themselves inpatient, but regarded as important partakers in the recovery process. MI/GIM is given into two therapeutic contexts: The Regional Centre for Eating Disorder and The Unit for Child and Adolescent Pediatrics. In both settings there are established interdisciplinary teams. I find MI/GIM to be helpful in a peculiar way. The problems that the child suffers and experience are always complex. They are often related to rigidified family relationships, sometimes causing the problem and sometimes just upholding underlying problems. These interwoven relationships are often filled with complicated feelings, guilt, concrete traumatic episodes etc. I find that MI/GIM therapy represents a non-invasive strategy to give the family constellation a change and a fresh beginning. Through MI/GIM they get the opportunity to be in a non-judgmental condition discovering directly or indirectly their strength, struggle, role and relation. The discovery often comes in narratives and imagery that can be explicated in words, metaphors or drawings. Bringing these explications “to the table” represents a new and decisive resource to the further treatment by the more verbally oriented therapies. I will provide 2 examples showing different ways in which this role of narratives and imagery in MI/GIM comes to the fore in the above described sense.

References:

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- Perilli,G,G(2002): The Role of Metaphor in The Bonny Method of Guided Imagery and Music in *The Bonny Method and beyond* (ed) Bruscia,K & Grocke,D.NH:Barcelona Publisher.p 417-447.
- Trondalen,G(2016): Relational Music Therapy: An Intersubjective Perspective.NH:Barcelona Publishers.

Keywords: MI/GIM, children, adolescents, family-oriented

Biography:

Fellow of AMI, Norwegian educated Music Therapist, Child Group Leader:” The Incredible years”. More than 20 years practice as Music Therapist with children and adolescents in the pediatric and the psychiatric field.

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Ruth Liesert

GIM for in-patient psychosomatics

In the in-patient setting of a psychosomatic department, music therapy is often a treatment that focuses the psychotherapeutic work *with* and *on* the affects of patients. In my clinical work, a modification of GIM that takes into account both the intrapsychic structure of the patients as well as the time windows given by the hospital could be observed as a result. This modification was given the designation "GIM for in-patient psychosomatics."

When treated with this modification, in-patients benefit from the lively affective experience in which they perceive positive and negative affects. It is the starting point for the identification, naming and artistic expression of affects, which can then be processed and integrated.

The concept of mentalization, developed by Fonagy and colleagues, can serve as a theoretical reference for music-psychotherapeutic work on affects.

In a qualitative study with individual case analyses within the context of my doctorate, it was examined whether patients can actually improve the ability of mentalized affectivity during the treatment with GIM for in-patient psychosomatics. The results of the examination are positive. Another result of the study shows which elements of the method have the potential to stimulate the development and improvement of patients' mentalized affectivity.

A case study will illustrate the treatment with this GIM modification and its significance for the in-patient treatment process, as well as complement the presentation with a clinical impression.

References:

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- Bonny, Helen Lindquist (2002): *Music & Consciousness: The Evolution of Guided Imagery and Music*. Barcelona Publishers. Gilsum.
- Liesert, Ruth (2017): *Vom Symptom zum Gefühl. Guided Imagery and Music für stationäre Psychosomatik*. Dissertation. Westfälische Wilhelms-Universität Münster (Westf.).

Keywords: GIM modification, mentalization, affects, in-patient psychosomatics, I-structural flaws

Biography:

Dr. phil. Ruth Liesert studied music and was a professional musician before studying music therapy. She has been working for about 9 years in a psychosomatic department of a municipal hospital and in an out-patient practice. As a GIM Fellow, she wrote her dissertation on BMGIM in general and GIM in in-patient psychosomatic medicine.

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Helen Mason

"If music be the food of love, play on" (William Shakespeare "Twelfth Night"):

An Exploration of the Use of Music in GIM and Couples Therapy with Music and Imagery, to Transform and Support Relationships.

Case vignettes from both individual work, using the Bonny Method of Guided Imagery and Music and Couples Therapy, including Music and Imagery, are drawn upon to illustrate how the music is used to support and transform relationships. Intersubjectivity theory used in couples therapy, psychodynamic theory, a music centred approach and transpersonal ideas, will be incorporated in this exploration. The aesthetic and therapeutic qualities of music will be focused on.

The theme of love and how the therapeutic use of music can help foster a deeper loving connection will be considered. The way in which music is used to help experience an embodied understanding of unconscious needs and obstacles in relationship, will be addressed.

From my work with couples using music and imagery I am finding that the music helps the couple move from the realm of repeated argumentative dynamics and open into the landscape of the heart and a deeper understanding.

References:

"From Impasse To Intimacy- How Understanding Unconscious Needs Can Transform Relationships" David Shaddock

"Perfect Love Imperfect Relationships- Healing the Wound of the Heart" John Welwood

"The Pure Music Transference in Guided Imagery and Music"- Lisa Summer, from "The Dynamics of Music Psychotherapy" edited by Kenneth E. Bruscia

"Manifestations of Transference in Guided Imagery and Music" Kenneth E. Bruscia, from

"The Dynamics of Music Psychotherapy" edited by Kenneth E. Bruscia

"Music: The Aesthetic Elixir" Lisa Summer, vol.1 AMI Journal

Keywords: Relationship, couples therapy, love, music,

Biography:

Helen has over 20 years experience as a music therapist and over 7 years as a GIM Fellow. She worked as a Lead Arts Psychotherapist for Avon and Wiltshire NHS Mental Health Partnership Trust. Helen has a private practice in GIM working with adults for personal, spiritual and creative growth. She also has a couples therapy practice and includes Music and Imagery in this work.

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Sherry Raley

The Structure of Healing in GIM as Reflected through the Traveler's Imagery

What is the experience of healing in GIM? Are there structural similarities to the experience across travelers/clients regardless of the issues being explored? How is the healing experience reflected in the imagery? Through the use of phenomenological and hermeneutic research methods, Dr. Raley explores these questions in her doctoral research. GIM travelers/clients who participated in the study were dealing with a wide range of issues, including anxiety with panic attacks, childhood sexual abuse, childhood emotional abuse, spiritual crisis, and death. The number of their GIM sessions ranged from 6 within a few months to more than 50 over the course of years. Through in-depth interviews and analysis of their GIM imagery, four core structural elements of healing emerged: (a) changes in relationship to self, (b) changes in relationship to others, (c) changes in earthly and spiritual life, and (d) changes in behavior. This presentation details the specifics of these findings and examines how these changes are reflected and/or facilitated over time in the imagery material through tracking select symbols throughout the GIM series of select research participants.

Reference:

Raley, S. R. (2006). *The experience of healing in the Bonny Method of Guided Imagery and Music*. Dissertation Abstract International.

Biography:

Sherry Raley, PhD, FAMI, MT-BC

Employment:

Clinical Psychologist, current

Private Practice, San Francisco, CA

Assistant Trainer (GIM), current

Therapeutic Arts Institute, Indianapolis, IN

Core Faculty, 2006-2013

California Institute of Integral Studies

Education:

Doctorate of Philosophy in Transpersonal Psychology, 2006

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Master of Counseling Psychology, 2002

Institute of Transpersonal Psychology, Palo Alto, CA

Master of Science in Music Therapy, 1997

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Bolette Beck, Steen Lund, Torben Moe.

RCT on Music and Imagery with traumatized refugees – preliminary results

Background: Meta-analyses of studies on psychological treatment of refugees describe highly varying outcomes, and research on multi-faceted and personalized treatment of refugees with post-traumatic stress disorder (PTSD) is needed. Music therapy has been found to affect arousal regulation and emotional processing, and a pilot study on the music therapy method Trauma-focused Music and Imagery (TMI) with traumatized refugees resulted in significant changes of trauma symptoms, well-being and sleep quality. The aim of the trial is to test the efficacy of TMI compared to verbal psychotherapy.

Methods: A randomized controlled study with a non-inferiority design is carried out in three locations of a regional outpatient psychiatric clinic for refugees. 70 Arabic, English or Danish speaking adult refugees (18-67 years) diagnosed with PTSD were randomized to 16 sessions of either music therapy or verbal therapy (standard treatment). Outcome measures are performed at baseline, post therapy and at six months follow-up. Questionnaires measuring trauma symptoms (HTQ), quality of life (WHO-5), dissociative symptoms (SDQ-20, DSS-20), and adult attachment (RAAS) are applied, as well as physiological measures (salivary oxytocin, beta-endorphin and substance P) and participant evaluation of each session.

Results: We will present the progress of the research (intake is completed) and possible correlations between baseline measures of trauma symptoms and dissociation/attachment. We will also investigate the symptom load in patients with or without additional childhood trauma. Case vignettes will illustrate different imagery processes with refugees suffering from severe traumatization.

References:

Beck, B. D., Lund, S. T., Sjøgaard, U., Simonsen, E., Tellier, T., Cordtz, T. Laier, G., & Moe, T. (2018). Music therapy versus treatment as usual: Protocol of a randomized non-inferiority study with traumatized refugees diagnosed with posttraumatic stress disorder (PTSD). *Trials*, (submitted).

Beck, B., Messell, C., Meyer, S., Cordtz, T., Simonsen, E., Sjøgaard, U., & Moe, T. (2017). Feasibility of trauma-focused Guided Imagery and Music with adult refugees diagnosed with PTSD – a pilot study. *Nordic Journal of Music Therapy*, 27(1), 67-86.
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<https://clinicaltrials.gov/ct2/show/NCT02874235?term=music+therapy&cond=Ptsd&rank=2>

Patel N, Kellezi B, Williams AC de C. Psychological, social and welfare interventions for psychological health and well-being of torture survivors. In: Cochrane Database of Systematic Reviews. John Wiley & Sons, Ltd; 2014.
<http://onlinelibrary.wiley.com/doi/10.1002/14651858.CD009317.pub2/abstract>.

Keywords: Refugee, trauma, PTSD, Guided Imagery and Music, randomized controlled trial, non-inferiority, oxytocin, attachment, dissociation.

Biographies:

Torben Moe: primary trainer, PhD, senior researcher at Clinic for Traumatized Refugees, Region Zealand, DK. Project leader.

Bolette Daniels Beck: primary trainer, PhD, Associate Professor at Institute for Communication and Psychology, Aalborg University, DK, and clinician/researcher at Clinic for Traumatized Refugees, Region Zealand, DK.

Steen Theis Lund: GIM therapist, MA, is clinician/researcher at Clinic for Traumatized Refugees, Region Zealand, DK.

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Suzannah Scott-Moncrieff

Deepen one image or surrender to multiple images: A case study using the Continuum Model of GIM

When utilizing the Continuum Model of GIM, the therapist spontaneously selects a method and a level of psychotherapy, according to the immediate needs of the client's therapeutic process. In the Continuum Model, a therapist might help deepen one specific client image (as in music and imagery methods) or might encourage multiple images to unfold spontaneously (as in pre-arranged programs)?

A four-session case study will illustrate the therapist's decision tree and the client outcome for each session. The sessions utilize the Bonny Method programs, as well as music and imagery (MI) and GIM used at the resource-oriented and reeducative levels of psychotherapy, with reconstructive outcomes for the client.

This therapist's decision making process is based upon what will most effectively move a client's therapeutic process forward: deepening specific, emotion-laden images that emerge in the Prelude, or encouraging new imagery to emerge.

Many of the music and imagery methods presented in recent publications and presentations do not precisely outline the clinical rationale for choosing to utilize one method over another, beyond time or environmental restraints, or therapist's preference. This presentation seeks to deepen that discussion.

This presentation seeks to present these clinical decisions using examples from a four-session case study with a GIM trainee. Over the course of four sessions, the following methods were used:

Session 1 - Re-educative MI (one piece, eyes open, drawing to music), AND Resource-Oriented GIM (spontaneous programming of three pieces, eyes closed, guiding);

Session 2 - Bonny Method (Positive program);

Session 3 - Resource-Oriented GIM (one piece, eyes closed, guiding), AND Resource-Oriented MI (one piece, drawing to music);

and Session 4 - Bonny Method (Grieving program).

This therapist adheres to the idea that, when there is an image requiring direct focus (e.g. understanding and developing perspective around a challenging feeling, feeling the need for support, or strengthening a positive inner resource etc.), then the use of MI or spontaneous programming is clinically beneficent, deepening and moving the client's process forward in the most effective way. When the client is assessed as adequately resourced and able to tolerate and understand their presenting issue, and having no particular "need" requiring further focus, then the Bonny Method may move the client's process forward in the most beneficent way. In this case, instead of following a particular image with music, the client is asked to surrender to the music and follow, with an exploratory attitude, whatever images arise from the unconscious.

This presentation will make the case for best practice as the flexible use of the continuum of MI and GIM methods with therapeutic rationale.

Keywords: Imagery, Client-centered, Continuum Model

Biography:

Suzannah Scott-Moncrieff MA, MT-BC, LCAT, FAMI, maintains a private music psychotherapy practice in New York City. She is Past President of the Association for Music and Imagery (AMI), and adjunct faculty at New York University. She is an assistant trainer for the Association for Music and Consciousness in China and the USA, as well as a supervisor for The Integrative GIM Training Program in the United Kingdom.

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Alison Short

**Extending our understandings of links between mind and body in GIM:
An ecologically oriented physical marker imagery model**

The therapeutic use of Guided Imagery and Music (GIM) clearly has applications to psychological, emotional and even spiritual issues, but has been less commonly seen as having direct benefits to physical health and medical conditions. Whilst secondary benefits to physical health clearly may occur as result of resolving other issues such as self-image and sense of personal agency, a focus on health matters which begin as a physical issue or problem has been less common. Beginning in 1990, the “physical marker model” was originally conceived and published, forming a foundational framework for further studies (Short, 1990, 2002; Torres & Perez, 2016). This model is initially explained using case illustrations within the presentation.

However, in the twenty-first century and in the light of current trends in health care understandings, it is noted that whilst this model is helpful in relation to individual experiences, there are inherent limitations in addressing the broader context of the person from an ecological perspective. In view of this, an updated model is presented and explained, placing the original model within the broader ecological framework. This extended model will be further explained with case material examples. The presentation ends with final comments about the importance of understanding physical health effects within the context of GIM therapy, in order to best assist our GIM clients on their personal journey to increased health and wellbeing.

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Keywords: Guided Imagery and Music, physical marker imagery, medical GIM, physical health, music and medicine

Biography:

Dr Alison Short, PhD, MT-BC, RMT, FAMI, RGIMT is an internationally accredited music therapist and GIM practitioner, and an experienced music therapy academic at Western Sydney University, Australia. Initially training in GIM at NYU, she was the first AMI-approved trainer in the Southern Hemisphere. Alison has 60 publications across many discipline areas, and writes and lectures extensively.

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Marilena Smyrnioti

Type and quality of imagery in people suffering from chronic headache: initial findings and future directions

Introduction. The term *imagery* in GIM discourse entails a number of different mental experiences: sequence of images with or without a narrative, memories, sensory and kinesthetic experiences, emotional and transpersonal experiences. Mental imagery typically involves the efferent activation of visual areas in the occipital, parietal and temporal cortex. In addition to that, recent studies have demonstrated that mental imagery also shares common brain areas with other major cognitive functions such as language, memory and movement.

Method. 9 people suffering from chronic headache and 9 controls received an individual, semi-structured MI session with pre-chosen music and a specific focus. All transcripts and processing were catalogued and organized into themes using cluster analysis.

Results. There was a significant difference in the number and type of imagery between the two groups. The participants in the control group had a much richer experience during the music listening including more images, and a faster rotation of images and experiences, compared to the experimental group.

Discussion. Different types of imagery involve activation of different neural paths. The involvement of the occipital cortex in patients suffering from migraine could explain the lesser amount of visual imagery and the different types of imagery experienced by patients in the experimental group. In this presentation we will discuss our findings, our processing and our hypotheses for future research using fMRI data.

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Keywords: chronic headache, imagery, neural activation, functional MRI

Biography:

Marilena Smyrnioti (MA, PhD Cand) is a Psychologist, a Systemic Family Therapist (PgDip) and a GIM therapist (FAMI). She is working with chronic pain patients and terminally ill patients, as well as maintaining a private practice. She is a clinical associate of "Sonora"-Multidisciplinary Organization for Music Therapy & Research and is currently working on her PhD thesis (University of Athens – School of Medicine).

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Lisa Summer

When Two Stories Collide: The Emergence of the Continuum Model of GIM

Description/approach of theme:

The theme of this presentation is the story of the collision between a method-centered practice and a client-centered practice that led to the development and design of the Continuum Model of GIM.

In 1970 Helen Bonny created her GIM method with its rich ingredients: a deep relaxation process, classical music programs, and exploratory imagery verbalized to a caring guide. But in the 1980's after applying Bonny's original GIM recipe, I discovered that it could not benefit my clients: hospitalized patients with psychiatric illnesses, elderly nursing home residents, and children with special needs. Upon adapting GIM's ingredients I discovered a new recipe: Music & Imagery. Its ingredients are a short centering process, one repeated selection of music, and a single, focused, multisensory image expressed through an arts-based medium.

Method to answer:

- Two methods will be defined: MI will be described as an inner exploration that allows for a simple, clearly focused experience; and compared and contrasted to the complexity of a GIM journey.
- Three clinical applications: supportive, re-educative and reconstructive levels of psychotherapy (Wolberg, 1977) will be described, with an emphasis upon the supportive application.
- Case material to illustrate the Continuum Model will be included
- The main focus of the presentation will be a description of the music in the Continuum Model, including an examination of the GIM music pool.

References:

Summer, L. (2011). Music therapy and depression: Finding resources through music and imagery. In A. Meadows (Ed), *Developments in music therapy practice: Case study perspectives*. Gilsum, NH: Barcelona Publishers.

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Keywords: Continuum Model, Music & Imagery, GIM

Biography:

Lisa Summer, PhD, LMHC, MT-BC, Fellow of AMI, is Professor/Director of Music Therapy at Anna Maria College. She initially developed the Continuum Model of GIM in the 1980's through her clinical practice and as Coordinator of Helen Bonny's GIM training in the U.S. Currently her Institute for Music & Consciousness offers international seminars and trainings in the Continuum Model. lsummer@annamaria.edu

Esperanza Torres & José Ignacio Pérez

Fibromyalgia and anger expression: A quantitative approach from Group Music and Imagery.

Anger, depression and anxiety are emotions related to pain, and can increase the perception of pain, triggering physiological reactivity and muscle tension.

Fibromyalgia is characterized by an amplified pain response to various physical stimuli. Through bio-psycho social and behavioural mechanisms, fibromyalgia's patients can show an increase in pain in response to their emotions.

The intervention with the Music and Imagery method can focus on the expression of anger in a more healthy way and thus mitigate the FM symptoms. The method of Music and Imagery is based on a humanistic, person-centred approach that considers the person from a biopsychosocial perspective. The method focuses on the internal strengths of the patient and the capacity to accept her responsibility for change.

In the study that will be presented here, with a randomized experimental trial with a control group, the effect of the treatment of Group Music and Imagery (GrpMI) with women with Fibromyalgia in the experience, expression and control of anger was analysed.

The measurements were taken at three different times: before, after the GrMI treatment and after three months.

Statistical analysis revealed a significant reduction in anger, state and trait levels. The group that received GrpMI treatment decreased their perception of tension, anger, current irritation and frustration with obstacles.

GrpMI treatment can help facilitate anger expression and anger regulation in a calm, symbolic way.

References:

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Keywords: Music and Imagery, Group, Fibromyalgia, anger, expression emotional,

Biographies:

Esperanza Torres Serna, Fellow (FAMI) and GIM Primary Trainer.

Ph.D in Music-therapy, Psychologist and Music therapist.

She is working in private practice, combining GIM with verbal psychotherapy. Also, she trains and researches at the *Música Arte y Proceso* Institute, in Vitoria (Spain).

She provides GIM training as well as GrpMI workshops in Spain.

Jose I. Pérez Fernández, Fellow (FAMI).

Ph.D. in Psychology, and Music therapist.

Full Professor of Psychology at the University of the Basque Country (UBC) since 2008.

Previously, Associate Professor in the Faculty of Psychology (2002-2007) and in the School of Education (Special Education) of the UBC (1998-2001).

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Gro Trondalen

GIM and Life Transition: A Relational Perspective

This presentation addresses a relational perspective on The Bonny Method of Guided Imagery and Music (GIM) to support transitions in life. The presentation exemplifies with imagery from one case example from a short-term GIM therapy for Caroline, a scholarly woman in her thirties. The therapy process included five individual GIM sessions, over a period of four months (Trondalen, in press). All GIM sessions were performed in its classical individual format, lasting for 1½- 2 hours and consisting of five parts. The music was drawn from the core GIM programs, i.e. the Bonny music programs (Grocke, 2002).

Experiences in GIM then, offer shared but not identical experiences of the music, the images, and the relationship. The *lived experience* is at the forefront as it emerges in and through the music relationship. This phenomenal relationship is interactive in nature and interpreted in the relating context (Trondalen, 2016). A relational perspective on GIM has interpretative phenomenology (Smith, Flowers, & Larkin, 2009) as a scientific basis, while drawing upon developmentally informed theories to address human development (Stern, 2004). That is, GIM elucidates through the notion of intersubjectivity, underpinned by the terms synchronization, implicit relational knowing, affect attunement, vitality, and affect integration and mentalization.

Finally, I suggest that a relational perspective on the present GIM case study, elucidated through the client's images, offers an expansion of the intersubjective field as a potent experience for change.

Audio examples are included.

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Keywords: relational, short-term, imagery, case study

Biography:

Gro Trondalen, Ph.D., music therapist, FAMI, is professor in music therapy and senior researcher at the Centre for Research in Music and Health (CREMAH) at the Norwegian Academy of Music in Oslo, Norway. Trondalen is an experienced music therapy clinician and supervisor in the field of child welfare and adult mental health and maintains a private practice in GIM.

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Gert Tuinmann

Music, Imagery and Neuroplasticity or The power of imagery/music and the impact on the brain (→ neuroplasticity)

There is profound evidence that GIM is effective in many different disorders. But which are the specific factors which enable change and healing. Neuroplasticity may be one key in understanding the effectiveness of GIM.

Until recently it was believed that after birth the brain loses the capacity of renewal and change as it was supposed to develop during a critical period in early childhood and then remains relatively unchanged (or "static"). In fact there is evidence that there is lasting change of the brain throughout an individual's life course.

These changes can be: alterations in the concentration of neuro transmitters, microscopic changes in individual neurons to larger-scale changes such as cortical remapping.

Music is known to have an effect on the autonomic nervous system and the HP-Axis on the one side and on different parts of the brain on the other.

The combination of music and imagery will therefore lead to sustainable changes within the brain.

The aim of my Paper is to explain the concept of neuroplasticity, present current research and focus on the impact of imagery, music and the combination respectively.

Keywords: Neuroplasticity Music Imagery GIM

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Biography:

After studying medicine Dr.Gert Tuinmann qualified as specialist in internal medicine. Following I studied music therapy (2005-2008) and started my GIM training. I became a fellow in 2014 and work in the psychosomatic department (Charite Berlin).

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Margareta Wärja and Ruth Hertrampf

Stories of empowerment related to cancer – healing the body mind through music and imagery - GIM and arts-based methods for women with gynaecological cancer

Gynaecological cancer is a major diagnosis affecting women worldwide having an impact on the body image, sexuality and overall quality of life. Psychological distress is generally high during treatment and stays after oncological treatment has ended. Late effects are common and long-lasting. Nevertheless, this population is underrepresented in psychotherapy and psycho-oncology research. This presentation is based on findings from two randomized clinical trials: one study was conducted in Germany involving women with both gynaecological and breast cancer during active curative and early palliative treatment. The MI intervention consisted of six GrpMI sessions ($N = 28$). The other study was undertaken in Sweden in which gynaecological cancer survivors with a good prognosis in rehabilitation phase were included ($N = 57$); participants were randomized to either individual psychotherapy of 12 sessions using KMR-Brief Music Journeys, or 8 KMR and expressive arts group psychotherapy sessions.

This presentation will:

1. Introduce findings from a systematic review assessing arts-based approaches for women with breast or gynaecological cancer in creative arts therapy and arts in medicine conducted by the presenters (Hertrampf & Wärja, 2017).
2. Present out-come results and qualitative material (case study material) from the two research projects.

References:

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- Hertrampf, R.-S. & Wärja, M. (2017). The Effect of Creative Arts Therapy and Arts Medicine on psychological Outcomes in Women with Breast or Gynecological Cancer: A Systematic Review of Arts-Based Interventions. *Arts in Psychotherapy*, 56, 93–110.
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Key words: Cancer, gynaecological oncology, quality of life, psychological outcomes, music and Imagery (GprMI, KMR-Brief Music Journeys), arts-based methods, resources.

Biographies:

Margareta is a licensed psychotherapist, music and expressive arts therapist, authorized psychotherapy supervisor, FAMI, and Primary trainer working in private practice. She is the director of the Expressive Arts training institute in Stockholm. In addition, she is an adjunct faculty member at the Master program in psychological health and expressive arts at University College of Southeast Norway. Margareta is coordinating the training at the newly developed Scandinavian GIM training. She has developed a GIM adaptation called KMR-Brief Music Journeys. Margareta completed her PhD from Aalborg University in which she has evaluated KMR in a randomized trial for women treated for gynaecological cancer.

Ruth is a certified music therapist, FAMI, and psycho-oncologist working in a hospital and private practice in Germany. She completed her PhD at Aalborg University on GrpMI for women with breast or gynaecological cancer undergoing active outpatient treatment in 2017. Furthermore, Ruth is training as a psychotherapist for children and adolescents, and as assistant GIM trainer.

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Barbara Zanchi and Meri Rizzi

The Psychosynthesis of Roberto Assagioli: a bridge between psychology and spirituality

This paper presents the work of Roberto Assagioli, an Italian psychiatrist contemporary of Freud and Jung, who developed in the early twenties a comprehensive psychology known as Psychosynthesis for individual development and transpersonal growth.

Assagioli was among the pioneers of psychoanalysis in Italy, though he pointed out that Freud had largely neglected the higher.

Psychosynthesis has been one of Helen Bonny's references in developing her method of GIM.

Assagioli describes Psychosynthesis not as a doctrine, a school of psychology or a single method of self- realisation but as a general attitude towards integration and synthesis in all fields, particularly in self- actualisation, therapy and education.

In the 1960s he has been one of the founders of the emerging field of transpersonal psychology; Psychosynthesis indeed assumes that each human being is a soul as well as a personality, with a higher Self and a conscious Self.

Influenced by Jung's work, Assagioli attributed to images and symbols a central role to describe the constitution of the human being in his living concrete reality and considered imaginative work as one of the most powerful way to realise the synthesis of our different psychic functions.

The paper will illustrate the classic "egg- shaped diagram" and the "star of functions diagram" in their descriptive and symbolic meaning.

The paper will present also Assagioli's less known writings about music and his power as a means of healing and will try to highlight the significant connection between Psychosynthesis and GIM with some examples of GIM practice within this frame of reference.

Keywords: Psychosynthesis, Transpersonal, Self, Imagery, Music,

References:

Assagioli, R.(1965) *Psychosynthesis: A Manual of Principles and Techniques*.New York and Buenos Aires: Hobbs, Dorman.

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Assagioli, R.(1991) *Transpersonal Development: The Dimension beyond Psychosynthesis*. London: Crucible

Bonny, H.L. (1993) *Body Listening: A new way to review the GIM tapes*. In: Bonny, H.L. (2002), *Music Consciousness: The Evolution of Guided Imagery and Music*, Gilsum: Barcelona Publisher.

Bruscia, K.E., Grocke, D.E. (Eds) (2002), *Guided Imagery and Music: the Bonny Method and Beyond*. Gilsum: Barcelona Publisher.

Biographies:

Barbara Zanchi is a Music Therapist, Psychologist and GIM Fellow. She is working with GIM in oncology and palliative care and in private practice in personal development work. Director of Post Graduate Training Course in Music Therapy, MusicSpace, Italy, Bologna.

Associate Lecturer in Music Therapy at the University of the West of England, Bristol.

Meri Rizzi is a Medical Doctor, Psychiatrist, Group-Analyst and Member of International Group Analytic Society (London). She worked in public mental health services for more than 30 years. Now she works only in private practice as a psychotherapist and Bonny Method GIM Therapist.

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SHORT PRESENTATIONS

CASE STUDIES

Hilary Storer

“The curtain has come down and the stage has gone” - Images and reflections from a short series of BMGIM sessions with a client at the end of life.

This presentation is a short case study containing an exploration of the imagery from a series of four BMGIM sessions with a 64 year old woman with a diagnosis of terminal cancer. It includes some of her reflections on the process and also thoughts from a trainee’s perspective on being present in these sessions.

I would also like to consider the choice of programs and the role of the music as a containing element, which made it possible to allow for exploration without raising issues that could not be addressed in the time available.

My intention is to give a verbal description of some of the content of the sessions, (possibly with Powerpoint slides to show transcript), together with the client’s thoughts about how having GIM affected her, my reflections and some references to the music.

Keywords: End-of-life, imagery, containment.

Biography:

Hilary Storer is a music therapist working in the fields of neurorehabilitation and cancer care. She is a Level 3 trainee, studying with Prof. Leslie Bunt. Her previous career as an orchestral musician has given her a particular interest in using the Bonny Method of Guided Imagery and Music.

Solveig Oveland

A TransYouth male rewriting new Stories through Imagery

I want to present a short case. It is a journey through the life challenges that comes with being a TransYouth male in the Southern part of Norway. Transgender persons often struggle with many mental issues due to the secrecy of their gender incongruence. Through case, working with Short Music Travels, I would like to show you how these short music pieces and the mandala drawing afterwards gave this young person hope for the adult life to come. Mostly, the insights he got after looking at the drawings he made, amazed me.

Reference:

Supervisor: Esben Esther Pirelli Benestad. Professor in sexology at University of Agder, Norway; Family Therapist IAP; M.D.; Specialist in clinical sexology (NASC)

Keywords: TransYouth male, Music, Imagery, Hope

Biography:

Master of Music Therapy 1998, University in Oslo

GIM therapist, Denmark 2006, Bristol/Denmark

Expressive Arts Therapist 2014, Oslo

Specialist in Sexological Counselor – student

Private practice in Arendal since 2006

Associated Professor - teaching in Music Therapy and GIM at University in Bergen and University in Agder and in Child and Youth Psychiatry

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Carolyn Van Dort

The Childhood Wound: Creative imaginings with music and drawing enabled Sally to diminish the power of this childhood experience.

Sally's early traumatic experience had impacted on all aspects of her life. She experienced trauma as a very young child. As she grew she only had fragments of a trauma memory. In trying to make sense of these fragments she compounded it with layers of possibilities and meanings thus creating a wound that caused her great distress. Through many GIM sessions her creative imagination was awakened. She experienced the aesthetic beauty of music as a pure music transference and recognised this beauty in herself. She was able to tolerate the emotional moods expressed in the music realising her own need for freedom from the power and authority this wound held over her. As she experienced a warmth and an affection for the music and the GIM process she became aware of what might be, a future for herself, offering reverence, beauty and a richness of life. No longer trapped by the power of the wound she lifted herself out of this image and she left it behind.

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Key Words: Childhood trauma, creative imaginings, reverence and beauty.

Biography:

Carolyn Van Dort. MA; Grad Dip GIM; Grad Dip Music Therapy; B. Mus. is a Fellow of AMI and a primary trainer. She has a small private practice in which she has worked with clients who have experienced trauma. Carolyn has also facilitated group sessions in alcohol and drug rehabilitation.

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RESEARCH

Chiara Acler

The spiral of Dvorak's Larghetto: analysing the connection between music, imagery and movement

This paper presents the analysis of the Larghetto from Dvořák's Serenade for Strings, included in Caring Program and previously used by the researcher in clinical work for a listening-with-movement experience. The purpose of this analysis is to understand the connection between music, imagery and movement, and to gain greater understanding of possible therapeutic uses of the piece.

Method: The analysis was carried out according to a heuristic approach and two different methods were used: a method adapted from the Bruscia Method of Analysing Music for Imaging (1999) and a method of movement analysis related to the Bonny Body Listening (1993), which also involved a dance-movement therapist in describing and encoding the movement. Both methods consist of different levels of analysis which give a many-layered vision that can be plotted along a time line.

Findings: The horizontal comparison between the different levels of analysis confirmed that the elements which came out belonged to the same framework, and emerged the symbol of the spiral as a synthesis. The spiral is linked with several important themes: the sense of being encircled by sound, the idea of expansion and the rotation movements which predominated in the Body Listening experience. Even the structural harmony and equilibrium of the Larghetto seem to evoke the form of spiral.

References:

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Keywords: music, imagery, body listening, analysis.

Biography:

Chiara Acler is a philosopher, music teacher, music therapist (MA University of the West of England, post-graduate training course at MusicSpace Italy) and advanced trainee in BMGIM. She works with children with developmental disabilities, autism and psychosis in private practice, and coordinates projects for scholastic inclusion and emotional regulation at schools.

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Helena Dukic

Narrative archetype elicitation in the imagery of clients in a GIM therapy sessions

Theme:

This study explores the notion of music narrativity, in particular, the capacity of western classical music to elicit specific narrative archetypes in the imagery of clients during Guided Imagery and Music (GIM) therapy sessions.

Method:

Elicited imagery (social and physical situations) collected during 23 GIM sessions featuring the 'Nurturing' programme (music group) was examined and categorized into 15 sub-categories, each belonging to either Jung's Eros (passive/ nurturing) or Logos (active/ discriminating) superordinate archetypal category. The same categorization was done with 23 randomly selected stories from different cultures (control group). The imagery in the GIM session was expected to predominantly be of Eros quality because of Bonny's intentions for the programme, which were to provide a nurturing feeling.

Results:

The results show a significant difference between all imagery categories, with the Eros principle categories being significantly more present in the music group. The therapeutic intentions of the programme, to bring out issues of mothering and nurturance through music listening, were thus confirmed by the results. However, it is not clear whether this is due to Bonny's specific music choice for the programme or due to the general nature of western classical music.

Keywords: music narrativity, archetypes, 'Nurturing' programme

Biography:

Helena Dukic holds a BA degree in piano from Music Academy Zagreb (2010) and a BA in Music from University of Cambridge (2011). She studied film composition as her master degree at Kingston University, London (2013). Helena is a Level III GIM trainee and is currently in education for a Gestalt psychotherapist. She is a PhD candidate at University of Graz, Centre for Systematic musicology.

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Steen Lund

The usefulness of an emerging dynamic perspective on attachment in the context of and MI with traumatized refugees

Background:

Perhaps GIM and MI is well suited to adaptation as an attachment oriented therapy modality. Several findings point to music and music therapies as relevant facilitators of secure attachment experiences and bonding behavior (Nilsson, 2009). It has been near impossible to measure reliably if such experiences result in changes in attachment styles over time, that is until recently when a new instrument: Patient Attachment Coding System (PACS) (Talia, Miller-Bottome, & Daniel, 2015) for measuring attachment styles in psychotherapeutic sessions was validated against the Adult Attachment Interview (AAI) (in 2015). This development coincides with the emergence of a more contextual and dynamic view upon adult attachment styles. These developments open a field of possibilities relating to changes in attachment styles during therapy and to being able to measure these possible changes.

This is interesting because research in trauma and more specifically PTSD reveal that attachment styles are related to symptom development and severity (Woodhouse, Ayers, & Field, 2015). Some researchers proposed models of PTSD development where development in attachment styles together with dissociation play key roles in the development of trauma (Liotti, 2004). These findings suggest that if it is possible to influence attachment positively then this could again influence the therapy process and outcome.

Methods:

A qualitative pilot study with PACS as a quantitative measure is investigating the changes in attachment styles during treatments of refugees with PTSD in the RCT at Region Zealand, Denmark, using an adapted version of GIM (Beck et al., 2017). The aim is to create new knowledge about the possible influences of attachment on therapy process and outcome and to investigate the contributions from the music listening parts of the sessions.

Discussion:

The new perspective on attachment is outlined, the research model is presented including the new instrument PACS and clinical vignettes are presented showing imagery playing key roles in relation to experiences of secure attachment during the course of therapy.

The attendants are invited to discuss perspectives of research and clinical applications of the theory based on the presented findings.

References:

Beck, B. D., Messel, C., Meyer, S. L., Cordtz, T. O., Søggaard, U., Simonsen, E., & Moe, T. (2017). Feasibility of trauma-focused Guided Imagery and Music with adult refugees diagnosed with PTSD: A pilot study. *Nordic Journal of Music Therapy*, 1–20. <https://doi.org/10.1080/08098131.2017.1286368>

Liotti, G. (2004). Trauma, dissociation, and disorganized attachment: Three strands of a single braid. *Psychotherapy: Theory, Research, Practice, Training*, 41(4), 472–486. <https://doi.org/10.1037/0033-3204.41.4.472>

Nilsson, U. (2009). Soothing music can increase oxytocin levels during bed rest after open-heart surgery: a randomised control trial. *Journal of Clinical Nursing*, 18(15), 2153–2161. <https://doi.org/10.1111/j.1365-2702.2008.02718.x>

Talia, A., Miller-Bottome, M., & Daniel, S. I. F. (2015). Assessing Attachment in Psychotherapy: Validation of the Patient Attachment Coding System (PACS). *Clinical Psychology & Psychotherapy*, n/a-n/a. <https://doi.org/10.1002/cpp.1990>

Woodhouse, S., Ayers, S., & Field, A. P. (2015). The relationship between adult attachment style and post-traumatic stress symptoms: A meta-analysis. *Journal of Anxiety Disorders*, 35, 103–117. <https://doi.org/10.1016/j.janxdis.2015.07.002>

Keywords: Refugee, Trauma, PTSD, Guided Imagery and Music, Attachment styles, Research, Clinical application

Biography:

Steen Theis Lund, MA, is clinician/researcher at Clinic for Traumatized Refugees, Region Zealand, DK. He participated in the design of the RCT study, and has developed the attachment focus of that study.

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Evangelia Papanikolaou

**The experience and effects of short GIM in active treatment for gynecologic cancer:
Results of a feasibility study**

Although there is some growing literature about GIM in gynecologic cancer (GC), individual GIM sessions in active treatment for GC have not been attempted yet. The presentation aims at discussing the potential of GIM in active treatment for GC. This is part of a PhD study (Aalborg University) and is a mixed-method design comprising of two sections, the first being a descriptive feasibility study followed by a small-scale clinical trial (RCT).

During the feasibility part that is completed, four women attended individually six shorten GIM sessions and answered to psychometric questionnaires and a qualitative interview at the end of the sessions. The purpose was to explore the feasibility of GIM in a Greek hospital setting, the usefulness and potential for decreasing depression and anxiety, improving quality of life, increasing hope and decreasing fatigue, as well as the perceived impact of GIM for the patients.

In this presentation, I will describe the process and results of the feasibility, including issues of recruitment, collaborations, venue, and patients' convenience, and will point out to difficulties and changes that had to be made to the design and clinical protocol in order to make it feasible. I will present the role of GIM based on the findings of the four participants and also discuss issues and perspectives for the next stage of the study (RCT), based on the experience acquired during the feasibility.

References:

Hertrampf, R. (2015). Group Music and Imagery (GrpMI) therapy with female cancer patients. In Grocke, D., & Moe, T. (Eds.) *Guided Imagery and Music (GIM) and Music Imagery methods for individual and group therapy* (pp. 243-252). London: Jessica Kingsley Publishers

Papanikolaou, E. (2017). Short Guided Imagery and Music in active treatment of gynecologic cancer: A feasibility study. In Young, L. (Ed). *Research Symposium Proceedings of the 24th International Conference of the Association for Music & Imagery*. AMI (USA) & Concordia University (Canada), 23-27

Wärja, M. (2015). KMR (Short Music Journeys) with women recovering from gynecological cancer. In Grocke, D., & Moe, T. (Eds.) *Guided Imagery and Music (GIM) and music imagery methods for individual and group therapy*, London: Jessica Kingsley Publishers

Keywords: short GIM, cancer, chemotherapy, feasibility

Biography:

Evangelia is a music therapist, GIM therapist and Trainer. She is Scientific Director for "[SONORA-Organization for Music Therapy and Research](#)" (Greece) and collaborates with "[IMAGEing-European GIM Trainings](#)". Currently a PhD student in Aalborg University (Denmark), and Adjunct Professor at the Hellenic American University. Country representative (Greece) for the European Music Therapy Confederation and member of the Educational Committee of EAMI.

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PANELS

Developments in Music and Imagery (MI) Training in Europe and Beyond

Chair: Martin Lawes

Panel members: Isabelle Frohne-Hagemann, Lisa Summer, Louise Dimiceli-Mitran, Margareta Warja and Torben Moe.

Music and Imagery (MI) methods are widely practiced in Europe and elsewhere. Whilst they are taught on many, if not all training programmes, with some programmes issuing certificates in MI, a common set of MI competencies and minimum requirements for training have yet to be developed.

This raises many questions. How is MI training best delivered to support the maintaining of high standards of practice and research in Europe? How can it best equip therapists to be able to respond creatively to contemporary needs, contexts and trends? Does MI training have to be integrated with GIM training? If so, how should it be integrated? Which MI methods should be taught and how? What requirements should be set for personal MI sessions, client sessions and supervision, and how much training is required to ensure trainees are competent to practice and receive a qualification? Who is 'qualified' to teach MI and how might MI training develop in Europe and elsewhere in the future? To explore these questions, each panel member will present the MI training programme with which s/he is associated:

1. Music Imaginative Methods (MiMe, Institute of Music, Imagination and Therapy, Frohne Hagemann).
2. Professional Training in Music Imagery (MI) (Therapeutic Arts Institute, Goldberg).
3. KMR-Brief Music Journeys (Expressive Arts Stockholm, Wärja)
4. The Continuum Model of MI and GIM Training (Institute for Music and Consciousness, Summer).
5. The Music and Imagery for Health Programme (The Nordic GIM Institute, Moe).

A group discussion will follow with a question posed to end: should training standards and requirements in MI be set by EAMI, including for trainers?

Keywords: Music and Imagery (MI), training, requirements

Reference

EAMI Standards for Training in GIM, Revised Version (November, 2017).

Biographies:

Martin Lawes

Martin is a GIM Therapist, Primary Trainer and Fellow of the Association for Music and Imagery (AMI). He is the founder of the Integrative GIM Training Programme (www.integrativegim.org), which offers training in London. Martin's clinical GIM practice is in bereavement and palliative care.. Martin is published in four peer reviewed journals and has presented nationally and internationally on numerous occasions. He is the current chair of the education and training committee of the European Association of Music and Imagery (EAMI).

Isabelle Frohne-Hagemann

Isabelle is Fellow and Primary Trainer of the Association for Music and Imagery, on the board of the European Association for Music and Imagery (EAMI) and a member of the Education Committee. She is the director of IMIT (*Institut für Musik, Imagination und Therapie*), Berlin, where she teaches GIM and musicimaginative methods (MiMe). She is

also professor for Receptive Music Therapy und Guided Imagery and Music at the *Institut für Musiktherapie der Hochschule für Musik und Theater*, Hamburg. Isabelle is a certified Music therapist (Deutsche Musiktherapeutische Gesellschaft, DMtG e.V.), certified music therapy trainer (DMtG e.V.), certified psychotherapist and a supervisor (FPI). She is a member of the Ethic-Committee of the DMtG e.V. and also a honorary member of DMtG e.V.

Lisa Summer

Lisa is Professor/Director of Music Therapy at Anna Maria College. She developed her Continuum Model of GIM in the 1980's through her clinical practice and as Coordinator of Helen Bonny's GIM training in the U.S., then in 2005 she established the model as a new paradigm of training at the Institute for Music & Consciousness.

Louise Dimiceli-Mitran

Louise is a Licensed Counsellor, Music Therapist, Fellow of the Association for Music and Imagery and a Primary Trainer with Fran Goldberg's Therapeutic Arts Institute. She maintains a private counselling and Music Psychotherapy practice in Chicago. She has presented internationally, written book chapters and journal articles on MI and GIM. She is past-president of AMI and recently chaired the new AMI Competencies and Standards Committees.

Margareta Wärja

Margareta is a licensed psychotherapist, music and expressive arts therapist, authorized psychotherapy supervisor, FAMI, and Primary trainer working in private practice. She is the director of the Expressive Arts training institute in Stockholm. In addition she is an adjunct faculty member at the Master program in psychological health and expressive arts at University College of Southeast Norway. Margareta is coordinating the training at the newly developed Scandinavian GIM training. She has developed a GIM adaptation called KMR-Brief Music Journeys. Margareta is currently finishing up her PhD at Aalborg University in which she has evaluated KMR in a randomized trial for women treated for gynaecological cancer.

Torben Moe

Torben has been a Primary Trainer in GIM since 1995 and has run training programs in a number of countries in Northern Europe. He is a Fellow of the Association for Music and Imagery in the US and has worked as a music therapist with people who have psychiatric disorders, personality disorders, neurological disorders and brain damage. He founded the Danish GIM Network in 1992, and today he is the Chair of the Board of the European Association of Music and Imagery (EAMI). Actually, he has a position as Senior Researcher in Region Seeland, DK leading a research program with refugees suffering from PTSD.

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Supportive Music and Imagery (SMI) and Re-educative Music and Imagery (RMI) methods

Sumi Paik-Maier; Carine Ries; Elien De Schryver; Motoko Hayata

The Supportive Music and Imagery (SMI) and Re-educative Music and Imagery (RMI) methods are short term receptive music psychotherapies that have been developed by Lisa Summer over many years. SMI focuses on a supportive resource (imagery) and RMI focuses on a conflictual issue (imagery) of a client. Both SMI and RMI have a descriptive structure to help the client to focus on and to deepen the therapeutic experience. The client focuses on and explores one chosen imagery in each session by talking and drawing (or using any other expressive art) while listening to a recorded piece of music. We will briefly introduce the SMI and RMI methods, followed by session excerpts.

References:

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- Summer, L. (2015) 'The journey of guided imagery and music (GIM) training from self-exploration to a continuum of clinical practice', in Grocke, D.E. and Moe, T. (eds.) *Guided imagery and music: a spectrum of approaches*. London: Jessica Kingsley Publishers.

Keywords: Supportive MI, Re-educative MI, Short term therapy, music psychotherapy, receptive music therapy.

Biographies:

Sumi Paik-Maier, PhD, MT-BC, FAMI is the Music & Imagery (MI) Trainer at The Integrative GIM Training Programme, London. She has worked with Lisa Summer ~~taught~~ and supervised MI and GIM therapy for over 10 years. She has recently completed her PhD Study on the Supportive Music and Imagery (SMI) therapy at The Tavistock and Portman / University of East London.
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Carine Ries is the founder of Sound Resonance and has been a freelance music therapist since 2010. Carine works across a number of special needs schools catering for children and adolescents with learning disabilities and complex needs. She is currently undertaking further studies in Integrative Guided Imagery and Music (GIM) with Martin Lawes and is qualified in Supportive Music and Imagery (SMI) and Re-educative Music and Imagery (RMI) following training with Sumi Paik-Maier.
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Elien De Schryver is a music therapist qualified in 2008 at the Luca School of Arts in Belgium. She has worked in a wide range of clinical settings in Belgium and the UK.

She is currently enrolled on the Integrative Guided Imagery and Music (GIM) training programme with Martin Lawes. She is qualified in Supportive Music and Imagery (SMI) and Re-educative Music and Imagery (RMI) following training with Sumi Paik-Maier.

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Motoko Hayata is a music therapist and qualified in Supportive Music and Imagery (SMI) with the Integrative GIM Training Programme. She is currently undertaking a Level 4 Advanced Diploma in GIM and MI. She has worked with children and adults, directing Soundscape music therapy service at Newham Music Trust, and been a clinical placement supervisor at Guildhall School of Music and Drama.

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WORKSHOPS

Visioning the World in Harmony: An interactive music imaging workshop

Marilyn Clark, Torben Moe, Catherine O'Leary, Celia Tudor-Evans

A powerful synergistic experience can happen when persons gathered together voice their images while listening to a music program. The overall theme will be a searching for peace, harmony, and caring for the world and its future. Small groups of not more than five will come together and agree upon a beginning image with relevance to the theme. When the music program begins, the facilitator in each group will assist in helping to focus, support, and move the experience along. As in an individual session, there can be varied emotional responses, surprising images, and different interpretations of theme, images, and music. After the small group experience, there will be a sharing from each group and processing of the overall imagistic experience. Art and movement will be encouraged as further integration of the visioning.

The method used:

Small groups will image together while listening to a music program. Individuals will voice their imagery and interweave their experiences.

Findings or conclusions of project:

Background to the methodology: first recommended by Dr. Kenneth Bruscia and then taken forward by GIM practitioners. The first English training group with Marilyn Clark worked extensively with this method. Torben Moe, Catherine O'Leary, and Celia Tudor-Evans were in that group and will be facilitators for this workshop.

Reference:

Denise Grocke and Torben Moe (eds.), *Guided Imagery & Music (GIM) and Music Imagery Methods for Individual and Group Therapy*. London; Philadelphia, PA: Jessica Kingsley Publishers, 2015.

Keywords: Group visioning / World harmony

Biographies:

Marilyn F. Clark, M.S., LCPC, FAMI

Marilyn is a psychotherapist, workshop leader, and AMI trainer, and has taught GIM in a number of venues since 1978. She studied under Helen Bonny and trained the first GIM Fellows in the U.K. She has a private psychotherapy practice and is affiliated with Johns Hopkins University through both States of Consciousness research and the Integrative Medicine Center.

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Torben Moe, Ph.D., FAMI

Torben, AMI Fellow and Primary Trainer, heads the Nordic Institute of GIM Training. He worked in music therapy with people who had psychiatric disorders, neurological disorders, and brain damage. Torben founded the Danish GIM Network and is the Chair of the Steering

Board of the EAMI. He is Senior Researcher leading a GIM research program for refugees with PTSD.

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Catherine O'Leary, Music Therapist, MA, FAMI

Catherine worked as a music therapist in the UK, the US, and Ireland before beginning her training in GIM in 1989 and graduated from Marilyn's program in 1994. In 2013 she completed an MA in Jungian and Post-Jungian Studies. Catherine is an assistant trainer on Martin Lawes' Integrative GIM Training and works privately in Cork, Ireland giving sessions and workshops in GIM.

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Celia Tudor-Evans Ac.M. M.B.Ac, FAMI

Celia qualified as GIM practitioner in 1994. It is a primary focus in her counseling work. She has supervised students, facilitated sessions, and assisted with intensive training. Celia's central practice is Five Element Acupuncture. She has taught, supervised, and administered an honours degree programme in Five Element Acupuncture. Occasionally she combines the two disciplines and finds this beneficial to appropriate clients/patients.

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Music Imagery Relaxation (MIR): clinical application to reduce pain and anxiety

Maria Montserrat Gimeno

This workshop presentation will introduce the technique of Music Imagery Relaxation (MIR), which is based on the Bonny Method of Guided Imagery and Music. MIR uses the patient's experience of wellbeing to induce relaxation while listening to preferred music. The aim is for the patient to have a vivid positive experience in an altered state of consciousness. The music therapist provides a brief relaxation exercise, followed by a script elaborated from the patient's personal story. All of the senses are utilized, providing to the patient an inner experience where sensory modalities can help the imagery to develop. MIR was tested in a pilot study at the Health Alliance of the Hudson Valley in Kingston, NY, showing statistical significance on reducing pain and anxiety levels in patients who underwent orthopedic surgery (Gimeno, 2015).

This workshop will introduce the technique MIR that addresses primarily the needs of bedridden patients, but can also be given in individual bases and group settings. Participants will learn the principles of the technique; how to create a script for relaxation based on the patient's self-report as well as how to choose appropriate music when the patients do not select preferred music. This presentation will include a didactic and experiential component.

Literature Review

The field of Guided Imagery and Music has expanded since the early 1970's, when Helen Bonny founded this method. The literature on the adaptations of the BM describes some changes, such as duration of the music, selection of the music, and bodily position during music listening (Gimeno, 2010). Goldberg (1998) recommended the use of music with a narrow range to allow a very brief imagery experience without the dynamic unfolding that is characteristic of a standard session. Hearn (2009-2010) suggested a short duration of music, no longer than 10 minutes, with New Age or classical style. She also recommended having the client in a sitting position rather than lying down on a couch, as is the case of a regular Bonny Method session.

The use of supportive inductions in the medical setting has been reported in a recent study (Gimeno, 2015). Summer (2002) refers in her study to the importance of giving supportive therapy when clients need to be held in order to reinforce any positive feeling that might emerge during the session. In the same study, she encourages the use of task-oriented inductions, as opposed to an induction that encourages exploration. Summer states that in supportive therapy, an induction should clearly present a self-affirmation rather than a conflict. Music's effect on imagery has been a therapeutic modality where individuals become involved in imagery experiences while listening to music. Music provides structure and can become a "projective screen" that encourages involvement (Goldberg, 1998).

A workshop in MIR would be able to provide students and professionals with the proper materials to utilize this technique within a medical setting. MIR may be used without formal training beyond this workshop, unlike the Bonny Method, which allows for this methodology to spread to different sectors of the medical field. The information provided in this workshop would be beneficial to anyone, student or professional, who works in a medical setting and is interested in furthering his or her knowledge in imagery and relaxation music therapy techniques.

References:

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Keywords: Music, Imagery, Relaxation, Guided Imagery, Bonny Method Adaptation.

Biography:

Dr. Maria Montserrat Gimeno is an Associate Professor in the Music Therapy Program at the State University of New York (SUNY) at New Paltz. She was born in Barcelona, Spain, where she worked as a nurse for several years. She has completed her Bachelor's Degree in Music Therapy at Willamette University, as well as a Master's of Art and Doctorate Degree in Counseling Psychology from the University of the Pacific in Stockton, California. She is also trained in the Bonny Method of Guided Imagery and Music. Dr. Gimeno is known both nationally and internationally for her research on the use of Music and Imagery (MI) in medical settings and has taught MI courses in the United States, Spain, China, South Korea, Finland, Canada, Austria, Japan, and India. gimenom@newpaltz.edu

Interprofessional collaboration in GIM practice and research

Annie Heiderscheid and Alison Short

This workshop presents and discusses interprofessional collaboration in GIM, using information gained through an analysis of publications in GIM literature in comparison to related literature in music therapy journals. It has been found that healthcare journals publish a significantly higher percentage of articles that utilize interprofessional collaboration compared to those published in GIM literature. This analysis will be utilized to illustrate the body of literature and current state interprofessional research in GIM, and a cross-case analyses will provide illustrations of the practices utilized in collaborative research. This workshop will occur in two stages, firstly focusing on interprofessional collaboration in clinical practice through case analyses and discussion, and then secondly by exploring recent research studies published by European GIM researchers using a cross-case analysis approach to determine how the interprofessional collaboration impacted the study. Presentation of the benefits and challenges of interprofessional collaboration, as evidenced through the case study analyses and the cross-case analysis of GIM research, will be opened to questions and participant discussion at several points within the workshop. The workshop will conclude with reflections and recommendations on how to integrate interprofessional practice and research into professional GIM work.

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Repko, A. (2012). *Interdisciplinary research: Process and theory* (2nd edition). Thousand Oak, CA: Sage.

Short, A. & Heiderscheid, A. (in review). Interprofessional research in guided imagery and music: Working collaboratively.

Keywords: Guided Imagery and Music, interprofessional collaboration, interdisciplinary practice, collaborative research

Biographies:

Dr Annie Heiderscheid, Ph.D., MT-BC, LMFT, Fellow, Association of Music and Imagery is the Director of Music Therapy at Augsburg University in Minneapolis, MN. She has authored articles and book chapters focused on her research and clinical use of GIM with clients in addictions and eating disorder treatment. She is the chair of the publications commission for the WFMT and editor of *Music Therapy Today*.

Dr Alison Short, PhD, MT-BC, RMT, FAMI, RGIMT is an internationally accredited music therapist and GIM practitioner, and an experienced music therapy academic at Western Sydney University, Australia. Initially training in GIM at NYU, she was the first AMI-approved trainer in the Southern Hemisphere. Alison has 60 publications across many discipline areas, and writes and lectures extensively

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Mandala Research Assessment Instrument (MARI)

Gina Kästele

The MARI workshop trains participants to explore and experience the dynamics of the Mandala. The main focus is on the use of Mandala drawings in combination with the MARI Mandala Assessment Test (MARI). It is based on the studies of Joan Kellogg who worked together with Helen Bonny in the Spring Grove State Hospital in Maryland (USA). The MARI CARD TEST is non-verbal, using symbols and colours to assess a person's present psychological state. It is also has been found valuable as a diagnostic tool. The MARI Workshop will be of primary interest and great benefit to GIM therapists and other health professionals.

The workshop prepares participants to:
Understand the psychological implications of the MARI Card Test
learn about symbols and colours which enhance Mandala interpretation skills
Reflect about how to use the MARI tool in the practical work with clients and groups

Keywords: exploring Mandalas, MARI as a diagnostic tool, learning about symbols and colours

Biography:

Prof. Dr. Gina Kästele is a Primary Trainer in the Bonny Method of Guided Imagery and Music (GIM). She is also a certified by MARI Resources as a trainer of Mandala Assessment.

www.institut-imago.de www.GIM-Trainings.com

Using mental imagery as a creative reflective method for GIM practitioners.

Val Thomas

In this experiential workshop, participants will be introduced to a creative reflective method that uses mental imagery as a means of shedding light on their GIM practice. The workshop leader will be drawing on her published guide to more inclusive practice with mental imagery (Thomas, 2016).

The workshop will begin with a brief overview of this particular application of mental imagery setting it in a wider theoretical context of embodied cognition with particular reference to conceptual metaphor. Participants will be taken through an experiential process of representing their therapeutic practice in the form of an image. Participants will then have the opportunity—working in pairs and using a phenomenological inquiry process—to explore and further unfold their imagery. In this approach there is an emphasis on meaning making and making explicit links between inner imagery and lived experience.

The workshop leader will then facilitate an unstructured group discussion where participants will have the opportunity to reflect on their experience of this method and compare/contrast it with GIM approach to imagery. The discussion will be illustrated with some case study material, and, time permitting, a short demonstration of developing the work with the imagery. The workshop will conclude with some guidance on developing the participants' imagery into an ongoing creative reflective method for enhancing therapeutic practice.

Reference:

Thomas, V. (2016). *Using Mental Imagery in Counselling and Psychotherapy: A guide to more inclusive theory and practice*. London: Routledge.

Keywords: Mental imagery, reflective practice

Biography: - see under keynote

Mythic stories in GIM – The weaving of the Norns at the roots of Yggdrasil.

Margareta Wärja and Leslie Bunt

This workshop continues an exploration at conferences of myths that resonate with the GIM process and today's challenges: Inanna (Sweden/Vadstena and Canada/Vancouver); Orfeo and Eurydice (Berlin); Ariadne, Theseus and the Minotaur (Athens). This time we explore Norse mythology, a world of polytheistic deities and animistic beliefs. Consciousness, or spirit, is perceived as a quality of the entire world and not only the possession of humanity. We are part of an intricate web of potential communication with all other beings. The gods and goddesses are complex and powerful natural forces interacting with humans. At the centre of nine different worlds of this cosmology lies *Yggdrasil*, a cosmic ash tree. Beneath the root is the spring of *Mimir* holding infinite wisdom and understanding.

The workshop's focus will be *The Three Norns*, who weave the destinies of humankind and protect the sacred tree, on which they scribe their runes. Every day they pour water into the spring to keep the tree green and alive. In the top branch lives an eagle, whose huge wings create the winds for the human world: at the root the dragon *Nidhogg* gnaws away.

We shall present some stories and images of the *Norns* and related music from Swedish clarinetist Martin Fröst, Hildegard of Bingen and the Prologue of Wagner's *Götterdämmerung*. The second part of the workshop will be experiential as participants are invited to engage in some runic chanting and to reflect personally and collectively on the presented mythic images whilst listening to music and drawing.

References:

Campbell, J. (1975) *The Hero with a Thousand Faces*, London: Abacus/Sphere.
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Gailman, N. (2007) *Norse Mythology*, New York: Norton and Company.
Tacey, D. (2013) *The Darkening Spirit: Jung, Spirituality, Religion*, East Hove, Sussex: Routledge
Thorsson, E. (2012) *Futhark - A Handbook of Rune Magic*, Maine: Weiser.

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Biographies:

Margareta Wärja is a licensed psychotherapist, music and expressive arts therapist, authorised psychotherapy supervisor, FAMI, and Primary Trainer working in private practice. She trained in the Bonny Method with Helen Bonny, Frances Smith Goldberg, Lisa Summer and Linda Keiser Mardis. Margareta is director of the Expressive Arts training institute in Stockholm, and an adjunct faculty member at the Master programme in psychological health and expressive arts at University College of Southeast Norway. She is coordinating the newly developed Scandinavian GIM training.

Leslie Bunt trained in the Bonny Method with Kenneth Bruscia, and trains in the UK and Italy. He was a former member of ENGIM's steering group and EAMI board. Leslie is Professor in Music Therapy at the University of the West of England, Bristol, where he teaches music therapy MA students, bases his research including coordinating an Erasmus+ project 'Sustaining Teachers and Learners with the Arts' with partnerships in Estonia, Italy, Norway, Portugal and the UK.

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Extra Curricular Workshop

Morning GIM Space

Martin Lawes and Susan Nares

This will be held in the art room from 8:10 to 8:40pm on Thursday, Friday and Saturday and from 8:30 to 9:00 am on Sunday. The sessions will be facilitated by Martin Lawes and Susan Nares. If you would like to attend, please aim to arrive by 8:05 am at the latest (8:25 am on Sunday).

These morning GIM sessions will provide a shared meditative space featuring silence, meditative words, music listening and creative response. The sound of a bell will punctuate the beginning of each session after which we will sit together quietly for 5 minutes allowing you in your own way to prepare for the music listening experience. The bell will sound again and some meditative words will be spoken, offered as a focus for travelling to the music which will follow. A short music selection will be played and repeated up to three times. You are invited to image to the music the first time through and then either continue with this or make a creative response in some other way: for instance involving art, creative writing or movement. We'll need to be aware that we may all be responding in different ways and be sensitive to one another in this. When the music listening experience has finished the bell will sound again. The invitation then is either to sit quietly together for the remainder of the session or finish your creative response. We ask that no words are spoken during the session apart from the meditative words that will be provided. The session will end with a final sounding of the bell.

We ask that you not enter the space after the sessions begin or should they become full in which case we will put a notice up. Depending on the demand, it may be possible to offer alternative music listening and/or other sessions to start the day taking place in other locations at the conference venue. If you would like to participate in these sessions and would like to make a creative response to the music, PLEASE BRING YOUR OWN SKETCH PAD, ART AND WRITING MATERIALS. There will be art materials available in the conference office.

Martin Lawes

Martin has been practicing GIM for 15 years and his clinical work is in bereavement and palliative care. He is a Primary Trainer and founder of the Integrative GIM Training Programme (www.integrativegim.org), which offers training in GIM and MI in London. Martin is the chair of the EAMI Education and Training Committee and also a member of the Ethics Committee. martinlawesmt@gmail.com

Susan Nares

Susan became a GIM fellow in 2008. She is also an ordained Interfaith Minister and Spiritual Counsellor. Her clinical practice has focussed on group work and palliative care.
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