

"IMAGEing"

European Guided Imagery & Music (GIM)

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Introduction

The **Bonny Method of Guided Imagery and Music (GIM)** is a **receptive music therapy**, and one of the five international models of music therapy which requires advanced clinical training. It consists of an in-depth approach to music psychotherapy, a creative process where imagery is evoked during music listening (Bonny, 1990).

The Bonny Method of GIM was devised by Helen Bonny, a humanistic music therapist and researcher who developed this model at Maryland Psychiatric Hospital (USA) in the 1960s. GIM has spread over the world with various clinical applications. Formal training in the method is offered according to the standards of the Association for Music and Imagery (AMI).

GIM belongs to the holistic and psychodynamic traditions of psychotherapy, and was originally conceived for self-exploration and actualization. Through development and research, there is now scientific evidence for effectiveness in various clinical fields, especially with clients with stress related and psychosomatic disorders. The method uses specifically sequenced music programmes, experienced in a relaxed state, to stimulate and sustain a dynamic unfolding of inner experiences, through images, feelings, senses, thoughts or memories elicited by the music. The music interacts with the mind and the imagery evoked may vary from multilayered images to unprocessed sensory, bodily, and affective memories.

The symbolic (multi-layered) images may be considered as the healing agents of GIM, developing in a spontaneous and playful way with the music, which is

mostly drawn from the western classical tradition. Images integrate autobiographical, emotional, archetypal, and transpersonal processes of the mind. They represent both problematic and resource aspects of the psyche. Imagery of inner resources is an integral part of GIM, and the process has positive existential outcomes in addition to symptom relief. These various realms of the psyche are opened up and integration becomes possible within the music experience and in the processing that follows afterwards.

The images arise spontaneously, facilitated and safeguarded by the therapist or “guide”, who has a minimal agenda of his own. The guiding method is an example of “Hermeneutics of Appreciation” used in Jungian and Humanistic exploration. The guide helps reflect on the experience afterwards, and may use creative media such as art work and mandala painting. This may then form the subject of a verbal working through, integrating the whole experience in a creative therapeutic process. The encouragement of imagery of inner resources has positive existential outcomes in addition to symptom relief.

In the basic form of GIM, the guide engages in a reflective dialogue with the client, aimed at facilitating a spontaneous unfolding of images. In shorter and group adaptations, a cognitive focus may be introduced and the client images in silence and describes and processes the experience afterwards. In the basic form, longer sequences of complex and challenging classical music is used, while in the shorter forms more predictable and supportive music is chosen. The various ingredients can be flexibly blended and adapted to suit different clinical populations.

GIM has empirical foundations in music psychology and modern developmental theory as well as neuropsychology. The method, which was originally created for self-actualization purposes, may be offered in shortened individual forms and group adaptations for different populations. These adaptations use shorter music extracts, and have some cognitive containment, designed to make imagery manageable.

GIM is a flexible tool that can be used in a wide range of psychological or psychiatric disorders and conditions (especially stress-related and psychosomatic disorders). It is also used in allied fields such as psycho-oncology, palliative care, perinatal psychology, family therapy, quality of life, self-growth, team building, etc.

Introductory Level I

INTRODUCTORY SEMINAR-LEVEL I

(3-day intensive theoretical and experiential seminar)

Prerequisites:

Introductory Level I is open to anybody interested in the GIM method, without any particular skills required. However, participants from professional backgrounds other than mental health, (e.g. musicians, educators) who wish to complete the full training program, will be accepted under certain conditions and the admission is upon the discretion of the primary trainers, following evaluation.

Course objectives

General: This course will introduce students to the Bonny Method of GIM and will satisfy the requirements for the Association for Music and Imagery Level I training.

Instructional: Theoretical and experiential learning will be woven throughout the four days. Students will:

1. Be introduced to the historical influences on GIM
2. Comprehend the therapeutic effects of music and imagery in clinical practice
3. Explore basic models of states of consciousness
4. Become familiar with basic structure of the music programs of this method
5. Be introduced to simple relaxation and guiding techniques
6. Be introduced to clinical applications, adaptations and modifications useable in clinical settings
7. Experience group and practice sessions in the role of therapist and client
8. Learn ethical considerations and contra-indications

Level II & III

In Level II, short forms of GIM are introduced. Great emphasis is placed on the development of guiding skills and the management of sessions and music. A basic amount of supervision and personal sessions is required during level II, (3 personal sessions and 2 supervisions at least). On Level II, the student will be allowed to conduct individual and group sessions under supervision. Students at level III (advanced training) who have completed at least 5 supervised sessions, can practice GIM under supervision with a minimum trainee fee.

Seminars will consist of didactic teaching, music and imagery experientials and group discussions and consultations. Before and after seminars there will be opportunities for individual sessions and supervisions. The last year of the training will have a greater emphasis on training sessions, supervisions, clinical seminars, and writing, supervision and examination of the “Final Paper”.

In the intervening months between seminars, students will be involved in client practice sessions, in supervised sessions, in reading and written assignments.

Schedule of Intermediate and Advanced GIM Training (Levels II & III)

	Level II (a)	Level II (b)	Level III a	Level III b	Level III c	Level III d
Verbal and assessment	Verbal parts of BMGIM session	Verbal parts of session (cont.)	Resource and psychodynamic assessment 1	Resource and psychodynamic assessment 2	Assessment of clinical populations 1	Assessment of clinical populations 2 Cognitive assessment
Integrating session and series	1	2	3	4	5	
Psychiatry	Introduction to DSM diagnoses In relation to GIM practice	Axis I DSM-diagnoses In relation to GIM practice	Crises. interpersonal 'Axis II DSM-diagnoses in relation to GIM practice	Trauma related, psychosomatic	drug dependency and psychotic disorders	
Guiding skills	Basic guiding skills	Intermediate.	Cognitive visualization Group management.	Directive guiding Group: talkover, processing	Advanced. Body work Transpersonal states	

ASC	Basic relaxation/induction techniques	Basic	Increased repertoire	Transpersonal psychology. Spiritual development	Spiritual emergency The transpersonal in the group	
Music psychology, BMGIM programs and analysis	Introduction Three basic programs	Six more programs	5 more programs. Musical elements 1. Small containers 1	6 more programs. Musical elements 2 Small containers 2	Musical programs for clinical populations	
Art therapy in BMGIM	Overview and Introduction to Art in BMGIM	Basic Artwork	Mandala	Other Creative Arts Expressions		
BMGIM Field of Experience]	Psychodynamic and archetypal	Resources and psychopathology Cyclical process Transference	Mythological themes Narrative Theor. integration	GIM experience in clinical populations	Applying synthetic principles according to Jung	
Psychotherapeutic knowledge	Development	Psychopathology Transference-countertransference	Psychotherapeutic methods & approaches			
Research				Introduction	Ongoing –research projects	Presentation of music projects and final papers
Requirements						
Music Analyses	Phenomenological	Formal	“Small containers” Creating program	Creative	Musical elements and experience	Creating full BMGIM program
Examinations						Group supervisions and consultations
Sessions given	10	10	10	10	30	30
On-site supervisions	2	3	5	5	5	
Personal sessions	3	2	5	5	5	