

MIAA CONFERENCE 2022

“Emerging and reconnecting”

SATURDAY APRIL 30TH

- 9:00** Registration – coffee and tea; book sale
- 9:30** **Keynote Address - *Embodying Imagination, shifting perspectives, making new connections***
Michelle Morris
- 11:00** Tea/coffee
- 11:30** **Workshop: *Spirit of Place. Exploring the imagery potential of a program of works created by Australian composers.***
Jenny Marr
- 1:00** Lunch
- 2:00** ***Good Grief: Online Group Music and Imagery for the Bereaved during Pandemic Lockdowns***
Cherie Baxter
- 2:45** ***Online GIM as supervision for graduate music therapists: Emerging professional identity.***
Imogen Clark & Melissa Murphy
- 3:30** Afternoon tea
- 4:00** Conferring ceremony for new RGIMTs
- 5:00** Close

SUNDAY MAY 1ST

- 9:00** Registration – coffee and tea; book sale
- 9:30** Workshop: *Connecting to country through Guided Imagery and Music*
Anja Tanhane
- 11:00** Tea/coffee
- 11:30** *Connecting music and therapy: Clients report on the role of music in GIM practice*
Alison Short
- 12:15** *Emerging from disconnection: weaving the thread of embodied connection through the continuum of music and imagery to Guided Imagery & Music.*
Minky van der Walt
- 1:00** Lunch
- 2:00** Workshop: *Music Program. Walking On ...*
Carolyn Van Dort
- 3:30** Afternoon Tea
- 4:00** Discussion re MIAA activities
- 5:00** Close

Saturday April 30, 2022

9:30am

KEYNOTE: EMBODYING IMAGINATION, SHIFTING PERSPECTIVES, MAKING NEW CONNECTIONS.

MICHELLE MORRIS, MA., DIP. FAMILY THERAPY, CERT EI.

Abstract:

Embodied Imagination (EI) pioneered by Jungian analyst Robert Bosnak, is a therapeutic and creative way of working with dreams, memories, health issues and creative projects. EI is based on principles first developed by C.G. Jung, especially his work on Alchemy. It also draws on the work of James Hillman who focused on the multiplicity of autonomous states and on the work of Henry Corbin and his notion of the “Imaginal.” Currently Embodied Imagination is practiced with individuals, couples, and groups in psychotherapy, in medicine, theatre, art, creative research, and in a form of ‘Brief and In-Depth’ therapeutic work. The first principle of EI views a dream image as a live environment we are in. Re-entering and deeply exploring and experiencing the images and then containing them in an expanded body awareness, allows for something new to unfold.

This presentation will introduce the theoretical underpinnings of Embodied Imagination, describe the method, present examples and give a demonstration of the method with a participant’s dream. There will be time for discussion and questions.

Biography:

Michelle Morris holds a MA in Transpersonal Psychology, Diploma of Family Therapy and has completed the Holotropic Breathwork training with Stan Grof. Her deep interest in imagery and healing lead to training as an Embodiment Practitioner. She has worked clinically with adults and children for 30 years. Using EI, she has run dream groups and worked with individuals. Michelle co-authored the chapter on Embodied Imagination in *Psychotherapy and Counselling: Reflections on Practice* and is currently part of the Australian Embodied Imagination Training team.

Saturday April 30, 2022

11:30am

WORKSHOP: MUSIC PROGRAM *SPIRIT OF PLACE*
REVISITED: EXPLORING THE IMAGERY POTENTIAL OF A
PROGRAM OF WORKS CREATED BY AUSTRALIAN
COMPOSERS.

JENNY MARR MMUS, GRADDIP GIM, GRADDIP MT, RGIMT

Abstract:

In April 2017, a group of us explored a selection of music by Australian composers in order to discover if they contain any Australian musical idioms or qualities that speak of this country and to us. This was to have been followed up by a workshop to experience a potential working music program incorporating the themes of country, belonging and place that began with the discussions on that day. In 2020, this became a small trial activity all of which was conducted online during restrictions and lockdowns in the early days of the pandemic. Feedback was received from several RGIMTs which formed the subject of a webinar to discuss the therapeutic validity and imagery potential of some little known and performed pieces composed by Australians. This workshop is the next step in the process to examine the music as a working program, exploring other music options and how a group meeting face-to-face experiences it as we rediscover a post restrictive world.

Biography:

Jenny Marr has been a Registered GIM Therapist since 1997, working with individuals and groups and more recently as a trainer in the Certificate Course in GIM. She has a particular interest in studying the influence of the music in the GIM process.

Saturday April 30, 2022, 2pm

PAPER: GOOD GRIEF: ONLINE GROUP MUSIC AND IMAGERY FOR THE BEREAVED DURING PANDEMIC LOCKDOWNS

CHERIE BAXTER RMT, RGIMT

Abstract:

In response to limited community options for the bereaved during pandemic lockdowns, a “Music for Wellbeing” program was created and implemented for two online groups (weekly for 6 weeks) in 2020. The program was revised with the title “Bereavement Wellbeing Group” program that was conducted (weekly for 7 weeks) in 2021. The programs utilised principles of bereavement care, resilience development, supportive group work and music and imagery for a total of fourteen bereaved participants. The multi-modal, group programs successfully engaged a range of personalities, CALD backgrounds and grieving styles. Music and imagery provided the bereaved with opportunities to reconnect with the whole of their experience and creative potential. Participant feedback indicated that the programs were valued and had some success in addressing grief while strengthening resilience, particularly by the opportunity for social connection, support, reflection and expression that they afforded.

The purpose of this presentation is to share an overview of the evolution of these programs and the lessons learned from designing, conducting and reviewing them. Context to the bereavement care, organisational service, theoretical and research underpinnings and gaps in knowledge will be discussed. Reflections on the learning curve of navigating an online platform for music and comparisons to other music therapy programs will be provided. This paper will indicate how the experiential components of group music imagery enabled the bereaved to focus and reconnect with their themselves while providing creative potentials to emerge. Vignettes from participant experience will be included to illustrate the process and the music that was selected.

Biography: Cherie is employed as a music therapist at Palliative Care South East and has a private practice of music therapy, GIM and professional supervision

Saturday April 30, 2022

2:45pm

PAPER: ONLINE GIM AS SUPERVISION FOR GRADUATE MUSIC THERAPISTS: EMERGING PROFESSIONAL IDENTITY

IMOGEN CLARKE PHD, RMT, RGIMT & MELISSA MURPHY PHD. RMT.

Abstract:

Newly graduated music therapists face significant challenges as they transition from student to expert practitioner roles (Seah & Skewes McFerran, 2016). On the one hand, new graduates experience a new sense of freedom from the burden of study, while on the other, they are grappling with feelings of insecurity as they attempt to apply learning to professional practice with vulnerable people (Seah & Skewes McFerran, 2016). To help manage these complex experiences, newly graduated music therapists are encouraged to seek professional supervision with self-reflection opportunities that support the integration of personal and clinical experiences and the development of professional identity (Kennelly et al., 2016). Aligning with this need, the Australian Music Therapy Association has recently made supervision mandatory for provisionally registered music therapist graduates in their first year of practice.

This paper discusses the results of a study looking at experiences of GIM as a form of supervision. Four graduate music therapists who engaged in a series of at least six online GIM-based supervision sessions shared their experiences in semi-structured interviews. Interview data was then thematically analysed. Results indicated that participants found GIM particularly relevant for exploring their emerging professional identity. A part of this process involved reconnecting with former teachers in their different roles of professional supervisor and therapist. In addition, GIM complemented traditional talking supervision as a more organic process for exploring work-related issues during the provisional year.

References

- Kennelly, J. D., Daveson, B. A., & Baker, F. A. (2016). Effects of professional music therapy supervision on clinical outcomes and therapist competency: a systematic review involving narrative synthesis. *Nordic Journal of Music Therapy*, 25(2), 185-208.
<https://doi.org/10.1080/08098131.2015.1010563>
- Seah, C. H., & Skewes McFerran, K. (2016). The transition to practice experience of five music therapy graduates. *Nordic Journal of Music Therapy*, 25(4), 352-371.
<https://doi.org/10.1080/08098131.2015.1080288>

Biographies

Imogen Clark is a senior lecturer at The University of Melbourne and Associate Editor for Nordic Journal of Music Therapy. Her research focuses on older adults and music therapy pedagogy.

Melissa Murphy works with adults with disability in community settings and private practice drawing on her skills as a clinical and community music therapist. She is completing Level 3 GIM.

Sunday May 1, 2022

9:30am

WORKSHOP: CONNECTING TO COUNTRY THROUGH GUIDED IMAGERY AND MUSIC

ANJA TANHANE RGIMT, RMT, MMUS (THERAPY), GRAD CERT (FAMILY THERAPY)

Abstract:

We sometimes start a GIM journey by imagining ourselves in a ‘special place’. But if, as the late Zen teacher Thich Nhat Hanh taught, ‘The earth is sacred and we touch her with each step...If we walk like that, then every step will be grounding, every step will be nourishing,’ how can we integrate that sense of being in a special place into our everyday lives? The workshop will offer some conceptual frameworks for how we can strengthen our sense of feeling connected to place. These will include scientific research into the benefits of feeling connected to our bodies and nature, mindfulness teachings by Thich Nhat Hanh and others, and learnings from First Nations wisdoms. Participants will then be invited to explore these through gentle Qigong movement, mindful walking, and a music and imagery experience and mandala drawing.

Biography:

Anja Tanhane is a Registered GIM Therapist, a Registered Music Therapist, and a qualified mindfulness teacher. She has worked in diverse areas including Aboriginal health, Acquired Brain Injury and with young children, and offers regular mindfulness courses, workshops and mindfulness nature retreats.

Sunday May 1, 2022

11:30am

PAPER: CONNECTING MUSIC AND THERAPY: CLIENTS REPORT ON THE ROLE OF MUSIC IN GIM PRACTICE

DR ALISON SHORT PHD, RMT, MT-BC, RGIMT, FAMI

Abstract:

Music is integral to the client journey in the Bonny Method of Guided Imagery and Music (GIM). However, few studies have been reported which thoroughly explore the client's perspective of their music experiences. To address this deficit, this paper systematically explores the way that music resonates and amplifies effects within GIM practice. This occurs as reported by clients undergoing GIM sessions within a larger study investigating recovery after cardiothoracic surgery. Six participants (aged 57-72 years) undertook six weekly GIM sessions at two major hospitals, starting 6-12 weeks postoperatively. Audio-recorded sessions were transcribed and analysed within a narrative semiotic qualitative approach. Within the emergent grand theme, "Sounding the changes", four sub-themes were identified. These were: 1) Directing the action, 2) Evoking feelings, 3) Voicing together, and 4) Unfolding communication, which are each defined and further explored in light of client data. From these self-reported responses by clients, relationships to music were seen to be informative of progress related to the patient's journey of recovery, contributing further insights about the individualised role of music within GIM clinical practice.

Biography:

Dr Alison Short is an internationally accredited music therapist and GIM practitioner and an experienced music therapy academic at Western Sydney University. Initially training in GIM at NYU, she was the first AMI-approved trainer in the Southern Hemisphere, publishing and lecturing extensively across diverse discipline areas.

Sunday May 1, 2022

12:15pm

PAPER: EMERGING FROM DISCONNECTION: WEAVING THE THREAD OF EMBODIED CONNECTION THROUGH THE CONTINUUM OF MUSIC AND IMAGERY TO GUIDED IMAGERY & MUSIC.

MINKY VAN DER WALT RMT, RGIMT. PACFA REG. CLINICAL 26483

Abstract:

The body is our home. But what happens when we become disconnected from this home? Unable to know it? Unable to feel it? Unable to feel safe? Ongoing experiences of feeling trapped, abandoned and terrified can leave us in states of dissociation and active freeze. These are survival responses to danger, that take us out of our bodies in order to protect us from emotional and physical pain and suffering (Levine, P. A. (2010).

It is well established that physiological safety is an important first step in working with trauma survivors (Siegel, D. J. (2012). Within the music and imagery (MI) field, the continuum model of Guided Imagery and Music (GIM) offers a safe, stepped framework for scaffolding clients who may need extra support as they explore adapted MI experiences (Scott-Moncrieff, S. (2019, October 13). Through case material, this paper will describe experiences of travellers as they emerge from states of physiological disconnection and distress, and step through an embodied approach to the development of connection and safety, both within themselves and in relation to others. Specifically, supportive music and imagery approaches, including a range of somatic resources, will describe a safe pathway along the continuum to the full Bonny Method of GIM.

Biography:

Minky is an RMT & RGMIT with expertise in chronic stress & post-traumatic mental health. With over 20 years experience Minky is passionate about the wellbeing of health & education professionals.

References:

Levine, P. A. (2010). In an unspoken voice: How the body releases trauma and restores goodness. North Atlantic Books

Siegel, D. J. (2012). Pocket guide to interpersonal neurobiology: An integrative handbook of the mind (Norton series on interpersonal neurobiology. WW Norton & Company).

Scott-Moncrieff, S. (2019, October 13). What? Why? And when? A decision tree for the continuum model of GIM. Music and Imagery Association of Australia Professional Development Day, Melbourne, Australia.

Sunday May 1, 2022

2pm

WORKSHOP: MUSIC PROGRAM- 'WALKING ON ...'

Carolyn Van Dort M.A. Grad Dip GIM; Grad Dip Mus.Th.; B. Mus. GIM Primary Trainer AMI & MIAA

Abstract:

This music program invites participants to reflect on the past two years and the experience of being in lockdown for long periods, together with the isolation from family and friends. For some the 'home' which had been a place of safety and nurturing became the 'workplace' and 'the school', adding to the endless tasks associated with these changes.

Experiencing this music program offers participants to remember some of those experiences, to reconnect with the feelings, to recognise the strengths, to acknowledge the difficulties and to mourn the sadness. Recognising that we were a part of a much larger world community, together we acknowledge our strengths, our forgotten passions perhaps, and we re-join with all as we continue to 'walk on ...'

Biography:

Carolyn has worked mainly in private practice for over 20 years. Her referrals come from the Blue Knot Foundation, NDIS and self-referrals.