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Presentations’ Description
An Artful Process: Crafting an Arts-Based Methodology For Researching GIM Sessions

Carolyn Arnason, DA, RP, MTA, FAMI

As Romanyshyn (2013) emphasizes...the reality of unconscious factors in human life requires a radical epistemology. In this presentation, a collaborative arts-based research methodology will be described that I have developed for studying Bonny Method of Music and Imagery (BMGIM) sessions, illustrated with examples of music improvisation, music compositions, poetic writing, and art. The methodology is collaborative because both client and therapist use this methodology to analyze their GIM work. Similar to GIM reflexive practices, the methodology incorporates artistic modalities such as poetry, art (Mandalas) and improvisation. Live music-making is an essential part of the methodology in that music improvisations are recorded and re-listened to as a way to analyze the GIM experience. As well, imagery poems are written in order to distill key images and interpret breakthrough moments in the GIM process.

The inspiration for this arts-based methodology emerged from long term work with a particular GIM client. Therefore, the presentation will include imagery poems distilled from this client’s music-imagery journey to show how the research topic and research questions organically grew from an intersubjective client-therapist relationship.

I will touch on key theoretical frameworks that guide my thinking as a music psychotherapist, and which influenced the development of this arts-based research methodology. My hope with this presentation is that it will sustain the spirit of collaborative arts-based research practices; to open a space “within the research community where passion and rigour boldly intersect out in the open” (Leavy, 2015, p. 3).

References:
Wearing Multiple Hats: The Ethics of Dual Relationships in GIM Training.

Kiki, Chang, MA, M.Ed., RP, MTA, GIM Trainee

In healthcare, dual/multiple relationships are typically seen as negative due to their potential to be harmful to clients and practitioners are encouraged to avoid them when possible. However, there are circumstances where this type of relationship cannot be avoided; for example in small communities. In Canada, there are presently fewer than 700 certified music therapists (MTAs). The Bonny Method of Guided Imagery and Music (BMGIM) is an emerging field, with fewer than 100 Fellows and trainees spread across the country. The majority of GIM practitioners are certified music therapists (MTAs), making the GIM community in Canada a subset of a community that is small to begin with.

The requirements to become a Fellow of the Association for Music and Imagery (FAMI) include personal sessions with a Fellow, and supervisions with a different Fellow. The size of the music therapy community in Canada, as well as geographic locations of Fellows and trainees across the country, can make it challenging for GIM trainees to find supervisors and primary therapists with whom they do not have a previous relationship. For some trainees, dual/multiple relationships are a necessary aspect of the GIM training process. Both trainees and Fellows may be required to assume multiple identities, with their roles changing over time as needed. In this presentation, the ethics of these relationships will be explored and guidelines from the literature will be provided for trainees, therapists, and supervisors. The presenter will also share some of his/her personal experiences with multiple roles during the training process.
Self-Empathy Phenomenon and Meaning in Music and Imagery Experience

Hyun Ju Chong, Ph.D., MT-BC, KCMT, FAMI
Kyoung Suk Kim, Ph.D., KCMT

Empathy is the innate ability to feel or resonate and respond to the inner state of others. In order to establish empathetic relationship with clients, it is essential for a therapist to have the sense of self-empathy; empathy that is directed towards oneself. The purpose of this study is to examine self-empathy in a phenomenological process during the Music and Imagery (MI) session using qualitative research method of grounded theory. Twelve participants had MI single-sessions, and had an in-depth interview following. Materials and transcripts were obtained from the session notes and interviews. Total of 147 concepts pertaining to self-empathy experience were derived from open coding. For axial coding, six paradigm categories were derived: ‘contact with inner desire,’ ‘inner or external self-awareness,’ ‘music attunement,’ ‘optimum openness,’ ‘self-permission,’ and ‘self-acceptance.’ The core phenomenon was ‘music attunement,’ which induced experience of cognitive-emotional union. The study showed that music and imagery were working as agents for the process of self-empathy as individuals were connecting to one’s inner needs and calling, which led to gaining self-awareness, attunement and new insights. The findings showed that music served as an exploration vehicle and a mirror reflecting inner object, and a resonator for ‘here & now’ experience which are essential components for self-empathy process.
**GIM as Spiritual Practice**

Ginger Clarkson, MT-BC, FAMI

This presentation will entail a lecture on the theme of GIM as Spiritual Practice and 15 minutes of discussion with AMI colleagues who practice GIM and/or train students in the Bonny Method. The presenter will start with a reminder of the spiritual roots of GIM, which lie in Helen Bonny’s spontaneous contact with sacred realms at the age of 28, while she was playing her violin. GIM evolved out of her mission to make such peak experiences accessible to other people. The presenter will review how during the past two decades of practicing, supervising, and training internationally, she has focused on spiritual dimensions of the Bonny Method, and how her own consciousness has evolved accordingly. She will use case study material to illustrate spiritual aspects of applying and adapting GIM in various ways—with nonverbal people who have autism; in conjunction with mindfulness meditation practice, subtle energy healing, Gestalt dream work, and kundalini experiences; and in the processes of grieving and dying. The closing discussion promises to be a rich interchange of ideas about related applications or adaptations that most resonate with the audience.
Veins: Supporting Relationships and Facilitating Grieving at End-Of-Life Through The Bonny Method

Amy Clements-Cortes, PhD, RP, MTA, MT-BC, FAMI

Veins tells the story of Melanie, a 73 year old female dying from colon cancer who received 11 music therapy and Bonny Method sessions at end-of-life. Through adapted Bonny Method sessions, Melanie was able to express a number of concerns causing her anxiety and begin to grieve losses including: not marrying the man she wanted, not pursuing a career, not being a good mother, missing her husband Ethan, and worries over being accepted into heaven. The images she envisioned in Bonny Method sessions enabled her to feel less isolated, connected and accepted into heaven.

As based on the author’s recent thematic analysis of the literature, Melanie’s case is an example of the following emergent themes in palliative care music therapy: 1) Physical: Music Therapy as Effective Symptom Management; 2) Psychosocial: Strengthening Self Identity, Emotional Expression and Grieving, Supporting Relationships and Relationship Completion; and 3) Spiritual and Whole-Person Care: Music Therapy as a Spiritual/Transpersonal or Growth Experience, Life Review and Legacy Creation and Music Therapy to Enhance Quality of Life. Music therapy provided an avenue for Melanie to support her grieving process and look at relationships in her life. The Bonny Method proved to an instrumental technique in facilitating the acquisition of her mutually agreed upon session goals while providing a space to assess and reflect upon relationships.

This is a clinical case study. Important Bonny programs: Caring, Nurturing, Peak Experiences, Serenity, & Adapted programs. Reference is made to Killoran and Marr who adapted Bonny programs with palliative patients.

References:
The Seed or the Flower: The Bonny Method and Music Therapy

Nicki Cohen, PhD, MT-BC, FAMI

This presentation will explore the relationship between Helen Bonny/GIM and the past, present, and anticipated future of the music therapy profession. Central to this study is the question, Was the inception of GIM part of a music therapy tradition? In other words, the lecture will examine whether Helen Bonny was operating as an individual, employee, music therapist, or something else when she created GIM. The presenter will explore the following:

• what was the relationship between Helen Bonny and the music therapy profession at the inception of GIM?
• what was the growth of GIM practice in relationship to the growth of music therapy practice?
• has the relationship between GIM practice and music therapy practice changed over time?
• what is the anticipated relationship between GIM and music therapy education and practice in the future?

The content of this lecture will be based on research conducted by the presenter for an book in progress that will be published in 2017. Along with conducting an exhaustive review of literature written about GIM, both by Helen Bonny and others, the presenter will incorporate portions of interviews conducted with expert Bonny Method trainers from the U.S. and the U.K.
Music, Movement, & Meditation...an Adaptation of the Bonny Method for Groups

Barbara H. Davis, MS, LPC, FAMI

For many years I have marveled at the ability of the Bonny Method in allowing participants to access non-ordinary states of consciousness with the result of gaining greater insight, healing and integration. My respect for the Bonny Method started with my own individual sessions and sessions I experienced at the Bonny Method training modules. My life transformed as a result of my work both personally and in the training modules. This led me to use the Bonny Method with clients, groups and with students.

An adaption of the Bonny Method can be very effective with groups. In the past few years, I have found that combining movement, (Nia) and reflection with the music can deepen the experience of the group as a whole and the members of the group as individuals.....moving toward relaxation, integration and healing.

This workshop will be experiential with fifteen minutes of each of the following, music..an induction and a short piece of music, movement, Nia, a mind/body physical conditioning program that includes neurological integrative practices, and reflection & sharing for fifteen minutes. There will be time at the end for questions and comments.
Cosmic Travel in GIM: Conscious Evolution for Our World

Louise Dimiceli-Mitran, MA, LCPC, MT-BC, FAMI
Barbe Creagh, PhD, LCSW, FAMI, FT

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 the 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. Specific guiding techniques for cosmic experiences will be shared as well as the impact guiding these types of experiences can have on the guide as a shared experience. Processing will also be discussed; helping clients to honor their experiences and encouraging perspective as some cosmic sessions can deeply touch human suffering which may cause overwhelm. Attendees will be invited to join the discussion with their own personal experiences and those of their clients. A short visualization will be provided for attendees to identify and stimulate a connection to their cosmic experiences through GIM and/or as a guide for this type of cosmic phenomena with encouragement to 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.
The Bonny Method And Psychiatric Disorders: An Updated Look

Elizabeth Haley, MS, MT-BC, FAMI

This presentation is a summary of the BMGIM services I provided during my ten years of music therapy work at a state psychiatric hospital. I provided individual and group sessions for patients with a variety of psychiatric, emotional, social, and spiritual needs. They included (but were not limited to) schizophrenia and schizoaffective disorders, bipolar I disorder, narcissistic and borderline personality disorders, substance use disorders, and histories of trauma (in both recent and distant pasts).

I will highlight several patients with whom I worked over a series of sessions, all of whom were adjudicated Not Guilty by Reason of Insanity (NGRI). When discussing each patient, I will include

- Brief summaries of each patient’s background, including diagnostic and social history as well as NGRI offense & context
- Description of the session series, including music programs and any modifications that needed to be made to the programs (as well as the clinical reasoning)
- Significant accomplishments and challenges within the therapeutic process (and, in one case, the therapeutic rapport)

Throughout the presentation I will also include information about the NGRI legal and treatment process and ethical considerations when working with people with severe mental illnesses. For example, I had to briefly stop working with one patient when he experienced a brief return of symptoms due to a change in his medication and resume after he had been cleared by his psychologist. This setting is justifiably viewed with much caution and I want to provide a new—or different—perspective for my colleagues.
Embodying Wisdom: Creative Exercises for Integration of Archetypal Guides

Shannon Besaw Khalifa, MS, MT-BC, FAMI

1. Introduction- (20 minutes)
   Participants will learn how the archetypal wisdom of our past visits us in the present to enhance our future. The Bonny Method of Guided Imagery and Music will be discussed as an intuitive method exploring the unconscious. It’s impact on our lives relies on our ability to integrate the wisdom from our unconscious to our active conscious. Four steps at each stage of awareness and involvement (passive unconscious, passive conscious, active conscious, active unconscious) will be presented to integrate the wisdom of our guides. The nature of creative experiences are used to move intuitive wisdom from the passive unconscious to the active conscious to complete the cycle of change. Hand out workbook to guide participants through the steps.

2. Identify your guide- (10 minutes)
   Receptive music listening- Participants will be given a short opportunity to deepen into receptive state to welcome and connect with a guide. (Fantasia on Greensleeves)

3. Sharpen the Image (10 minutes)
   Art- Participants will be given the opportunity to identify and create visual representations of their guide.

4. Explore (10 minutes)
   Movement- Participants will explore their guide through movement to music (The Mouse: Rene Aubry; Illumination, Secret Garden, White Stones).

5. Integration (10 Minutes)
   Journaling- Participants will be given an opportunity to record the insight derived from their experience and identify places in their lives that relate to this insight (Reflection, Secret Garden, White Stones)
Perspectives on The Real, The Imaginary and The Music in GIM

Martin Lawes, FAMI

In GIM, it often seems as if the music adapts to the traveler’s ongoing process, providing what she needs in an uncannily fitting way. I will illustrate this with examples from clinical practice and suggest that the music is able to do this on the basis of the traveler’s unconsciously creating, not only the experience of the music she needs, but even the music itself in a sense. This, I will propose to be a ‘real-illusion’, where the music is at the same time something that is externally provided, pre-recorded and fixed.

In order to try and account for this highly paradoxical aspect of the process in GIM, and explain what I mean by ‘real-illusion’, I will present a transpersonal theoretical perspective, drawing on the psychotherapy and transpersonal psychology traditions. I will suggest that by opening to the music, so as to ‘become one’ with it, the traveler ‘tunes into’ a universal creative process in which she and all things partake and are ultimately ‘one’. The music is the ‘vehicle of access’ for the traveler’s participation in, and identification with, this process. It is at the level of her identification with it, that she effectively becomes the unconscious creator of the music that also provides what she needs. It is the alignment of her personal process in this universal creative ground that I believe potentially results in the transformation of consciousness.
Take Flight (Reprendre Son Envol) After Mourning Through the GIM Experience

Martine Létourneau, MA, MTA, FAMI

Grief is a painful experience related to the death of a person who was significant. It induces states that fluctuate, and it often includes very dark steps before a light breakthrough. Grieving work is demanding, sometimes discouraging, its rhythm and its outcome are difficult to predict. The feeling of losing one’s own identity, the slow reintegration of one’s universe and the meaning of reconstruction are the main phases through which the bereaved travels. And through time, grief may produce unexpected or renewed strength: while the external life is temporarily halted, the inner life is growing.

Through the case history of the grieving Meryl, the stages of grief will be discussed to better understand the path that led her to explore the guided imagery sessions with music. Disinclined to indulge in nature and affected by post-traumatic shock as a result of non-announced death of her husband, Meryl will make a long journey of mourning after the trauma has been recognized.

Her fifteen GIM sessions will serve as guidelines to better understand how Meryl was able to cling to life, and thus regain the joy of living. Mandalas she created after each session will be explored to follow her path. Some musical extracts will be heard to better follow key moments of her grief process.

To conclude this presentation, some testimonials will be shared to prove the benefits of GIM with a grieving clientele. Hearing testimonials from people who have lost a loved one is the best way to demonstrate the benefits they have derived through the discovery of their own resources through the GIM experience.
Neuroplasticity is the brain’s ability to change its structure and function in response to changes in the environment. A host of complex factors can combine to help make brains both more plastic, thus more adaptable, and conversely less plastic and less adaptable. I theorize how the core elements of GIM – music, imagery, and altered consciousness – help to either increase the brain’s plasticity or engage the principles of neuroplasticity to maximize change, making it easier to let go of old habits and learn new ones.

Listening to relaxing or enjoyable music, for example, encourages the production of neurochemicals and proteins which are key to neuroplasticity and neurogenesis (the growth of new brain cells). Because of the complex multi-dimensional nature of imagery – that can encompass emotion, meaning, contradictions, metaphor, narrative, movement, somatosensory stimulation, the list goes on – it can help to support change across many domains by creating into a constellation of neural networks joined through the Hebbian Principle, one of the cornerstones of neuroplasticity.

Altered consciousness is also believed to be a state in which the brain is particularly adept at learning. From the fields of hypnotherapy and evolutionary psychology, it has been theorized that the trance state is a spontaneously occurring evolutionary response that stimulates the brain’s ability to adapt to ever changing environments.

I conclude with some ideas on how this information could shape how we act as guides in GIM. These include simple, subtle techniques to help deepen trance and encourage neuroplasticity.
Dreaming The Mandala: The Power of Mark-Making As Call and Response in GIM

Diane Maris, B.Mus FAMI

This presentation will include a self-guided introduction to MARI, (Mandala Assessment Research Instrument), Joan Kellogg’s approach to reading the psyche through symbol and colour, as expressed in mandalas.

There will be a short experience of Art Play as well as a general discussion around creativity as enhancer of the GIM process.

This work is based on the teachings of Carl Jung and others, as well as personal experience with the power of breaking through the veil of a one-sided view of what it means to make art – what it means to make music – what it means to be human.

Speaking through self-expression to the uniqueness of who we are and what we each have to offer in our quest for fulfilment.

Stimulating creativity through vulnerability and allowing change through the eyes of a child.
The Bonny Method, Modifications, and the Boundaries of Consciousness

Bryan J. Muller, Ph.D., MT-BC, FAMI

Modifications to the Bonny Method of Guided Imaery and Music (BMGIM) have created the need to define what it is and what it is not. A review of the GIM literature reveals that no consensus has been reached. Some say the BMGIM needs to be modified for those who have suffered trauma, have a life-threatening illness, or a fragile sense of self, while others report success using the original design. Some say that only those who adopt a Humanistic orientation are practicing the BMGIM, while others feel that other orientations can be adopted. Some advocate for the use non-directive interventions, while others say the BMGIM can include directive interventions. Some argue that all of the practices that Bonny wrote about, or used, are part of the BMGIM while others focus on what she aspired to and used most. In 2010, Fellows were surveyed about their use of practices associated with GIM. The data show that boundaries between BMGIM and modified practices, as specified by Bruscia, are evident in practice, and that BMGIM practices are used much more often. This session will include review of the various perspectives on practice boundaries and square them with the 2010 survey results. The practices associated with the GIM method, which are varied, how and why they are varied, and the different theoretical orientations in use will also be covered. How the guide’s orientation, perspective on boundaries, and use of various practices impacts their consciousness, and the client’s exploration of consciousness, will be discussed.
Jung and Music

Catherine O’Leary, MA, MT, FAMI

There is a prevailing view that Jung had little to say about music. A typical example is Storr’s (1993) comment that the only reference to music in Memories, Dreams, Reflections, (Jung 1963), is to the ‘singing of a kettle’. Regarding the use of music in therapy the most cited reference is Jung’s encounter with music therapist Margaret Tilly in 1956 (McGuire & Hull [Eds.] 1978).

I have sought to clarify the picture, with the aim of, firstly, exploring what Jung actually wrote about music, and secondly, examining what those references to music tell us about Jung.

Having reviewed all the references to music in Jung’s Collected Works and other writings I argue against the prevailing view that music played no part in his thinking. Jung used the music he was familiar with to help describe concepts, for example, ‘the objective psyche’. His writings also contain accounts of music in dreams and music memories, along with reflections on links between structural features in music, and the psyche. I will discuss the results of this research and its implications for our work in Guided Imagery and Music.

References


Unearthing Emotion: Full Circle, from Children to Adults

Mary Reher, BMT, MTA, FAMI

Beneath presenting issues in both children and adults, there is often a sub-text of unexpressed emotion stemming from past or present situations and experiences in their lives. It is crucial to facilitate opportunities to acknowledge, release and express this emotion, in order to begin taking steps toward a state of balance, healing and growth.

The first part of this presentation will offer varied examples from Mary’s work with 2 students, in which emotional processing becomes the vehicle for starting to sort through the complexities of these children’s lives. They learn to identify, name and express emotions from a more intellectual point of view, and then the GIM starts to unearth the emotion-laden experiences percolating beneath the presenting issues of these children.

We are then transported full-circle to an adapted GIM experience offered as part of a “Professional Development Day” to a group of teachers and educational assistants. These adults were undergoing extremely stressful working conditions on a daily basis, in caring for their high-needs students. Their descriptions and artwork will be shown, to demonstrate the prominent need to care for themselves, release emotions, and bond as a team.
A Resilient Future: Integrating the Gifts of BMGIM and Functional Medicine Principles

Jessica Talley-Haynes, MS, FMCHC, FAMI.

1. Participants will learn how chronic lifestyle diseases are becoming the norm in a culture of disconnection from our foods, our bodies, and our natural environments. *Estimates show that 1 in 5 will die from a lifestyle-related disease.*

2. A short description of Functional Medicine principles and coaching will be provided.

3. Education and research will be presented related to inflammation and its impact on the body and on our emotions due to food and lifestyle choices, triggering events, and unmanaged stress.

4. Presenter will address the therapist’s propensity for modeling, influence, and effect, whether consciously and intentionally or by default, along with our own personal struggles with impactful lifestyle decisions and its relationship to burnout.

5. The power and practicality of the mind-body connection through BMGIM and FxMed coaching will be explored, including the utilization of Positive Emotional Attractors (PEAs) to bridge the inside aspiration to the outside actuality. Questions regarding where these practices may intercept and when they may diverge will be considered.

6. Ideas, suggestions, and recommendations for utilizing FxMed principles with BMGIM clients will be addressed. Some topics that may be considered: *What to watch for in a session. How to recognize signs, red flags, or readiness that would inspire FxMed coaching or referral to FxMed coach or practitioner. Potential recommendations related to FxMed principles for clients with obvious health issues.*
Combining Schematherapy and GIM

Dr. Gert Tuinmann, MT, FAMI

An introduction of schematherapy is given and the schemas and modes of schematherapy are presented. Participants are asked to fill out the “Young parenting questionnaire”. Then there will be a short “journey” to the theme: “imagine a difficult situation with your parents where your wishes and needs were not fulfilled”.

The goal of Schema Therapy is to facilitate the patients’ emotional experiences and help him to express and satisfy his/hers emotional needs. This is done with empty chair dialogues and imagination techniques with the opportunity of limited reparation and rescripting. This will be explained theoretically.

Then two case studies from the psychosomatic department are presented. One patient with an eating disorder and one patient with chronic pain. Music I used were from the programs: Abandonment to bonding, emotional expression, jazz awakening and centering. Additional music came from Einaudi, Baranowski & Auerbach.

It is explained, how you can work with schemas and modes with music imagery or GIM and the interventions are described with films and auditory examples. Additional (other) music therapeutical approaches within a schema therapy setting are shown.

As it is a very directive approach it will be discussed with the participants.

In the end there will be a journey to the theme “Recall the imagery from the first imagination. Go into the scene and do what ever is needed to your inner child”.
POSTER

**GIM and Eating Disorders: Learning from Therapist, Trainer, and Client Experiences**

Lizzy Barmore, MT-BC, Advanced GIM Trainee

The purpose of this study is to determine how GIM is currently being used with individuals with eating disorders and also to determine what, if any, adaptations or special considerations GIM practitioners are making in working with this population. Additionally, are trainers teaching any adaptations related to work with individuals with eating disorders? Finally, what can be learned from clients who have eating disorders regarding what is helpful and what is a hindrance in therapy using GIM? The overall purpose of the study is to widen the body of research related to GIM and eating disorders and to help practitioners gain awareness, skill, and sensitivity in working with this population.
POSTER

Helen L. Bonny’s Program of Research at the Maryland Psychiatric Research Center

Stephen Lett, Ph.D. candidate

While the emergence of GIM is often narratively tied to Bonny’s time at the Maryland Psychiatric Research Center directly following her student years under E. Thayer Gaston, precisely how her research at MPRC served to inform her later GIM practice has yet to receive sustained attention. To begin fleshing out this narrative, this presentation draws on materials at the GIM Archive that offer a view into how Bonny situated her research there as a critical response to both Gaston and Eagle’s (1970) LSD research and Gaston’s campaign to legitimize music therapy by allying with the behavioral sciences. In doing so, I draw on (1) a brief critique of the “Eagle study,” (2) the grant proposal for Bonny’s research at MPRC, and (3) her unpublished “Notes and Guidelines on the Use of Music in Psychotherapy Sessions.” While Bonny’s criticism of the Gaston and Eagle study was tempered in her publication with Pahnke (1972), the archival materials afford a reading of her research as a refutation of Gaston and Eagle’s theory and method. While Gaston premised his research on familiarity as the primary dimension of music’s therapeutic utility, Bonny lays out a vision of music based instead on its trans-cultural affective power. While it is unclear from the archive whether much of her proposed research was carried out, in studying how she situated her work within the discipline of music therapy, this paper traces the emergence of GIM through the tensions between Gaston’s secular disciplinary vision and Bonny’s spiritual investments.
POSTER

Promoting Music and Imagery through Live Chinese Music and Chinese GIM Programs

Wai Man NG, FAMI

Using live Chinese music concerts and Chinese music programs for promoting Music & Imagery (MI) and GIM has never done in the world. In 2016, a local GIM therapist and a Chinese music ensemble collaborated to conduct a public education program of experiencing music and imagery (MI) with Chinese music in Hong Kong. The project included 8 live Chinese music concerts, 3 workshops (10 sessions per workshop), and 1 seminar. The evaluation shows that the public awareness of MI increased after participating in the program. Some participants expressed their potential of looking for GIM service in the future.

The poster presentation contents will include:

1. the arrangement of music repertoire in the live Chinese music concert,
2. the photos of the live Chinese music concert,
3. the questionnaire results and participants’ response after the concert,
4. the music design using in the 10-session workshops,
5. the participants’ feedback of the workshops,
6. the design and contents of the seminar,
7. the participants’ feedback of the seminar,
8. the hidden potential of using live music concert for promoting MI and GIM.

Hopefully, the presentation will encourage more GIM therapists to use their ethnic music and co-operate with live music ensemble to promoting MI and GIM in the future.