LOGOTHERAPY WITH BOESCHEMEYER'S VALUE-ORIENTED IMAGERY IN MULTICULTURAL CONTEXTS

by

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Declaration

I declare that

LOGOTHERAPY WITH BOESCHEMEYER'S
VALUE-ORIENTED IMAGERY IN MULTICULTURAL CONTEXTS

is my own work and that all the sources that I have used or quoted have been indicated and acknowledged by means of complete references.

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Acknowledgements

I want to thank everybody who was involved in making this doctoral thesis possible and a most rewarding experience.

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Abstract

In this qualitative, interpretive, multi-perspective study a new and promising salutogenic imagery approach developed in Germany, called Value-Oriented Imagery (Wertimagination/WIM®) was researched in regard to its applicability in multicultural (non-European) contexts. A second question researched was whether specific cultural or regional "dialects" would be encountered in the universal inner picture language of persons from other (non-European) cultural backgrounds than the one the approach was developed within.

A WIM® study with eighteen participants from African South African, Asian South African and European South African cultural backgrounds was conducted in Johannesburg in 2011 and 2012. The results were analysed and compared with WIM® work experiences from Germany. Subsequently the results of the comparison were discussed in three WIM® expert interviews: with Uwe Boeschemeyer, Stephan Peeck and Andreas Boeschemeyer.

The main outcome of this research study is that Value-Oriented Imagery can be seen as a rewarding contribution to South African multicultural (logo)therapy/ counselling contexts. Only minor cultural and regional "dialects" occurred in the universal inner symbols of the RSA study participants, such as the occurrence of more water features, especially waterfalls, and more spontaneous, unintended Healthy Inner Child encounters. The present study suggests that work with Value-Oriented Imagery could make a valuable contribution within any cultural and multicultural (logo)therapy/counselling context.

Key terms:

Meaning-oriented psychotherapy; salutogenic approach; humanistic psychotherapy; Uwe Boeschemeyer's Hamburg Model of Logotherapy and Existential Analysis; Value-Oriented Imagery (Wertimagination/WIM®); authentic inner picture work; Value-Figures and Inner Antagonist; inner resources; value-feelings; meaning-barriers; transfer imagery; multicultural psychotherapy and counselling.

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IMPORTANT NOTE TO THE READER

- All translations of quotations cited from German sources in this dissertation (see References) were translated into English by the author of this dissertation.

- For a better readability to all English readers and to enable an easier electronic data transfer, all umlauts in German names and terms used in this dissertation have been changed to the writing common in English (ä=ae, ö=oe, ü=ue). This means for example, that Uwe Böschemeyer's surname here is written as Boeschemeyer.

List of Abbreviations

[translations into English: by the author of this dissertation]

AfSA	Participants with African South African cultural backgrounds
AsSA	Participants with Asian South African cultural backgrounds
DGLE	Deutsche Gesellschaft fuer Logotherapie und Existenzanalyse [German Society for Logotherapy and Existential Analysis]
EuSA	Participants with European South African cultural backgrounds
KB	Katathymes Bilderleben (Hanscarl Leuner) [Katathyme Picture Experience]
PITT®	Psychodynamisch Imaginative Traumatherapie (Luise Reddemann) [Psychodynamic Imagery Trauma Therapy]
RSA	Republic of South Africa
UNISA	University of South Africa, Pretoria
VFI	Viktor Frankl Institute, Vienna
WIM®	Wertimagination (Uwe Boeschemeyer) [Value-Oriented Imagery]
WOP®	Wertorientierte Persoenlichkeitsbildung (Uwe Boeschemeyer) [Value-Oriented Personality Development]

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It is my aim

to evoke courage.

Courage to follow the calling to open up

to what may come.

To walk the soul's journey full of trust.

To follow the soul's intention.

To engage with what is encountered

in the new countries of the

inner and outer worlds.

Cambra Skadé (2007)

CHAPTER 1

Introduction

1.1   Motivation and aim

My personal search for healing and wholeness brought me into contact with Value-Oriented Imagery [WIM®, in German *Wertimagination*]. This approach was developed in Northern Germany and is up to date, as far as I know, only taught and applied in German speaking contexts such as Germany, Austria and Switzerland.

Nine years ago I had my first encounter with Value-Oriented Imagery – out of inquisitiveness. The many other journeys into my inner worlds to follow took place when I had reached the darkest period in my life so far. As Cambra Skadé (2007) admits in her book on her personal path with inner journeys, it often also took me a lot of courage to allow myself to dive into the unknown depths and heights of my soul. And it was always rewarding, in multiple dimensions. I came back into the outer worlds more centred, strengthened, grounded from within, more courageous, more trusting in life and more grateful for (my) life.

The logotherapeutic imagery approach of Uwe Boeschemeyer's Hamburg Model of Logotherapy and Existential Analysis opened up new doors and windows for me – within, to other people and to the outer world in general. It convinced me that this is a very valuable salutogenic, health and self-healing capacities enhancing psychotherapeutic approach that also integrates looking at, dealing with and healing the "knotted" and hurt aspects of our soul.

Having experienced its healing potential in my own life, I felt the urge to contribute to make this imagery approach more known and more accessible. I participated in a three year training programme with one of Boeschemeyer's scholars in Germany (Stephan Peeck situated in Hamburg), and have been working with this approach for more than five years now in the fields of coaching, personal growth and psychotherapy.

For my master's thesis in psychology I conducted research on my German colleagues' work experiences with Value-Oriented Imagery (WIM®). The interviewed (logo)therapists confirmed my own perception that this imagery approach contributes significantly to any integrative approach of psychotherapy (Meyer-Prentice, 2010).

This thesis is a further development to the theme of my master's dissertation. Some of the theory that is part of the latter has been presented there. However, in this thesis I examine whether Value-Oriented Imagery is as beneficial in cultural contexts other than the one of its origin, and especially whether it can also be a beneficial approach to multicultural counselling and psychotherapy.

As my former research has shown, the interviewed German Value-Oriented Imagery practitioners usually did not have much experience in using WIM® with clients from other cultural backgrounds than their own (Meyer-Prentice, 2010, p. 107), nor is there any literature available or research being done on this theme yet, as far as I could establish.

Why do research on Value-Oriented Imagery in multicultural contexts? Firstly, I have always been attracted to meeting people from other cultural backgrounds than my own (myself being born and raised in Germany). I find intercultural encounters to be the most rewarding way to learn more about our universal humanness and about different ways of expressing and symbolising aspects of that. Secondly, urban places all over the world are experiencing a lot of migration and are becoming more and more multicultural in nature. At the same time, in my perception, urban areas are the places with the greatest demand for counsellors and psychotherapists. Therefore it would be very useful and beneficial to have more therapeutic approaches available that could be applied in multicultural psychotherapy and counselling. The aim of this study is to explore whether Boeschemeyer's Value-Oriented Imagery can be successfully and meaningfully worked with in multicultural psychotherapy and counselling.

Why did I choose South Africa to conduct research on this question? I have been attracted to South Africa since the age of eleven, when I had a chance to visit my RSA born cousins for the first time. Since then I returned to South Africa as often as

possible and spent six years living and working there, in rural and in urban areas. The unique, multicultural, often controversial and very colourful immigrant society of South Africa made me enter a deep love relationship with its most diverse people. This is why I decided to conduct my study in South Africa. My main interest here was to explore the research question with South Africans with African and with Asian cultural backgrounds, because I assumed these population groups would most probably have the most different cultural backgrounds compared to the German ones – which might for example result in very different inner picture worlds as well. South African participants with European cultural backgrounds were added to the research design in order to explore potential differences in working with Value-Oriented Imagery that might occur due to the fact that I had to conduct all research WIM® sessions in English, and not in my mother tongue.

1.2 Rationale

The concepts of Western psychotherapy are often accused of lacking in addressing our spiritual need for self-transcendence, of feeling connected to all – and are instead promoting a perspective that is too much focused on the isolated individual (Comas-Díaz, 2005). Frankl's logotherapy in contrast has at its very core the belief that the individual's search for meaning, once lived out, creates a sense of connectedness with life. Frankl worked with his patients on a cognitive, rational and behavioural level to assist them to find their meaning in life (Meyer-Prentice, 2010).

During the past five years, whilst I was working with Value-Oriented Imagery as a logotherapist at my own practice in Cologne, Germany, I had the opportunity to attend a conference on "The power of imagery and vision" in Heidelberg, Germany, in May 2008. There I met the well-known German neurologist Gerald Huether. He was one of the main and most convincing speakers during those four days. In the address he delivered, he emphasised that the power of inner pictures is still highly underestimated within the professional world of psychologists and psychotherapists (Huether, 2008) what he also outlined in his book on inner pictures (Huether, 2006). McDougall (1999) had expressed the same observation already a decade earlier.

Boeschemeyer's Value-Oriented Imagery helps to detect and dissolve unconscious barriers to finding this meaning. Meaning-barriers can be of biographical, typological or archetypal nature. Using WIM® helps one to find, understand and work through these obstacles to become willing to find meaning in life (again). Constructive human values "waiting" within a person's unconscious to be lived can be experienced and give the client a first taste of what these qualities feel like. This creates a longing and practical support to live a constructive outer life as well. In Value-Oriented Imagery the spiritual unconscious that was described by Frankl shows each client his/her own way out towards healing. This makes using WIM® a unique and self-empowering experience. It has successfully been used in the fields of psychotherapy, counselling, coaching and supervision in Germany. Both clients and therapists who integrated this approach felt usually strongly enriched by it (Benox, 2006; Klimpel, 2007; Meyer-Prentice, 2010).

In multicultural existential therapy, spiritual questions, of how clients make meaning of their life, or of events and experiences in their life, are essential questions (Fukuyama & Sevig, 1999). Working with authentic, value-oriented inner pictures as done in WIM® is a powerful way to assist clients find access to their own inner answers to their very personal and yet universal and essential, health generating question of meaning.

At a conference of the German Society for Logotherapy and Existential Analysis in 2010 (in Bad Zwischenahn, Germany, December 2010: *Sinnhorizonte der Psychotherapie. Karl Jaspers und Viktor E. Frankl* [Horizons of meaning in psychotherapy. Karl Jaspers and Viktor E. Frankl]), a broad and passionate philosophical discussion about the renewed need for focusing on meaning and on human core values within psychotherapy made it clear that logotherapy has its place among the better known therapeutic approaches, such as psychoanalysis and behavioural therapy.

Logotherapy is a salutogenic approach (focused on strengthening the healthy parts of a person) to psychotherapy and counselling that reaffirms the client's dignity, responsibility and potential to inner freedom. This approach reminds us of our human ability to experience self-transcendence and of the great benefit we can gain, once we start listening to our spiritual unconscious – for constructive orientation within the

inner and the outer worlds. Logotherapy challenges clients to face the question of meaning in their lives. Finding answers to this question makes an essential contribution towards psychological health (Frankl, 2004a, 2004b; Meyer-Prentice, 2010).

Salutogenic approaches are in general much needed and still underutilized in the medical and psychotherapeutic world (Jork, 2006). Trauma therapists confirm that especially in the very demanding field of psychotherapy it is most important to offer approaches that help strengthen the clients, assisting them to recognise and get in touch with their inner and outer resources (Reddemann, 2005, 2008; Sautter & Sautter, 2010; Woeller, 2006). Imagery has the powerful potential to stimulate a person's salutogenic self healing capacities from within (Singer, 2006).

Approaches to psychotherapy and counselling that can be applied in multicultural settings are of increasing value and importance, especially in an ongoing process of globalisation, with urban areas characterised by high levels of migration and increasingly diverse populations (Corey, 2009b).

Value-Oriented Imagery offers a possible response to the above formulated needs observed in the field of psychotherapy and counselling (Meyer-Prentice, 2010):

- It allows a client to access his/her soul directly, in authentic inner pictures – finding strengthening and hope generating answers and being able to explore and overcome the blockages to healing. Spiritual needs and answers become visible.
- It is salutogenic: it allows tapping into inner resources that seemed to have been lost.
- It has psychoanalytic aspects: in a safe and yet diagnostic way it shows the soul's old and current twists and hurts, and makes them "workable".
- It is existence-analytic: it makes a client's existential questions visible and provides answers.
- It is logotherapeutic: after meaning-barriers have been worked through, meaning feelings and personal meaning contents can be experienced. Values

a person wants to live for can be explored. Desire to live those values also in the outer worlds gets generated.

- And, I suspect Value-Oriented Imagery to be equally beneficial in any non-German, non-European cultural setting or multicultural setting that appreciates one-on-one counselling or psychotherapy, because with WIM® clients can tap into salutogenic universal and archetypal layers of human spiritual pre- and unconscious – getting into touch with inner wisdom and inner self healing forces.

Pictures contain meaning beyond words (Bruhn, 2009). In Value-Oriented Imagery universal human core values can be experienced. The status quo of a person shows itself undeniably clear in symbols that often speak for themselves. The cores of problems become visible and workable. Solutions become visible. Support, comfort and hope can be retrieved from the spiritual unconscious. Self-acceptance and self-transcendence become possible (Boeschemeyer, 1996, 2000, 2005; Meyer-Prentice, 2010; Peeck, 2005).

The Hamburg Model of Logotherapy approach of working with authentic inner pictures is not only experienced as highly beneficial by myself and my clients, but by many other therapists/counsellors and clients as well – as my qualitative MA research study demonstrates with a large amount of rich and detailed data (Meyer-Prentice, 2010). It would be of great value to clients and (logo)therapists/counsellors, to make the knowledge (and possibly training courses) for working with WIM® accessible internationally, I am convinced. Up to date, most literature on WIM® and all WIM® training courses are available in German only – offered in Germany, Switzerland and Austria.

As far as I could establish through a recent extensive literature research and through personal correspondence with Boeschemeyer (in June 2011)[1], no research has been conducted yet about the applicability of WIM® to non-European and multicultural contexts.

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[1] Uwe Boeschemeyer (29 June 2011) in a letter reassured me that he would inform me in case he would come to know of any further research being done on WIM®.

Because WIM® is seen as such a valuable enrichment to logotherapeutic work in general and to any form of integrative psychotherapy and counselling (Benox, 2006; Klimpel, 2007; Meyer-Prentice, 2010) it is of great scientific interest to find out whether work with authentic inner pictures, in the form of Value-Oriented Imagery, is as possible in non-European contexts, as well as in multicultural therapeutic/counselling settings.

Through this qualitative, explorative research study I wish to verify my assumption that Value-Oriented Imagery can be a valuable contribution also to multicultural, non-European therapeutic/counselling contexts.

My research questions for this study are:

1) Will Value-Oriented Imagery make a valuable contribution within non-European and multicultural therapeutic/counselling contexts?
2) Are there specific regional or cultural "dialects" to be encountered in the language of WIM®'s authentic inner pictures?

With this study I want to contribute a first step towards closing a gap of knowledge in the field of applied psychology, focusing on the possibility – and on potential specific features – of working with Boeschemeyer's Value-Oriented Imagery in a non-German, non-European and multicultural setting – conducting a qualitative, explorative study in the multicultural city of Johannesburg with 18 participants from African, Asian and European South African cultural backgrounds. The study is conducted and evaluated within an interpretive paradigm.

1.3   Structure of the dissertation

In the following chapter of this dissertation, Chapter 2, the theoretical backgrounds relevant to my research questions will be outlined. After an introduction, a section in Chapter 2 will briefly describe Frankl's well-published concept of Logotherapy and Existential Analysis to show the roots and anthropological grounding of the Hamburg Model approach, followed by a section on Boeschemeyer's Hamburg Model (of

Logotherapy and Existential Analysis) – its history, Boeschemeyer's aim and the components of his approach. The latter has not yet been available in English, except for my Master's thesis (Meyer-Prentice, 2010), as far as I could establish.

Subsequently, in section 2.4, I will take the reader through a literature review of the generally not too well-known theme of inner pictures and psychotherapy. This will provide the reader with an understanding of the origins of therapeutic work with inner pictures and give a glimpse on existing forms of current usage. A theoretical introduction to different types of inner pictures, reflections on the advantages of using inner pictures as compared to working with words only and some general notes on symbol interpretation complete this subchapter.

In the next section of Chapter 2 (2.5) Boeschemeyer's Value-Oriented Imagery, one main pillar of his Hamburg Model of Logotherapy and Existential Analysis, will be outlined in some depth, in regard to its history, its aim, its characteristics, the methodology, and its benefits and limitations, according to the work experiences of practitioners in Germany.

Literature on psychotherapy and counselling in multicultural contexts will be reviewed and reflected upon in the following section (2.6). Definitions of the terms *culture* and *multicultural*, as well as suggested specifics and essentials to *multicultural therapy and counselling* will be reviewed and discussed. My understanding and usage of terms will be defined. Subsequently, specific multicultural South African contexts will be outlined and my interest in the multicultural psychotherapy and counselling contexts in RSA will be made transparent. This is followed by the last theoretical background section of this chapter (2.7), where the rather limited existing body of literature that can be related to the theme of inner pictures and multicultural therapy/counselling is reviewed.

In Chapter 3 the research design is outlined in depth, referring to the qualitative research design of this study and to the study's planned components as well as evaluation procedures.

In Chapter 4 the results are presented, including my autoethnographic account, the South African studies from 2011 and 2012 (pilot and main study), a comparison of the South African study findings with my work experiences in Germany, three expert interviews reflecting the findings, and a conclusion.

In Chapter 5 the findings outlined in Chapter 4 are discussed with reference to the background of the theory outlined in Chapter 2. Recommendations for further research are made.

CHAPTER 2

Theoretical Background

2.1   Introduction

Neither Frankl's Logotherapy and Existential Analysis, nor therapeutic work with imagery is well-known within the international professional community of psychotherapists (Huether, 2008; Kriz, 2001; McDougall, 1999). Uwe Boeschemeyer's Value-Oriented Imagery and his Hamburg Model of Logotherapy and Existential Analysis have not yet become known beyond the borders of the German speaking countries Germany, Austria and Switzerland (Meyer-Prentice, 2010). Work with imagery in multicultural therapeutic and counselling contexts seems to be a not yet much researched approach. This chapter provides the reader with the theoretical background needed to understand the subsequent research study within broader theoretical perspectives and constructs.

I will begin with a description of Frankl's meaning-centered logotherapy, and then outline Boeschemeyer's Hamburg Model of Logotherapy as a further development of practical approaches to working within Frankl's anthropological understanding of the human being. However, before Boeschemeyer's Value-Oriented Imagery approach is described in detail, the reader is provided with an overview of work with inner pictures in psychotherapy in general. Following a review of the available literature on psychotherapy and counselling in multicultural contexts, a theoretical excursion on inner pictures and multicultural therapy and counselling in general is provided.

Figure 2.1 reflects my mind map and already shows some of my assumptions about the interrelatedness of different theoretical constructs, of aspects of my research study and of theoretical aspects related to my research questions. Mind maps generally help me to visualise ideas resulting from brain storming around an issue of interest before selecting specific priorities or orders of the sub-issues and other aspects related to the main issue to be explored (Buzan & Buzan, 1999). In this case my main interest is to explore Value-Oriented Imagery in multicultural contexts. This is depicted in the central part of my mind map.
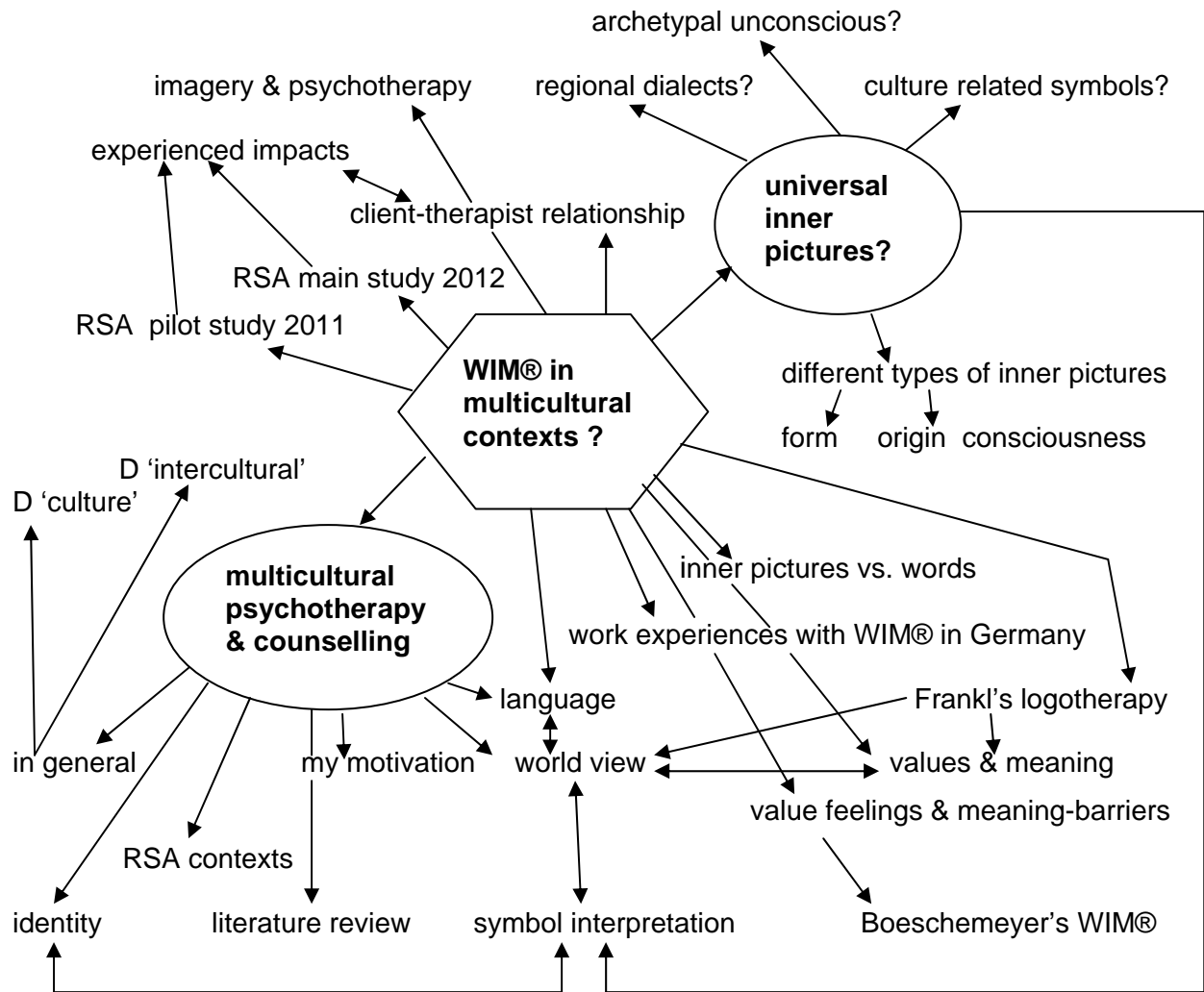
(WIM® = Value-Oriented Imagery; D = Germany)

Figure 2.1 **Researcher's mind map illustrating the ground plan of her study**

The two major sub-issues related to this main theme of interest are the questions whether we all have (the same) universal inner pictures and what is specific to and important for multicultural psychotherapy and counselling in general. Those three main themes lead to many relevant subthemes. They are interrelated in some cases, as indicated by the arrows connecting them.

The contents of my mind map for this study will be dealt with in this chapter and in the conclusions (Chapter 5), where the results of this research study will be discussed.

2.2   Viktor Frankl's Logotherapy and Existential Analysis

Viktor Emil Frankl (1905-1997), an Austrian psychiatrist and neurologist, is the founder of the therapeutic school called *Logotherapy and Existential Analysis*. He used these two terms together even though his approach is often simply called *logotherapy* in English speaking contexts.

The terminology is sometimes confusing. Today, in English, logotherapy is often used as a single term. In German it is either used as a single term as well, called *Logotherapie* [logotherapy]*,* or in its original version *Logotherapie und Existenzanalyse* [Logotherapy and Existential Analysis], or it is used in the opposite order, *Existenzanalyse und Logotherapie* [Existential Analysis and Logotherapy], or in another variation namely *Existenzanalytische Logotherapie* [Existence-analytical Logotherapy]*.* These terms can all be used interchangeably. Frankl presented the term *Logotherapie* for the first time in 1926, at a talk he gave. Since 1933 he added the term *Existenzanalyse* [Existential Analysis] to name his approach (Herrmann, 2005, p. 19).

The term *logo*therapy, focussing on the human *logos*, was chosen by Frankl to contrast Freud's drive focussed *psycho*therapy. The Greek term *logos* has a number of different denotations, for example: word, reason and meaning (dtv Lexikon, 1990; Halder, 2008). Frankl (1992) for his term logotherapy clearly relates to *logos* as meaning. The term *existential analysis* (with the postulation of a spiritual unconscious) he used to contrast Freud's *psycho*analysis (with the postulation of a drives dominated unconscious).

Viktor Frankl's Logotherapy and Existential Analysis, sometimes called the Third Viennese School (of psychotherapy) (Reber, 1985), could be described as a form of combined psychological and spiritual therapy (Guttmann, 2008). Corey (2009a, p. 137) translates logotherapy into "therapy through meaning".

Frankl described his understanding of *existential analysis* as his theoretical perspective on human nature in general – with the human as a free and responsible being. Frankl's philosophical, value-oriented anthropology is strongly influenced by the German philosopher Max Scheler (1874-1928). He also frequently quoted the

existential ideas of the philosopher Nietzsche (1844-1900). Frankl called *logotherapy* his practical, therapeutic approach towards helping human beings suffering from different psychological disorders. Logotherapy is embedded in an existential, meaning and value oriented, analytical view of patients/clients (Corey, 2009a; Frankl, 2004a; Halder, 2008; Herrmann, 2005; Klimpel, 2007).

Corey (2009a, p. 137) lists Viktor Frankl as his first "key figure in contemporary existential psychotherapy", especially within Europe and within the USA. He explains, existential psychotherapy is not a particular way of methodical practice but rather a philosophical approach that influences a therapist's practice because it implies that humans are seen as possessing (at least inner) freedom and responsibility for their actions and choices, in contrast to deterministic views of human nature and behaviour (Corey, 2009a).

Walsh and McElwain (2006, pp. 253-254) point out that it is typical for existential psychotherapists to "grapple with questions about the essential nature and meanings of human existence" and that "a core theme within existentialism and the related field of phenomenology is concern for the uniqueness and irreducibility of human experience". Viktor Frankl's often cited quotation of Nietzsche "He who has a *why* to live for can bear with almost any *how*" (cited in Corey, 2009a, p. 137) clearly illustrates Frankl's main existential assumption.

Viktor Frankl was characterised by early maturity: at the tender age of 16 years he already gave his first talk on the meaning of life (Pattakos, 2011). As a grown man, during the Second World War, Frankl experienced imprisonment and torture in four different concentration camps of the Nazi regime, suffering personally for being a Jew. He survived and became a living and encouraging example of how much strength, power and dignity a human being focussed on a self-discovered and at the same time self-transcendent meaning in his personal life can develop. Frankl travelled around the world to share his theory and observations of the human nature and the importance of the human *spirit* [in German: Geist]. He lectured at more than 200 universities, and received 28 honorary doctorates from all over the world (Frankl, 2000; Riemeyer, 2007).

Originally Frankl thought logotherapy to be a supplement to the existing forms of psychotherapy. At the same time he called upon his students to further develop the methods and tools of logotherapy (Frankl, 1992). Since then logotherapy has developed into an independent school of therapy, promoted by the Viktor Frankl Institute (VFI) in Austria and globally. The Viktor Frankl Institute is located in Vienna. On its webpage, which consists of an English[2] and a German version, the VFI provides an international list of all logotherapy societies and institutes accredited by the VFI.

There are national differences in the acknowledgement of logotherapy by the national governmental health insurance companies: according to the Deutsche Gesellschaft fuer Logotherapie und Existenzanalyse [German Society for Logotherapy and Existential Analysis] (DGLE), logotherapy is fully recognised as a school of psychotherapy only in Austria, in the USA and in Japan (personal communication, June 10, 2010). In Germany logotherapy is currently recognised by many private health insurance companies. However, only psychoanalysis and behavioural therapy are paid for by the public health insurance companies.

The German Society for Logotherapy and Existential Analysis, in German "Deutsche Gesellschaft fuer Logotherapie und Existenzanalyse e.V." (DGLE) was founded in 1982 and was authorised by the Viktor Frankl Institute to promote Viktor Frankl's Logotherapy and Existential Analysis within Germany. Uwe Boeschemeyer and Elisabeth Lukas opened the first two training centres of the DGLE in Germany: Boeschemeyer in Germany's North and Lukas in Germany's South. Both had experienced direct contact with Viktor Frankl and were authorised by him to open their training centres in Germany (Lukas, 2005, 2006; Riemeyer, 2007).[3]

2.2.1   Three dimensional view of the homo sapiens.

Frankl worked as a medical doctor in the fields of neurology and psychotherapy and was discontent with Sigmund Freud's two-dimensional psychoanalytical theory of the pleasure-driven human (also called the First Viennese School of psychotherapy), that focussed on the human being as a body-psyche human apparatus only, as well as

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[2]   (http://logotherapy.univie.ac.at/e/institute_wwE.html)
[3]   More information on the DGLE's history can be found at its (German) webpage: http://www.logotherapie-gesellschaft.de/geschich.html.

with Alfred Adler's individual psychology theory of the power-driven human being (the Second Viennese School of psychotherapy) (Frankl 2004a; Reber, 1985). Frankl (2005) perceived both approaches to promote a deterministic and reductionist view of the human being.

In contrast to the above mentioned other two well-known Viennese psychotherapists, Frankl promoted a three-dimensional philosophical anthropology of the human being. He added the *spiritual dimension*, in German called *Geist*, to the somatic and psychic dimension of the psychotherapy perspective on the human existence (see *Figure 2.2.*). Frankl defines *Geist* as the "core or nucleus of the personality" (Frankl, 2004a, p. 27).
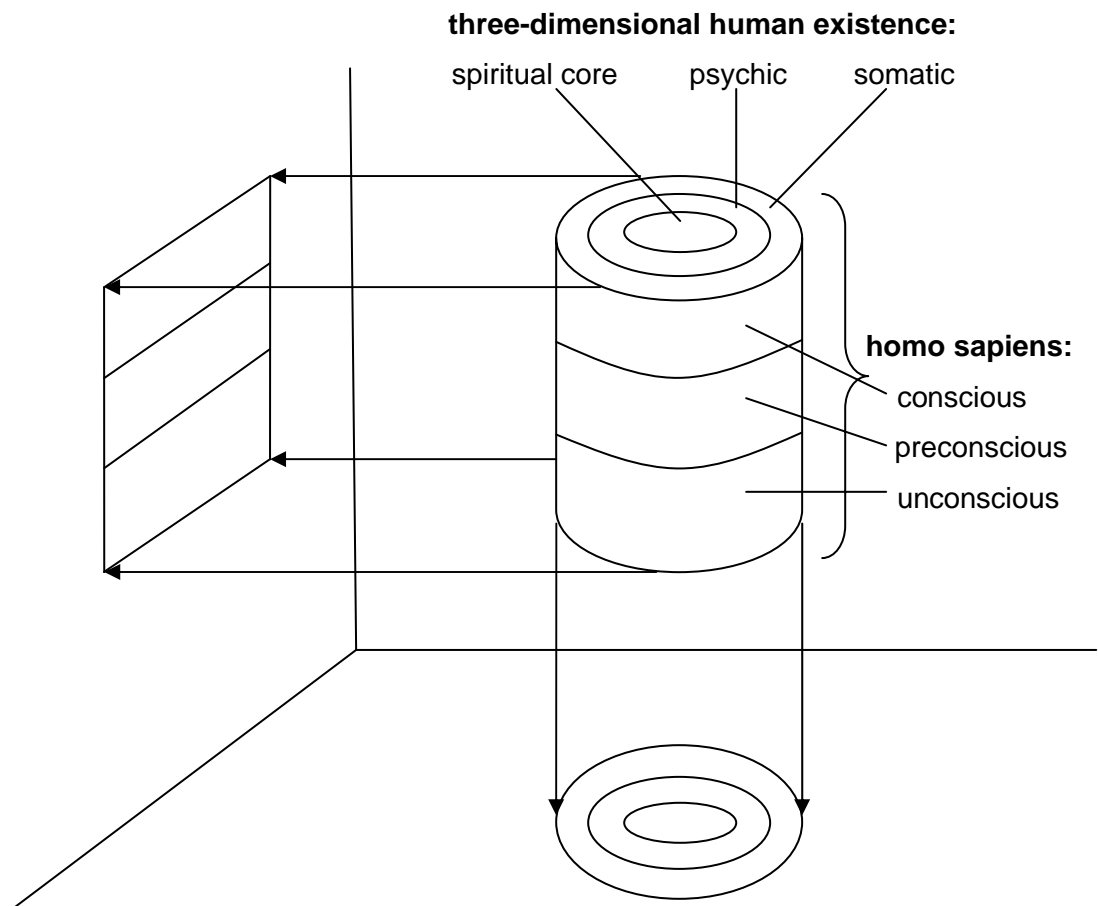
Figure 2.2 **Frankl's wholeness model** (similar to Frankl, 2004a, & Graber, 2004)

Within his three-dimensional concept, Frankl perceived the spiritual core to be the most essential dimension of us human beings. He was convinced that this dimension of our existence is potent enough to enable us to transcend our physical and

psychological dimensions, for example in the face of unavoidable suffering. Frankl called this powerful human ability that he observed in himself and in others during his concentration camp suffering, the *defiant power of the human spirit* [in German: Trotzmacht des Geistes] (Havenga-Coetzer, 2003; Frankl, 1992, 2003).

Frankl found this third human dimension, the human spiritual dimension, to be essential for the overall condition of a person. A physically and psychologically healthy person may still develop destructive and even suicidal ideas, if his/her spiritual dimension that strives for meaning in life is not responded to, and an *existential vacuum* builds up. On the other hand, in the case of unavoidable physical or/and psychological suffering, the human spiritual dimension still possesses the inner freedom to choose different attitudes towards suffering. The chosen attitude has an impact on the overall health of a person, Frankl observed during his own years of concentration camp torture (Frankl, 1992, 2003, 2004a). Frankl (2005, p. 52) calls his three-dimensional perspective and reflections on the human nature *Dimensionalontlogie* [dimensional ontology] and illustrates his ideas with graphics similar to *Figure 2.2*.

Figure 2.2 shows what happens when a three-dimensional body (in this figure the abstract body represents the three-dimensional human being) is projected and looked at on two different levels of the existing three dimensions only (in the symbolic drawing this is represented by the projections on the wall and on the floor of the room that the body floats in). Both projections provide some true information on the object they reflect. However, they both do not manage to show the true form of the object (the human being), because they are lacking a third dimension. Integrating this third dimension means viewing homo sapiens, the 'wise', (self-) reflecting human being, as a physical, psychological *and* spiritual being at the same time. The main aim of logotherapy is to make clients aware of their spiritual dimension (Frankl, 2002, 2005).

Frankl saw the homo sapiens as a primary *meaning-driven* or *meaning searching* being (Stumm & Pritz, 2000). He called his therapeutic approach *height-psychology*, emphasising the human spirit. This forms a contrast the common Freudian term of depth-psychology, with its primary focus on the pleasure seeking "id"-drives (Frankl, 2000, 2003, 2004a). Frankl (2004a, p. 27) explained what logotherapy uses the term

human spirit for: "By that term – *Geist* in German – we mean the core nucleus of the personality." Frankl's scholar Lukas (2011, p.15) adds that Frankl's concept of the term *spirit,* means "humanitarianism in general, freedom of decision, responsibility, sensitiveness for values, the ability to love, personal dignity."

2.2.2   Meaning and values.

According to Frankl, meaning can be found in three different dimensions of participating in life: firstly via deeds, those are *creative values,* (for example working, being creative, making constructive contributions), secondly through experiences, those are called *experiential values*, (for example of love, the world's beauty) and thirdly by the attitude we face unavoidable suffering with, called *attitudinal values* (Frankl, 2004a).

A person who discovers and lives true to his/her meaning in life experiences self-transcendence and is characterised by two major human qualities: a large degree of inner freedom and the awareness of responsibility for how one lives one's life. This prevents a person from feeling "empty and useless" and reduces the desire to numb those nihilistic feelings with drugs or other self-destructive actions, and even prevents one from being endangered to develop a state of burn-out (Frankl, 2004b; Kraemer, 2010; Lukas & Frankl, 2007; Schiffer, 2010). To feel meaning motivates and energises (Biller, 1991). This is valid for organisational work contexts as well (Senge, 1997).

Frankl (1992) added, that meaning is a flexible and dynamic entity: it differs from person to person, can vary from day to day and possibly even from hour to hour. Meaning *per se* lacks any objectivity. It is highly subjective and individual, influenced by the context of each situation. What matters is what the person who defines her/his meaning experiences in relation to it (Schlieper-Damrich, 2011). Nevertheless, there are a couple of tests designed to capture the subjective sense of meaning in people's lives, one of them is Lukas' *logo-test* (Pfau, 2002a). The term *logoanalysis* was created by Crumbaugh and Henrion (2004) to describe the attempt to get into touch with a person's inner values on a cognitive level.

According to the ethnologist Dough Boyd, the meaning question was/is essential in Native American healing practices. Before a traditional healer would accept a patient and conduct any healing procedures he would first ask the sick person what exactly he/she wanted to be cured for (Boyd, 2002)*.*

The meaning of the entire universe is not comprehensible to our human mind, Frankl (2004a) states. We can only *believe* in a bigger purpose, we cannot prove it or argue about it. Frankl is convinced that there is a bigger meaning of the universe as a whole and calls this overall meaning of life the *super-meaning.* Religious constructs or transcendent spiritual experiences fall into the category of potentially enabling a person to perceive life as meaningful in general (Frankl, 2004c).

Believing in this dimension, of not only individual but also universal meaning is proven to be health enhancing (Peeck, 2008). Even though logotherapy is not bound to specific religious denominations, psychotherapy never takes place in value-free space. The therapist should to be aware and well self-reflected about her/his own *super-meaning* related beliefs and assumptions to be able to facilitate the client's own super-meaning explorations, if wanted by the client. (Asagba, 2005; Peeck, 2008).

The ethnologist Birgitt Roettger-Roessler (2009) makes us aware that meaning-making is not only an individual undertaking, but also an inter-active process: influenced by social exchange, and thereby potentially also influenced by predominant cultural values.

A speciality about the relationship between the search for happiness and the search for meaning in one's life is that the latter can be intended and grasped directly, whilst the first aspect – happiness – vanishes the more we want to attain it directly. Happiness is a consequence, a very pleasant side effect, of living a life that feels meaningful, of experiencing *self-transcendence* (Frankl, 2005).

Transcendence is the construct opposite to *immanence. Immanence* is focused on the visible, touchable, measurable aspects of the world: space, time, matter and causality are part of it. *Transcendence* goes beyond those dimensions. When we

experience transcendence we "forget" ourselves, space and time, our attention is beyond self-awareness (Lukas, 2011). It happens when we are happily fully absorbed for example by a task we do, by an idea, a vision, or by a deep encounter. The US American psychologist Csikszentmihalyi (1992) calls this self-transcendental experience of unintended experience of self-forgetfulness and happiness *flow.*

Focusing on constructive values pulls us towards living a meaningful life, Frankl's scholar Boeschemeyer states. Values provide reasons for a meaningful life, they are nutrition for our soul. They provide orientation for finding our personal meaning (Boeschemeyer, 1994, 2003, 2010d; Ernst, 2010). Those constructive human values are for example (inner) freedom, responsibility, love, hope, courage, spirituality, beauty and creativity (Boeschemeyer, 2010c). After the conduction of a cross-cultural study, Oishi, Diener, Lucas and Suh (2009) came to the conclusion that a person's individual sense of satisfaction depends on his/her perception of his/her needs and individual values being satisfied.

Frankl believed that we recognise these constructive values intuitively and unconsciously most of the time, and that they speak to us through our consciences (Frankl, 2005). The German philosopher Max Scheler noted that the priorities within the human core values vary for individuals. Human core values become apparent to a person's mind only through feeling (Kelly, 2011; Sander, 2001).

The Austrian existential analyst Alfried Laengle (1991) also emphasises the relatedness of values and feeling and writes about the *value-touch* [in German: Wertberuehrung]: values fulfilling us – we feel fulfilled as long as we live according to our inner values. Joas speaks of *value-sensations*, referring to Scheler. *Value-sensations* are not mere feeling states but are *intentional*, leading a person towards action in the outer world (Joas, 2000). Boeschemeyer (2005) calls those feelings that make a person's inner values noticeable to herself/himself and that motivate a person to participate in a constructive manner in the outer world *value-feelings.*

To live our meaning generating values, we usually also have to make (at least some) sacrifices in other areas of our life (Frankl, 2004a; Lukas, 2005). A purely pleasure-seeking lifestyle soon leads to feelings of emptiness, frustration and boredom, as the

German sociologist Schulze (1996) well-elaborates in his book on 'fast pleasure' and events oriented cultures. The internationally known German logotherapist Lukas (2005) points out that substance related addiction problems can have an unrealistic wish to attain happiness directly, without wanting to find meaning and work towards it first, at its very core. The German psychiatrist Luetz (2009) contends that drugs are often used to numb the unanswered existential meaning question in a person's life.

Frankl suggested learning to listen to our conscience (again) to get into contact with the voice and intentions of our *spiritual unconscious*. He was convinced that our unconscious is not only of somatic and psychological nature, but also has a spiritual dimension. Frankl called our conscience our *meaning organ* that helps us to detect or be reminded of our central values in our life (Frankl, 2005).

An *existential vacuum*, resulting in depression and psychosomatic suffering from life's perceived meaninglessness was often observed by Frankl in persons who could not point out what they wanted to live for. Frankl's approach to treat such an *existential vacuum*, which he also called *noogenic neurosis* (a neurosis of the spirit), was in the form of psychotherapeutic Socratic dialogue. Here the therapist intends helping the patient/client to fill his/her inner vacuum with self-discovered meaning contents. *Paradox intention*, *dereflection* and *attitude modulation* are methods Frankl developed and integrated into his therapeutic dialogue with his patients (Frankl, 1992, 2002; Shantall, 2003).

The above mentioned three classical forms of logotherapeutic intervention are well described in Frankl's books. Frankl also used *bibliotherapy* (asking his patients to read specific books or stories) to encourage his patients to discover their inner values and potential areas of meaning in their lives (Frankl, 2003; Lukas, 2011).

2.2.3   Salutogenic perspective.

Logotherapy is a salutogenic approach to psychotherapy. Frankl postulated that by focussing on one's personal or super-meaning in life, which is a strong healthy resource of the person's spiritual dimension, a person could outweigh many neurotic psychological and physical disorders and challenges (Frankl, 2004a). Lukas (quoted in Shantall, 2003, p. 63) states: "In logotherapy, the therapist tracks down the self-

curative powers of the patient such as courage, powers to defy, humour and gratitude, and deliberately reinforces them."

The American medical sociologist and stress researcher Aaron Antonovsky (1923-1994) promoted a new perspective on health and disease with his salutogenesis model. He postulated that those two entities, health and disease, are not separate, dichotomic entities, but instead the two poles of a continuum. This means no person is 100% healthy and no person is 100% sick as long as they are alive, but we are all moving somewhere in between these two poles. This implies that if we move closer to the health pole, by enhancing our healthy parts, we automatically move further away from the pole of disease (Antonovsky, 1997; Bengel, Strittmatter & Willmann, 1999), see *Figure 2.3*.
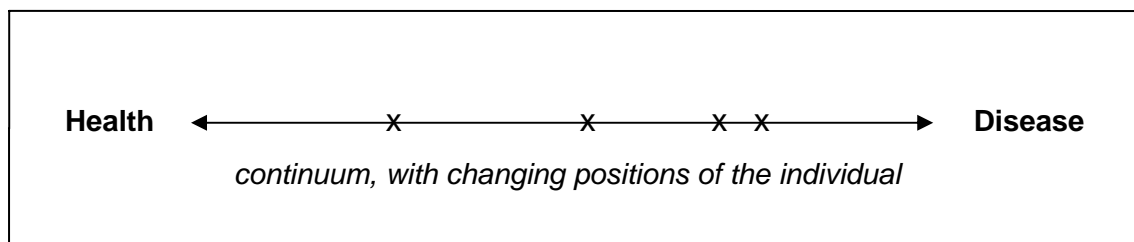
Figure 2.3 **Salutogenic health concept**

This is in a nutshell what salutogenic approaches are about: strengthening the healthy parts to outweigh the unhealthy ones. Its main interest is in finding out what enhances health (Der Brockhaus, 2001; Jork, 2006). The term *salutogenesis* means exactly this. It is derived from the Latin term *salus* which means health, and the Greek term *genesis* means the origin of. Thus salutogenesis is interested in the origin of health, whilst *pathogenesis* is interested in the origin of disease (Jork, 2006).

Sharing Frankl's perspective, Antonovsky believed that a person's attitude towards the world and his/her own life plays a major role in the person's overall wellbeing (Bengel et al., 1999). Health is usually defined in a negative way, by the absence of disease, in the common Western medical systems. Antonovsky provided a concept of the health generating *sense of coherence* consisting of three factors:

1. *The sense of comprehensibility*, 2. *The sense of manageability* and 3. *The sense of meaningfulness* (Bengel et al., 1999; Schiffer, 2001). The latter is the core of Frankl's Logotherapy. As Frankl he believed that heterostasis, imbalance and suffering are inherent parts of a normal human existence. Disease and death are seen as necessary parts of life. Disease is seen as an option of dealing with life's challenges. Health is seen as the result of active confrontation of one's inner needs and outer challenges and demands (Antonovsky, 1997; Franke, 2010; Lorenz, 2005; Schneider, 2006).

Resilience is another psycho-medical term derived from the salutogenic perspective. *Resilience factors* are the healthy aspects or resources of a person, which he/she has to oppose challenging and potentially sickening life situations with (Froehlich-Gildhoff & Roennau-Boese, 2009; Neenan, 2011; Reivich & Shatté, 2002). *Positive psychology* and *positive psychotherapy* are further terms constructed within the new paradigm of salutogenic approaches to psychotherapy (Grenville-Cleave, 2012; Peseschkian, 2010).

2.3   Uwe Boeschemeyer's Hamburg Model of Logotherapy and Existential Analysis

The Austrian clinical psychologist Elisabeth Lukas, a close and well known student of Frankl, exported Frankl's Logotherapy and Existential Analysis into Germany in the early 1970s and about a decade later, in 1982, founded the DGLE. She integrated elements of family therapy into her logotherapeutic work. Lukas was actively promoting Frankl's logotherapy in Germany, as well as internationally (Lukas, 2003, 2005, 2006; Riedel, Deckart & Noyon, 2008; Riemeyer, 2007).

Another development took place in Northern Germany: in 1982 the psychotherapist and theologian Uwe Boeschemeyer, also a student of Frankl, opened the first training centre for Existential Analysis and Logotherapy in Hamburg. He then started to develop an integrative logotherapy approach called the Hamburg Model. His aim was to combine Frankl's salutogenic height-psychology with insights from depth-psychology, after he had noticed that some of his clients showed severe meaning-

barriers to be worked through before their will to find a personal meaning in their life could be freed (Boeschemeyer, 2000, 2002a, 2003).

In addition to its most powerful component, the Value-Oriented Imagery *(WIM®)* work, Boeschemeyer's Hamburg Model of Logotherapy works with Dense Dialogue [in German: dichtes Gespraech], the existence-analytically interpreted Enneagram-Typology and dream analysis (Boeschemeyer, 1994, 2003; Eglau, 2003; Riedel et al., 2008; Peeck, 2005).

For convenience I will also call Boeschemeyer's *Hamburg Model of Logotherapy and Existential Analysis* the *Hamburg Model of Logotherapy* in this thesis. There is no official term for Boeschemeyer's approach yet. Riedel et al. (2008, p. 380) use the term *Existenzanalytische Logotherapie (Hamburger Modell)* [Existence-analytic Logotherapy (Hamburg Model)] in their comprehensive handbook on logotherapy. Riemeyer (2007, p. 310) who published a whole book on the further developments of Frankl's logotherapy avoids giving Boeschemeyer's approach a name, but simply calls it "the further development through Uwe Boeschemeyer".

2.3.1   The history.

The developer of the Hamburg Model of Logotherapy and Existential Analysis is the German theologian and psychotherapist Uwe Boeschemeyer. He was born in Oranienburg in 1939. In Hamburg he studied theology, philosophy and psychology – with a particular interest in the meaning and spirit centred logotherapy. He was a student of the Austrian founder of Logotherapy and Existential Analysis, Viktor Frankl (C. Boeschemeyer & van Cappellen, 2003).

In 1971, in Vienna, Boeschemeyer met Viktor Frankl for the first time – in connection with his doctoral thesis. There he explored the question of meaning (in German: *Sinnfrage*) in Frankl's Existential Analysis and Logotherapy from a theological perspective. In 1974 Boeschemeyer received his doctoral degree in Hamburg. After further studies in Vienna in 1975 Boeschemeyer received his certificate in Logotherapy and Existential Analysis and was later authorised by Viktor Frankl himself to train and lecture his existence-analytical logotherapy (C. Boeschemeyer & van Cappellen, 2003; Wrage, 2007).

Uwe Boeschemeyer worked for two years as a pastor in a parish, six years as a scientific assistant at the Hamburg University and six years as a university lecturer and university pastor. According to Boeschemeyer's student Dieter E. Meyer (personal communication, October 1, 2010), Boeschemeyer had built up a crisis line for and with students in his capacity as the Hamburg University pastor. In April 1982, Boeschemeyer founded the first logotherapeutic institute in Germany, located in Hamburg, and called it "Institut fuer Integrative Logotherapie" [Institute for Integrative Logotherapy] (Wrage, 2007).

Eight years later Boeschemeyer moved into larger premises within Hamburg and renamed his institute to "Hamburger Institut fuer Existenzanalyse und Logotherapie" [Hamburg Institute for Existential Analysis and Logotherapy]. Since 1998 this institute has been located in Lueneburg, a small North German town (Wrage, 2007). In 2006, Boeschemeyer added to his institute the "Akademie fuer Wertorientierte Persoenlichkeitsbildung" [Academy for Value-Oriented Personality Development] (Wrage, 2007). Boeschemeyer recently located his main institute to Salzburg, in Austria (webpage: www.boeschemeyer.au, September 2012).

At his institute Boeschemeyer and his staff offered psychological and spiritual counselling and therapy, as well as training programmes in Logotherapy and Existential Analysis, and later also in Value-Oriented Imagery in the context of Value-Oriented Personality Development (WOP®) (Boeschemeyer, 2007c; Wrage, 2007). The latest training programme Boeschemeyer developed and offered was called "Wertimaginationstherapie" [Value-Oriented Imagery Therapy] as indicated on his webpage[4]. It is a two year training offered to doctors, psychologists, "Heilpraktiker"[5] and other persons working in the field of psychotherapy.

In addition, in the year 2000, Uwe Boeschemeyer had been appointed as a professor for counselling and psychotherapy by the European Academy of Psychotherapy[6] (C.

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[4] http://www.boeschemeyer.de (retrieved July 03, 2010)

[5] In Germany a *Heilpraktiker* is a person who has the permission of the governmental health department to work with ill people. Heilpraktiker usually offer alternative methods to the mainstream medical methods provided by medical doctors. They are usually not paid for by the government health insurances, and private health insurances usually do refund their services partly. One can also consult a Heilpraktiker and pay him/her directly and privately.

[6] the German name for it is: Europaeische Psychotherapie Akademie; it is based in Vienna

Boeschemeyer & van Cappellen, 2003) and had lectured at the European University for Integrative Psychotherapy[7] in Vienna for some years (Boeschemeyer's student D.E. Meyer – personal communication, October 1, 2010). Since 2008 Boeschemeyer lectures Wertimagination at the Salzburg University, as indicated on his webpage[8]. As indicated further on his webpage, Boeschemeyer's training programmes take place at his institute in Lueneburg, in Hamburg, in Berlin and in Austria (for example in Salzburg).

Since 1977, Boeschemeyer published many books and newspaper articles on psychological and spiritual issues, usually focussing on human values, meaning in life and on aspects of his Hamburg Model of Logotherapy. On the webpage of his institute Uwe Boeschemeyer declares that he still feels connected to Frankl's classical form of Logotherapy with its focus on the human spirit, values, need for meaning and the human's ability to transcend himself/herself. Further on he points out that like Jung he believes most physical and psychological disorders to be an expression of the suffering of the affected person's soul that did not find its meaning in life yet.

Boeschemeyer developed the Hamburg Model of Logotherapy, especially because he felt dissatisfied with Frankl's practical methodology of dealing with suffering clients who could not, on a cognitive rational level, find meaning in their life, to find new ways of overcoming meaning-barriers. By adding work with Value-Oriented Imagery, integrating the dynamic Enneagram typology and dream analysis, he added analytical depth-psychological perspectives and tools to Frankl's height psychology. The main focus remained on a salutogenic approach, to strengthen health. Boeschemeyer and his scholar Peeck always emphasise that with the Hamburg Model of Logotherapy, in a salutogenic manner therapists encourage their clients to work as much as possible with their strengthening inner resources, but to also look at and work at problematic aspects, biographic hurts or trauma as much as necessary. The anthropological framework that the Hamburg Model of Logotherapy and Existential Analysis was developed and is practised within is Frankl's perspective of

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[7] the German name for it is: Europaeische Universitaet fuer Integrative Psychotherapie
[8] (Boeschemeyer's webpage: http://www.boeschemeyer.de, retrieved on September 05, 2012)

the human being as a mainly meaning searching being (Boeschemeyer, 2005; Peeck, 2005).

2.3.2 The components.
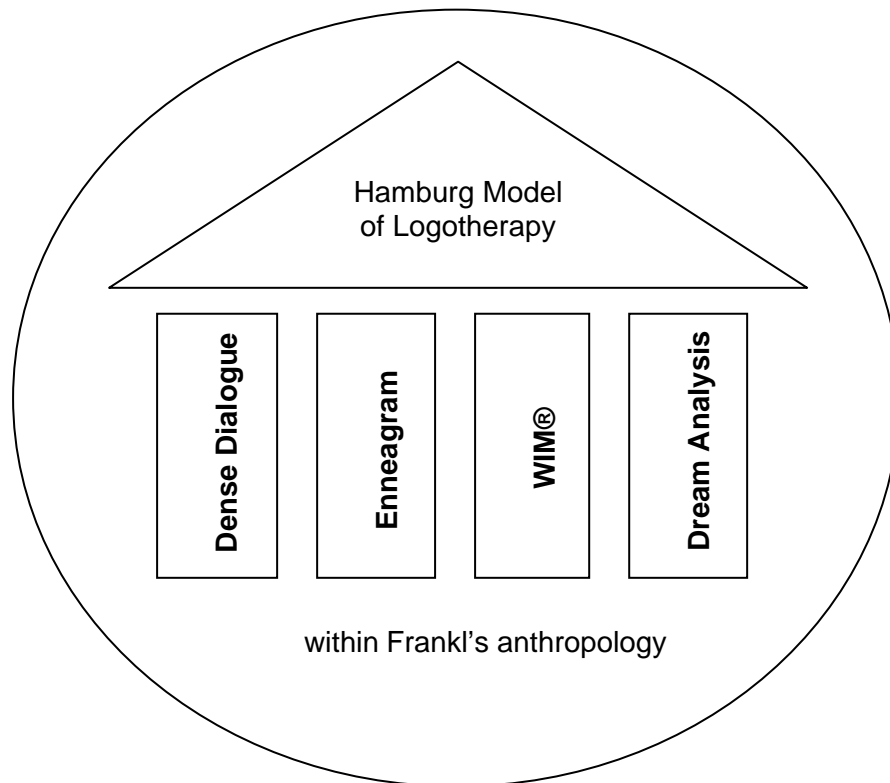
Figure 2.4 **Hamburg Model of Logotherapy and Existential Analysis**

As shown in *Figure 2.4* Boeschemeyer's Hamburg Model of Logotherapy consists of four components: the Dense Dialogue, the existence-analytically interpreted Enneagram typology, the Value-Oriented Imagery [Wertimagination, WIM®] and logotherapeutic dream analysis (Peeck, 2005; Riedel et al., 2008; Riemeyer, 2007). Each of these four pillars will be briefly outlined in the following sections to provide an overview of the Hamburg Model of Logotherapy concept.

2.3.2.1 *Dense Dialogue.*

The Dense Dialogue can be described as a type of Socratic dialogue where the client – through the therapist's skilful way of posing questions – is encouraged to find her/his own essential answers and solutions to problems. Here the therapist does not only listen empathically and express understanding, but is engaged in the dialogue

actively, for example by asking provocative questions, offering confrontational statements and stimulating ideas (Shantall, 2003).

Dense Dialogue is also intended to help the client gain felt contact to essential subconscious, preconscious and conscious contents of her/his soul. This means questioning our feelings as well as feeling our thoughts (Boeschemeyer, 2010a). A common characteristic is that much time is given to the client to explore what he/she really feels and thinks, from different perspectives and on different levels of perception and reflection, about the specific issue explored. The enabling of an authentic and personal encounter of two persons is another characteristic of the Dense Dialogue. Here the therapist is encouraged to appear "visible" as a real person, in contrast to mainly being a "mirror" for the client, as practised in classical psychoanalytical settings (Riedel et al., 2008).

2.3.2.2   Enneagram.

The Enneagram has at its source an old archaic typology of nine main energies of the human soul. It helps to characterise a person's (typical) main energies, or the typical patterns of perceiving, feeling, thinking and acting (Peeck, 2005), with their constructive and destructive poles, and provides developmental lines, challenges or suggestions (Boeschemeyer, 1994; Palmer, 1991). It also helps understanding and working at recurrent interactional problems with human beings of the same or of other main energy types.

Boeschemeyer suggests specific series of Wertimagination goals for each of the nine Enneagram energies (to the constructive and destructive poles of each Enneagram typos). They are taught as part of the Wertimagination training. Riedel et al. (2008) call the way Boeschemeyer suggests using the Enneagram "existence-analytically", because Boeschemeyer is using it to help clients to discover the major human core values waiting for them to be lived, and their typologically typical "traps", or typologically typical meaning-barriers – according to the individual's prevailing Enneagram energy.

The Enneagram typology is dynamic: one identifies one dominant archaic energy, two neighbouring ones and development lines (constructive and destructive) typical for one's own type of personality. The Enneagram is a valuable tool to understand

and accept oneself and others better. It helps to integrate seemingly contradictory aspects of one's own personality. And it helps to understand others better, especially where others seem to think, perceive and act in a manner very different from one's own (Boeschemeyer, 1994; Peeck, 2005).

2.3.2.3   *Value-Oriented Imagery (WIM®).*

Value-Oriented Imagery is described as the most powerful pillar of the Hamburg Model of Logotherapy to enable felt and healing changes from within a person (Meyer-Prentice, 2010; Peeck, 2003; Riedel et al., 2008; Riemeyer, 2007).

Boeschemeyer developed the "tool" of Wertimagination (WIM®) (in English: Value-Oriented Imagery) to help clients recognise and overcome meaning-barriers, sub- or preconscious blockages to the Frankl postulated will to meaning (Meyer-Prentice, 2010; Riedel et al., 2008; Riemeyer 2007) and to enable them to consciously access their spiritual unconscious (Boeschemeyer, 2000). As such it can be seen as a very valuable logotherapeutic tool for attitude modulation in general (Kipfelsberger, 2008).

Boeschemeyer initially called his salutogenic and existence-analytical imagery approach *Wertorientierte Imagination.* This directly translates into Value-Oriented Imagery*.* I will use this English translation interchangeably with his current German name for it: Wertimagination*.* Boeschemeyer protected the abbreviation of the term Wertimagination, and called it WIM® (Boeschemeyer, 2000, 2009a). The characteristics and workings of Value-Oriented Imagery are outlined in section 2.5 of this dissertation.

2.3.2.4   *Dream Analysis.*

Logotherapeutic dream analysis is the fourth pillar of the Hamburg Model of Logotherapy I was taught at my three-year logotherapy training by Stephan Peeck, Boeschemeyer's scholar, in Hamburg. Although logotherapeutic dream analysis does not always seem to be an explicit part of the Hamburg Model of Logotherapy training (Riedel et al., 2008 and Riemeyer, 2007 do not mention it), I found it to be a useful complementary part of the model, because the dream symbols are very similar to the symbols encountered during WIM®.

Learning to analyse and understand my own dreams and the dreams of my clients was and is very beneficial. Logotherapeutic dream analysis is done in a phenomenological manner: dream symbols are explored within the dreamer's contexts. Knowledge of our soul's distortion "tricks" that prevent our dreams from being censored by ourselves whilst they happen is part of the Freudian depth-analytic tools integrated. After having decoded such symbol distortions, the dream contents are interpreted within a logotherapeutic perspective. They can for example be understood as indicators for meaning-barriers or as indicators for waiting values. Dream symbols can be further explored and worked with in Value-Oriented Imagery (Boeschemeyer, 2002c; Peeck, 2005; Riemeyer, 2007).

2.4   Inner pictures and psychotherapy

In an extensive literature search (internationally, and at the libraries of German universities) I managed to find quite a vast body of literature on working with inner pictures in the field of psychotherapy. To understand what Value-Oriented Imagery is all about, it is helpful to at first get a glimpse at the history of different approaches to working with inner pictures in the field of psychotherapy, which will be discussed in the following sections.

2.4.1   History and approaches.

In many different cultures, work with imagery (authentic inner pictures) was a common way to strengthen and inspire spirituality, long before it was applied in the field of psychotherapy (Achterberg, 2002; Johnson, 1995). In the form of shamanism, imagery has been practiced for thousands of years, and on all continents – as part of traditional and holistic healing approaches. The shaman, a holistic traditional healer, used/uses imagery journeys to contribute to the healing of individuals and communities. Doing so he/she understands himself/herself as mediator between the visible and invisible world (Ingerman, 2010).

According to psychologists Pincus and Sheikh (2009), imagery has been used in shamanic healing for about 20 000 years. However, there was also a time – lasting approximately 250 years – when imagery was banned in the Western world of

healing. But in the late 1800s imagery was rediscovered in the West when the scientific disciplines of psychology and psychiatry were founded. Today neurobiologists have indicated that our inner images direct the formation of our outer realities, and a couple of different approaches of working with inner pictures have become part of conventional contemporary Western healing approaches (Huether, 2006; Koppe, 2005; Singer, 1974, 2006).

The development of different major approaches of healing with imagery, from shamanism to contemporary imagery in Western trauma therapy, is briefly discussed in what follows:

(a) Shamanism

Shamanism is the world's oldest healing method using imagery and it is the most widespread method of healing with imagery (Achterberg, 2002; Achterberg, Dossey & Kolkmeier, 1994). It can be seen as some essential cultural aspect that existed with remarkably similar practises on all continents: in Asia, Africa, Australia, America and Europe (Achterberg, 2002).

The shaman is the "world's oldest professional, and the personage from whom both the modern doctor and the priest descend" (Achterberg 2002, p. 12). A shaman's task is to contribute to the community's wellbeing by making contact with transcendental realms of reality, crossing the limitations of time and space, and entering a world of archaic symbolism (Achterberg, 2002; DuBois, 2009). A special state of consciousness is usually induced for the shaman's imagery journeys by monotonic drumming, dancing, fasting, sweating or using special substances to enable a falling into trance or ecstasy. On this imagery journey all the senses are used. At the same time the shaman is able to talk to and respond to a person in the outer reality whilst engaged in his/her imagery journey. The shaman can end this state of consciousness any time at his/her own will (Harner, 2002; Ladenbauer, 2008).

A commonly accepted definition of shamanism does not seem to exist. As Achterberg (2002) points out, the terms *witch doctor* and *medicine man* are often used interchangeably with the term *shaman.* This is not correct, she explains,

because a shaman is a *traditional healer* who may have herbal knowledge and knowledge of trauma medicine, but the specific characteristic of a shaman is that of consciously going into an altered state of consciousness in order to contact the wisdom and support of transcendental and supernatural powers for the benefit of clients or of the community (DuBois, 2009; Ladenbauer, 2008). Through his/her trance journeys, the shaman becomes a mediator "between the conscious and unconscious, the human being and nature, the holy and the profane" Reimers adds (cited in Ladenbauer, 2008, p. 319). Shamans mostly work(ed) within a holistic approach, including physical treatments (for example with herbal preparations and massages) and imagery journey (Reimers, cited in Ladenbauer, 2008).

In the healing rituals lead by the shaman, drawing on symbolic cultural myths is common when the client is guided to develop a better emotional contact to himself/herself, to others and to the world (Quekelberghe, cited in Ladenbauer, 2008). Shamans mostly had/have different frameworks of health and psychopathology from those commonly used within the Western perception of medicine. Because of that they have often been disregarded by professionals of the modern, conventional medical framework (DuBois, 2009). Achterberg (2002) believes the work of shamans to be a form of psychotherapy and calls for more research to be done on imagery and healing in general.

(b) Jung's Active Imagery

The Swiss psychiatrist and psychotherapist Carl Gustav Jung (1875-1961) developed the first form of imagery within the context of modern medical psychotherapy (Boeschemeyer, 2005; Kast, 1988). From 1935 he called his method *Aktive Imagination* in German [Active Imagery] (Swan, 2007, p. 33). Applying it, he wanted to access the unconscious realms tapped into when we dream whilst sleeping. Just as "language is full of symbols", he believed that we produce symbols "unconsciously and spontaneously" most of the time (Jung, 1968, p. 3f). The term *symbol* is derived from the Greek word *symbolon.* This means "a sign that helps to recognise something" (Kast, 2007, p. 19). For Jung, a symbol is the way in which the unconscious expresses itself (Bolle, 2005).

Jung stated that we have two different kinds of unconscious: a personal and a collective one (Jung, 2009a). Whilst the personal unconscious stores biographical impressions of the individual person, the collective unconscious contains archetypes. Archetypes are images all humans all over the world share already at birth (Jung, 1958, 2006). They become visible in a person's dreams or visions and in imagery. The archetype images have their own language and can be encountered in imagery. They can "speak the language of high rhetoric, even of bombast", Jung observed (cited in Hannah, 2001, p. 30). Examples for such archetypal images of our souls, which we all have, are the *anima* (personification of female qualities), the *animus* (personification of male qualities) and the *shadow.* "The shadow is always coloured by what is not accepted or sanctioned in a culture", explains Gieser (2005, p. 187).

Interestingly, more than half a century later, the German neurobiologist Gerald Huether (2006) confirms the existence of a *collective memory* on a physical level, from a neurobiological perspective. Jung saw Active Imagery as a way to gain self-knowledge (Chodorow, 1997). He originally used this method to consciously continue and further develop contents of his dreams (Roth, 2003). Seifert, Seifert and Schmidt (2003) explain the terminology: Passive imagery takes place when inner pictures or thoughts come up and disappear again whilst we are awake, so to say daydreaming unintentionally, and without us taking serious notice of and giving attention to them. In Active Imagery those images and thoughts are taken seriously and the client enters into a healing dialogue between his/her conscious and unconscious.

In Active Imagery the client starts with any image, stays with it and observes how it changes. He/she can then enter into the images (instead of observing them from the outside only). In case a figure appears, interaction is possible and questions can be asked and answered. Inner Helping Figures might appear by themselves and offer their help (Seifert et al., 2003). During the imagery "the conscious ego gets involved and participates in the imagery process", Johnson (1995, p. 35) explains. The goal is to discover previously unconscious contents which are then interpreted in the same manner dream contents and symbols are interpreted (Roth, 2003). Jung followed an analytical perspective here (Chodorow, 1997): "Doing so you can not only analyse your unconscious, but also give your unconscious the chance to analyse you" (Jung,

cited in Roth, 2003, p. 51). In this way a dialogue between and unity of a person's conscious and unconscious can be achieved (Jung, cited in Roth, 2003).

It was important to Jung that messages and insights received from the unconscious in Active Imagery would also be transferred into the client's outer life realities (Bolle, 2005).

(c) Leuner's Katathymes Bildererleben (KB)

In the early 1950's the German psychiatrist and neurologist Hanscarl Leuner (1919-1996) started developing an imagery technique called *Katathymes Bildererleben* (KB). In English this translates to "Katathyme Image Experience". The expression is derived from the Greek terms *katà* (meaning *dependent*) and *thymos (*meaning *soul, emotionality*) (Leuner, 1986, p. 149). KB was also called *Symboldrama,* a term used in Sweden and the Netherlands. In the United States of America (USA) it was translated into *Guided Affective Imagery*. Leuner later called his method *Katathym-imaginative Psychotherapie (KIP)* (Kottje-Birnbacher, Sachsse & Wilke, 1997, p. 9; Leuner, 2003, p. 15)*.* In this dissertation I will call Leuner's imagery technique KB for convenience.

Leuner experimented, mainly in the 1950s, with psycholytic drugs (such as LSD) and barbiturates to achieve an altered state of consciousness for KB "in difficult cases". This was not acceptable to many practitioners (Passie, 2005). Today KB practitioners use a short verbal relaxation induction and a set of standard motives for entering imagery (Leuner, 2003).

Leuner's scholars use KB in psychotherapeutic work with single persons and groups, for adults, teenagers or children (Horn, Sannwald & Wienand, 2006; Leuner, 2003). In KB the client gets a certain series of standard motives, one after the other provided by his/her therapist to use for the imagery journeys (such as *the meadow*, *the house*, *the mountain*). These standard motives are divided into three categories or levels which are to be applied at different stages of therapy in a prescribed manner (Bolle, 2005; Leuner, 2003). The client then observes what happens in his/her unique picture of a mountain for example, with all senses.

The therapist stays in dialogue with the client whilst the client is experiencing his/her imagery. With verbal interventions the therapist assists in the development of the images and events. Landscapes, abstract symbols, persons (biographical known ones or others), animals and other creatures may be encountered during the imagery. Inner Helpers, animals or human figures such as the *great sage,* are sometimes used as inner guides on the imagery journey to assist the outer guidance through the therapist (Ladenbauer cited in Bolle, 2005; Ladenbauer, 2005; Leuner & Kottje-Birnbacher, 1997).

The contents and experiences of KB journeys get evaluated afterwards and explained psychoanalytically – in search of unconscious biographical conflicts. Using creative means (such as painting, clay moulding, dancing) is obligatory or recommended to deepen the experience of KB and can be part of a KB session. Sometimes music is used during imagery to stimulate or deepen the flow of pictures (Leuner, 2003; Schnell, 1997; Wilke, 1997). Transfer imagery, where a client tries out new behaviour in the inner world before doing so in the outer world, is also part of KB (Bolle, 2005; Leuner, 2003). According to Ladenbauer (2005, p. 196), KB works in three dimensions: the client's regression (into old biographical conflicts), the "narcissistic loading"[9] and the work with the client's resources (including transfer imagery, as explained above).

In France, the psychoanalyst Robert Desoille worked with imagery in the 1930s, calling it *guided day dream* or *wake dream.* His imagery approach sounds similar to Leuner's KB – but, it was less systematic and his clients had to lie down instead of sitting upright. Other European imagery techniques were inspired by his ideas and interventions. In Italy for example, the psychiatrist Roberto Assagioli (1888-1974) used imagery techniques within his school of *psychosynthesis* (Boeschemeyer, 2005; Friebel, 2000; Hall, Hall, Stradling & Young, 2006).

(d) Hypnotherapeutic imagery

In hypnotherapy, imagery techniques are applied as well. For example in the form of *hypnotic fantasy journeys*, where a given text is read to the client in trance and the client silently develops his/her own images for herself/himself. According to

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[9] This is my own translation. Ladenbauer in German uses the term *narzistisches Auftanken.*

Panholzer (2008), in a state of trance the client is partly not consciously able to hear the therapist's voice any longer. The symbolic or direct suggestion made by the therapist during the client's imagery is thought to be incorporated by the client's subconscious and have a lasting impact there. Positive stories and images of a desired outcome are the contents of hypnotic fantasy journeys. They are meant to increase the client's positive thinking abilities (Panholzer, 2008).

Imagery during hypnotherapy is often used to help clients stop smoking, overeating or nail-biting, or to help reduce unhealthy fear of specific events (Panholzer, 2008; Peiffer, 1996). The hypnotic state is said to be a special, deeply relaxed state that opens the client's subconscious to hypnotic suggestion (Peiffer, 1996). The Greek term *hypnos* means *sleep.* The hypnotic state is described to be a sleep-like state (Peiffer, 1996). Hypnotherapists use a specific "trance language" that is rather vague, enriched with images, and that is simple, containing direct or indirect suggestion (Ullmann, 2005). Suggestion in hypnotherapy can be direct or indirect (Huber, 2005). Phillips (2000) reports of a greater acceptance and success in hypnotherapy when applying indirect suggestion, because it is less likely to provoke resistance in the clients.

In the hypnotherapy school developed by the US American physician Milton Erickson (1901-1980) (Colman, 2006), indirect suggestion is used for guiding the client through the imagery experience. Whilst direct suggestion can appear authoritarian, indirect suggestion takes the form of invitations (Huber, 2005). Ullmann (2005) elaborates in his article on how exactly this is done in a specific "trance language" and wonders whether the state of trance is really that different from a relaxed state clients experience with other imagery approaches as well.

Peiffer (1996) makes some contradictory remarks concerning this question. On the one hand she writes: "Hypnosis is a natural phenomenon which we encounter daily" (Peiffer, 1996, p. 11). Here she describes daydreaming like states of consciousness or states of being oblivious to the world, similar to the state described as *flow* by Csikszentmihalyi (1992). The latter are also called *quasi-trance-processes* by Schmidt (2008). On the other hand she describes very distinct characteristics of sensations typical to being in hypnosis, for example: fluttering eyelids, increased

watering of the eyes, perception of time distortion, slower breathing and so on (Peiffer, 1996).

In 2008, I attended a symposium on "The Power of Imagery and Visions" presented by the Milton-Erickson-Institute in Heidelberg (Germany). There, Gunther Schmidt, the director of the institute emphasised that a person's unconscious knowledge could be tapped into via hypnotherapeutic imagery to support or initiate healing processes (Schmidt, 2008).

(e) Fantasy journeys

In German literature, a noticeably large body on *Phantasiereisen* [fantasy journeys] exists. In English literature, another term used for fantasy journeys is *scripted guided imagery* (Hall et al., 2006). I will use both terms interchangeably in this dissertation. Scripted guided imagery usually consists of read out texts containing relaxing verbal symbols and stories, meant to inspire the listeners to visualise those symbols in their own specific way. The participants listen to the read out sentences, with their eyes closed or open, and in silence develop their own pictures of what was suggested by the reader. The individual pictures may be shared in the group afterwards or not (Adams, 2007; Maass & Ritschl, 2006; Maschwitz & Maschwitz, 1998; Vopel, 2006).

Fantasy journeys are generally offered to groups of participants, mostly to induce relaxation and to reduce stress (Adams, 2007; Mueller, 2006). Suggestion is an integral part of the read out texts (Vopel, 2006). I got to know fantasy journeys at the clinic for psychosomatics and psychotherapy that I worked at. Here they offered to present these journeys in the evenings to patients who wanted to use it on a voluntary basis to stimulate calm and positive pictures for the night.

Fantasy journeys are used in the fields of personal growth, pedagogic contexts, psychotherapy and supervision (Maschwitz & Maschwitz, 1998; Samarah, 2008; Vopel, 2006). According to Maschwitz and Maschwitz (1998), scripted guided imagery can be used for children, teenagers and adults of all ages.

Another possible intention, besides from using a fantasy journey for relaxation and stress reduction mainly, is to apply it to enable the participants to get into contact with

optimistic perspectives on life, inner creativity, inner wisdom, transcendental experiences or sometimes also to realise inner needs (Maass & Ritschl, 2006; Maschwitz & Maschwitz, 1998; Vopel, 2006). Vopel (2006, p. 70) even offers scripted guided imagery with the logotherapeutic sounding title "meaning of life". The authors Maschwitz and Maschwitz (1998) wrote a whole book on "Fantasy Journeys to the meaning of life."

In his article on work with inner pictures the psychologist and logotherapist Armin Pfau (2001b) points out that there are differences between fantasy journeys and imagery. He states that fantasy journeys are a strongly guided form of working with inner pictures that can have healing effects through induced deep relaxation or through confronting specific inner forces (for example the immune system). In contrast to imagery they give little space for spontaneous inner pictures arising from a person's soul.

The major difference between fantasy journeys and imagery is that imagery is more open, less suggestive, and less controlled by the consciousness, as also showed in *Figure 2.5*. This is why Pfau (2001b) calls imagery *authentic* imagery: it allows the individual person's soul to authentically express itself with its own inner symbols and pictures. In fantasy journeys the therapist or some other external guide inspires the induction of the person's inner pictures. The clients here just colour in the symbols provided by the therapist/external guide (Pfau, 2003a).

There may always be transitions from one kind of inner picture to another kind of inner picture of different inner quality. One could begin an imagery journey like a fantasy journey, for example by visualising an externally existing beautiful garden. By examining it in one's inner pictures one could then discover elements that do not exist in the outer garden. These elements could be the beginning of authentic imagery, of symbols coming up from one's psychic or spiritual unconscious (Pfau, 2001b). The specific kind of inner pictures Pfau names authentic imagery, is called *receptive imagery* by Achterberg et al. (1994, p. 38), pointing to the characteristic that these pictures are not consciously and actively made but instead passively received from the unconscious of a person.

Conscious control	Possibility of conscious control	No conscious control

VISUALISATION   **IMAGERY**   **DREAM**
(possibly incl. daydream)

Conscious "I" is the   Conscious acceptance
decision-maker   of the unconscious with
                              personal statement:
                                                       Hardly influenced
                                                       expression of
                                                       unconscious forces
Control handed over
to an external guide: Special influences:

FANTASY JOURNEY   "Authentic   **HALLUCINATIONS**
("Guided imagery")   imagery"   (disease, drugs ...)

Figure 2.5 **Inner pictures – conscious control** (Pfau, 2003a, p. 48)

Referring to his practical experience in working with inner pictures, Pfau (2003a) indicates that a differentiation of inner pictures appears very useful, because the meaning and impact of inner pictures are strongly related to the degree of conscious control affecting them. He visualises his understanding of inner picture-types and their degree of conscious control as shown in *Figure 2.5*.

(f) Visualisations

In *visualisations*, consciously selected and agreed on images are visualised, seen in front of one's inner eyes, to activate self-healing capacities in an auto-suggestive manner. Pfau (2003a) clearly distinguishes visualisation from other types of inner pictures (see *Figure 2.5*). Visualisations are used as a form of mental training for example by sports people and in medicine (Pfau, 2001b).

The USA based oncologist O. Carl Simonton reports on impressive effects of visualisation methods in the treatment of cancer patients. Here, for example the physiological process of a patient's white blood cells fighting the cancer cells gets visualised, combined with psychosomatic patient education on the comparatively weak nature of the cancer cells and the great impact of the patients' feelings about

themselves and life in general on their physical health (Simonton, 2004; Simonton, Matthews-Simonton & Creighton, 1992). According to Simonton (1991 – audio-taped lecture), the physical healing process implies improving communication with our inner wisdom. He shared his conviction as follows: "Within each person exists a wise physician.... Whatever drives our imagination drives our health."

Visualisations are used as a supplement in treating physical ailments and diseases (Epstein, 1989). In the psychosomatic field, they were also found helpful for pain relief (Peters, Ploehn, Buhk & Dahme, 2000; Pincus & Sheikh, 2009). The German therapist Angelika Koppe developed a special series of body-focussed visualisations for women and specific female physical and psychological ailments, as part of her *Wildwuchs Methode* [it translates to: *wild growth method*] (Koppe, 2005, 2007). Graham (1996, p. 7) describes visualisations as "thinking in pictures". Visualisations are used by some behaviour therapists, for example in the treatment of a specific phobia. Here, fear exposition training can be carefully exercised within the inner world (Lazarus, 2006).

(g) Imagery in trauma therapy

In trauma therapy, the use of imagery techniques seems to be a new trend in Germany. The well-known German neurologist, psychoanalyst and trauma therapist Luise Reddemann developed a specific repertoire and treatment guide for traumatised patients suffering from complex posttraumatic stress disorders. She called it PITT® (Psychodynamisch Imaginative Traumatherapie)[10] and trains trauma therapists at it (Reddemann 2005, 2008). Reddemann recommends using PITT® imagery techniques for all phases of trauma therapy.

Reddemann's imagery approach contains a variety of *distancing techniques*, used by patients flooded with visual flash backs of traumatic content, to help minimise these. The *screen technique* and the *observer technique* are examples of such distancing techniques. Other techniques suggested by her are more similar to scripted guided imagery, as for example the *inner secure place* or *the tree*, and are trained in the stabilising phase before trauma confrontation. Reddemann's imagery approach is therapeutically suggestive. Her concept is based on John and Helen Watkins' Ego-

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[10] in English: *Psychodynamic Imagery Trauma Therapy*

State Therapy with a psychoanalytical anthropology at its base (Reddemann, 2005, 2008; Sachsse & Reddemann, 1997).

A third group of imagery techniques recommended by Reddemann is used in a one on one setting, in dialogue with the therapist, implemented for example in trauma confrontation (Reddemann, 2005, 2008). An integral part of this is *inner child work.* Reddemann (2006) released an audio CD with guided imagery around that theme. Together with Andreas Krueger, she published an adjusted version of her therapy concept to suit traumatised children and teenagers (Krueger & Reddemann, 2009).

The German trauma specialist and psychiatrist Wolfgang Woeller recommends, amongst others, very similar distancing and stabilising techniques as Reddemann does: for example the *container* or *save technique,* the *TV screen technique* and the *secure place* imagery exercise. They are supposed to be used by patients between their psychotherapy sessions, in order to prevent being flooded by traumatic inner pictures. In addition he suggests imagery journeys to the *place of inner anger* for highly emotional patients to live out their aggression in their inner pictures in order to not have to act out intense destructive affects in the outer world (Woeller, 2006).

Where traumatised patients or clients suffer from severe dissociative symptoms, Reddemann (2008) recommends the application of body-oriented stabilising interventions first. Imagery work should only be suggested to the patient once she/he feels grounded in the here and now again. Reddemann (2008) in her PITT® manual points out, that the dimension of meaning and other forms of transcendence/ spirituality are an important factor, also in trauma therapy. This dimension of therapy has traditionally been neglected in psychoanalytical perspectives, as Frankl (2004a) used to criticise.

Krueger and Reddemann (2009) recommend to only work with offender introjects[11] in the context of PITT® where necessary: when the inner representations of the person(s) who caused the trauma are disturbing the patient's/client's present day ability to deal with life.

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[11] This is my English translation of the German psychoanalytical term *Taeterintrojekt*. This term describes the traumatised person's inner representation of the offender's characteristics (Der Brockhaus, 2001).

2.4.2 Different types of inner pictures.

Our soul thinks in images and symbols – in authentic inner pictures with multilayered, multifaceted and polyphone meanings (Boeschemeyer, 2005). In the following sections I will outline a suggested differentiation of our different types of inner pictures – related to their form, level of consciousness and place of origin.

2.4.2.1 *Forms.*

Inner pictures can come to our awareness in three different forms: whilst we are asleep in our dreams, whilst we are awake we can intentionally access them through imagery, and they partly happen to surface when we use symbols and metaphors in our spoken or written language. The following sections briefly outline these three forms of inner picture expression. I believe all three forms could be meaningfully integrated into psychotherapy and counselling.

(a) Dreams.

The symbolic images of our unconscious soul are expressed in dreams whilst we are asleep. Symbols are condensations of meaning, and dreams symbols are condensations of dream thoughts (Boeschemeyer, 2002c; Freud, 2010a). We dream every night, during our REM (rapid eye movement) phases. Sleep with dream activity is vital to our health (Berne, 2012). Some people often remember their dreams when they wake up, and some only sometimes. Some of my clients say they don't remember anything ever.

Sigmund Freud spent much time with research on the psychological unconscious and used dream analysis as his primary path of access to the unconscious. The clients' free association, related to the individual dream symbols, was his method of choice to trace the dream symbols' meaning. Freud described different forms of dream content distortion. According to Freud this is done by our subconscious to not get its workings disturbed by potential censorship through our "Super-Ego" (Freud, 2010a, 2010b).

When doing dream analysis, Freud differentiated between *manifest dream contents* and *latent dream thoughts*. The first are the symbols as they appear in a dream, the latter is the hidden meaning that can be read only after decoding the dream symbol

manipulations. Such manipulations can for example take place in the form of *displacements*, essential content parts missing (as if they were erased), an illogical sequence of symbols, by expressing the opposite of what is meant, by overemphasizing a minor detail to hide the major one (*over-determination*), through word-plays depicted in symbols, through *projections* of the main theme features onto an otherwise less important symbol and so on (Freud, 2010a, 2010b; Peeck, 2005). Interestingly, for telling good jokes similar strategies are used as the ones described for dream symbol content manipulations above (Freud, 2010c).

The overall dream content is looked at together with exploring what themes currently matter in the dreamer's wake life. Sometimes distorted dream themes and symbols become only understandable after the dreamer remembered a sequence of subsequent dreams on the same issue. Repetitive dream themes usually indicate some issue that is perceived as very important by the dreamer's unconscious (Freud, 2010a, 2010b; Peeck, 2005).

The Jungian analytical school of psychotherapy uses dream analysis as a major component of its therapeutic approach. Dream symbols' meanings here are examined from two perspectives, on an *object level* (as representing something outside of oneself) and on a *subject level* (as being an aspect of oneself). The symbols are seen as either of personal (from the biographical personal unconscious) or archetypal origin (from the collective unconscious). They are interpreted within the broader life contexts of the dreamer (Jung, 2010; Kast, 1985, 2006a, 2006b).

According to Jung (2008), in addition, dreams can have four different categories of meaning:
1. A dream can be an unconscious reaction to a conscious situation.
2. A dream can depict a conflict between the consciousness and the unconscious.
3. A dream can represent a tendency of the unconsciousness that aims at a change of the conscious attitude.
4. A dream can depict unconscious processes that seem to have no relation to the conscious situation.

Jung (2008, 2011) further states that dreams of the latter nature can be understood as some sort of vision, or it can also appear as an inner warning, for example before the breakout of a mental illness or severe neurosis. The Jungian psychotherapist Verena Kast (2006a) reports similar observations, where clients had dreamt of coming "disasters", such as the death of a loved person or the end of an important relationship. Still unconscious suicidal thoughts may become symbolised in dreams where someone kills himself/herself, or falls, or experiences other catastrophes (Schlegel, 2011).

Bernd Schmid, who integrates dialogue about dream contents into coaching sessions, points out that when interpreting the symbols the possible interpretations depend on the questions asked and the perspectives offered. In the context of coaching, dreams can be understood as illustrations and comments on important issues related to personal and professional development (Schmid & Guenter, 2012; Schmid, 2008). Dream symbols can give us an idea of how much more complex we are than we would consciously assume (Johnston, 2007).

Frankl (2004c) dedicated one chapter in one of his books to logotherapeutic dream analysis. There, he declares that dream analysis could be a good way to gain access to the spiritual unconscious. The "meaning-organ", our conscience, and its reflections, ideas and stimuli could be made conscious via dream analysis. He suggests the use of the Freudian dream analysis method of free association to decode dream symbols, but in doing so to search for messages of the spiritual unconscious when interpreting them.

Jung (2011) points out that a person's perception of the significance of dreams in general will decide whether he/she is open to engage with their symbolic contents. According to him, dreams are the source of all our knowledge related to symbols (Jung, 2010).

(b) Imagery.

Imagery is older than language. Inner images are part of human nature and they are the way our human soul thinks – in symbolic inner pictures, according to various authors, for example Achterberg et al. (1994), Boeschemeyer (2005) and Kraemer

(2010). These authors agree with Meyer, Moore and Viljoen (2003, p. 235) who state that our soul "essentially consists of images". They believe inner pictures to be the basic form of information captured in our soul.

For this study imagery is – as Pfau (2001b) describes it – understood as voluntarily and consciously engaging with spontaneous, authentic inner pictures of our soul. During imagery these often very symbolic inner pictures are retrieved or generated by our unconscious. They are not consciously made or influenced, but instead passively received, observed and responded to by the person doing imagery in an awake state, usually sitting upright with his/her eyes closed (Boeschemeyer, 2000, 2005; Huether, 2006; Jung, 1979).

Inner symbols need to be experienced, not only looked at, to develop a self-healing potential (Kast, 2007). All five senses can be included in the experience of imagery (Achterberg et al., 1994). Symbolic contents of our unconscious soul are expressed in dreams as well as in imagery. The contents of inner pictures received during imagery are – as in dreams – usually of a biographical and archetypal nature, but in imagery they can be worked with consciously, both during and after the imagery journey. Imagery can be performed with or without an external guide (Boeschemeyer, 2005; Peeck, 2005).

(c) Figurative language/metaphor.
The Oxford advanced learner's dictionary defines the term metaphor as follows:

> A word or phrase used in an imaginative way to describe somebody/something else, in order to show that the two things have the same qualities and to make the description more powerful, for example she has a heart of stone… Hornby (2003, p. 739)

Some metaphors can also have a more complex verbal shape: in the form of parables or short stories, Loue (2008) adds. The term *figurative language* is used interchangeably in this thesis to express the same phenomenon. The above mentioned dictionary defines the term *figurative* as follows: "Language, words, phrases etc. used in a way that is different from the usual meaning, in order to create

a particular mental image. For example, 'He exploded with rage' shows the figurative use of the verb 'explode'." (Hornby 2003, p 435).

Often, when a person wants to express very meaningful contents verbally, metaphors (figurative language) have to be used to create the wanted impact (Dobrovol'skij & Piirainen, 2009; Lakoff & Johnson, 2008; Loue, 2008). Using figurative language "to conceptualise certain elements of the world in terms of other domains of experience" is a universal human ability (Dobrovol'skij & Piirainen, 2009, p. 355). Interestingly, it is not limited to spoken or written language, but is an even more integral part of deaf persons' communication, via sign language (Marschark, 2005).

Our common daily language is soaked with metaphor, yet most usage of figurative language is used unnoticed (Jung, 1968). Our cosmos of meaning is structured through metaphor, as Lakoff and Johnson (2008) state. We *push* certain thoughts *away*, we *draw* our attention *to* something else, something *lifts up* our mood, our schedule is *tight,* and so on, to name a few examples.

In a therapeutic or counselling context metaphor can be used for example to sum up a current problem or life situation by condensing it into a symbolic picture. The use of figurative language and metaphor can help externalise perceptions and can also help construct a story about a part or all of the life experienced so far (Loue, 2008). Being aware of the client's used metaphor or consciously evoking the use of figurative language in the client can be a therapeutic approach or intervention on its own, to get to the core of underlying problems (Kopp, 1995).

2.4.2.2   *Levels of consciousness.*

The Austrian neurologist and founder of psychoanalysis, Sigmund Freud, was the first psychotherapist who consciously tried to conquer the unconscious – via dream analysis and free association. He discovered that our unconscious is responsible for many of our actions, assumptions, perceptions and responses to stimuli. He described it as a vast store for the majority of our memories and the place where our instincts or drives are located. According to Freud, our consciousness is considered to be far smaller in quantity than our unconscious. The metaphor of an iceberg, with only about 20% of its total mass being visible (representing our consciousness) and

80% of its mass being hidden under the surface of the ocean (those 80% presenting our unconscious) well-illustrates this assumption (Ruch & Zimbardo, 1974; Thurschwell, 2009) – see *Figure 2.7*.

Freud believed the unconscious to be of psychological nature only, and developed a rather deterministic view of the human being as a psychosomatic apparatus. His therapeutic aim was to encourage his clients to engage as much as possible with the unconscious contents of their psyche, to attain greater conscious awareness and with it more control of unconscious motivations (Fromm, Suzuki & de Martino, 1974; Thurschwell, 2009). Through his empiric studies Freud gained valuable insights into the soul's *resistance* (generally speaking, to change) and *defense mechanisms* (Frankl, 2005; Thurschwell, 2009).

Such defense mechanisms are for example: denial, compensation, projection, rationalisation, suppression and so on. The famous Freudian *slip of the tongue* could be symbolised with a bubble of inner unconscious psychological truth, or unconscious intention that comes up from the bottom part of the iceberg, the unconscious part of our psyche (Freud, 2009b; Ruch & Zimbardo, 1974).

Freud differentiated three levels of consciousness: the conscious, the preconscious and the unconscious. Contents of the preconscious can be retrieved more easily and with fewer difficulties than contents of the unconscious. Freud believed the barrier of censorship between the preconscious and the conscious to be lighter, consisting of selection only. The soul's internal censorship barrier between the subconscious and the conscious is found to be more severe, applying serious censorship via content distortion (as described for dream symbols) (Freud, 2010a), and can be seen in *Figure 2.7*.

Unconscious contents of the psyche can be described as "lacking… awareness of mental experiences such as perceptions, thoughts or emotions" (Colman, 2006, p. 788), and with it lacking of unconscious intentions (Colman, 2006; Freud, 2010a, 2010b). Our preconscious is assumed to consist of "knowledge, emotions, images etc. which are not momentarily in consciousness but which are easily accessible" (Reber, 1985, p. 565).

During imagery work with authentic inner pictures the imagery experience "may range across different levels of conscious awareness, from unconscious to conscious" (Pinkus & Sheikh, 2009, p.37).

2.4.2.3   Places of origin.

Jung postulated that besides our *personal unconscious* we also all have a second source of origin of our preconscious and unconscious inner pictures. He introduced the concept of a *collective unconscious* into Western thinking (Jung, 1968). According to him, the collective unconscious is the realm of our soul, where *archetypal images* and energies originate from – surfacing for example in dreams or in authentic imagery. It contains memories, instincts, experiences and symbols shared by people all over the world.

According to Jung, our unconscious is far older than our conscious, with its collective unconscious being inherited (Jung, 2008). The Swiss psychiatrist also introduced the term *shadow* into psychotherapy. It represents all aspects of life, of actions, of perceptions, of emotions, of personality traits a person (personal shadow) or humanity (collective shadow) don't want to be part of their conscious world/self (Jung, 1979, 2009a; Stein, 2011).

Frankl added another differentiation to Freud's and Jung's understanding of our different levels and origins of consciousness. He used the term of the *spiritual unconscious,* that co-exists with the *psychological unconscious*, and that could be described as the purely constructive part of the collective unconscious. The spiritual unconscious, according to Frankl (2005) and Boeschemeyer (2005), has a central position in a person's unconscious and preconscious realms, as the inner core of every human being, as depicted in *Figure 2.6*. The strengthening, salutogenic inner pictures encountered in Value-Oriented Imagery originate from here.

Figure 2.6 depicts the individual human being with its different realms of consciousness and multiple levels of identities. It is not separated from but constantly interacting with its environment, especially with the other human beings around, in terms of exchanging communication, energy and goods, experiencing each other, taking care of others and being taken care of by others, inspiring each other and

learning from each other. For all of these constructive interactions we are to a large degree guided by the inner pictures of our spiritual unconscious (Boeschemeyer, 2005; Huether, 2008).

A = Spiritual unconscious (as part of the
      collective unconscious)
B = Personal psychological unconscious
C = Personal preconscious
D = Personal consciousness
E = Group identities
F = Universal identity: homo sapiens
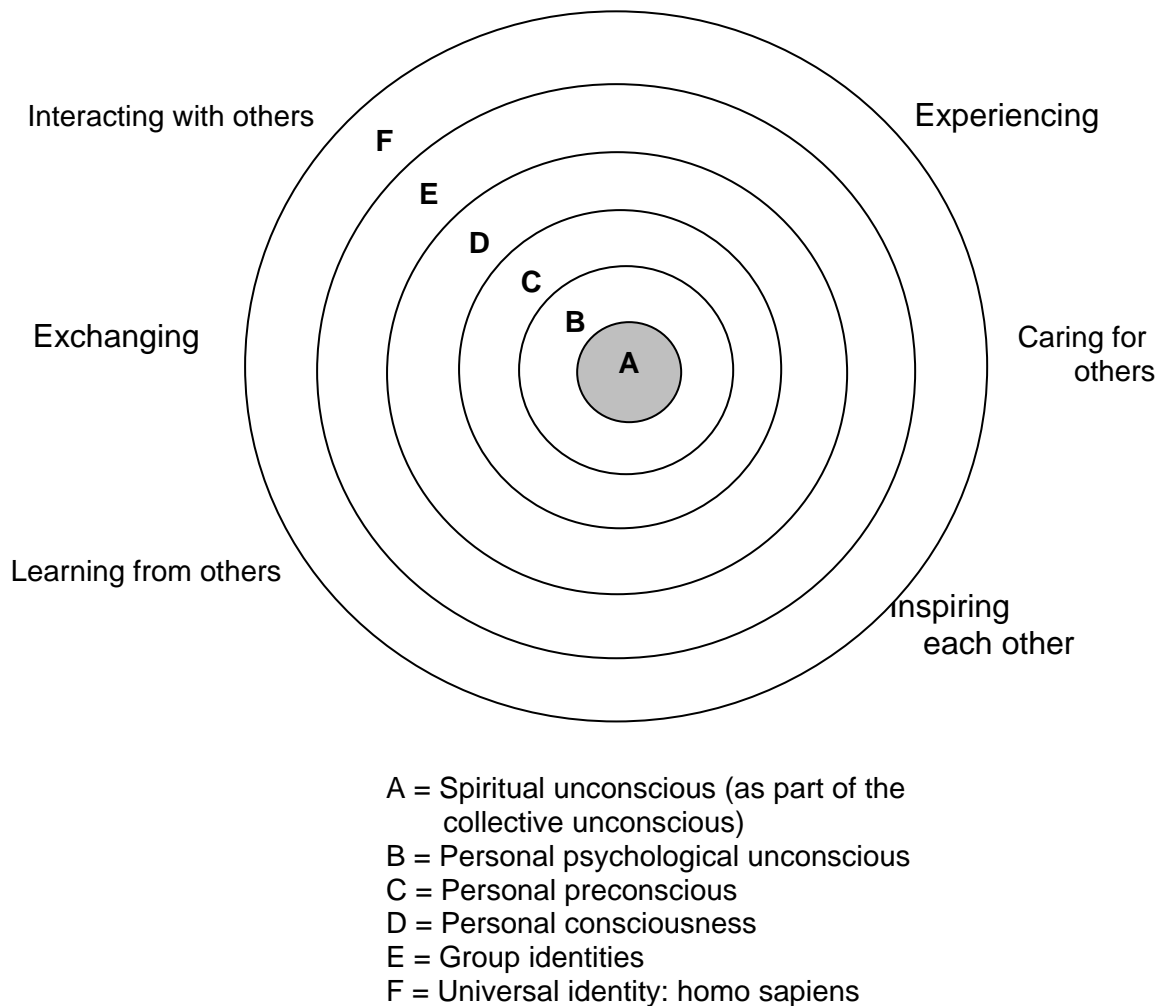
Figure 2.6 **Spiritual unconscious: The core of human existence**

Our *spirit* is described as an intentional entity, so is our spiritual unconscious. Our spirit encompasses our inner freedom to make decisions and to take responsibility for our actions and attitudes (Boeschemeyer, 2003; Frankl, 2005; Kelly, 2009; Scheler, 2009). The inner voice of our conscience – originating from our spiritual unconscious – acts as our compass and meaning-organ for constructive orientation in life (Frankl, 2005).

The contemporary philosopher Ken Wilber points out that the spiritual realm of consciousness can be experienced in a very real and touching way that is not

expressible in words. Spirit is a timeless entity that feels meaningful and eternal, he continues sharing his perception (Wilber, 1996a). This experience of being in touch with a meaningful, timeless dimension within oneself has often been expressed by my clients during (and after) their WIM® journeys and by other WIM® users (Meyer-Prentice, 2010).

According to Frankl, our spiritual unconscious is where the voice of our conscience originates from, and where our ability to transcend psychological and physical pain and obstacles is fed from. Our access to deep inner universal wisdom, essential knowledge about life and knowledge about human core values is located here (Frankl, 2002, 2003, 2005). Archetypal constructive energies, experienced in Boeschemeyer's Value Figures, originate from this realm as well (Boeschemeyer, 2010b, 2010c).
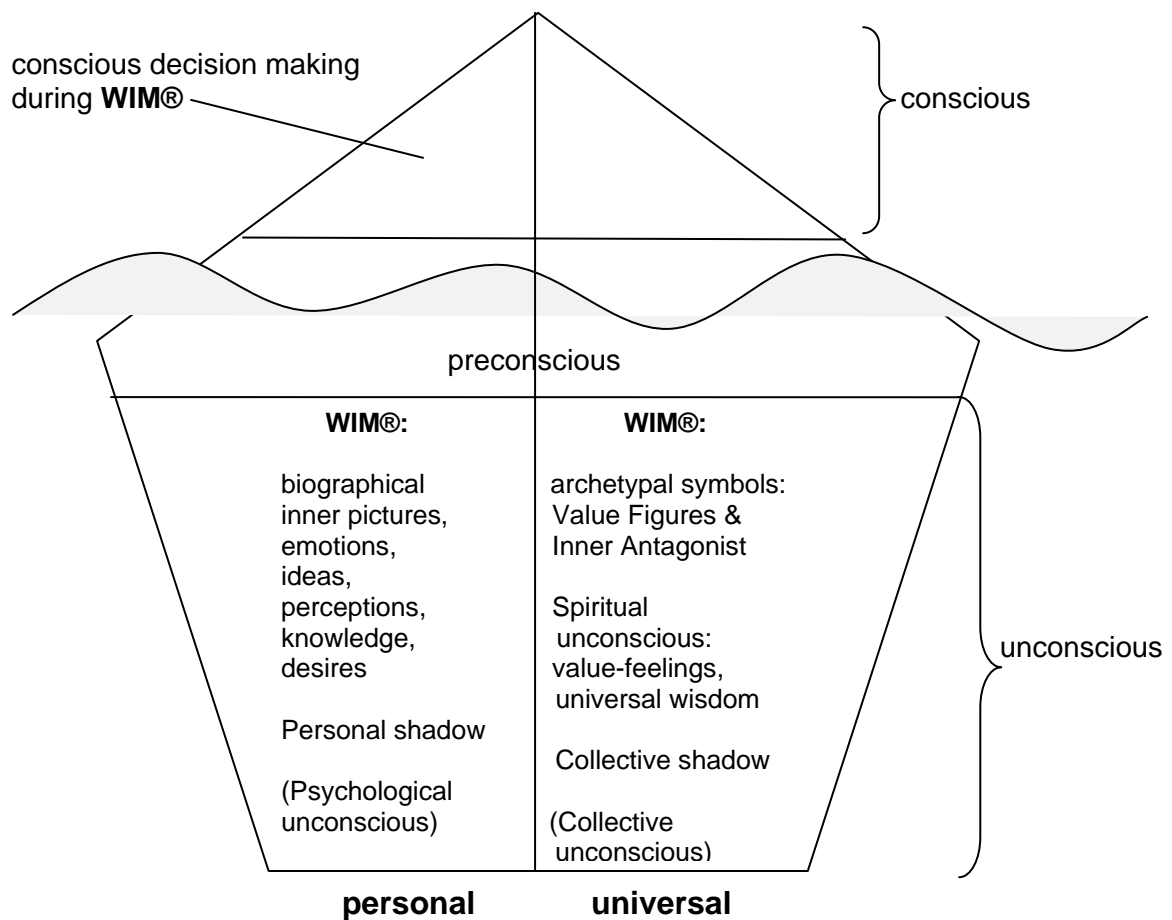
Figure 2.7 **Realms of consciousness and WIM®**

With his Value-Oriented Imagery approach Boeschemeyer developed a method to access all those dimensions: the personal and the universal, collective, archetypal inner realms, the psychological and the spiritual preconscious and unconscious (Boeschemeyer, 2005), whilst also integrating conscious decision making into the imagery experience. These multi-dimensional realms of consciousness integrated when working with WIM® are visualised in Freud's abstract ice-berg metaphor in *Figure 2.7.*

There might also be a third category of all three levels of consciousness, a cultural unconscious, preconscious and conscious (Sautter & Sautter, 2010; Singer & Kimbles, 2010; Stein, 2011). The perception of this construct depends on the way the term culture is defined (see section 2.6.1.1. of this thesis). Traumatic experiences of specific cultural groups are also stored in the cultural unconscious and can become dangerous and destructive, for example unconsciously expressing themselves in fascism, if not dealt with consciously (Singer & Kimbles, 2010).

2.4.3 Inner pictures versus words.

Authentic inner pictures are older than language. They are part of every human's nature: our soul thinks in pictures and symbols. This is why anyone can experience dreams, imagery and the unintended use of metaphor/figurative language (Meyer et al., 2003; Schulz, 2009).

The human ability to engage in self-reflection is pre-verbal and trans-verbal, stated Jung (Stein, 2011). Symbolic pictures are quickly processed for understanding and to evoke an emotional response. They stimulate specific responses within us: dynamics of quickly being recognised, understood and memorized. They are highly condensed in their meaning. One symbol can say more than a large number of words. Inner pictures are more vivid and precise descriptions of feelings than words can ever be (Fromm, 1957).

Once a symbol has touched someone's soul emotionally, it is not easy to forget such a message again (Boeschemeyer, 2005; Bruhn, 2009; Meyer-Prentice, 2010; Peeck, 2005). Verbal statements alone often lack a similar impact an authentic inner picture can have (Singer, 2006).

Inner pictures are more powerful than words. They can touch our souls deeply and evoke or change emotions, states Anselm Gruen (2011), a well-known German spiritual counsellor. When working with inner pictures, resonance within the whole person is evoked more easily than through the usage of words only, which are always more abstract – this is pointed out by Rudolf Steiner (2011), the developer of the anthroposophical Waldorf School concept. One of my favourite song writers of the 1980s, Suzanne Vega, seems to share a similar perception when she sings:

> Words are too solid
>
> They don't move fast enough,
>
> To catch the blur in the brain
>
> That flies and is gone...
>
> They don't mean what I meant
>
> They don't say what I said
>
> They're just the crust of the meaning
>
> With realms underneath
>
> Never touched
>
> Never stirred
>
> Never even moved through.
>
> Suzanne Vega, *Solitude Standing*
> (cited in Graham, 1996, p.9)

Western philosophy has a preference for the language of words. Multi-dimensional pictures seem to disturb and unclarify the rationality of words – yet it is not words, but inner pictures that are decisive for the sense of the identity of our psyche (Schulz, 2009).

The integration of working with authentic inner pictures in psychotherapy and counselling equals adding the *oculus internus*, the inner view, to an outer world oriented perspective (Einig, 2005). Unknown resistance to change and healing can

be detected, visualised and dealt with much more easily via the oculus internus than on a cognitive verbal level (Kopp, 1995).

Inner pictures are a language of their own. They can express meanings that go beyond words, or express contents that are unspeakable (Bruhn, 2009). Pictures, especially inner pictures, have a stronger impact on our soul than words can ever have, even if they are still unconscious (Gruen, 2011; Peeck, 2005; Schulz, 2009).

To share experiences, to express inner pictures and to create a shared space of meaning, for successful psychotherapy and counselling the use of words is essential. The integration of work with authentic inner pictures, in the form of dream analysis, imagery or metaphor/figurative language are highly valuable, as they provide a direct access to our inner perceptions, assumptions, memories, wisdom and self-healing capacities. For achieving an existential change in a person's life, the combination of both, therapy/counselling on a cognitive, verbal level as well as work with authentic inner pictures are the most powerful combination of intervention approaches (Boeschemeyer, 2009b; Reddemann, 2005; Singer, 2006).

2.4.4   Symbol interpretation.

The term *symbol* is derived from the Greek word *symbolon*. This means "a sign that helps to recognise something" (Kast, 2007, p. 19). For Jung, a symbol is the way in which the unconscious expresses itself (Bolle, 2005; Jung, 1990). Lurker (1990) defines the term symbol by differentiating between a symbol and a sign. A sign is something that can be perceived with one's outer senses; it stands for something other than itself and has a very clearly defined function to communicate one meaning (for example a stop-sign). A symbol does not only have a communicating dimension, but it also has a dimension of meaning. Symbols represent something, and are part of what they represent. They are multidimensional and multilayered in their meaning. Symbols are not invented or consciously designed, but they are "received". They are rooted in the store of the collective unconscious memories and experiences (Lurker, 1990).

Boeschemeyer (2000, p. 21) explains as follows how he understands the meaning of inner symbols:

> Symbols are visible signs of the invisible world through which the inner life communicates and conveys messages of the soul. Symbols are energetic fields, illustrative expressions of inner forces: frightening and exhilarating ones, meaning-refusing and meaningful forces.... In pictures and symbols the inner life is expressing itself directly and authentically.

Symbols usually contain multi-layered, condensed meanings. Inner pictures are decisive for the experienced identity of any person and they determine a person's perception of the outer world (Boeschemeyer, 2005; Schulz, 2009). In the Hamburg Model of Logotherapy dream, imagery and metaphor symbols used by clients in Dense Dialogue are explored phenomenologically. The owner of the symbols (the client) is the main expert for validating potential meanings.

Freudian psychoanalytical dream analysis tools, as outlined in section 2.4.2 are applied to decode dream symbol sequences and meanings, where necessary (Peeck, 2005). As Jung suggested, dream and imagery symbols are interpreted on a subject and object level, examined for personal or archetypal contents, in the search for multiple meaning (Boeschemeyer, 2002c; Kast, 2012a).

In Value-Oriented Imagery journeys symbols are explored phenomenologically first: the client reports to the therapist what the symbol encountered emits and how he/she feels looking at that symbol. They can be explored further with the help and under the guidance of Value-Figures internally and the therapist externally. Looking through the eyes of the inner Value-Figure(s), and looking into the centre of a symbol often leads to further understanding of their nature and their specific meaning. In the therapeutic conversation following the imagery journey, the encountered symbols are reflected upon also on a cognitive and rational level. Their meaning for life in the client's outer world is contemplated on by the client with the support of the therapist.

Symbols encountered in WIM® can be of psychological, typological (concerning the major personality traits – see Enneagram) or of archetypal nature (Boeschemeyer, 2005). To differentiate a psychological symbol from an archetypal one can be achieved for example by asking the symbol to show its place of origin whilst the client follows that symbol at a distance, under the protection and guidance of at least one

Value-Figure. In the case of a destructive symbol the place of its origin could either be a biographical experience or perception, or it could represent part of the archetypal inner destructive energy, the Inner Antagonist (see 2.5.2.5). Both options would demand different therapeutic imagery interventions (Boeschemeyer, 2005; Peeck, 2005).

2.5 Uwe Boeschemeyer's Value-Oriented Imagery

2.5.1 History and aim.

The history of Wertimagination is still quite young as it began about twenty years ago, from 1990 onwards when Uwe Boeschemeyer started to develop his Value-Oriented Imagery approach (Wrage, 2007). In the mid 1990s Stephan Peeck, Boeschemeyer's scholar who was working as a trainer and logotherapist at Boeschemeyer's institute for many years, mentions imagery journeys he conducted with clients there and called them *existential imagery* [in German: existentielle Imagination] (Peeck, 1994). This must have been an unofficial term for Boeschemeyer's Value-Oriented Imagery, most likely borrowed from Wilhelmine Popa (see below). Boeschemeyer (2006) describes Value-Oriented Imagery as an existential encounter with authentic inner symbols.

In 1996 and in 2000, Boeschemeyer published his first books on Value-Oriented Imagery. He felt the need to find and provide a tool that helped in the transfer of intellectual insight into emotional insight and into motivation to change action (Boeschemeyer 1996, 2000). He then wrote about inner pictures:

> Every person has inner pictures.... Every human soul has the tendency to translate what it is engaged with – perceptions, ideas, thoughts and emotions – into pictures. These can for example be certain kinds of landscapes, animal or human-like figures or stories. Myths came into being like this. Fairy tales, dreams and imagery come into being like this.... Inner pictures are the bridge between the conscious and the unconscious. Their assignment is to mediate between both worlds. (Boeschemeyer, 1996, p. 17ff)

Boeschemeyer was inspired by the rather unknown and not much written about "Existenzielles Bildererleben" [*existential imagery*] then offered by Wilhelmine Popa[12] and by Klaus Lange's[13] imagery experiences. He only studied the other, better-known existing imagery techniques after he had gone onto his own experimental imagery journey. An acquainted doctor was his first test person. Boeschemeyer's 35-year personal practice of working with inner images during daily meditation helped him as much as advanced autogenic training experiences with imagery (Boeschemeyer, 2000; Hoffmann, 1997; Smolenski, 1997).

The results of his experiments were positive and encouraged Boeschemeyer to work with more (psychologically healthy) test persons. According to Boeschemeyer's observations, the imagery enabled people to get into closer and deeper contact with themselves. He then discovered that very different people responded in similar ways to certain symbols that appeared during imagery. Boeschemeyer started to gather and compose those symbols and symbol experiences for generalisation – to later use them as directly intended inner journey goals. Along with these he collected helpful interventions for the therapist/imagery guide to assist clients on their inner journeys (Boeschemeyer, 2000).

In the beginning of the development of *Wertimagination*, the clients had to wander within their inner worlds on their own under the assistance of an outer guide, the therapist. The psychiatrist and psychotherapist Clemens Brandt gives a colourful account in his article of the first phases of experimental imagery journeys that Boeschemeyer led without using the assistance of human-like *Inner Helpers* and without clearly intended imagery goals. As in some other imagery techniques, the test persons in their inner pictures symbolically climbed down into the unconscious parts of their soul. This was initially done on long and rather strenuous sounding journeys, into dark places, trying to meet and discover meaningful symbols (Brandt, 2003).

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[12] There is a very brief description of Popa's imagery approach documented by Pfau (2001b, pp. 131-132).

[13] The latter, a retired statistics lecturer of the Hamburg university, still offers "inner journey"-seminars and one on one sessions in Hamburg as "self-experiments" to people in search of the self, and writes books on his experiences and insights (Lange, 1991).

Later, Boeschemeyer followed a goal-directed and salutogenic perspective in his imagery approach, focussing on the potentials and healthy forces within a person's soul and not primarily on the deficits or pathology any longer. The second major discovery was that *Inner Helpers* of animal or human-like nature could guide the clients much more directly and skilfully on their imagery journey than the therapist was able to do from the outside (Brandt, 2003).

The *Inner Helpers* are seen as personifications of the client's own unconscious inner wisdom and in a human-like form called *Wertgestalten* [Value Figures] by Boeschemeyer (2005). They soon acquired a predominant role within *Value-Oriented Imagery* (Boeschemeyer, 2005, 2010b; Brandt, 2003).

2.5.2 The characteristics.
2.5.2.1 *Goal-directed and salutogenic.*

Value-Oriented Imagery is goal-directed and salutogenic in nature. Boeschemeyer calls his imagery technique value-oriented. Experiencing inner values therefore is at the core of this imagery technique: the overall goal of Wertimagination is to get into felt and experienced contact with the inner forces of constructive values that enable a person to live a meaningful life (Boeschemeyer, 2005).

These existential inner values are contained in our spiritual unconscious. *Wertgefuehle* [value feelings] is the term Boeschemeyer uses to describe the felt meaning of inner values (Boeschemeyer, 2005, 2009a, 2009b). To differentiate human values from drives, Frankl wrote: "Values pull me, but they don't drive me" (Lukas & Frankl, 2007, p. 39). Boeschemeyer (2010b, p. 22) calls human values "guidelines for the orientation" on the meaning searching path and "spiritual vital nutrition for the human being". Boeschemeyer (2010c) writes about the by Frankl observed "pulling" quality of constructive values and states that these values are attracting our attention and represent a powerful source of unconscious energy and wisdom.

Before starting any imagery journey, the therapist and the client agree on an intended imagery goal at the beginning of each imagery session. Such goals can either have the form of *landscapes* where the intended values/qualities, for example

the *Place of Love*, the *Place of Courage* or the *Place of Inner Freedom* can be experienced and explored. The second category of Wertimagination imagery goals is *figures* – as personified expressions of those human qualities, for example *The Loving One* or *The Courageous One.* Actually all human values and feelings can be personalised and looked at in Value-Oriented Imagery (Boeschemeyer, 2005, 2007a, 2010b).

Both landscapes and figures can illustrate the constructive or destructive energies of our soul. Inner figures usually exist in a female and male version. All symbols can relate to a person's individual biographical life or to archetypal trans-personal energies of our soul (Boeschemeyer, 2000).

Another distinct characteristic of Wertimagination is the salutogenic logotherapeutic perspective it is practised within. Salutogenic perspectives on healing focus on health generation and maintenance, and on strengthening the self-healing resources of a suffering person – in contrast to pathogenic approaches that focus on the malfunctioning and the deficits of a suffering person. Salutogenic approaches focus on "treasure hunting", instead of searching for faults and mistakes (Schiffer, 2001).

Positive, constructive and strengthening experiences of the inner personal or transcendent wisdom are the primary destinations intended on the imagery journeys. Negative, destructive or traumatised aspects of the soul are explored and worked with only as far as they block a client's access to his/her constructive sides, and with it the access to meaning-finding (Brandt, 2003). In Wertimagination the positive pole and inner resources of a person's soul are focused on as far as possible, and the negative and destructive aspect of a person's soul is worked with only as far as necessary (Boeschemeyer, 2005; Peeck, 2008).

2.5.2.2   *Awaiting of inner pictures.*

The anthropological foundation of Value-Oriented Imagery is Frankl's perception of the unconscious. Frankl differentiated between a part of the unconscious that is dominated by human drives and the part of the unconscious that is ruled by a person's unconscious spiritual forces. Boeschemeyer agrees with Frankl that the conscious spirit of a person is fed by his/her spiritual unconscious. The spiritual

unconscious is thought to be the centre of our soul, and is our most powerful source of energy (Boeschemeyer, 2010b, 2010c). Whilst Frankl thought the spiritual unconscious was impossible to observe, Boeschemeyer is convinced the spiritual unconscious indeed cannot be observed but can be encountered in Value-Oriented Imagery (Boeschemeyer, 2000, 2010b).

A major characteristic of Wertimagination is derived from this assumption. Unlike in other common imagery techniques described above, in Value-Oriented Imagery inner pictures are not consciously made but waited for. Direct or indirect, auto or therapist initiated suggestion is not part of this imagery approach. Instead it is waited for the unconscious to express itself in authentic inner pictures (Boeschemeyer, 2000, 2005, 2009a; Peeck, 2005; Pfau, 2003a).

2.5.2.3   Value Figures.

During his work with imagery Boeschemeyer (2005, p. 49) discovered: "The unconscious does not only have the tendency to show its contents in abstract symbols, but in personifications as well."

At the centre of Value-Oriented Imagery is the engagement with inner helpers called *Wertgestalten* [Value Figures]. They are supportive personifications of a person's aspects of his/her unconscious spirit (as part of our collective unconscious) and act as wise and reliable inner guides on a person's imagery journeys (Boeschemeyer, 2000, 2009a, 2010b). Boeschemeyer (2009a, p. 12) writes about the potency of Value Figures: "The encounter of Value Figures, who are 'seen' in a three-dimensional and immediate way, results in the best possible cognitive, emotional and energetic rapprochement to the value they symbolise."

Value Figures according to Boeschemeyer (2005, 2007c, 2010b), are personifications of our basic and existential constructive human values. A selection of Value Figures is listed on the following page, together with an explanation of what each of them represents (Boeschemeyer, 2000, 2005, 2006).[14]

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[14]   Most of the explanations of the Value Figures given stem from Boeschemeyer (2005, p. 50) – others are my explanations. I added *The Trusting Ones.* Boeschemeyer (2007c) documented an imagery journey with *the trust* in his book *Conversations of the inner world.*

VALUE FIGURES *(WERTGESTALTEN), examples:*

- **The Inner Allies**, *male and female – personifications of the purely life-affirming force within each human soul, seen as the most important and most potent Value Figures in Wertimagination*

Value Figures are in addition all the "relatives" of *The Inner Allies*, each of them in their male and female version, as for example:

- **The Healers/The Inner Doctors** – *personifications of the self-healing forces*
- **The Wise Man/The Wise Woman** – *personifications of unconscious wisdom*
- **The Artists of Survival** – *personifications of the interplay of worldly wisdom and humour*
- **The Meaning-Finders** – *personifications of our need for meaning*
- **The Free Ones** – *personifications of inner freedom*
- **The Responsible Ones** – *personifications of our inner knowledge of responsibility towards ourselves and others*
- **The Loving Ones** – *personifications of love*
- **The Trusting Ones** – *personifications of trust in life*
- **The Courageous Ones** – *personifications of courage*
- **The Doers** – *personifications of the ability of being (pro)active*
- **The Ferry Man/Woman** – *personifications of inner transitions*
- **The (Healthy) Inner Children** – *personifications of immediate, spontaneous and unspent forces*
- **The Inner Mother/The Inner Father** – *personifications of the motherly/the fatherly*
- **The Anima/The Animus** – *personifications of the female/male*
- **The Truth Finders** – *personifications of the inner desire for truth*
- **The Hopeful Ones** – *personifications of hope*
- **The Creative Ones** – *personifications of creativity*
- **The Patient Ones** – *personifications of patience*
- **The Grateful Ones** – *personifications of gratefulness*
- **The Real Ones** – *personifications of authenticity*
- **The Mature Ones** – *personifications of inner maturity*
- **The Independent Ones** – *personifications of inner independence*

Inner animal helpers are regarded as preliminary stages of Value Figures, as for example *The Inner Dog* (representing instinctive abilities), *The Inner Lion*

(representing courage) or *The Inner Dolphin* (representing playfulness and ease) (Boeschemeyer, 2000; Peeck, 2005).

Getting into close contact with one's Value Figures is a way to achieve felt contact with one's spiritual unconscious that contains the inner values directing towards meaning (Boeschemeyer, 2010b). Unlike being an object of transition, as Daigger (2010) sees inner helpers in general, Value Figures can become permanent reliable inner helpers. One important and special aspect about working with Value Figures is that because they are personified constructive parts of the client's soul, the client can take them home with him/her, into the outer life, during and after the therapy/counselling process. Value Figures soon can become an always supportive lifelong "inner family" (Boeschemeyer, 2010b), improving a person's sense of inner freedom, self-confidence, self-realisation, value-consciousness, sense of humour and optimistic outlook on life (Pfau, 2002b, 2003b, 2003c).

Value-figures make Value-Oriented Imagery very safe, once they are established and trusted. They lead the client on her/his inner journey, whilst the therapist helps the client to establish and maintain a felt and reliable contact with the Value-Figure(s). This "mechanism" also makes the therapy process easier for the therapist, because his/her client's spiritual unconscious, personified in his/her Value Figure(s), helps recognising the essential themes and how much exposure a client can deal with at that time. Through implementing Value-figures as inner guides for the imagery journeys re-traumatisation is very unlikely to take place in Wertimagination (Meyer-Prentice, 2010).

2.5.2.4   *Existential value experience.*

Unlike in other imagery techniques inner pictures in Value-Oriented Imagery are seen as direct symbolic expressions of the spiritual unconscious of a person's soul. They are not suggested nor consciously made, but rather passively received and actively looked at, felt and experienced (Boeschemeyer, 2009a). Imagery goals are consciously intended, but it may happen that a client's soul has different priorities at that time. In a case like that symbols of another theme might appear. This is just as fine and gets acknowledged and worked with in Value-Oriented Imagery. For the

client rational reflection on the inner pictures only takes place after the imagery journey.

Action for the sake of action is not wanted in Wertimagination. Instead, an existential encounter of and engagement with the symbols shown by approaching, perceiving, feeling, experiencing and looking at them is characteristic for working with Value-Oriented Imagery. The symbols encountered on the imagery journeys are explored and understood from a phenomenological perspective. They usually directly communicate their meaning to the person on the imagery journey themselves: they speak or show him/her what they are about (Boeschemeyer, 2009a).

In addition, transcendental spiritual experiences can be encountered during Value-Oriented Imagery (Bilitewski, 2003; Boeschemeyer, 2007b; Meyer, 2007; Tauber, 2009), tapping into the *transcendent unconscious*, as Frankl (2004c) would have called it. Such experiences in the inner self are often unintended and may satisfy or uncover a person's need for spirituality beyond organised religion (Boeschemeyer, 2007b; Corbett, 2007). This can be a complementary powerful, meaning-generating, salutogenic resource in healing (Schiffer, 2001; Wiggins-Frame, 2003).

Boeschemeyer (2002b) writes that from his experience of working with Value-Oriented Imagery he gets the impression that many of the inner symbols encountered are subjectively coloured but of trans-personal and trans-subjective nature, representing existential universal human values.

2.5.2.5   *Experience of inner dichotomy.*

The duality and co-existence of constructive and destructive inner energies, symbolised for example in inner figures and inner landscapes experienced in Wertimagination is interpreted close to Jung's understanding of the human psyche – with the difference that Boeschemeyer experiences the inner healing powers to be stronger than the inner destructive forces (Boeschemeyer, 2005, 2010b, 2012).

Freud had named those dualistic tendencies within our soul *Eros* (the love-drive) and *Thanatos* (the death-drive) (Freud, 2009a; Thurschwell, 2009). Fromm (1988) called

those bipolar energies of our soul *biophile* and *necrophile*. To him, human freedom consists in our ability to deal with both these energies consciously, and to afterwards take conscious decisions as to which pole to move closer to (Fromm, 1988). As Frankl pointed out, this freedom comes hand in hand with responsibility. Refering to this, Fromm provocatively stated this connection may appear scary, so that some humans may prefer a deterministic view of our human behaviour (Frankl, 2005; Fromm, 1991).

The constructive pole of our soul is represented by the Value Figures and their lands or places. The *Inner Allies* (male and female) are the strongest, purely positive inner figures in Wertimagination. They do not look at our faults but they look at what we need. They don't judge or blame. Meeting one's *Inner Allies* one feels appreciated, accepted and loved. If they appear anything different from this it is a sign that the client's projections are still distorting their true nature, as Boeschemeyer observed (2007b, 2010b).

The destructive pole of our soul is symbolised by an inner figure called *The Inner Antagonist.* It represents the strongest negative and purely destructive and life negating energy of our soul. Other destructive aspects of a person's soul can be looked at and worked with in Value-Oriented Imagery in personified symbols. This is done only where meaning-barriers block the path towards a person's constructive pole. It can help to activate the Frankl proclaimed *defiant power of the human spirit* within a person (Boeschemeyer, 2005, 2012). Examples of meaning negating inner figures are listed below (Boeschemeyer, 2005, 2010b).[15]

Meaning-Negating Inner Figures in Value-Oriented Imagery*:*

- **The Inner Antagonist** – *personification of the purely life-destroying and meaning-negating force within each human soul, seen as the most potent destructive inner figure in Wertimagination*[16]

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[15] Here, the explanations of the inner figures given stem from the author of this dissertation.

[16] The Inner Antagonist is the only inner figure in Wertimagination that is only referred to in a male form. An explanation for this was given by Uwe Boeschemeyer in his expert interview (see section 4.5.1): according to his experience the archetypal Inner Antagosist usually depicts itself as a monster-like figure with no specific gender.

And all the "relatives" of *The Inner Antagonist*, each of them in their male and female version, as for example:

- **The Fearful Ones** – *personifications of fear*
- **The Depressed Ones** – *personifications of feelings of depression*
- **The Compulsive Ones/The Obsessive Ones** – *personifications of inner compulsion/obsession*
- **The Inner Slave Drivers** – *personifications of the force creating merciless and continuous inner pressure*
- **The Addictive Ones** – *personifications of addictions*
- **The Hating Ones** – *personifications of hate*
- **The Vain Ones** – *personifications of vanity*
- **The Exaggerating Ones** – *personifications of the inner tendency to exaggerate*
- **The Excessive Ones** – *personifications of excessiveness*
- **The Self-Centred Ones** – *personifications of self-centredness*
- **The Unreal Ones** – *personifications of feeling/acting unreal*
- **The Inner Homeless Ones** – *personifications of not feeling at home with oneself*
- **The Divided Ones** – *personifications of feeling divided*
- **The Discouraged Ones** – *personifications of feeling discouraged*
- **The Impatient Ones** – *personifications of impatience*
- **The Violent Ones** – *personifications of violence*
- **The Ones with a Lack of Drive** – *personifications of a lack of drive*
- **The Resistant Ones** – *personifications of inner resistance to (constructive) change*
- **The Ones with a Lack of Willpower** – *personifications of a lack of willpower*
- **The Disordered Ones** – *personifications of disorders*
- **The Meaningless Ones** – *personifications of the feeling of meaninglessness*

The autobiographical novelist Elizabeth Gilbert (2010) gives a very similar description to meaning negating inner figures to the ones that can be encountered during WIM® in one's inner world, when she describes her own depression in a personified way: the depressed one. He comes and goes. She talks to him, negotiates with him and confronts him.

A person's destructive and auto-aggressive inner forces may also get symbolised in the form of meaning-negating and life destroying *mean witches, mean giants, dragons* or *monsters* (Peeck, 2008)*.* In Value-Oriented Imagery*,* one usually

experiences destructive figures and symbols (symbols reflecting our personal or collective shadow, as C.G. Jung would have put it) become small, weak and insignificant, once they are allowed to show themselves – and sometimes their place of origin, especially in the inner company of Value-Figures (Boeschemeyer, 2000, 2010b). Von Franz (1995) reflects from a Jungian perspective on the human *personal and collective shadow* in fairy tale symbols which are thought to be derived from dreams or imagery, and comes to a similar understanding: the repressed aspects of one's soul want to be seen and recognised to dissolve or become less dangerous.

2.5.2.6   *Confronting meaning-barriers.*

Usually the barriers to find meaning in life are located within ourselves and not so much in the outer world, Boeschemeyer (2003, p.125) states:

> There are barriers in front of the "places" where meaning can be found. These barriers often have simple names. They are for example called stubbornness, self-pity, jealousy, craving for recognition, aggression, excessiveness, self-centredness, dishonesty. They are the antagonists of those thoughts, feelings and actions which are the preconditions for a successful life.

Meaning-barriers in Value-Oriented Imagery can be of biographical or typological nature. Biographical meaning-barriers often become visible in encounters with the *Hurt Inner Child*. It often wants to be seen, and taken care of in order to be consoled and integrated (Pfau, 2003b). Other hurt or repressed aspects of a person's soul, blocking a meaningful orientation in life are sometimes found neglected, locked away and chained in somewhere on the imagery journeys. They want to be seen, heard and taken care of as well (Pfau, 2000).

Other imagery goals to confront potential meaning-barriers could for example be: *The Place of Hidden Grief*, *The Hidden Pain, The Hidden Aggression, The Place of Frustration, The Place of Meaninglessness.* Here it is important always to end the imagery session with an experienced contact of the opposite, the positive pole (Boeschemeyer, 2000; Peeck, 2005).

Typological meaning-barriers are deducted from the Enneagram, the complex and dynamic archetypal psychological model of describing human main energies and their constructive and destructive development options. It is one pillar of the Hamburg Model of Logotherapy and Existential Analysis as outlined in section 2.3.2.2 (Boeschemeyer, 2003, 2005; Peeck, 2008). Meaning-barriers are confronted in Wertimagination. This is best done by not avoiding, but instead facing them, looking right into them and carefully exploring them under the wise and protective inner guidance and assistance of the client's Value Figures (Boeschemeyer, 2002a, 2003).

Pfau (2001b, 2004) believes it is important to also respect the role of resistance which could be seen as another term for meaning-barriers, when working with Wertimagination, and to realise that this is a way the client tries to protect herself/himself. Sometimes the therapist on the imagery journey can be of help with an intervention of directly challenging a conscious decision making on the side of the client, to assist her/him to overcome his/her resistance to positive change, Pfau (2004) reports of his work experience with Value-Oriented Imagery.

2.5.2.7   Conscious decision making.

All aspects of human life and characteristics, constructive and destructive, in Wertimagination can be symbolised in the form of personifications. One can experience them as human-like inner figures or conduct an imagery journey to these inner figures' lands, to explore and clearly experience their specific energies.

In Wertimagination, on the imagery journey itself, the clients are not lead by suggestions of the therapist nor are they child-like, passively guided by their inner Value Figures. On the contrary: they are actively asked to make clear personal decisions. The therapist in some interventions on the imagery journey has to ask the client whether he/she wants for example to allow a symbolised positive energy to get closer to him/her, or not. The client does not get engaged in a cognitive discussion with the therapist, but simply decides between "yes" or "no". The decisions made by the client are reflected on in the therapeutic conversation after the imagery journey (Peeck, 2008).

Meeting and experiencing constructive, waiting inner values and unlived inner resources allows a person to discover these new possible dimensions of life in a very touching way: within his/her own inner world (Kipfelsberger, 2008). The encounter of and confrontation with the opposite pole, represented in destructive symbols of biographical or archetypal nature, is in Wertimagination only done under the inner company and guidance of Value Figures who protect the client from being over-exposed, drawn into the negative pole of the soul, or from being flooded by negative emotions. This way it is possible to face and look at both poles carefully (Boeschemeyer, 2010b).

Facing and experiencing the own inner dichotomy enables a person to later reach a cognitive and clearly felt decision with regard to which pole – the constructive or the destructive one – he or she wants to be close to, after having seen, experienced and felt the inner pictures symbolising both options. This way, after conscious self-exploration of the psychic and spiritual unconscious, and overcoming of the inner meaning-barriers, the Frankl proclaimed freeing conscious self-transcendence follows more easily (Boeschemeyer, 2005, 2007a).

A special case of Value-Oriented Imagery with the goal to experience the inner dichotomy and to afterwards consciously decide which pole to move towards, is called the Trias Imagery. *Trias* means three. The three parties involved are a person's purely constructive pole, personified by the *Inner Ally*, a person's purely destructive pole, personified by the *Inner Antagonist*, and the conscious "I" of a person, as visualised in *Figure 2.8*.

Inner Antagonist   **Inner Ally**

The conscious "I"
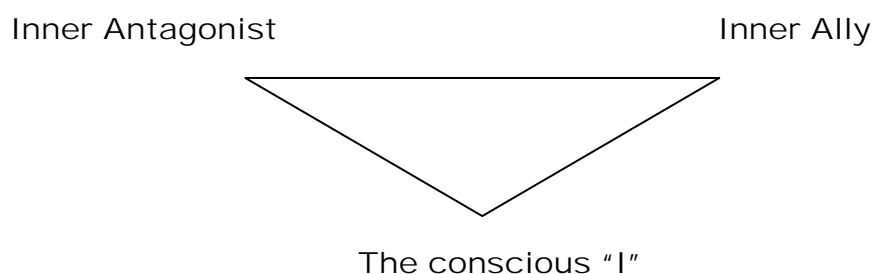
Figure 2.8 **The Trias Imagery** (Boeschemeyer, 2005, p.120)

In Trias Imagery the client listens to the voice of the *Inner Antagonist* first, then turns around 180° and listens to the voice of the *Inner Ally*, to subsequently decide with which of the two opposite forces of the soul the "I" (Ego) wants to position itself (Boeschemeyer, 2005).

2.5.2.8   *Psychosomatic imagery.*

Psychosomatics is a term that relates to an understanding of health which assumes that the psychological situation of a person affects his/her physical well-being (Simonton et al., 1992). This assumption as a consequence challenges a person to take care of both dimensions: the physical and the psychological well-being, knowing they do affect each other. Simonton et al. (1992, p. 32) point out that every person has the option to take responsibility for "examining, even altering, beliefs and feelings" that are destructive to a person's overall health.

Value-Oriented Imagery can be a way to examine and even alter destructive beliefs and feelings (Eisner, 2010; Hackmack-Eder, 2009; Unruh, 1999). Lange (1991) suggests imagery journeys right into one's body parts, well-functioning or sick ones, to explore oneself from the inside. Psychosomatic journeys into painful or malfunctioning body parts (for example to a painful gastric ulcer), as also common in psychosomatic visualisations, is part of Wertimagination with the unique difference of the powerful guidance and protection of the client's Value Figures on the inner journeys (Benox, 2006; Boeschemeyer, 2005, 2007a, 2007b, 2009a; Klimpel, 2007; Peeck, 2005, 2008; Ruschmeyer, 2009). Boeschemeyer (2000, p. 40) writes the following about psychosomatic contents becoming visible in Value-Oriented Imagery:

> Everything human, including the physical aspects, is represented in the unconscious. In a symbolical way, for example diseases, injuries, or disorders and some of their causes show themselves. It is not rare that for example the "Inner Doctor" hints towards solutions of the problems that are confirmed by the "real" doctor and/or give him/her new ideas. In addition, symbols of the bodily forces, for example of the immune system, the flow of energy or the connection between body and soul, show themselves.

Examples of psychosomatic imagery experiences within in context of Value-Oriented Imagery are for example documented by Uwe Boeschemeyer (2003, 2005) and his scholar Stephan Peeck (2005, 2008). Imagery goals here were amongst others: *The Place of Health, The Inner Doctor, The Inner Healer, The Forces of Self-Healing, To The Source of Sleep, Into The Stomach* and *To the Source of Rheumatism.*

Peeck (2008) documented a client's imagery journey after the client had undergone transplantation and received an organ of a deceased person, wishing to "meet" and thank the organ donor. Hohmeyer (1996, 1999) also reports of beneficial influences of working with WIM® in the field of organ transplantation.

2.5.2.9   *Transfer imagery.*

Transfer imagery, as also done in KB for inner new behaviour testing is part of Wertimagination with the unique difference of the powerful guidance and protection of the client's Value Figures – the inner helping wise assistants who can also be taken with as inner advisors and guides into challenging situations of a person's outer life (Benox, 2006; Boeschemeyer, 2005, 2007a, 2009a; Klimpel, 2007; Peeck, 2005, 2008). Boeschemeyer (2000, 2005) calls transfer imagery a special bridge between the inner and outer reality that can be used for the preparation of solutions.

At a psychosomatic clinic I worked at, I have for example done transfer imagery with a client who was experiencing conflicts with other patients and who was very afraid of the next group therapy session, considering to not ever participate again. On his imagery journey his Value Figure guided him into the group therapy room. In his inner world he experienced his fear and how to deal with the individual persons and the group situation as a whole. Afterwards he was able to participate in the group therapy session and to talk about his fears and hurts which he had experienced from individual group members, closing with what he needed from the group. When I met him afterwards he looked much more relaxed and even a little fond of himself.

The psychologist Armin Pfau (2005) reports of successfully having used Value-Oriented Imagery for inner fear exposition training with a client who had suffered from panic attacks when having to cross bridges or take the lift.

2.5.3 The methodology.

2.5.3.1 Therapist-client relationship.

Walsh and McElwain (2006, p. 258) report on their findings on the therapeutic relationship between therapist and client in existential psychotherapies in general: here a "genuine encounter" between client and therapist is seen as of essential importance to enable a successful therapeutic process.

Corey (2009b, p. 91) shares this perception in his book on integrative counselling: "Both existential therapy and person-centred therapy place prominence on the person-to-person relationship." Boeschemeyer (2005) underlines the importance of an authentic encounter between the therapist and the client. Its significance for successful existential therapy/counselling is clearly emphasised by all cited authors above.

An additional speciality of working with Value-Oriented Imagery is that the client is more likely to remain independent of the therapist and is less likely to move towards regressive behaviour. Through the positively challenging and strengthening inner imagery pictures of the clients' own soul, the clients' independence of the therapist is fostered, as well as their ability to take on responsibility for themselves and for their lives (Boeschemeyer 2005, 2009a; Brandt, 2003, Meyer-Prentice, 2010).

2.5.3.2 The conduction.

The technique of Value-Oriented Imagery appears to be in many ways similar to the one used in Leuner's KB: the imagery is embedded in therapeutic conversation pre- and post imagery. For imagery, the client is usually sitting straight up, with his/her eyes closed. A short relaxation body awareness exercise is used to "empty the head". Then the client awaits the arrival of his/her images. In regular intervals the client reports to the therapist what he/she is experiencing (with all senses) and the therapist offers intervention strategies where perceived necessary. After the imagery, the felt experiences are reflected on together.

Special about the recent form of Wertimagination is, from a technical point of view, that inner helpers are usually always included as inner guides to any form of imagery goal (symbolic landscapes, figures or other abstract symbolic representations).

In Wertimagination the imagery journey usually takes between 15 to 40 minutes and is accompanied by a therapist or a *Mentor fuer Persoenlichkeitsbildung* [Boeschemeyer's term for persons trained in his method working in the preventive sector, in English: Mentor for Personality Development]*.* The imagery is normally done sitting upright. Value-Oriented Imagery can be conducted in a one on one setting or in group settings (Boeschemeyer, 2005, 2010b).

What makes Wertimagination very different and unique is its value-oriented intention and character. It becomes visible in the logotherapeutic selection of imagery goals, which are constructive existential human values that attract meaning-finding in one's life. The supreme intention is to assist the client to authentically experience existential values and choice options, to finally make conscious and felt decisions about his/her own chosen meaning and purpose in life (Boeschemeyer, 2005).

In this aspect, Wertimagination clearly differs from suggestive hypnotherapeutic imagery, for it wants every person to actively and consciously decide what values to live for. Wertimagination helps the user to get a clearer and felt understanding of her/his inner world, conflicts, potential, wisdom, meaning-barriers, real needs, values and meaning-generating waiting challenges. The interpretation of the imagery experiences and its symbols' contents is done together, the therapist assisting the client to understand and translate the imagery experiences into practical life contexts.

Boeschemeyer (2005, 2006, 2010b) lines out the proceedings of Value-Oriented Imagery as follows:

1. The therapist and the client together find and formulate a suitable imagery goal.

2. The therapist helps the client to relax and let go of thoughts, for example, by leading a relaxation exercise for about three minutes.

3. The therapist suggests an initial symbol, for example a landscape (or the *Inner Garden*, or *The Tree of Life*).

4. The therapist asks the client what the landscape looks like, or in case other symbols appear, what they emit.

5. After that the client calls for at least one *Value Figure* (for example *The Courageous One*). The *Value Figure* from now on is the leader during the imagery journey. The client remains in dialogue with the therapist/external guide throughout the imagery journey. The therapist's main task is now to help the client stay in touch with his/her inner pictures and *Value Figures*.

6. The *meaning-barriers* showing themselves usually are worked at on the way to the intended goal.

7. Each imagery journey is followed by thorough therapeutic conversation.

The agreed upon intended imagery goals of a specific imagery journey may be reached within one session, or, in case meaning-barriers have to be worked through first, it may take a number of sessions to get there. Reaching a value-oriented imagery goal, the person feels often very touched and could hear the inner personified symbols say something like "Good, you are finally here! I have been waiting for you for a long time!" (Boeschemeyer, 2000, p. 73).

Once a person is experienced in doing Value-Oriented Imagery, he/she can go on imagery journeys with the inner guidance of his/her Value Figures, and without outer guidance, or in imagery group settings, Boeschemeyer (2005, 2009a) suggests. For being able to safely and successfully guide other persons through their Value-Oriented Imagery a thorough training and a large amount of self-experience with this approach and method is indispensable (Boeschemeyer, 2000).

2.5.4   The application.

Wertimagination can be applied in the field of psychotherapy and psychosomatics, in the case of existential frustration, for couples therapy, or in the preventive field of personal growth, coaching and supervision (Boeschemeyer, 2005; Eisner, 2010; Hansen, 2010; Meyer-Prentice, 2010). According to Boeschemeyer (2000), Value-Oriented Imagery is in general always indicated where a person is stuck in the limitations of cognition and does not manage to get into contact with his/her emotional reality.

Boeschemeyer (2000) recommends that Value-Oriented Imagery should be applied in a rhythm of at least every two weeks, unless it is done in a block setting (consisting of a couple of successive days) – to enable a process of integration of the experienced symbols. The length of the period over which WIM® sessions are conducted differs individually according to the wants and needs of the clients.

Value-Oriented Imagery has been found to be a helpful diagnostic and therapeutic tool, especially in the fields of anxiety disorders, depression, compulsive disorders, psychosomatic disorders, addiction, couples therapy, dealing with life situations of loss, or searching for depth dimensions of life. Boeschemeyer and his German colleagues as well as clients report and illustrate successful work results (Boeschemeyer, 2005; Meyer-Prentice, 2010). For persons suffering from psychotic disorders working with any kind of imagery is probably problematic, because their "I" (Ego) might not be strong enough for potentially arising inner challenging confrontations (Boeschemeyer, 2000).

With grieving clients, Wertimagination is indicated as helpful, as well as for dealing with questions of guilt and spiritual search, Peeck (2005), Pfau (2001a) and Hansen (2010) report and illustrate. According to Peeck (2005, 2008) and Pfau (2001a) dreams, including frightening nightmares, can be worked with and at in a rewarding way, re-entering them consciously in Value-Oriented Imagery under the inner guidance of Value-Figures. For the treatment of specific (neurotic) psychological disorders, special series of imagery goals are recommended: strengthening goals as well as imagery into the areas of problems (Boeschemeyer, 2000, 2005).

2.5.5 Benefits and limitations (within German cultural backgrounds).

The impacts of working with Wertimagination observed by German clients and therapists were researched by three German psychologists in three qualitative studies: Frauke Benox (2006), Ute Klimpel (2007) and by myself (2010). Three perspectives of experiences and perceptions – the one of the developer (Uwe Boeschemeyer), clients and (logo)therapists were compared in my earlier study (Meyer-Prentice, 2010), with Benox's and Klimpel's findings integrated, and resulted in the following findings:

Value-Oriented Imagery was found to have the following beneficial impacts on clients: enhanced self-confidence and self-knowledge, acceptance of oneself, inner strength, inner calmness, trust in life and increased joy in life. In addition WIM® clients and therapists observed that the client's autonomy – also within the therapeutic encounter – got fostered, the client's own solutions to his/her problems became visible, and transcendental experiences could be encountered during Value-Oriented Imagery journeys (Meyer-Prentice, 2010).

Dream contents can be explored and worked at in Value-Oriented Imagery (Eisner, 2009; Meyer-Prentice, 2010; Peeck, 2005). Value-Oriented Imagery in Germany was found to be a valuable asset to any form of integrative psychotherapy and counselling, for adults, teenagers and even for children (Geisler, 2007; Horn, 2010; Meyer-Prentice, 2010; Paulsen-Franke, 2007; Tomka-Papp, 2010).
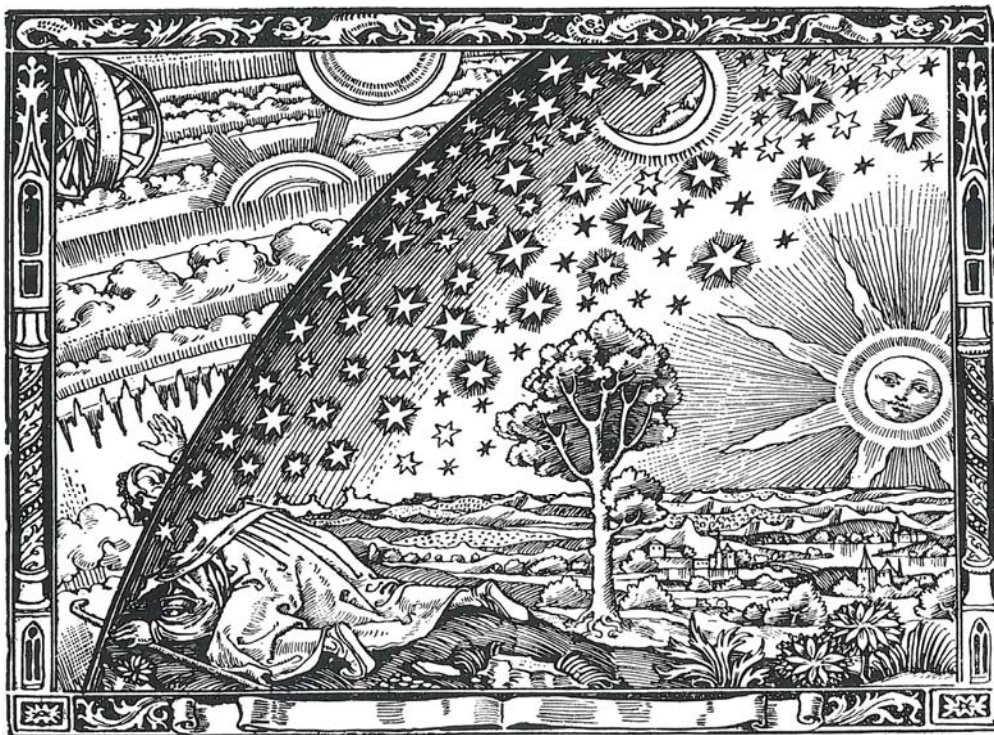
Figure 2.9 **Experiencing new dimensions**
(woodcut – unknown artist; Lurker, 1990, p. 12)

The one major limitation to work with Value-Oriented Imagery that was expressed by all three parties was the client's resistance to getting into touch with his/her inner truths. Another contraindication is the work with psychotic clients, as already

mentioned above. The KB psychotherapists Benedetti and Peciccia (1997) report positive results for using "imagery on paper" for psychotic persons. Sorting their inner pictures through drawings helped their patients sorting their thoughts and verbal expression.

A further limitation is that this therapeutic approach should be used only in one-on-one sessions, and not for group therapy. Group imagery with WIM® is only advisable with healthy participants and with after care offers (Meyer-Prentice, 2010).

The major potential of working with Value-Oriented Imagery is that it brings a person into touch with moving new experiences in the inner world, which instantly evokes meaning-feelings and encourages to participate constructively in the outer worlds (Meyer-Prentice, 2010). The woodcut of an unknown artist (*Figure 2.9*) seems to capture a similar experience.

2.6   Psychotherapy and counselling in multicultural contexts

An interest in multicultural psychotherapy and counselling as a new field of psychology emerged from the early 1960s. The civil rights movement then initiated a growing recognition of all kinds of unjust discrimination towards disadvantaged (minority) population groups in the United States (Baruth & Manning, 2003; Hoshmand, 2006b). In this section the available body of literature on psychotherapy and counselling is reviewed, the specific South African multicultural contexts are outlined and my own perspective on and interest in multicultural counselling and psychotherapy in general, and in South Africa in particular, is made transparent.

2.6.1   General reflections.

Before I will describe the particular South African multicultural context and my own interest in this theme, the reader is taken though some reflections on culture and on multiculturality as well as the specifics to psychotherapy and counselling in multicultural contexts, as discussed in the contemporary scientific literature on this issue.

2.6.1.1 What is culture?

As Sapir (1994) pointed out, the term culture does not represent a clearly defined construct. Provocatively he suggests, amongst others, that culture can be defined as "a preconception that one type of behaviour is superior to another, and that certain customs are best" (Sapir, 1994, p. 23f). He analyses that the hidden motive for constructing culture with its conventional cultural goods is to create a sense of security for its group members (Sapir, 1994). Culture also defines what is regarded to be emotional competence within the particular cultural group (Roettger-Roessler, 2004, 2010). Lévi-Strauss (2008) observed two trends related to the construct of culture: It is used either to devalue other cultures when comparing them with one's own culture. Or the entry into other cultures is used to up value oneself.

Freud provided a slightly different definition of the term culture, suggesting that culture is an entity directly opposite to nature. This would mean the more cultured a person is, the more unnatural. He formulated his assumption as follows (2009c, p. 55f):

> …so that the term 'culture' stands for the whole sum of achievements and institutions in which our life departs from our animal ancestors and that serves two purposes: the protection of the human being against nature and the regulation of the relationships amongst human beings.

Culture can be seen as an ever changing dynamic and rather fluid process (Baron, Byrne & Branscombe, 2006; Baruth & Manning, 2003; Wohlfahrt & Zaumseil, 2006), with the purpose to "provide cohesiveness and meaning for group survival" (Fukuyama & Sevig, 1999, p. 9). Sue and Sue (2008) use the term *cultural matrix*, for people who share similar values and belief systems. They point out that sexual orientation, religious orientation, lifestyle orientation, some form of disability and other significant reference groups may be part of that matrix.

There are other ways of understanding the term "culture". It could be described as a system of meanings, or as a set of inherited glasses through which we look at the world, trying to make sense of what we see and experience (Hoshmand, 2006a; Sussman, 2008), or as a set of values, frames of reference, attitudes, learned knowledge, language, behavior patterns and so on, passed on from one generation

to the next (Goldenberg & Goldenberg, 2008; Peseschkian, 2010; Rigazio-DiGilio, Ivey, Kunkler-Peck & Grady, 2005). It is the achievement of social constructivist approaches to have "relativised and thereby broadened therapeutic and cultural notions of truth" (Schneider, 2008a, p. 15).

2.6.1.2   What is multicultural?

There are two related terms for "multicultural" therapy and counselling: "intercultural" and "transcultural" therapy and counselling. According to Ehret (2009), in the German context, the term "multicultural" was the first of the three to be introduced (in 1988). It described people from different cultural backgrounds existing next to each other.

The term "intercultural" was introduced later to emphasise that cultures were looked at in relationship to one another, focusing on their interactions and differences. The latest term, "transcultural", highlights the commonalities between members of different cultural backgrounds, and focuses more on the individual person (Ehret, 2009). For this thesis the term "multicultural" is chosen because it is the best known term. It is meant to encompass the meanings of the other two terms as well.

Multicultural psychotherapy and counselling, according to Ivey, D'Andrea, Ivey and Simek-Morgan (2009, p. 359) describes "a metatheoretical approach to helping that recognises that all helping methods ultimately exist within a cultural context." Nevertheless one should also have in mind that "everyone possesses an individual, group, and universal identity" (Ivey et al., 2009, p. 369). A person should never be reduced to his or her cultural identity/identities (Wiechelmann, 2006).

2.6.1.3   What is different in multicultural psychotherapy and counselling?

In multicultural psychotherapy and counselling, different cultural backgrounds may result in different client and therapist interpretation and communication of health and disease, as well as different expectations of the role of both, different ideas about appropriate healing approaches, as well as in different ways of dealing with emotions involved (Ancis, 2004; Helman, 2007; Roettger-Roessler, 2004, 2009; Sue & Sue, 2008).

At a conference called *Vom Leben beruehrt. Emotion in Psychotherapie und Beratung* [Touched by life. Emotion in psychotherapy and counselling] I attended in 2010 in Heidelberg the ethnologist Birgitt Roettger-Roessler presented interesting findings on the emotional realities of Indonesian people she had done research on. In her talk she used the emotions "shame", "grief" and "falling in love" as examples for culture-influenced perception, categorisation and realisation of these human feelings to illustrate culture as a frame of reference to sensual experience (Roettger-Roessler, 2004, 2009).

Scepticism towards multicultural psychotherapy and counselling in general is strongly voiced by Littlewood (2006). He believes that the application of psychotherapy outside the cultural context as developed within (which he describes as European, white, middle-class), is limited – arguing that to solve a problem it needs the same cultural framework that defined the problem.

Erim (2009) criticises the notion of multicultural psychotherapy and counselling in a similar way and says that psychotherapy as practiced in typical Western migration countries, such as the USA, Canada and also Germany, reflects the values of the Christian-Jewish residents only, even though the populations of these countries have become increasingly diverse. Ramirez (1999) takes this criticism further into a political question of power and suppression. He expresses the fear that multicultural psychotherapy may potentially be abused as a means of forced assimilation of the client (from a minority cultural background) to the value-systems of the (dominant) therapist culture.

Severe problems that may occur in multicultural psychotherapeutic settings are, for example, wrong diagnostics and subsequent inadequate treatment approaches, due to language problems, due to a lack of knowledge of the clients' cultural values and norms, or due to insufficient knowledge about different ways of expressions of distress. One example of such cultural relativism is the encounter of ancestor spirits that is a normal and integral part of some cultures, whilst such phenomena would be judged to be psychotic in other cultural frames of reference (Muthny & Bermejo, 2009; Sue, Sue & Sue, 2006).

According to Barlow and Durand, another example is the culturally different forms of expression of fear: in one culture it may be common to express dread directly and verbally, in another culture fear may preferably be expressed in the form of somatic symptoms. Fear and phobic disorders exist in all cultures, but the contents of phobia may strongly vary according to the cultural and social environment (Barlow & Durand, 2005).

On the other hand, working as a psychotherapist/counsellor with clients from unfamiliar cultural backgrounds and with very different experiences of socialisation, could be very constructive and rewarding for both parties. It can be an especially enriching experience that broadens and sharpens the view for the other, for alternative perspectives on life – as long as it goes hand in hand with ongoing, critical self-reflection of the therapist/counsellor (Muthny & Bermejo, 2009).

As much as ignorance of cultural bias, taboos, and differences can lead to ineffective multicultural counselling and psychotherapy, an over-emphasis on culture may also harm the process, if over-generalisation of (assumed) cultural values of the client or of the therapist takes place (Corey, 2009b; Krause, 1998; Wiechelmann, 2006).

Many authors generalise, categorise and explain assumed or observed cultural differences in values and subsequent behaviour – for example politeness versus honesty, collectivism versus individualism, different concepts of time, of dealing with authorities, of dealing with age, of the importance of parenthood, with sexual matters, with family, with gender specific issues, with grief, with disease and so on (Erim, 2009; Keding, 2006; Kumbier & Schulz von Thun, 2006; Papalia, Sterns, Feldman & Camp, 2002). Others emphasise the opposite notion: that culture is also always an individual experience, and that everybody actually constructs a unique culture of his or her own (Bugental, 1999; Grobler, Schenk & Du Toit, 2003; Lévi-Strauss, 2008; Loewenthal, 2006).

Brown (2009, p. 4), with her experience in multicultural trauma therapy, points out that every person has "multiple, intersecting identities" that define a person's "sense of selfhood", soaked with culturally contexted meanings. I feel comfortable with this perspective that does not attempt to sort human beings into cultural boxes loaded

with bias and presumptions, but that perceives the individual as unique and multidimensional in identity.

These multiple levels of identity might even get more and more complex in a globalising world and multiple processes of enculturation within rapidly changing environments (Beck, 1998; Van Deurzen, 2001). Sue and Sue (2008) describe the perception of multidimensional personal identity, as depicted in *Figure 2.10*, with three distinct layers of personal identity: the unique individual core identity, the group or cultural identities, and a universal identity of being a human being.
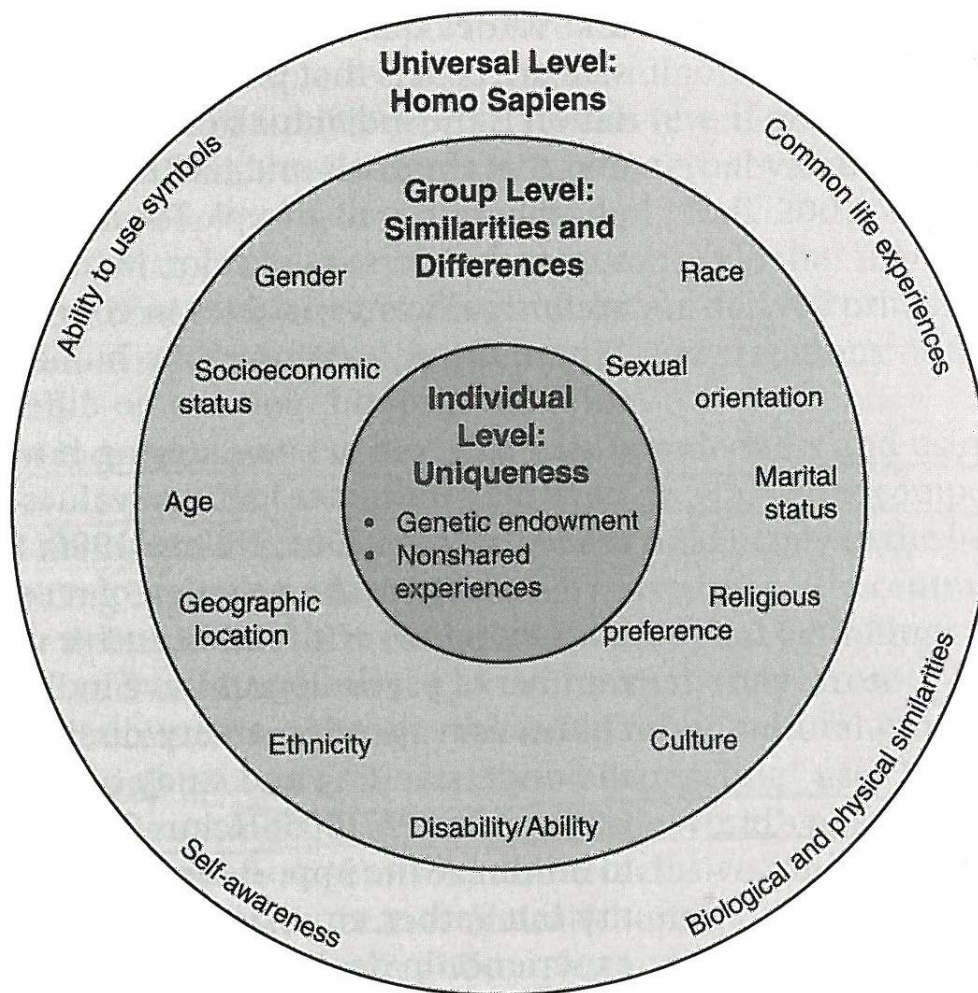
Figure 2.10 **Three levels of personal identity**
(Sue & Sue, 2008, p. 38: *Tripartite development of personal identity*)

Jordaan and Jordaan (1998) provide another use of a term related to this discussion.They speak of *multicultural awareness* in a self-reflective dimension:

related to a person's awareness of his/her own multiple cultural identities. This could also be formulated as the awareness of a pluralistic, polyphonic self (Jordaan & Jordaan, 1998).

Cultural competence within multicultural therapeutic/counselling contexts would then mean for the therapist/counsellor to actively attempt to understand own multifaceted and maybe even contradictory assumptions about the world, life as such and others, as well as the active striving to understand the worldview, attitudes and behaviour of his or her clients from a differing cultural background (Jordaan & Jordaan,1998; Sue & Sue, 2008).

From my point of view, (spoken) language is a major part of a person's cultural background that impacts on any encounter in psychotherapy and counselling contexts. It is impossible to imagine any natural human encounter without any exchange of auditory language (Pinker, 2007). The therapist and the client need to have one common language to share, otherwise there is no point starting a conversational encounter. In multicultural contexts this is the first criterion that divides potential clients from those persons I cannot work with because we lack a shared formal spoken language. I myself can offer my therapeutic work in German and English only.

When using the same formal language, differences in language ability may potentially be experienced as a disturbing factor: for example if the language used is the one person's mother tongue and the second or third language for the other person. The latter will most likely feel more restricted in expressing nuances of thoughts, emotions and perceptions well.

Structuralists believe our way of thinking is directly linked and limited to the options of concepts, constructs and perspective our language used permits (Darnell, 2010; Van Deurzen, 2001; Lévi-Strauss, 1963; Sapir, 2007). If this were true, individuals growing up with more than one language concept should be more flexible and multifaceted in their thinking, perceiving and expression.

Sternberg (2006) calls this phenomenon *additive bilingualism* (in the case of two languages being spoken separately from each other). He offers another term for the case where both languages are mixed instead of spoken on their own, and calls this *subtractive bilingualism*. Erim (2009) notes that bilingual individuals may link different aspects of their personality to each of their languages.

Other linguists and philosophers postulate that it works the other way round: that our thinking created and creates our language (Bugental, 1999). The truth will most probably be somewhere in between those two extreme positions (Sternberg, 2006; Wilber, 2006).

The same questions apply to culture and its effects on people: do people create culture or does culture shape people (Eid & Diener, 2009; Fromm, 1991; Meyer et al., 2003; Sapir, 2007)? It might take place in a reciprocal manner.

However much I feel seduced to question the concept of culture (in terms of one-dimensional, deterministic and static group culture) I do still and nevertheless find myself especially interested in anyone who at least seems to have or live a culture significantly different from my own – because I enjoy being challenged in my own comfort zones and assumptions about the worlds around me. I do agree with Wilber (1996b) that for being able to construct a meaningful encounter during multicultural psychotherapy and counselling, the therapist/counsellor has to be willing to tune into *resonance* with the client, into the shared deeper realms of human existence and experience.

2.6.1.4 *What is essential for successful multicultural psychotherapy and counselling?*

Most of the reviewed authors agree that to work successfully in multicultural therapeutic settings, the therapist/counsellor needs to practice self-reflexivity in order to identify own unavoidable culture-linked bias, which may not always be easy, especially if the therapists/counsellors were trained to be "value-free" professionals, which is impossible anyway. Everybody needs and has inner values for orientation although they may still be unconscious (Fish, 2008). It also is important for a therapist in multicultural therapy to be aware of her/his own culture linked taboos (Krause, 1998).

The goal of culture-sensitive multicultural counselling/therapy is to broaden the own perspective influenced by one's own cultural matrix and to expand into a multi-perspective way of seeing and perceiving. To attain this quality, regular self-reflection, as well as the acquisition of knowledge of one's clients' cultural backgrounds (values, customs, norms, language, etc.) is essential (Corey, 2009b; Fukuyama & Sevig, 1999; Krause, 1998; Leach, Aten, Boyer, Strain & Bradshaw, 2010; Vandiver & Duncan, 2010).

Not just tolerance but respect for one's own and the client's value system, as well as for other cultural differences, are the foundation for successful multicultural therapy/counselling (Draguns, 2008; Grobler et al., 2003; Wohlfahrt & Zaumseil, 2006).

Rigazio-DiGilio et al. (2005, p. 44) call what is needed here *cultural empathy*. Cultural empathy expands our common understanding of psychotherapeutic empathy (as promoted by Rogers) and is defined by these authors as follows:

> This expanded definition of empathy is predicated on understanding how the individual, family, community, and culture affect client well-being, as well as how clients' positions within these contexts exert influence on definitions of self, self-in-relation, and family-in-context.

Part of practicing cultural empathy is exploring the important question of "what the clients believes are the possible causes of the symptoms" or problems encountered (Sussman, 2008, p. 49).

A client's cultural background should always be seen as a rich resource that can be explored to enable culture-sensitive instead of stereotypical, culture-specific therapeutic interventions (Wohlfahrt & Zaumseil, 2006). For this to happen, Brown (2009) thinks it is important for a psychotherapist to not only know the history of the clients but also to be informed about the history of the clients' cultures and societies.

When working with bilingual clients, the integration of the second language (which may be their mother tongue) as far as possible could add a new dimension of

understanding the client's realities, as some aspects of his/her worlds of experience may be linked more to one language (Comas-Díaz, 2005; Erim, 2009).

The use of verbal metaphor has to be exercised carefully, as each language has its own metaphors and therefore they may easily be understood in different ways by different mother tongue speakers (Curcó, 2005; Laungani, 2008).

Skills in reading non-verbal communication are of great significance for therapeutic communication in general, but especially also in multicultural settings – for recognising and managing countertransferential errors, especially when not working in the client's mother tongue (Comas-Díaz, 2005; Samuels, 2010). On the other hand, a therapist/counsellor has to be aware of the fact that he/she is (even unwillingly) practicing self-disclosure on a non-verbal level, unconsciously communicating appreciation or rejection of specific values and behaviour, for example (Farber, 2003; Geller, 2003).

In case of the application of psychometric tests, they have to be laid out for the specific cultural backgrounds of the tested persons and be administered and performed in the client's mother tongue to produce any meaningful results (Erim, 2009; Grieve, 2005).

Medical pluralism, for example by integrating/cooperating healing rituals with traditional healers of the client's own cultural background, is propagated as an integrative approach to multicultural or rather transcultural psychotherapy, that is not yet much practiced (Comas-Díaz, 2005; Jilek & Draguns, 2008; Sussman, 2008). On the other hand there are simple ways of integrating client culture specific elements, for example the specific greeting rituals (Erim, 2009).

Other recommendations for working as a therapist/counsellor in multicultural contexts include a call for less abstinence. This means for example, being ready to also give practical advice to clients, or active help where possible (Erim, 2009). Therapist/counsellor self-disclosure is vital and essential to humanistic psychotherapists in general, in same-culture as well as in multicultural contexts (Knox & Hill, 2003).

Self-disclosure, for example about the therapist's cultural context is regarded as helpful for multicultural therapeutic work to strengthen the psychotherapeutic bond, if practiced within appropriate boundaries (Goldfried, Burckell & Eubanks-Carter, 2003; Rastogi & Thomas, 2009). A multicultural psychotherapeutic setting, where the therapist practices such appropriate self-disclosure can even evoke more openness in the client than a same-culture setting, Constantine and Kwan (2003) report.

A healing existential human encounter is the goal of any multicultural logotherapeutic counselling or psychotherapy session. Comas-Díaz (2005, p. 979) formulates what this sort of encounter might be like: "My clients, fellow travelers from diverse areas of the world, taught me that we all are part of the same circle. In psychotherapy, as in life, the philosopher's stone is to recognise yourself in the other."

No matter what languages we speak and what cultural backgrounds we have gone through, as humans we share a large amount of universal experiences (Grobler et al., 2003; Lévi-Strauss, 2004). I think this awareness is a good starting point for successful multicultural psychotherapy and counselling in general – in addition to continuous therapist self-reflection, intervision and supervision, the courage to practice responsible (partial) self-disclosure and the interest in the client's specific background.

2.6.2 South African contexts.

As much as in the past South Africa was known for its unique and inhumane *Apartheid* system that forcefully kept the lives of members of different racial groups apart from each other for the economic benefit of the ruling race group, it later became known to be an inspiring multicultural *rainbow nation*, accommodating a large variety of people with different cultural backgrounds and with eleven official languages (Baron et al., 2006; Beis, 2011; Klein, 2009).

Especially the South African metropolis Johannesburg, where I conducted my Value-Oriented Imagery study, is often described as a cultural *melting pot* within South Africa, with an "incredibly diverse population" – with regard to its cultural and economic differences. The most prominent of the eleven official South African languages spoken here, as in most South African educational institutions is English

(Bainbridge, Armstrong, Blond, Fitzpatrick, Luckham, Ranger & Richmond, 2009; Jordaan & Jordaan, 1998; Joyce, 2010; Murphy, Armstrong, Bainbridge, Firestone, Fitzpatrick, Luckham & Simmonds, 2010).

The multicultural population mix of South Africa came into being roughly as follows: The indigenous people of South Africa are the San and Khoikhoi, often together called the Khoisan. They were nomads and mainly lived of hunting and cattle farming. These two indigenous groups lived peacefully together. Today only a few Koisan (about 2500) are left in South Africa. During the 17th century Bantu populations immigrated to South Africa from central Africa. They consisted of three major cultural groups: the Nguni, the Sotho and the Tsongas. They settled down in different areas: at the East coast, on the Highveld, and in Northern South Africa (Beis, 2011).

The first Europeans arrived in South Africa in the middle of the 17th century: Shipping companies from the Netherlands settled down in the Cape Town area to grow food supply for their company. They brought slaves with them, mainly from Malaysia and Indonesia. These newly arrived population groups lived formerly on farming, mixed, and consequently created a new population group, the (Cape) Coloureds. British troops followed in search for mineral resources and drove the immigrants from Holland and their descendants, who called themselves Bures [farmers], out of the Cape region into the inner country of South Africa.

The discovery of gold and diamonds in the second half of the 19th century attracted many adventurers from all over Europe to South Africa. Asian Indians and Chinese population groups were attracted to South Africa from the middle of the 19th century. Since the end of *Apartheid* South Africa has also attracted immigrants from all over Africa (Beis, 2011; Klein, 2009).

The *Apartheid* system was introduced by South Africans of European descent after the end of the Second World War. It was overcome by the end of the 20th century with Nelson Mandela as the first freely elected president of all South Africans. He is often seen as a personification of the now famous South African concept of *ubuntu*. It is an "ageless African concept basically standing for kindness toward other human

beings, for caring, sharing, and being in harmony with all of creation" (Holt-Biddle, 2010; Ramose, 2002, 2003).

The new South Africa is described as a role-model of dealing with cultural diversity. Its cultural diversity is also described as its greatest treasure (Marx, 2012). Great economic diversity does create tensions between different population groups. South Africa's Black Economic Empowerment (BEE) programmes are sometimes perceived as "reverse racism" by the formerly advantaged population groups (Loewer, 2010). As in other societies as well, racism and prejudice are still alive in the new South Africa, even though it might take place in more subtle dimensions now, as pointed out by Happ (2007). He believes this is largely due to a (chosen) lack of daily contact with members of other cultural groups than one's own (Happ, 2007).

Even though South Africa has eleven official languages most of them being African South African languages, English is the dominant language in the educational and economic sectors. This is understandable within the bigger picture of learners wanting to be internationally compatible, but from my point of view it is also rightfully feared that the treasure of South African African languages might soon get lost [Mapi, T. (2011, April 29 - May 5). Dispel language snobbery. *Mail & Guardian*)*;* Makhanya, M. (2011, May 1). Will this nation allow its languages to die out – from sheer neglect? *Sunday Times*)].

The South African minister of higher education and training, Blade Nzimande, had suggested that all South African graduates should be able to speak one African South African language, at least in its basics [Yeld, N. (2011, May 6-12). A necessary conversation. *Mail & Guardian*)]. This could be a good and reasonable suggestion to further advance reconciliation and nation building in South Africa, since the vast majority of South Africans is of African South African origin [Vilakazi, H. (2011, May 1). SA still divided by language barriers. *Sunday Times*)].

Besides language, religion is another important part of culture. In South Africa everyone can practice their religion of choice with freedom of worship. Christianity is the dominant religion though, "with about three-quarters of South Africans claiming an affiliation to one or the other of the many denominations" (Harrison, 2004). Many

African South Africans belong to independent religious groups that practice a mix of Christian and traditional African spirituality and rituals, as for example the Zionist Movement (Harrison, 2004).

Part of African traditional faith is the belief in the importance of ancestral spirits. Traditional healers in the form of *sangomas* (diviners and healers) or *iyangas*, specialising in *muti* (herbal remedies), are still an important part of the contemporary African South African culture (Arden, 1999; Beis, 2011; Berg, 2010; Bojuwoye, 2005; Harrison, 2004; Helman, 2007). Belief in spirit possession caused by witchcraft is part of traditional African South African as well as part of traditional Muslim South African belief systems (Ally, 2010; Hill & Brack, 2004).

Christians, Muslims, Hindus, Jews, Buddhists and New Age followers are part of the South African religious/spiritual mix that enriches the cultural fabric (Beis, 2011; Harrison, 2004).

2.6.3 The researcher's interest in multicultural psychotherapy and counselling and in the South African context

As already pointed out in the introduction of this thesis, I have been interested in meeting people from other cultural backgrounds than my own – for as long as I can think back. Why is that so?

I grew up in a small North German village, with about 500 inhabitants, all of them German, many of them traditional farmers, as far as I remember. But my father, in the role of the village priest somehow managed to bring intercultural excitement into our home, by meeting people from other continents whilst he was travelling, who needed accommodation or other help. He brought them home to us because there was extra space that we could share:

When I was about five years old, there was Randi from Ghana, who had come to Germany because he wanted to learn how to run a sweets factory back in his home country. I still remember that I was astonished that he himself disliked sweets though. He loved boiling bones and fish in our kitchen, for hours – much to the dislike of my mother – and impressed me with his ability to crack bones with his very healthy teeth, to eat the inside.

And there was Sarath, from Srilanka. He had worked at his father's driving school in Srilanka and later as a ship engine mechanic, and was now in Germany to become a bus and tube driver here. He was extremely skilled at anything handy. He later also brought his sister to Germany. She became a chief nurse here. I remember Sarath always being optimistic and cheerful and bringing exotic little gifts and colourful stories from Srilanka.

And later, when we had moved to a North German city, Hannover, my father had become one of three students' pastors of the protestant church there. He was the one of the three pastors responsible for foreign students. He often worked from home, so I met more, to me "exotic", young women and men from all over the world. Later, at the age of 16, my family moved to South Africa and lived among mainly African South Africans for ten years. So, I think I owe my interest in multicultural encounters to a large degree to my open-minded parents and the colourful and enriching intercultural experiences they indirectly facilitated for me.

My special love for South Africa, the country and its very diverse people, as I have already indicated in the introduction of this thesis, started when I was eleven years old and has since then even grown deeper. My interest in multicultural therapy and counselling in South Africa thus has scientific roots, but also reflects a personal interest. I wish to establish whether the treasures I have discovered during my seven years personal healing journey back in Germany (with Value-Oriented Imagery), are of any value in the South African context as well. If the answer is "yes", I would like to come back and share them, in whatever form possible.

2.7   Inner pictures and multicultural therapy/counselling

There is no literature yet that explicitly deals with the usage of inner pictures in multicultural psychotherapy and/or counselling that I could find during my extensive search. There are a few authors though who implicitly touch on this theme. Their impulses for this issue will be reviewed here. This section is subdivided in three major categories of therapeutic work with inner pictures: the experience, the communication and the therapeutic work with authentic inner pictures.

2.7.1 Experiencing inner pictures.

In psychotherapy and counselling inner pictures can be experienced in different dimensions: universal symbols, symbols that may have regional "dialects", and personal inner pictures. These three aspects will be briefly outlined in the following sections.

2.7.1.1 Universal inner pictures.

The German psychoanalyst Erich Fromm (1900-1980) wrote a whole book on understanding our inner symbol language, which he believed was the most important foreign language to be learnt. He called it "foreign", because, at least in the Western world, people had forgotten to listen to it and by that forgotten how to understand it.

Fromm stated that there are universal symbols to be encountered in our dreams, in fairy tales and in myths. Universal symbols for example appear in the dreams, fairy/folk tales and myths of human beings all over our planet (Fromm, 1957). He defined symbolic language in general as "language in which we express inner experience as if it were a sensory experience…. language in which the world outside is a symbol of the world inside..." (Fromm, 1957, p. 12).

Fromm (1957) differentiated between three symbol categories: *conventional*, *accidental* and *universal* symbols. The latter two express inner experiences, the first is a cultural agreement, for example to call a wooden board on four legs a table, and to represent that wooden structure with the word "table". There is no inherent relationship between the two (the term *table* and the object *table*), but it is a consciously made convention, an agreement, that the one represents the other. Conventional symbols are restricted to the group of people the convention was made for.

Accidental symbols have in common with conventional symbols "that there is no intrinsic relationship between the symbol and what it symbolises" (Fromm, 1957, p. 14). They are pictures of a person's outer world that become attached with a specific emotional meaning to an individual person, and can subsequently be used to express that particular mood within a person's collection of individual inner symbols (for

example a specific city that stands for a specific experience within a person's subconscious).

Universal symbols have an intrinsic relationship between what they represent and the symbol itself. A deserted and strange landscape for example usually creates an experience of being lost and anxiety for a human being within an actual landscape like that. At the same time it also represents the experience of feeling lost, deserted and fearful. Other universal symbols are for example *running water*, symbolising aliveness, or *fire*, symbolising energy (Fromm, 1957; Kast, 1992).

Universal symbolic language does not have to be learnt. It is a universal part of our human souls and was expressed in all cultures of the world, for example in murals and ornaments. Fromm (1957) reports of an experiment, where people who had no knowledge of dream analysis under hypnosis could easily analyse their dream contents. This means that our unconscious understands very well what its symbolic expressions stand for.

Universal inner symbols can have multiple facets of meaning "in accordance with one and the same natural phenomenon" (Fromm, 1957, p. 19). A fire, in the form of a fireplace can for example symbolyse an energising, warmth providing, pleasurable experience, whilst a house or forest on fire would rather represent a destructive, devastating, threatening experience (Fromm, 1957).

(a)   Archetypal symbols.

Jung was the first known Western psychotherapist who acknowledged and integrated wisdom of non-European healing traditions. He was mainly interested in exploring the universal qualities of the human psyche (Comas-Díaz, 2005).

Whilst Fromm (1957) wrote about *universal* symbols, Jung used the expression *archetypal* symbols. The term archetype is derived from the Greek term *archetypon* and means the original, the first image, the prototype for its class (Colman, 2006; Der Brockhaus, 2001; Jung, 1958). Jung defined an archetype as "an irrepresentable, unconscious, pre-existent form that seems to be part of the inherited structure of the

psyche and can therefore manifest itself spontaneously anywhere, at any time"
(Jung, cited in Colman, 2006, p. 53).

According to Jung, archetypes are *psychic universalia* derived from the collective
unconscious and are expressed in pictures and emotions (Jung, 2011; Stein, 2011).
Figure 2.11 shows how much importance Jung ascribed to the collective
unconscious; it is represented here by four different thick layers (E to H) of the
human psyche.
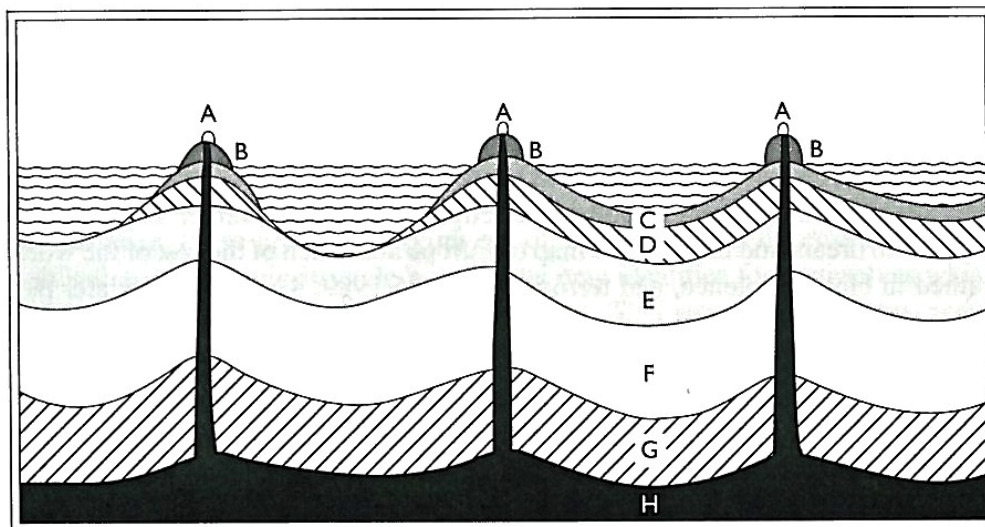
A = Individuals
B = Families
C = Clans
D = Nations
E = Large group (African, Asian or European people for example)
F = Primate ancestors
G = Animal ancestors in general
H = "Central fire"

Figure 2.11 Jung's perspective of the human psyche
(Singer & Kimbles, 2010, p. 3, Figure 1; legend explanation for "E = Large group"
changed by the author of the dissertation)

Archetypes are for example expressed in our dream symbols, as well as in fairy tales
and myths (Jung, 2009a, 2011). Examples of archetypes are: the anima
(representing typical female qualities in males and females) and the animus
(representing typical male qualities in females and males), the inner child, the wise
old man and woman, the inner father, the inner mother, the inner healer, the trickster,

the witch and the devil (Der Brockhaus, 2001; Jung, 2006, 2009a, 2009b, 2010, 2011).

The inner personal and collective *shadow* is another term Jung introduced into Western psychotherapy. The personal shadow represents all the suppressed aspects of ourselves that we don't want to be part of us; it is gathered during our personal lifetime. The collective shadow represents the suppressed aspects of our humanness that we as humans don't want to integrate consciously. Both irritate the "Ego" – the conscious aspect of a person. Collective or group trauma experiences can also be suppressed and stored in the collective unconscious (Jung, 1958, 2006, 2009a).

Jung stated that the unconscious parts of our psyche are dualistic: in a natural way consisting of archetypal opposites, such as light and dark, good and bad (Ivey et al., 2009; Jung, 2011). He explored both poles in his own imagery journeys (Roth, 2003) and stated that psychological health means connecting the conscious with the unconscious to a holistic view and experience of the human psyche (Jung, 1979, 2010).

All archetypes are universal in nature, this means every human being, no matter of what cultural background has access to them as part of their collective unconscious, but may "colour them in" individually (Jung, 2009a; Jung, Von Franz, Henderson, Jacobi & Jaffé, 2009).

Boeschemeyer's Value Figures as well as the Inner Antagonist and its relatives can be understood as archetypal personifications of our collective unconscious (Boeschemeyer, 2005).

(b)   Transpersonal folk tales/fairy tales.

Fromm (1957) and Jung (2009a) had already pointed out that universal inner pictures are also integral part of fairy/folk tales[17] and myths. Against popular belief, fairy tales were meant for adults, not for children in the first place. They are highly symbolic, as myths are (Drewermann & Neuhaus, 1994; Krebs, 2006).

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[17] The German term *Maerchen* in English can be equally translated into *fairy* or *folk tale*. I will use the two terms interchangeably.

Fairy tales and myths are significantly different in character: myths are individual (focusing on one particular hero / heroine) and pessimistic, usually with a tragic ending, whilst fairy tales
are transpersonal (the main characters mostly don't have very individual features or names to enable the listener's identification with them easily) and optimistic, usually with a happy ending (Bettelheim, 2008; Krebs, 2006; Poege-Alder, 2011).

Fairy tales have not just an entertaining, but also an educational character: they promote constructive and universal human values (Bettelheim, 2008; Krebs, 2006; Mandela, 2008). Their stories are built around universal human development challenges and their possible solutions (Kast, 2012b; Poege-Alder, 2011; Roehr, 1998; Von Bonin, 2002a, 2003). Fairy tales encourage hope, courage and inspiration for the necessary personal development steps to be taken, in order to experience inner growth (Kast, 2002a; Von Bonin, 2004).

In fairy tales, the characters and symbols encountered are commonly interpreted on a subject-level, as different aspects of one person (Kast, 2008). The fairy tale characters represent our inner dichotomy, "good" and "bad" fighting each other. This could for example be two aspects of one woman, personified as the only good and always nurturing, beautiful mother, and as the only bad, ugly and destructive witch (Bettelheim, 2008; Drewermann, 1990). The inner personal or collective "shadows", the unwanted parts of ourselves or within our community, get personified in fairy tales (Kast, 2009; Von Franz, 1995).

The Jungian psychoanalyst Kast integrates clients' favourite fairy tales into her psychotherapeutic work. She also published Jungian depth-analytical interpretations of many of the popular Grimm's[18] fairy tales. Von Bonin (2002a) describes similar approaches of working therapeutically with folk/fairy tales.

2.7.1.2   Regional dialects.
Conventional symbols, as described in section 2.7.1.1, are based on cultural agreements and are therefore culture-dependant inner symbols (Fromm, 1957).

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[18] The two German Grimm brothers had collected orally shared fairy and folk tales within Germany for about six years, before they first published them (Gyenge, 2008). Their collected fairy tales are the world most famous and most translated collection of folk tales (Wunderer, 2008).

According to Fromm (1957) the universal inner symbol language can also have "regional dialects" which are determined by those differences in the natural outer world conditions "which cause certain symbols to have a different meaning in different regions of the earth" (Fromm, 1957, p. 19). This means that the sun, for example, can have opposite meanings: For a population that lives in a mostly dark and cold geographical area the inner symbol *sun* is most likely to be a purely pleasant experience, spending warmth, light and life. For a population of a mostly hot and dry desert area the symbol sun is more likely to be at least ambivalent: a life spending, but also life threatening experience (Fromm, 1957).

Two logotherapists who sometimes worked with Value-Oriented Imagery in multicultural encounters told me in a personal interview that they had experienced culture-related different nuances of the characters of inner Value-Figures. Value-Figures had depicted the cultural values of the culture the client came from. During the imagery journey one of them was proudly and happily jumping up and down and proclaiming something like "I am so nice and tricky!" The client was very happy with this Value Figure, because for him it represented a culturally well-esteemed quality. The therapist was not so sure whether this Value Figure was "ok", because being tricky is not seen as a constructive quality in the German value system (Meyer-Prentice, 2010).

For understanding regional and cultural dialects of authentic inner pictures in multicultural settings the symbols encountered should be explored phenomenologically by the client and afterwards interpreted contextually together with the therapist. To enable the latter knowledge of the client's specific cultural contexts is essential (Curcó, 2005).

2.7.1.3   Personal inner pictures.

What Fromm (1957) categorised as *accidental symbols* (see section 2.7.1.1); I prefer to call *personal or biographical inner pictures*. Personal inner pictures stem from the personal psychological unconscious. They can be distorted and manipulated by our soul if they contain traumatic memories or contents of our personal shadow (unwanted aspects of our self), similar to the distortion of repressed dream symbols, as well-described by Freud (2010a), see section 2.4.2.1 of this thesis.

In Boeschemeyer's Value-Oriented Imagery personal inner pictures are often encountered in the form of the *inner child* (often a hurt and a healthy version of it). The *inner castle's hall of mirrors* is another imagery goal, where different symbolic aspects of a person can be consciously met and examined. Here, the main goal is to have a look into the mirror that shows *the original me*. Meaning-negating, hurt biographical aspects of a person are explored in personified extra figures and taken care of during Value-Oriented Imagery. During WIM® symbolic personal inner pictures can appear at any time of the imagery journey, if the soul wants them to be noticed. They can appear quite abstractly initially. The Value Figures, the client's personified constructive archetypal wise inner helpers, decide whether it is the right time to explore such aspects further, or not (Boeschemeyer, 2005; Brandt, 2003; Pfau, 2003b).

2.7.2   Communicating inner pictures.

Some therapists suggest to express experienced inner symbols (after an imagery journey, for example) in drawings, paintings, clay molding or even dancing, before translating them into words (Hall et al., 2006; Meyer-Prentice, 2010). I often experienced myself and my clients to be speechless, not wanting to press their imagery experiences into reductionist words, for a few minutes after very touching inner symbol encounters.

Nevertheless, it is also important to transcribe the often emotionally strongly touching experience into words, to ensure the client and the therapist create a shared space of meaning of the client's inner picture experiences. Often the clients talk little during the dialogic Value-Oriented Imagery, but they are fully absorbed by experiencing the symbols instead. This is intended, because to evoke meaning-*feelings* is the primary goal of WIM®. A cognitive transfer to the client's outer world realities is also therapeutically necessary and wanted. A thorough after imagery journey conversation is always an integral part of the sessions (Peeck, 2005; Boeschemeyer, 2005; Meyer-Prentice, 2010).

A client's specific social and cultural context influences his/her meaning creating symbol interpretation. In a multicultural setting, the verbal communication of a client's

symbol experience and interpretation may be restricted, if the language to be worked in is not the client's mother tongue.

The interpretation and communication of experienced inner pictures naturally takes place within the person's frames of reference, and also within the perceived frame of reference constructed between the client and the therapist. A person may not feel comfortable to share certain aspects of the experience if he/she fears to be judged negatively for it by the therapist or counsellor (Colston, 2005; Wilber, 2006). If this should happen, important parts of the imagery experience could remain unshared with the therapist (Meyer-Prentice, 2010).

2.7.3   Working with inner pictures.

In imagery inner pictures are best understood when phenomenological explored during the imagery journey, under the outer guidance of the therapist/counsellor, and in the case of Value-Oriented Imagery under the additional inner guidance of at least one Value-Figure. After the imagery journey the symbols experienced are contextually analysed together with the client, in the same manner lined out in section 2.4.4 under the heading *Symbol interpretation*. Dreams and the client's favourite fairy/folk tales can be explored in a similar manner, with the only major difference, that dream language is usually distorted and needs to be decoded first (see section 2.3.2.4).

In authentic inner pictures both aspects of our soul, the constructive and the destructive forces, can be explored and worked with. The first energy strengthens the client; the latter can be confronted and dealt with consciously (Boeschemeyer, 2005; Huber, 2005; Kast, 2002b). Therapeutic conversation that enables a transfer of the client's inner symbol experience into the client's outer world realities is an essential part of successful work with inner pictures (Meyer-Prentice, 2010; Peeck, 2005).

What is common in inner picture analysis is that the verification of symbol interpretation is to be established by the person who experienced the authentic inner picture. There is no one "right" interpretation for a symbol (Kast, 1983). The client's experience of felt evidence is according to Kast (2002a) the indication for correct analysis – even though symbols' meanings can always be multilayered and

multifaceted. Strengthening imagery experiences can be "brushed up" by the client on his/her own at home (Boeschemeyer, 2005).

Finding a meaningful path in life with closed inner eyes may be extremely difficult. Maybe even similarly difficult to the mistake of the person on Coypel's drawing who is striving forward into the outer world with his visual ability blocked off by a piece of fabric – that could be taken off quite easily … (see *Figure 2.12*).

***Figure 2.12* The mistake**

(Antoine Coypel, 1661-1722, *Allégorie de l'Erreur;*
© bpk / RMN - Grand Palais / Paris, Musée du Louvre, D.A.G. / Foto: Michèle Bellot)

By learning the almost forgotten symbolic inner picture language of our soul that is essential to our dreams, folk tales and myths – and that can consciously be accessed, explored and therapeutically used in Value-Oriented Imagery – we can tap into our psychological and spiritual personal and collective unconscious, improving our psychological and spiritual intelligence and health (Boeschemeyer, 2005; Hall et al., 2006; Peeck, 2005). This enables us to add a meaningful holistic, a depth- and height-dimension of vision to our external often rather rational view of life.

Psychotherapy and counselling with authentic inner pictures can bring an irreversable constructive change into a person's life: "What lies before us and what lies behind us are small matters compared to what lies within us. When we bring what is within us out into the world, miracles happen" (Henry Thoreau, quoted in Hall et al., 2006, p. 6).

Personal inner resistance – of conscious or unconscious nature – to get into contact with one's own inner truths can sabotage the work with authentic inner pictures (Boeschemeyer, 2000). It needs to be respected during imagery and can be explored and confronted on a conversational level (Meyer-Prentice, 2010).

As also necessary for inner picture work in same culture contexts, psychotherapists and counsellors offering inner picture work in multicultural settings need to be trained well at working with inner pictures, and should have ongoing access to supervision by a therapist experienced in that field, with the particular approach they follow (Hall et al., 2006).

2.8   Conclusion

Therapeutic and counselling work with inner pictures is still much underused in modern medicine and therapy, even though imagery is one of the oldest healing approaches in the world (Pincus & Sheikh, 2009). Knowledge of therapeutic inner picture work in multicultural contexts appears to be very scarce, not yet much reported about. Salutogenic perspectives of health and disease are increasingly noticed as beneficial to the clients. As Frankl's logotherapy, salutogenic approaches also emphasise the importance of perceived meaning in life to a person's health. Psychoanalytic therapy approaches have shown the importance of our unconscious realms.

Boeschemeyer's logotherapeutic Value-Oriented Imagery is salutogenic, health-focused, psychoanalytic in terms of bridging the conscious with the unconscious, and mainly aims to assist clients to tap into their spiritual unconscious, with its universal inner wisdom and archetypal Value-Figures. It enables a person to confront and

overcome inner meaning-barriers and develop meaning-feelings that motivate a person to engage in a meaningful exchange within the outer worlds. If therapists/counsellors are well-trained at dealing with authentic inner pictures, self-reflected in terms of their own backgrounds and bias, informed about their clients' cultural backgrounds, as well as able to share a common spoken language with their clients, there should be a good chance for meaningful therapeutic and counselling working with Value-Oriented Imagery in multicultural contexts.

Having been raised in contexts that facilitated enriching intercultural exchange, and having been in touch with the place chosen for my study, South Africa (Johannesburg), for 32 years now, made me believe that I knew enough about the multicultural mix of its population to successfully transfer my psychotherapy and counselling work with logotherapeutic Value-Oriented Imagery into multicultural personal growth session encounters conducted with 18 participants. The research design of my Johannesburg study is outlined in the following chapter.

CHAPTER 3

Research Design

3.1   Introduction

As an ex-geographer I still enjoy the benefit of working with maps. My first step towards approaching a new question or a set of questions is to compile a mind map (Buzan & Buzan, 1999), categorising my main constructs of enquiry and lining out connections to the themes related and interrelated – see *Figure 2.1* of this dissertation. The contents of my mind map and its assumptions and question marks will be discussed in Chapter 5. The present chapter will make the research study's ontological, epistemological and methodological framework transparent to the reader.

3.2   The qualitative research design

The research conducted for this study is of qualitative nature. A qualitative approach in research methodology is used for explorative or mainly descriptive studies – in which phenomena are examined to contribute towards a better understanding of *how* they are and *what all* they are about (Sarantakos, 1998).

On the contrary, quantitative research is conducted within a positivist paradigm and is commonly used to measure specific phenomena which are assumed to objectively exist in a stable external reality, with definable and measurable dependencies of other constructs – other assumptions on aspects of life – and a detached observer (Terre Blanche & Durrheim, 2006). This means, quantitative research is about measuring *how much* there are of certain (usually isolated) factors that are assumed to objectively exist and to be of significant importance.

Before anything can be measured, the constructs about reality have to be built. Qualitative research is needed to pursue that task: to examine (new) phenomena

with an inquisitive and open mind and with as little preconceived expectations as possible.

Qualitative research is conducted within a postmodern, interpretive or constructionist epistemology. For this study the qualitative research is done within an interpretive paradigm. It means the researcher is interested in the internal realities of human beings, in their experiences concerning a defined issue (experiences with *WIM®* in multicultural settings). Here the researcher's relationship with the participants is explorative and empathic and the researcher is aware of her own subjectivity as an observer and an interacting agent in the individual encounters.

Within the interpretive paradigm it is believed that an internal reality of subjective experience exists (ontology). This internal reality can be researched in an empathic way in which the observer (the researcher) is aware of her own limitations, for example through by her own bias and preconceptions (epistemology) (Terre Blanche & Durrheim, 2006).

A qualitative, explorative research study, conducted with an interpretive paradigm, within the multicultural, urban South African context of Johannesburg, was conducted over a period of four months and one week (pilot study: 11 April to 15 May 2011; main study: 7 May to 5 July 2012) to generate research material for answering the following questions:

1) Will Value-Oriented Imagery make a valuable contribution within non-European and multicultural therapeutic/counselling contexts?
2) Are there specific regional or cultural "dialects" to be encountered in the language of WIM®'s authentic inner pictures?

The interpretive paradigm encompasses using qualitative research methodology that is interactional – the South African participants and me in face-to-face WIM® sessions and the three German WIM® experts and me in individual face-to-face interviews – within an epistemology where the researcher is empathic with the researched participants/interviewees and is aware of the subjectivity of her own observations. In an interpretive paradigm the researcher is interested in the internal

reality and the subjective experience of the participants of the study (Terre Blanche & Durrheim, 2006).

I have chosen to conduct my research in Johannesburg because this metropolis' population consists of a multicultural society *per se* and because I believed that I would have relatively good access to recruiting participants for my study there, due to my love for the country and for this city and its people, a still existing network of friends and relatives in this area and due to my six years of living and work experiences in South Africa. I also felt I had some useful first hand experiences of the diverse South African cultural backgrounds and the political changes and struggles of the country's past, that would make it easier for me to understand the WIM® study participants' frames of reference.

To provide a rich multi-angled account of the researched phenomenon (WIM® in multicultural contexts) I chose a multidimensional interpretive qualitative approach for this study. It comprises the following: 1) my autoethnographic account with WIM® to make my path with this therapeutic approach transparent; 2) the South African study (pilot and main study, from 2011 and 2012); 3) a comparison of WIM® work experiences from my practice in Germany with phenomena encountered in the RSA study; and 4) three WIM® expert interviews conducted in Austria and Germany to further reflect on the RSA study findings.

3.2.1 The autoethnographic account.

To make my own path with WIM® transparent, one section of this thesis will be used to provide an insight to my own healing path with Value-Oriented Imagery – by sharing my most touching and influential Value-Oriented Imagery journeys and their impacts on my inner and outer life. I have written down all my WIM® journeys in two thick journals and will review and paraphrase a relevant selection of them and their impacts on my life, as I experienced them when they took place – as well as how I perceive their meaning in retro-perspective, today.

This part of the study will be done in the spirit of autoethnography, to complement the anonymously presented experiences of the Johannesburg WIM® series' study with "embodied life" (Ellis & Bochner, 2006) that has a recognisable face to it: my face, the face of the researcher herself. Autoethnography is a relatively new qualitative

research approach "that allows the author to write in a highly personalised style, drawing on his or her experiences to extend understanding about a … phenomenon" (Wall, 2006, p.146).

3.2.2   The South African study.

The South African study on Value-Oriented Imagery in multicultural settings consists of two parts: the pilot and the main study. They are both lined out in the subsequent sections.

3.2.2.1   *The pilot study.*

During April and May 2011 I conducted a five-week pilot study in Johannesburg on work with Value-Oriented Imagery in multicultural settings. This study was conducted to help me to identify possible practical and conceptual draw backs and problems I might encounter during the main study (Van der Riet & Durrheim, 2006) scheduled for the following year at the same place and within the same setting.

The venue for the pilot study was a rented cottage in Melville (Johannesburg), a multicultural appearing middle class suburb, in a fairly central geographical position: close to Johannesburg's two universities. It had a secure parking space for the participants. I perceived the latter as important for participants who came by car to be able to relax during the sessions and not have to worry about a potential break in or theft of their car whilst parked in an unguarded and ungated street in this area. The cottage could be reached by bus or by car.

The participants were recruited gradually via snowball sampling (Sarantakos, 1998) through contacts and references from friends, relatives and through ex-work colleagues from the University of the Witwatersrand (WITS). I had started the snowball sampling process from Germany, a few months before the onset of the study via a circular e-mail call for participants. The sampling only took off well close to the beginning of the study. Some participants also helped recruiting further participants.

I categorised the cultural backgrounds of the participants according to the following sample groups: participants from African South African (AfSA), Asian South African

(AsSA) and European South African (EuSA) cultural backgrounds, see *Table 3.1.* The gender distribution within these categories is indicated here as well.

Table 3.1   **Pilot study: Cultural backgrounds and gender distribution**

Cultural backgrounds of the RSA pilot study participants (8)	African South Africans (AfSA): 4	Asian South Africans (AsSA): 2	European South Africans (EuSA): 2
Female (5)	**2**	**2**	**1**
Male (3)	**2**	_	**1**

For the pilot study it was the easiest for me to recruit African South African participants (4), whilst it was more difficult to find Indian South African (2) and European South African (2) participants. The gender quota was balanced for the African South African participants and for the European South African participants. For the pilot study I did not manage to recruit male Asian South African participants. More differentiated information on the participants' cultural backgrounds is given in *Table 3.3* for the main study, as all sessions conducted with the eight participants of the pilot study were integrated into the main study.

The eight participants each conducted five sessions within five weeks with me. From my work experience with WIM® in Germany I perceived this to be a sufficient number of sessions for individuals to build up trust in the conductor of the sessions (me) and in the work with authentic inner pictures, to engage with this approach on a deeper level, at least during the last two of the five sessions.

I had planned to conduct the first three sessions in a similar way with all participants, the same as I usually also do with new clients in Germany:

- First session: introducing myself and the aim of the study; "warming up"; brief life story of the participant (vertical and horizontal); focus wish of the participant.

- Second session: participant prior experiences with inner picture work; general introduction to work with inner pictures and WIM®; first introductory WIM®: beach, name (and possibly dolphin).

- Third session: reflecting on the experiences of the last session; second WIM® with first inner Value-Figure: Inner Garden and Inner Gardener.

The following sessions were reserved for specific individual focus wishes of the participants in the field of personal growth to be worked on with WIM®.

During the one-on-one sessions I took notes of the session contents, and especially of the WIM® journey contents, after the individual participants had agreed to this. I did this in the same manner I document the sessions with my clients in Germany. Prior to this I informed the study participants that at the end of the sessions each participant would be asked to complete a questionnaire about the experience as a whole, with a form of consent attached.

The participants were also informed that they were free to withdraw their consent to participate at any point during the pilot study, and that in case they gave their consent in the end of the sessions their data would be used for my thesis anonymously only. They were informed they would only sign their form of consent for allowing me to use their sessions' data for this study at the very end of the sessions. This procedure was necessary and fair because the participants did not know beforehand what they would experience during the sessions and during their Value-Oriented Imagery. The option to withdraw at any point of the study also helped create a more relaxed atmosphere for the participants. The participants were asked to agree that they would inform me and give the reason for their withdrawal if this were to occur.

The eight participants were also asked to take notes of their WIM® journeys at home, and if they liked to make drawings. I asked them to hand their notes (and drawings)

or copies of these to me at the end of the five sessions. This material was meant to help evaluate and validate my notes and observations of the sessions.

3.2.2.2   The main study.

Most of the pilot study's participants showed interest to continue their participation in the main study that followed a year later, in May to July 2012, in case they were still based in or around Johannesburg. I was glad about the continued interest in participating in my study and in work with Value-Oriented Imagery. Firstly, because it is pleasant for me to continue work with persons I have already built up a trustful work-relationship with. And secondly, because I was interested to hear if the pilot study participants would report of any long term effects experienced from our work with WIM®.

Out of the eight 2011 pilot study participants five wanted to continue in the 2012 main study. The other three were either abroad (1), not able to afford the traveling expenses for the sessions (1), or not interested because other life challenges to be dealt with were the current personal priority (1).

My plan was to recruit a total of eighteen participants for ten sessions each to gather as much material on my research questions as possible. Eighteen participants was the maximum number of participants I could work with per week, expecting them to make time for the sessions mainly after work and on the weekends.

Thirteen additional participants were successfully recruited via different snowball sampling attempts: I presented a workshop on WIM® at the beginning of my three months research period (in May 2012) at the Psychology department of the University of South Africa (UNISA), in Pretoria. My supervisor, Elsje M. Cronjé, placed my call for participants at a UNISA webpage. And I wrote requests to the Johannesburg universities, asking whether I could give talks or free workshops on working with inner pictures in the field of psychotherapy to recruit participants for my study. Last but not least, my Johannesburg network of friends helped to spread the news that there were free logotherapeutic inner picture work sessions for personal growth available within the context of a psychology doctorate study.

The thirteen new participants were all asked to join me for ten face-to-face free Value-Oriented Imagery personal growth sessions per person – once per week, 1,5 hours per session. The five participants from the pilot study were invited to join the main study for another five sessions per person, so that all participants could participate in ten sessions per person.

Ten WIM® sessions per person are from my experience sufficient to develop trust into our work relationship and into the imagery approach, so that authentic (uncontrolled, spontaneous) inner pictures could be worked with. I asked the participants to take notes of their WIM® experiences after each session and for their consent to me taking hand written notes during the sessions – in return to them getting free sessions. As in the pilot study, all participants were informed that there would be a feedback form to fill in and a form of consent to be signed that I may use the data generated from our sessions for my thesis and of their right to change their mind and withdraw from the study at any point. My only request in this respect was that they should inform me about the reasons for a withdrawal, in case it should happen.

All potential participants had to be able to speak English and willing and able to come to Melville, Johannesburg, for their individual WIM® sessions. I intended to also generate an even gender balance within the sample categories of the participants.

Table 3.2   **Main study: Cultural backgrounds and gender distribution**

Cultural backgrounds of the RSA main study participants (18)	African South Africans (AfSA): 6	Asian South Africans (AsSA): 6	European South Africans (EuSA): 6
Female (11)	3	4	4
Male (7)	3	2	2

Table 3.2 shows the sampling categories and gender distribution of the final sample for the main study, as it came into being from the fourth week of the three months

study. A 50:50 gender balance was only achieved for the participants with African South African (AfSA) cultural backgrounds. *Table 3.3* shows the cultural backgrounds of the participants in a more differentiated way, sorted alphabetically. In one case I had assumed a wrong cultural background sampling category – mistakenly deducted from the name of a potential participant. After that incident I had made sure to ask for this information soon, to make sure I would not over recruit participants for one sampling category and neglect the others.

Table 3.3   **Main study: Cultural backgrounds, more specific**

AfSA	F	Tswana; Xhosa; Zulu/Tswana
	M	Sotho; Swasi/Zulu; Tswana
AsSA	F	Indian (Hindu), 5th gen.; Indian (Hindu), 4th gen.; Indian (Hindu), 3rd gen.; Indian (Hindu), 2nd gen.
	M	Chinese, 2nd gen.; Indian (Muslim), 2nd gen.
EuSA	F	Afrikaans (French/Dutch); English/Irish, 2nd gen.; German/Austrian, 1st gen.; Portuguese/Angolan-Portuguese, 1st gen.
	M	Afrikaans; Italian, 1st gen.

(F = female; M = male; 5th gen. = 5th generation South African)

In another case my question of which cultural background the potential participant was from (upfront, via e-mail communication from Germany) caused irritation on the potential participant's side. This issue luckily could be further discussed during the first session and finally created a constructive atmosphere of openness for our encounters.

Most participants were aware of and particular about what generation AsSA or EuSA they were, others did not know or were not interested in this particular background information. I was surprised how many of the EuSA were only 1st generation South Africans, I had not been aware of that fact.

Unlike in the pilot study, in the main study three drop outs took place – after one or two sessions conducted one participant of each of the three main study's cultural

background groups decided to withdraw from the study. All dropped out ex-participants had successfully managed to engage in Value-Oriented Imagery, with no unusual contents observed on my side.

They gave different reasons for their withdrawal: one experienced an unforeseen renewed need for psychotherapy with her therapist, because a friend had committed suicide, another participant had important family matters she did not want to further specify stopping her from further participation, a third participant said she found the transport costs and travelling time too difficult to afford. All three dropped out participants were in their 20s and full-time psychology students.

Table 3.4 **Main study: Age distribution**

| RSA study participants' age distribution | Age of the 18 participants [in years and sorted by age categories] | | | | |
	20s	30s	40s	50s	60s
AfSA (6)	24; 26	34; 39	40	50	_
AsSA (6)	28	30; 31; 39	45; 47	_	_
EuSA (6)	_	35; 37; 38	44; 49	_	68

In the final sample most study participants were in their 30s and 40s. The youngest participant was 24 years old and the eldest 68 years of age (see *Table 3.4*). Most participants were working full-time professionally. Four of them were studying psychology on the side. The other participants were from a large variety of different professional backgrounds (see *Table 3.5*, professions sorted alphabetically).

Seventeen of the 18 participants lived in Johannesburg or Pretoria. One participant was based in Cape Town and came to Johannesburg for two weeks to join the study with Value-Oriented Imagery.

Most sessions were conducted either in a weekly rhythm or every two weeks. The participant from Cape Town wanted a more compact design for her sessions, asking for five sessions per week for two weeks. I was concerned initially, if this would not

result in an overload of input for her. She assured me that she was well-experienced with various approaches of deep self-experience and with inner picture work as well. I finally agreed to conduct five daily sessions with her per week, for two weeks, to make it possible for her to join the study. We came to the agreement to reduce the sessions at any point if they should get too much for her.

Table 3.5   **Main study: Professional backgrounds**

AfSA (6)	F (3)	Education evaluator; Lawyer; Sales representative
	M (3)	Actor & Drama Lecturer; Company manager & lay community worker; Technician
AsSA (6)	F (4)	Environmental studies lecturer; Financial accountant; Project manager; Sociologist
	M (2)	Electrical engineer; Film maker & actor
EuSA (6)	F (4)	Administrator; Chartered accountant; Geologist & healer; Lay counsellor
	M (2)	Banker; Lawyer

(F = female; M = male)

Five participants based in Johannesburg or Pretoria, who initially had agreed to come for ten sessions, happened to decrease them to up to five sessions. One participant who only joined the main study at an advanced stage managed to come for four sessions only instead of the five sessions scheduled for. Two participants came for more sessions than initially committed for. One of them got an extra 11th session, because he had forgotten to return the filled-in feedback form at the last session where it was supposed to be discussed.

All in all, less than half of the participants (seven) managed to attend the ten sessions planned for per person, the others (eleven) came for four to nine sessions per person. This was in line with the research design, as every participant was meant to benefit from the sessions and was free to drop out at any point after discussing the

drop out reasons with me. In the section following the individual WIM® case studies, analysis of the main study data is presented in a more abstract, tabular way.

The session contents were planned to start in the same manner outlined in the previous section for the first three sessions of each new participant, and to continue with WIM® themes relevant to the individual focus wishes of the individual participants. For the five participants who had already been part of the pilot study a year earlier the first session of the main study was used to catch up on what had happened during the past year. The following WIM® sessions were open to the focus wishes of the individual participants.

As done for the pilot study, during and directly after the individual sessions I took notes of the participant's issues he/she wanted to work at during that particular session, of the participant's imagery journey and of essential conversation elements afterwards. After the encounter I documented my impressions of the encounter as such in brief post-session notes as to not forget contextual factors and my own perceptions during or after the encounter (Smith, 2008). I do the same at my practice in Germany.

3.2.2.3   The study analysis.

The eighteen multicultural South African WIM® session series conducted for the study are analysed within an interpretive paradigm, using Terre Blanche, Durrheim and Kelly's (2006) five steps of interpretive data analysis: (1) familiarisation/immersion, (2) inducing themes, (3) coding, (4) elaboration, (5) interpretation/checking. Subsequently, they are compared with experiences from WIM® session series conducted within the past six years at my logotherapeutic practice in Germany. This kind of thematic analysis is also described by Anderson (2007) and Braun and Clarke (2006).

Familiarisation and immersion

My first familiarisation with the research material took place whilst the data itself came into being whilst conducting the multicultural Value-Oriented Imagery sessions in Melville. A second familiarisation with the individual WIM® study session content took place before each subsequent session, as my preparation for the following

encounter and work with the individual participant. The feedback questionnaires delivered were read and discussed with the participant during their last session to ensure a shared meaning of their contents.

A deeper immersion into the data collected took place back in Germany when I started reviewing my notes of the eighteen series of WIM® work, the participants' WIM® journey notes and (a few) drawings, and the filled in feedback questionnaires from the pilot and the main study.

To provide a deep and rich insight to the intercultural WIM® session series, all sessions are documented in a condensed manner in the results chapter, the way I experienced and understood them through my own individual and limited "glasses" – after explorations and cross-checking with the participants' perceptions: on a conversational level during each session, through reading their session notes and studying their drawings and after going through their feedback forms together with them individually.

The case study sessions were paraphrased in order to contain the volume of this dissertation according to standards. The complete set of data is accessible on request. In appendix A2 the reader may find a few examples of complete Johannesburg WIM® journeys attached.

Inducing themes and coding
The induction of themes and the coding of passages of the Value-Oriented Imagery journeys' notes taken during the study sessions were done using *descriptive* and *in vivo codes* as suggested by Saldaña (2009, p. 3ff). The elaboration of themes with the emergence of subthemes and sub-issues, interpretation of the meanings of evolved issues and critical reflection of my own role in the data collection and interpretation were part of this process.

Elaboration
In the ongoing elaboration phase of the study's data analysis I examined my coding and the themes and sub-themes emerging from them, for example relating Value-

Oriented Imagery symbols of different participants to each other – with a special focus on cultural or regional specifications to potentially be identified.

Interpretation and checking

My interpretation of the phenomena observed or examined is written down in the conclusion section of the results chapter. Before I arrived there I double-checked all my coding of my own session notes, the participants' session notes and the feedback questionnaires and compared them with the three expert interview contents.

My findings of specific phenomena I had observed during the analysis of the RSA study data were afterwards compared with case study documentations from my German practice that I had conducted in the same manner as the documentation of the RSA study sessions. I immersed myself in personal growth series of sessions with WIM® of similar duration (five to ten sessions per client), coded and elaborated them in the same manner as done for the RSA study series with regard to the symbols and contents encountered.

My own interpretations of phenomena encountered were in addition discussed with three well experienced WIM® experts (see section 3.2.4) to challenge, confirm or broaden my interpretations.

3.2.3   Comparison with practice experiences from Germany.

As mentioned previously, part of the multi-perspective research design is to compare possible inner picture work variations that occurred during my Johannesburg study WIM® sessions with my Value-Oriented Imagery work experience with clients in Germany as a departure point of reference to experienced inner symbol differences. This could be especially relevant in terms of multicultural therapy and counselling contexts, in case I should encounter "regional dialects" or culture-related symbols (Fromm, 1957) in my participants' authentic inner pictures experienced during our Value-Oriented Imagery sessions in RSA.

3.2.4   The expert interviews.

I planned to discuss the results found during the Johannesburg study with three WIM® experts in two individual semi-structured two hours expert-interviews: with the

developer of WIM®, Uwe Boeschemeyer (Salzburg, Austria), with my WIM® teacher, Stephan Peeck (Hamburg-Bergedorf, Germany) and with the person who introduced me to WIM®, Andreas Boeschemeyer (Hamburg, Germany). All three interviewees are logotherapists with many years of experience in conducting WIM® counselling and psychotherapy, WIM® supervision and WIM® teaching. For the interviews, I visited the experts in their practices: in Austria I visited Uwe Boeschemeyer, the developer of WIM®, and in Germany I visited Stephan Peeck, who witnessed the birth and early development of WIM®, and Andreas Boeschemeyer, Uwe Boeschemeyer's son, who witnessed the whole development of Value-Oriented Imagery. All three have worked at Uwe Boeschemeyer's institute for many years and run their own therapy, counselling and supervision practices now – having accumulated a large amount of in depth work experience with Value-Oriented Imagery.

My plan was to opt for live, one on one interviews in case the three experts should make time available for me. It would mean investing more time for travelling to the experts' places of work but I found it necessary because real encounters enable a more natural interaction between the expert interviewees and myself, the researcher, than telephone interviews or questionnaires could do. I wanted the interviews to feel more like a conversation than an interrogation, as Kelly (2006) recommends.

As Flick (2009, p. 166) points out, expert interviews "can be used for exploration, for orientation in a new field". Among the characteristics of an expert interview is that, in contrast to biographical interviews, "the interviewees are of less interest as a (whole) person than their capacities as experts for a certain field of activity" (Flick, 2009, p. 165).

Flick (2009) made me aware that expert interviews are often challenging to conduct for various reasons: time constraints of the interviewees, potential lecturing instead of answering questions and potential self-marketing instead of open communication. I viewed this as a challenge and Sarantakos' following words (1998, p. 262) encouraged me: "interviewers are more likely to develop a positive and effective relationship with the respondent if they come from a similar background". I believed to be in a good position to gain the intended interviewees' interest and trust to

participate in the study, being a colleague, a logotherapist also working with Value-Oriented Imagery, with some expert knowledge of the field myself. The fact that all three interviewees already knew me to some degree, in my perception increased the chance that they would agree to be interviewed for my study.

In addition, I followed Langer's advice to plan for enough time, for two hours per interview to allow the encounter to have a natural beginning, flow and end, and hoped all three experts would make enough time available (Langer, 2000). I decided to offer them to pay their regular supervision fees for the interview time, because I had experienced before that fully self-employed persons might otherwise not be able or willing to make time for interviews.

I wished to tape-record the interviews to be able to engage with the interviewee without having to take notes at the same time. In case the interviewees would not agree to that, I would have taken hand-written notes instead. An interview guide, consisting of the findings I wished to discuss was used to help me stay focused on the main issues identified by that time (Flick, 2009).

3.3 Validity

In scientific studies validity means whether a study investigates what is intended to be investigated (Kvale & Brinkmann, 2009). Van der Riet and Durrheim (2006, p. 90) add that validity in qualitative interpretive research is linked to *credibility,* achieved by critical reflection on one's own evaluations and assumptions.

Critical self-reflection was done during all phases of the study: in the preparation phase, where I discussed my research idea with friends and colleagues, during the pilot study, during the evaluation of the pilot study, in the preparation phase of the main study, during the main study and in the study analysis.

Additional inter-subjective critical reflection of my findings and perceptions was enabled through the three valuable expert interviews, as outlined in Chapter 4 (see 4.5). The expert interviewees were offered the opportunity to proof read the sections

of this thesis where their interviews are quoted to counter check that we created shared meanings related to the interview contents.

My two supervisors, Elsje M. Cronjé and Johan M. Nieuwoudt, stimulated continuous critical reflection on my findings and interpretations.

3.4 Reliability

Reliability in scientific research generally "refers to how consistent the results are" (Kvale & Brinkmann, 2009, p. 102). This means how far the same results could be received if the study was repeated. Van der Riet and Durrheim (2006, p. 93) point out that reliability in qualitative studies pertains to whether it is *"dependable"*. It is enacted through detailed and rich descriptions of researched phenomena and their perceived "contextual dependabilities".

If the same researcher (me) would conduct the same research study again, conducting WIM® sessions at the same setting and in the same manner with the same participants, and interviewing the same three WIM® experts again using the same question guide, I would most probably not get the very same results for several reasons. The study participants and the interviewees might in the meantime have encountered new experiences concerning the research topics. Because the study participants and the interviewees already had some kind of impression and experiences with the researcher now, they might change their focus of what themes to work at during the sessions and what experiences and perceptions to share in the sessions/in the interview, affecting the depth and contents of the encounters.

I myself, the researcher, would not be exactly the same person I was at the first time of the study conduction, having encountered new experiences in the meantime and having a first picture of the participants already. Because of this I might conduct myself and the sessions/questions slightly differently and respond differently within the encounters.

This is a normal reality to interpretive and constructionist research, Van der Riet and Durrheim (2006) point out. They suggest that qualitative research use the term *dependability* instead of reliability to indicate the assumption of an ever changing reality that makes the construction of reliability the way it is seen in a positivist scientific approach, impossible. They point out that "dependability is achieved through rich and detailed descriptions that show how certain actions and opinions are rooted in, and developed out of, contextual interaction" (Van der Riet & Durrheim, 2006, p. 93f). This is why thick description of the RSA study is provided for all participants' WIM® session series.

3.5 Ethical considerations

Murphy and Dingwall (cited in Flick, 2009) point out four issues of ethical theory: non-maleficence, beneficence, autonomy/self-determination and justice. In this research study those ethical standards are implemented through the following considerations and actions: All participants of the study contributed towards it out of their own will. They were informed about the research aims and procedures. All data collected from the WIM® session series was evaluated anonymously: all identifying data was changed to protect the privacy of the individual participants.

The consent to the usage of their sessions' contents was only signed at the end of all sessions so that the participants did not sign "blindly", but had the full knowledge of all sessions' contents.

All participants were free to drop out of the study at any point, in case they should change their mind about their wish to participate. They were only asked to communicate the reasons for the drop out, in case this should happen.

All participants were offered free personal growth sessions, where they determined the contents of each session. The participants were meant to benefit from the professional sessions on a personal level. In case they studied psychology/logotherapy or worked in the field of psychotherapy/logotherapy and

counselling they could in addition benefit on a professional level by learning about work with authentic inner pictures through self-experience.

All participants were offered the same conditions within the study, as far as possible (knowing, each encounter is unique at the same time): The participants came to the same venue for the sessions, were offered the session in the same frequency, the same number of sessions and the same length of each individual session. They were all asked to take notes after each session, to also draw pictures at home, if they liked, and to fill in a feedback form during their last session. All participants were offered to receive information (a short paper) on the major outcomes of the study as well.

The comparison of the Johannesburg study results with Value-Oriented Imagery experiences from my practice in Cologne, Germany will be done anonymously and partially (symbol related) only. No full case stories will be provided here to protect my clients.

The three proposed expert interview participants were meant to benefit from getting information on my intercultural, South African WIM® sessions series' results, whilst sharing their thoughts on the outcomes with me for this study. They were all offered their common supervision payment for the interview time. All three will receive information on the study's results as a whole. Proof reading of the sections where their interview contents are quoted was offered to them, because their contributions are not presented anonymously.

3.6   Conclusion

A multi-perspective, interpretative qualitative approach was chosen to explore two research questions related to working with Value-Oriented Imagery in multicultural contexts. The perspective of a four months and a week empirical South African study, with a 2011 pilot and a 2012 main study part, is supplemented with my autoethnographic perspective on WIM®, a comparison to my work experiences from

a different cultural background (Germany) and subsequently all those experiences and observations are reflected upon in three WIM® expert interviews.

In a qualitative study new phenomena can be explored, not measured. The study sample size of eighteen participants is not large enough to produce any representative results that can be generalized. The study was limited geographically to only one place of multicultural settings: to Africa, to South Africa, to Johannesburg. Concerning the language the study was limited to English speaking participants.

The results of the study are meant to stimulate further research and not to deliver final answers. Nevertheless this qualitative research study hopes to provide a sense of direction for further investigation related to authentic inner picture work in multicultural contexts.

CHAPTER 4

Results

4.1   Introduction

This chapter contains the results of my research. I will begin with an autoethnographic account, a glimpse of my own path with Value-Oriented Imagery, followed by the results of my South African WIM® study which consisted of two parts: the pilot study and the main study. In this section the reader is referred to *Appendix A3* in order to indulge in a thick, condensed description of the WIM® sessions with eighteen study participants. A sample structure analysis and a WIM® content analysis are part of this section, as is an analysis of the participants' feedback-questionnaires. Following this the results of the RSA study are compared with my WIM® work experiences from my practice in Germany. Subsequently the RSA study findings are reflected on in three WIM® expert interviews. Finally, a brief conclusion rounds off this chapter. The multiple layers and perspectives of the study's findings will be discussed in Chapter 5.

4.2   An autoethnographic account: My journey with Value-Oriented Imagery

In February 2004, I experienced my first logotherapeutic session with Value-Oriented Imagery. I was living in South Africa at that time, and had come for a visit to Germany to see my friends and family. When I met my father he enthusiastically kept on telling me of the fairy-tale like stories that he had experienced in Value-Oriented Imagery in the context of value-oriented personal growth sessions. My father appeared much more content, relaxed and with a new sense of humour. I was impressed and got interested. During that time I had just started studying psychology, moving my focus of attention from outer worlds – from urban Geography, the field I had worked in before – towards inner worlds. I did not know much about Viktor Frankl's Logotherapy then and exactly nothing about imagery work at all. As I was wary as to

what all this might do to me, I insisted that my father accompany me to Lueneburg, where I booked my first two-hour-session with Andreas Boeschemeyer, the son of the WIM® developer Uwe Boeschemeyer, as my logotherapist.

After I had told Andreas Boeschemeyer briefly about my life and my current life situation he explained to me what Value-Oriented Imagery was all about and what we were going to do. My first WIM® experience started with a short relaxation exercise and then I was asked to ask my soul to let it show my *Inner Garden:*

My first WIM® journey: Inner Garden and Gardener
I sense myself lying in the grass under a big, vital tree with an abundance of leaves. The tree is huge and I can only see a section of it. Lying there I feel content just to be there and relax in nature. My logotherapist asks me to get up and further examine the tree and the garden. The garden is growing wildly and naturally without any particular traces of maintenance. The tree I was lying under is placed in the centre of the garden. It looks vast. The tree has an African treetop shape but many light green small European leafs growing on its branches. When I climb up the tree, I discover fruits and flowers hidden in between the leaves.

My gardener is lying on a garden bench. She looks very beautiful and reminds me of Saraswati, the Hindu Goddess of Learning. I get upset that she is lying there all lazy looking. Is she not responsible for designing and maintaining the garden? I ask her, "What are you doing there?" She gets up, smiles and explains, "It is important to first develop a picture of what the garden as a whole should become, instead of throwing oneself into blind activism." Thus she taught me that time and leisure is necessary for inspiration to take place. I am impressed, feel a lot of sympathy for her and give her a hug. Her long dark hair has a wonderful fragrance. When I ask her about my short-sightedness she advises me to not try so hard to see everything clearly all the time. This stresses the eyes unnecessarily, she adds.

I was impressed that I had experienced these inner pictures very vividly and real. My tree was interpreted as my Tree of Life. It was very strong, healthy and vital, with lots of potential (all these leaves!) and contained still hidden fruits. I understood it as a symbol for my current life situation. I was in my early thirties, felt vital, but did not

know yet what to do with my life. My marriage with a South African man had not worked out and I felt disappointed, ashamed and drained from the divorce process. Professionally I had no clear vision that I could head to. The tree had an African shape. I always felt very much at home in South Africa, in its landscapes and with its people, more than I ever felt at home in the country of my birth (Germany). My Tree of Life had European leafs growing on it. I understood this as my values, skills, trainings and the knowledge I had accumulated whilst growing up in Germany. For me my Tree of Life clearly symbolised that although I belong to Africa, I need not have to deny or discount my European/German origin and skills.

My Inner Garden showed me that whilst there was a lot of space and potential, my life's garden was not yet designed in any particular way. My first Value-Figure, The Inner Gardener, taught me that I could take time to get inspired before deciding on a course of action. I felt consoled and encouraged that everything would finally work out, find its shape and place. All it needed now was patience (a quality I had never been very good at) and an overall vision to arrive. It was unnecessary to know clearly where exactly I was going. My urge for permanent clarity only worsened my ability to really see. My Inner Gardener reminded me of the Hindu Goddess Saraswati, the Goddess of Learning (Kinsley, 2000). She symbolises my life's motto which is to learn as much as possible out of every phase and situation I go through.

A year later, in 2005, I had to leave South Africa and returned to Germany for economic survival. Arriving there at my parents' modest place, I felt like an overall loser. Seemingly nothing had worked out in my life the way I thought it should and would: not in terms of romantic love, not work wise, not in terms of making it to stay in the RSA, the country of my heart. I felt like the lost daughter who was now forced to return to beg her parents for support again, not knowing where to go from here and what to do next. I had lost my sense of orientation and meaning. And I was burdened by shame.

This phase of deep grief and finally reorientation took place over about nine months. I tried to find work as a geographer in Germany, but did not succeed in those days of recession. I did all kinds of odd jobs to produce some income. But actually I was stuck in not understanding why all this had happened.

My father was so generous as to donate eighteen logotherapeutic WIM® sessions to me within that period of my nine darkest months, remembering that I benefited a lot from my first encounter. Initially I went for a session once or even more often per week, later on every two weeks or once per month. This is what kept me on the constructive side of life. I travelled four hours by train (from Hannover to Hamburg) to get to the sessions and back, but it was well worth the effort.

On a conversational, rational level my logotherapist could not enable me to re-think my experiences of failure, but after the first couple of Value-Oriented Imagery (WIM®) journeys, I started opening up to new dimensions of perceiving myself, my situation, other persons and life in general. It changed my life from within. It helped me to dig up my pearls out of the mud and to clean the windows of my soul, so the sun could shine in again. And the most beautiful and useful experience: I learned to listen to the advice from my wise, spiritual unconscious: through experiencing my own undeniable status quo in my own inner pictures, through experiencing moments of touching self-transcendence in the midst of grief, and through experiencing a surprising acceptance and warmth within my inner world, when I thought everything was just cold, grey and dying inside.

Let me share my most touching WIM® journey with you. I had for some sessions refused to go to that place expecting all my frustrated romantic love stories to be depicted there. My soul showed me something very different:

The Place of Love
I meet my female Inner Ally. She looks like usual: a young, sensitive and very feminine woman who seems to be like a softer version of myself and emits a beautiful, warm, tender and loving energy. She suddenly dissolves into a cloud of love energy, stays like that for a while, and re-materializes into a human shape again. She then wraps me into a five cm thick love blanket and tells me this is a protection layer against destructive outer influences. I am astonished and impressed. It feels very good in that blanket. She points out to me that I do have that same love energy within myself. Is that true, I wonder? Then I draw my attention inwards and feel a stream of that energy within my upper body. To my surprise, I suddenly also dissolve and turn into a love cloud. Now I sense my Inner Ally and myself as the centre of one

love cloud. We are sending pulsating energy from our centre into the periphery, in the shape of concentric circles. I sense my body turning pleasantly warm and even hot. It feels as if electrical impulses are flowing from the centre to the periphery. And it feels like a call to become active and act from out of this inner love energy. My Inner Ally says: "You see: everything you were looking for in the outer world exists within yourself in abundance!"

After this imagery journey I feel speechless. And I keep on glowing from inside for three more days.

This WIM® made me understand that my decades long love hunt in the outer world was insane and completely unnecessary. I had wasted so much time and energy for it! To experience that the love I was looking for in the outer world exists right within me felt like a divine revelation to me. A lesson I cannot forget again. The indirect hint that I did not always have to use my stubborn Taurus energy to achieve things in life, but that this inner love energy could allow for a more gentle way of doing things was a very meaningful insight to me as well.

Another very touching and encouraging Value-Oriented Imagery journey during my time of despair was the following one:

The Place of Being Accepted
I have to laugh aloud, when I see my female and my male Inner Allies arrive together on a tandem today. They often do some fun things to cheer me up. They seem to get along with each other well. It makes me happy to see them cheerful (knowing they are part of my soul). And, what miracle, they are cycling in the sky! Nothing is impossible on these imagery journeys, I think, great! They descend on their tandem into a green and sunny mountain landscape and give me a ride on the rail of their tandem, myself sitting in between them. I wholeheartedly enjoy their company. We walk together and I am standing on their shoulders like a playful, adventurous child. They make me feel like a giant. Then we rest. My Inner Allies make a hammock for me, place me into it and swing me from the left to the right and back, each of them standing at one side of me. I thoroughly enjoy their presence and being rocked like a baby. Suddenly the rocking hammock turns into a rocking sea. I am lying on a big

ocean and it rocks me from side to side. There is nothing scary about it. It feels perfectly natural, as if I was part of the ocean. I sink down into the ocean and admire the fascinating diversity of the ocean creatures. It feels good and at home here. My Inner Allies swim towards me after my logotherapist had asked me where they were. They have the look of a mermaid and an Aquarius now. We swim through the ocean together, exploring and admiring its beauty. Suddenly we transform into bright colourful, ball-like fishes. A shark passes by but is not interested in us at all. Wonderful, there does not seem to be any serious threat for us in this world. Everything seems to be secretly linked and known to each other. I get the sense that we could transform into any of the underwater creatures if we only wanted to. What wonderful freedom of choice! I ask myself: Is this already the place of being accepted? Something happens: All mobile creatures of the ocean flock together and form a huge oval figure. I feel myself having a human body again, but I am growing bigger in proportion to my normal size: I get enlarged. When I look at myself I see that my body is full of scars, everywhere. It looks as if I was broken at many places and glued together again. This looks shocking but feels true. The oval shape of all sorts of ocean creatures swim underneath me and collectively manage to lift me up, exclaiming: "You are gorgeous! You are perfectly good, exactly the way you are!"

I feel a big lump in my throat and would love to cry – feeling deeply touched by the experience of being completely accepted by all these very diverse creatures. I soak up this experience. I smile knowingly…

I had never consciously felt seen (with all my scars, contradictions and imperfections) and fully accepted the way I did in this imagery. It is a reassuring image and a precious experience that still remains with me now, seven years later.

Not every Value-Oriented Imagery journey is as pleasant as the three ones shared here. Some were painful, but never the less important for the path of healing. The most scary imagery goals for me were the WIM® journeys to traumatic biographical situations – and to the archetypal Inner Antagonist, the personification of the destructive pole of our soul. The latter is the counter force to our constructive inner pole, symbolised in our inner Value-Figures (see section 2.5.2.5). It is useful to explore and confront this energy one day, to make it conscious and to enable a clear

decision about what pole (constructive or destructive) of our soul we want to rule our life (Boeschemeyer, 2012). In my case the Inner Antagonist showed up unintended during a group WIM® journey I undertook in my logotherapy training. I felt shaken by that unexpected encounter for a few days.

The Inner Antagonist

I see two pitch-black hands torturing my Inner Eagle [my inner symbol for freedom] with axes. They try to clip his wings, so that he has to live like a chicken. God bless, they are missing their goal regularly, but each time they almost did it. My eagle is very stressed from these attacks. He is shivering. Then I see mean, light-green small eyes, wide apart from each other. They are placed in a gorilla-like face. The monster is sitting, leaning forward slightly, holding its face on its feasts. It emits a very evil and destructive energy. Its upper body becomes a ceiling for spaces lying underneath and throws dark shadows upon them. I am standing as a miniature version of myself in the shade of my Inner Antagonist monster. I feel threatened, this monster seems to be very powerful. My Truth Finder [a very wise and wrinkly old woman/good witch] joins me, strengthens me and invites me for a ride on her broom. I accept her offer and together we explore the Inner Antagonist and his space from a distance. The monster is laughing with a very mean voice. The truth finder and I are flying above the rooms shaded by my Inner Antagonist. The rooms are all separate from each other. In one room I see myself, all naked, hurting from self-torture and covered with blood. There is a range of antique torture instruments that I use to inflict pain on myself. Looking at this scene I feel like vomiting. I ask my Truth Finder to fetch my Inner Allies and My Responsible One to support me. They arrive immediately. We are five now, flying on that broom. I sit in the middle and feel well-protected. I don't really feel like looking into more of these shaded rooms. What other horrors are awaiting me there? But still, I want to know. In the next room I see my parents torturing themselves and each other with the same medieval instruments. I feel sick. We land and get off the broom. All five of us make ourselves very big and call all the other Inner Helpers to assist us. A whole "army" arrives. We position ourselves in half a circle, like a choir, and magnify ourselves so we are on eye-level with the Inner Antagonist. Then we shout together: "Fuck off you God-damned monster!" The Inner Antagonist laughs disdainfully once more and then shrinks into a little wrinkly manikin, crying, whimpering and withdrawing into a hole in the ground.

Now we free my eagle from the axes hailing down on him. He is completely exhausted and lies on the ground shivering all over, slowly recovering from the permanent threat. Then my Inner Allies, my Responsible One and myself look after my Tortured Self. She sits on the floor, shivering and bleeding. She needs to be taken care of and comforted. My Inner Allies help with that task. I feel deep compassion with her and am relieved that she understood this self-torture is insane. When I finally want to revisit the torture room of my parents my Responsible One stops me and clearly tells me that this is not my terrain, not my responsibility. They have to end this torture themselves. The room with my parents suddenly separates itself from the other rooms and moves out of the picture.

I felt shocked and shaky at the realisation that such massive self-destructive energy was part of me. When I told my trainer about this journey he suggested that I should do a second journey to the Inner Antagonist, with all my Inner Allies to confront him one more time and to subsequently turn around 180 degrees and to end the journey connecting with the constructive pole. I did this and felt strengthened and optimistic after exploring my constructive rooms in the land of the Inner Allies.

Today I am able to quickly identify the destructive monster energy within me, when I feel tempted to sabotage myself. I can then, on a rational level, ask myself what energy I want to sit on my Inner Throne (another WIM® symbol). This helps me to get out of such moods within a short space of time now. I feel very grateful for this change in my life. Before, I was easily able to get stuck in destructive moods for weeks.

The second important message from this WIM® was for me that my parents' behaviour with themselves and with each other is not my responsibility at all. They had complained about their individual suffering and the various shortcomings of their partner to me for many years and I had tried to understand them both and to help mediating. My soul clearly told me it was time to let go of this attempt that was not suitable to my role as their daughter anyway. I listened to this message and subsequently experienced another realm of growing up and letting go.

For me another unforgettable and deeply touching experience was meeting my Truth Finder for the first time. I conducted this imagery journey during my WIM® training, at the end of my nine months of painful job searching activities. A call center job at a bank was offered to me, after I had passed their assessment centre, but another job application at a psychosomatic clinic, that felt far more attractive to me, was still open and uncertain. I had not encountered my Inner Truth Finder before and had no idea what this personified quality of my spiritual unconscious might be like.

The Truth Finder

I close my eyes and hear a voice saying: "Trust! Just trust!" My Responsible One [a very strong, clear and upright beautiful woman, always carrying a big lit candle on her head] shows up, lights a candle on my head and wraps me in a love blanket. Again I hear a voice: "Stand up straight, stand up for yourself and for what you believe in! Don't get bent, do what you believe in and everything is going to be fine!" And it continues: "Don't act and decide out of fear but out of trust and love!" I ask the voice if I should accept that job at the bank, my currently only definite job offer. A board with a clear "NO!" written on it in big letters appears. Then I see two very old, terribly wrinkled hands holding this board. The owner of those hands turns out to be my Truth Finder: She has a worn body but her eyes are wide awake and lively, wise and naughty looking. She feels like a good witch to me. Yes, indeed she has brought a broom along and invites me for a ride. I get seated behind her back and am all excited. I hold on to her firmly to not fall off. She flies through the skies with me letting me exercise far sightedness and to enjoy the ride. Then she offers the steering to me. I accept it and enjoy the whole experience.

Below us I can see an urban landscape dispersed under a thick blanket of snow. The Truth Finder points at meaningful traces of my painful period of looking for work: in that city I see a chain of bright little lights running through the city covered by snow. She tells me that each light is a person that I brought some light to during my time of unemployment.

I felt existentially touched and tears were finally rolling down my cheeks. I was not aware of this: that within this desperate time I had done something good and useful

after all. I had perceived myself merely as an annoying parasite and burden to my entire environment instead.

There are many more Value-Oriented Imagery journeys and their continuations in my dreams, I would like to share with you, the reader. I have undertaken more than 100 WIM®s by now, strengthening ones and problem facing ones – in one on one sessions with Andreas Boeschemeyer and with Stephan Peeck, group imagery journeys during my three-year logotherapy training with WIM® at Stephan Peeck, and journeys I conducted on my own, or (with my eyes open) whilst I was leading WIM® groups. This means my whole journey with Value-Oriented Imagery would make a book of its own, and could not fit into this autoethnographic account.

After half a year of intense personal work with WIM® I knew I wanted to learn the Hamburg Model approach of logotherapy that included training in Value-Oriented Imagery.

Today, seven and a half years later, I run an institute together with my husband and am still as touched by my clients' Value-Oriented Imagery journeys as I was by my own when I started getting into touch with this approach. I myself feel far less easily pressured and seriously worried and am back to trusting that life will take care of me. Working with WIM® sustainably deepened my inner and outer perception, insight and compassion with myself and with others. It transformed my personal life crisis into a most meaningful turning point.

4.3   The South African Study

4.3.1   The pilot study.

For the five weeks long pilot study on working with logotherapeutic Value-Oriented Imagery in multicultural contexts, eight participants were recruited as described in Chapter 3. The study took place during April and May 2011, at a cottage in Melville, Johannesburg. The sessions were conducted in a combined lounge/kitchen of the cottage in which I also lived; it felt like working from home for me. I have a similar work concept for my practice in Cologne, Germany.

Originally I had thought of offering anything between five to ten individual 1,5 hour logotherapeutic personal growth sessions with WIM® to all eight participants, so that they could have come for it twice per week. I soon realized that none of the participants were interested in such a high frequency, for they all were full-time busy with work and family or other tasks. They all agreed to commit themselves for five sessions per person.

In the room I used for the sessions I had two comfortable big chairs and a small table for the tea cups and water glasses in between the two chairs. The participants were offered water and hot tea and a big blanket to feel warm in the South African winter climate.

The sessions were planned to be 1,5 hours long, because this is the time frame I found to be most suitable for me to work with Value-Oriented Imagery. This allows using the first 30 minutes for warming up with each other, hearing how the participant has been since we last met and agreeing on an imagery goal. The second 30 minutes can then be used for a WIM® journey and the last 30 minutes to discuss what happened during the imagery journey and what the transfer of that experience for the participant's outer life could be.

I had planned for a minimum of 30 minutes as a break after each individual session: to let the participants out of the compound again and for myself to write short after session notes.

To enable culture-sensitive psychotherapeutic/counselling interventions and research it is important for a psychologist to not only get an understanding of the clients' history but also to be informed about the history of the clients' cultures and societies (Brown, 2009; Wohlfahrt & Zaumseil, 2006).

Therapist/researcher self-disclosure helps to generate trust, and is especially indicated in cross-cultural settings (Constantine & Kwan, 2003). I applied this knowledge in terms of giving much room for "warming up" together and offering as much self-disclosure on myself, my own path with WIM® and my personal interest in this study as I perceived the individual participant was interested to hear.

The session contents as well as the participants' after session notes of the pilot study are evaluated together with the session contents of the main study in section 4.3.2.

4.3.1.1 *The feedback.*

I used the same feedback questionnaire as later used for the main study, only with a different heading (see *Appendix A1*). The completed feedback questionnaires of the participants of the pilot study confirmed my impression that the setting for the sessions and the way of conduction was appropriate for the study. All participants wrote that they had benefitted from the sessions with Value-Oriented Imagery. The very positive feedback encouraged me to plan for the main study a year later, over a longer period of time (three months) and with more participants (18).

The feedback questionnaires of the pilot participants are evaluated in greater detail together with the feedback questionnaires of the main study participants (see section 4.3.2) because the majority of the participants of the pilot study were part of the main study as well.

4.3.1.2 *Conclusions.*

The conclusions I drew from the five week pilot study on work with Value-Oriented Imagery in Johannesburg's multicultural contexts are the following: I got the impression that my main study design was realistic and would produce useful results, that the setting was suitable as it was, and that the way of conduction – with 1,5 hours sessions and a 30 minutes break in between – worked well for the participants and for myself.

There were some difficulties encountered with regard to the recollection of the feedback questionnaires. I also encountered written statements on the questionnaire that I did not fully understand, and I had not arranged for further time to ask the participants to explain their answers to me. These experiences made me decide that for the main study I would ask the participants to complete the feedback forms during their last session, so I could be sure to get them all back and I could make time to go through them and ask questions to ensure I understood the answers.

All together I often felt very touched during and after the conduction of the WIM® pilot

study in Johannesburg. On each imagery journey I accompanied I felt that some universal truth was revealed within the participants' authentic inner pictures that was resonating within me as well. This made me feel optimistic and looking forward to the main study.

I was impressed with how quickly the majority of the participants of the pilot study trusted me and the process of working with WIM®. I think it had to do with my own readiness to practice appropriate self-disclosure (for example about my cultural background, my personal motivation for the study and my own experiences with WIM®) that is generally seen as vital to humanistic psychotherapy and counselling (Knox & Hill, 2003).

I was surprised by the high level of commitment that all eight participants displayed. Most sessions could be conducted on the times scheduled and all eight participants stuck to their commitment to come for five sessions each.

The pilot study further taught me that for the main study I should ask the participants to write down their after session imagery notes at home after each session, because later they could be "forgotten" easily. Most participants had handed in at least brief WIM® notes together with the feedback form, at the end of all five sessions.

The completed pilot study feedback forms assured me that the scope of my study was realistic, and that it would produce useful research material. The material generated from the pilot study is further evaluated together with the data from the main study in section 4.3.2.

4.3.2   The main study.

The main study on Value-Oriented Imagery in multicultural contexts was conducted in Johannesburg, Melville, at the same cottage over a period of three months, from 7 May to 5 August 2012. The first three to four weeks were also used to recruit more participants. The RSA WIM® sessions data gathered at the pilot study from 2011 was integrated into the data body of the main South African WIM® study. A detailed description of the participants, also depicted in the form of tables, is given in Chapter 3.

For all 18 series of logotherapeutic personal growth sessions with Value-Oriented Imagery the following similar procedure was planned:

- First session: getting to know each other, clarifying the focus wish for the sessions, brief life story of the participant, vertical and horizontal (vertical = major events from the past till now; horizontal = everything that is important to a person in her/his contemporary life).
- Second session: first WIM® experience (beach, name and dolphin).
- Third session: second WIM® experience (Inner Garden and Inner Gardener)

From the fourth session onwards I had planned to work according to the participants' individual wishes and interests. This is advisable anyway, because work with authentic inner pictures is usually only successful if imagery goals are chosen that reflect the real interest of the person going on the imagery journey (Meyer-Prentice, 2010). The first two imagery goals are supposed to help the participant to get into felt contact with the inner pictures (beach) and are of diagnostic value (Inner Garden). The dolphin can be used as a first Inner Animal Ally if the participant is interested in it. Sometimes inner animal helpers are initially more easily encountered and trusted than humanlike Inner Allies/Value-Figures (Meyer-Prentice, 2010).

The beach imagery journey including writing one's name in the sand is an introductory imagery I got to know at my WIM® training at Stephan Peeck. In my practice I have added the drawing of a heart around one's name exercise as a first diagnostic exploration of a person's self-appreciation. The name writing I have experienced as a useful exercise to promptly engage with a felt connection to the inner pictures. It can also reveal themes around a person's perception of identity. I have experienced this very vividly for example at a two-day WIM® workshop I held in Israel, where the participants could not easily decide whether to write down their English or their Hebrew name.

The Inner Garden is the classical introductory imagery I got to know when I went for my own sessions with Andreas Boeschemeyer. I have experienced it to be helpful for clients who want to find their Inner Garden to start with the beach imagery and then ask the clients to look out for a path that leads from the beach to the Inner Garden

(Stephan Peeck suggested this during the WIM® training). Starting at the beach again I find it easier to help clients to get into felt contact with authentic inner pictures. Here the therapist can for example ask the client to put his/her hands in the sand, lift them up, and just describe what the sand feels like as an aid to get into a felt contact with the inner picture.

First inner Value-Figures can be met on the beach or in the Inner Garden: for example the Inner Ally/Friend or the Inner Gardener. I usually suggest the same two introductory imagery goals (the beach and the Inner Garden) for new clients in my German practice.

During the participants' first session I asked each of them about prior experiences with conscious inner picture work. Unconsciously we all engage in inner picture work during our REM (rapid eye movement) sleep phases, whilst we dream (Pschyrembel, 1986).

Table 4.1 shows that of the 18 main study participants the majority (ten participants) had not experienced conscious inner picture work prior to our sessions. The quota of prior experience with conscious inner picture work was 50:50 for the African South African (AfSA) and for the European South African (EuSA) participants. Of the Asian South African (AsSA) participants two were experienced at conscious inner picture work whilst four participants were not. In total eight main study participants had prior experience with conscious inner picture work, as mentioned in greater detail in *Appendix A3* consisting of the condensed session protocols. To protect the participants' right to confidentiality their names have been changed.

For the main study all participants were asked to compile notes after each session and bring these along to the following session. This did often not work out the way I had thought it would. Many participants were reluctant to write down their imagery experiences, or only did it occasionally. The material was thought to enrich the study data and was also meant as a means of double checking my perception and documentation of our session contents. In the cases where it was done as requested I went through the notes with the participant in the following session if it suited the current situation of the encounter. If not, I read them after the session and made

notes in case I did not understand a section, to be discussed in the subsequent session with the author of those notes. In some instances this added new aspects of the last WIM® experience that had not been mentioned during the specific WIM® session itself.

Table 4.1   **Prior experience with conscious inner picture work**

RSA main study sample group (18)	Gender	Experience with conscious inner picture work prior to the RSA WIM® sessions [Yes or No]
African South Africans (AfSA): 6	F (3)	No: 2; Yes: 1
	M (3)	No: 1; Yes: 2
Asian South Africans (AsSA): 6	F (4)	No: 3; Yes: 1
	M (2)	No: 1; Yes: 1
European South Africans (EuSA): 6	F (4)	No: 2; Yes: 2
	M (2)	No: 1; Yes: 1
Sum females	*F (11)*	*No: 7; Yes: 4*
Sum males	*M (7)*	*No: 3; Yes: 4*
Sum (total)	*M & F (18)*	*No: 10; Yes: 8*

(F = female; M = male)

Eleven out of 18 participants submitted their WIM® session notes to be integrated in this thesis. These notes were written by four of the AfSA participants, four of the AsSA participants and three of the EuSA participants. Some of them were enriched with rough drawings. A selection of these notes is depicted in *Appendix A2*. Every participant who delivered notes is represented with an excerpt there. To protect the participants' right to confidentiality their names have been changed.

A total of 139 one-on-one sessions were conducted for the RSA study. In the 139 logotherapeutic personal growth sessions, 97 WIM® journeys were conducted. The sessions were usually 1,5 hours long.

The ratio of the RSA study sessions conducted with Value-Oriented Imagery in proportion to the RSA study sessions conducted with logotherapeutic conversation only is documented in *Table 4.2*. It shows that within this sample of 18 participants the female participants with Asian South African and with European South African cultural backgrounds came for the most sessions.

Table 4.2   **Number of logotherapeutic sessions and number of WIM®s**

Main study (18 participants)		**Number of logotherapeutic sessions per person**	**WIM®s: sessions per person**	Total number of sessions	Total number of WIM®s	Ouota of WIM®s per sessions
AfSA (6)	F (3)	**4; 10; 6**	**2:4; 8:10; 4:6**	20	14	0,7
	M (3)	**4; 10; 9**	**3:4; 9:10; 6:9**	23	18	0,78
AsSA (6)	F (4)	**10; 10; 5; 8**	**9:10; 7:10; 4:5; 5:8**	33	25	0,76
	M (2)	**11; 5**	**6:11; 4:5**	16	10	0,63
EuSA (6)	F (4)	**5; 10; 9; 10**	**4:5; 7:10; 5:9; 7:10**	34	23	0,68
	M (2)	**5; 8**	**2:5; 5:8**	13	7	0,54
sum				*139*	*97*	*(97:139 = 0,70)*

(F = female; M = male; AfSA=African South Africans, AsSA=Asian South Africans, EuSA= European South Africans)

The quota of number of WIM®s done per number of sessions shows that the male and female participants with African South African cultural backgrounds as well as Asian female participants from South African cultural backgrounds conducted the most WIM® journeys within their sessions. On average they undertook three WIM® journeys in four sessions.

Male participants from European cultural backgrounds came for the least sessions and had the lowest quota of WIM® journeys conducted per sessions (0,54). On average they did one imagery journey in every second session.

The sample size of this study is of course too small to generalize any of the results. Nevertheless it may allow for assuming tendencies: All participants managed to get into felt contact with authentic inner pictures during WIM®. Only the minority, eight of them had had experiences with some sort of inner picture work prior to the conduction of the study (see *Table 4.1*).

Table 4.3 to *Table 4.6* present results of the coding processes of my session notes of the 97 WIM® journeys conducted during the RSA study.

The most obvious logotherapeutic WIM® imagery goal is the one of What Matters Most. By undertaking an imagery journey towards this theme one can ask the person's spiritual unconscious to show the symbolic answers for this question essential to any individual's life, as Viktor Frankl, the founder of logotherapy emphasised (see Chapter 2, section 2.2).

From my experience any Value Figure can be taken along as an inner guide to these symbols, but there is also a specific Value Figure that can be employed: The Meaning Finder.

Table 4.3 shows the major contents of this personal meaning question that were experienced during the RSA WIM® study sessions. This imagery goal was only pursued where participants expressed interest in this theme: seven participants undertook imagery journeys to What Matters Most.

Table 4.3   **WIM® goals and contents: What Matters Most – RSA study**

18 participants	Major symbols encountered for intended imagery goal: What Matters Most (to the participant)
AfSA (2)	• Roots and nourishing soil • Being the Inner Gardener myself, watering my Inner Garden, taking on responsibility for my own life
AsSA (3)	• Childhood garden: being in touch with my Healthy Inner Child • Spiritual dimension (God); my son; enjoying my life • Being alive, becoming, growing
EuSA (2)	• Departure from symbiotic connection to biological mother; celebrating life; experiencing love • Quality relationship with myself and with others

Table 4.4 shows major symbols encountered at the study participants' Inner Beach WIM®s. The beach, name writing and possibly meeting the dolphin as a first Inner Helper is usually part of my first WIM® introduction. In the first RSA study WIM® sessions, persons from the outer world dear to the participants appeared spontaneously: the girlfriend, biological parents and grandparents. This also happens in my WIM® sessions in Germany.

Healthy Inner Children showed up spontaneously and unintended in three beach WIMs. Unintended spiritual and healing symbols were experienced in three first WIM® journeys: Jesus, Mother Mary, a Native American healing song, golden light and healing energetic sensations at chakra points, for example at the solar plexus (an energy centre located in the upper belly region, representing our ego-identity, our will and power to individualise – Judith, 2004).

Two of the eighteen participants did not, as planned, begin with a beach imagery. One participant had never been at any outer beach and therefore preferred to start with the Inner Garden WIM®. Another imagery experienced participant had an urgent theme she wanted to work on in our first WIM® session. I conducted a transfer imagery journey to her husband with her instead.

Table 4.4 **WIM® goals and contents: Inner Beach – RSA study**

18 participants	Major symbols encountered for intended imagery goal: beach, name (& dolphin)
AfSA (6)	- Beach; name writing; golden light - Beach; *[refusal to write name];* dolphin - Beach; own car – with girlfriend inside; name writing; dolphin - Beach; name writing *[no beach imagery – transfer imagery "talk with husband" instead]* *[no beach imagery due to lack of beach experience – Inner Garden imagery instead, with name writing]*
AsSA (6)	- Beach; name writing; shark instead of dolphin - Beach; light house with biological parents, Inner Child and ice cream vendor - Beach; name writing; three dolphins - Beach; name writing; path into Inner Garden - Beach; name writing; colourful fishes and dolphin - Beach; name writing; Healthy Inner Child; dolphin
EuSA (6)	- Participant is the ocean; healing Indigenous American song - Beach; name writing; dolphin - Beach; name writing; dolphin - Beach, Inner Allies: Jesus and Mother Mary; physical energy sensations (e.g. at solar plexus) - Beach; name writing - Beach; grandparents; name writing; Healthy Inner Child

Table 4.5 shows symbols experienced on the obligatory WIM® journey to the participants' Inner Garden and their first human Value Figure encounter, with their Inner Gardener(s). Here I noticed a large number of water features in the South African participants' Inner Gardens, mostly in the form of refreshing and energising waterfalls.

Table 4.5 **WIM® goals and contents: Inner Garden and Gardener – RSA study**

18 participants	Major symbols encountered for intended imagery goal: Inner Garden & Gardener (in one or more sessions) *[XX replaces the participant's name]*
AfSA (6)	• Well-kept garden; male and female gardener; house waiting for XX to move in
	• Divided garden; Healthy Inner Child; female gardener; gardener's house
	• XX's girlfriend; waterfall as gate to secret colourful and fruitful tropical garden; very masculine gardener; grey and rocky path leading to rewarding Inner Garden
	• Massive waterfall in front and around XX (refreshing); wild trees; lots of greenery; a few flowers; dedicated female gardener
	• Childhood garden; dedicated and hard working biological father; Healthy Inner Child
	• Pleasantly cool garden; grass and flowers; singing birds; vitalising waterfall and water fountain; male gardener
AsSA (6)	• Inner Ally: Wise Woman; healthy and naturally growing garden; medicinal fragrances
	• Healthy Inner Child; European & African vast gardens; open field; gorge; waterfall; invisible gardener
	• Dead roots; blind male gardener; dark tunnel to go through; open field; Healthy Inner Child; gorge; waterfall; rainbow
	• Dry garden; friendly bird; scary cat; XX's watering of the garden
	• Beautiful garden; female gardener; vitalising waterfall; dam; scary cave; impressive mountains
	• *Instead of Inner Garden:* male Inner Ally "Gentle Giant"; deceased girlfriend; grieving
EuSA (6)	• Healthy and well-maintained garden, walled off and locked away; water fountain; dedicated but withdrawn male gardener; gardener does not seem to be interested in XX, no contact possible/wanted
	• Beautiful and open garden; little creatures hiding under flowers; male and female gardener; cosy gardeners' house; male gardener plans to install water feature in garden
	• Colourful garden with different sections; male gardener; inhabited Ghost House, Ghost Family
	• Complex Inner Garden; water stream; waterfall; divided areas;

(Table 4.5 continued)	an Angry Clan living in a deserted section • *No path to the Inner Garden found,* Inner Castle Treasure Chamber imagery instead • Forestry quiet area; water pond; rock to rest on; joyful and calm Inner Child (as first Inner Ally), but: "looks as if she is hiding something"

Being in the shade of trees or clouds was often perceived as pleasant. And, again, spontaneously Healthy Inner Children showed up here unexpectedly. In general, symbols of general diagnostic value showed the status quo of the participants' current life situation, as commonly experienced in Inner Garden WIMs® (Meyer-Prentice, 2010).

Two of the eighteen participants did not find their Inner Garden as intended, but ventured towards other places instead. One participant explored the Inner Treasure Chamber in his Inner Castle (to discover precious inner resources). The other participant met his first Inner Value Figure at the beach and was subsequently confronted with his deep grief about a deceased girlfriend.

In *Table 4.6* the individual WIM® themes' major encountered symbols are displayed. They occurred in the participants' WIM® journeys with intended goals other than The Beach, The Inner Garden and What Matters Most. Again, a large number of water features and spontaneously appearing Healthy Inner Children surprised me.

The encountered symbols and contents felt universal to me. They all resonated within me as if they could have been part of my own Value-Oriented Imagery journeys.

Particular phenomena happening to some symbols, such as distortions through projections or inner resistance, felt familiar to me from my own WIM® work and from the WIM® work with my clients in Germany. Further comparison with my WIM® work experiences from Germany will be presented in section 4.4 of this chapter.

Table 4.6 **WIM® goals and contents: Individual themes – RSA study**

Total of 18 participants	All Intended goals [number of WIM® journeys undertaken with this goal]	Encountered major symbols *[XX replaces the participant's name]*
AfSA	• The Trusting One, Place of Trust [3]	• Hot spring; cave with red-golden light; The Trusting One (female); her vast space at the bottom of the spring • Inner Child as Inner Ally; trust between mother and child • Becoming familiar with the own Inner Garden, spending time with the Inner Gardener
	• Place of Love [1]	• On hilltop; inside cave with orange-golden light; being able to fly
	• Place of Mature Love, The Mature Loving One [1]	• Maze section of Inner Garden, Inner Child, old-fashioned house with vanishing people; father-child-love; Mature Loving One as modern woman, car ride with her
	• Into the Heart [2]	• XX's heart: dark and light areas; Inner Gardener recommends change of focus • Cave; water stream; waterfall; tropical garden behind waterfall with a tiger and attractive man waiting
	• Inner Father [1]	• Reassuring Inner Father; his present: an energy letter
	• Inner Healer [1]	• Inner Healer does not seem to care about XX
	• The Conflict Confident One [1]	• The Conflict Confident One has awaited XX, shows her his world
	• Treasure Chamber [1]	• Dolphin; wooden box (treasure chest), inside: books, papers, notes, different styles of shoes, music for all moods, framed photograph of the grandmother
	• The Original XX [1]	• XX sees himself relaxing in his divine, rich Inner Garden
	• The Restless One [1]	• Taking care of The Restless One and meeting The Calm One

(Table 4.6 continued)	• The Tense One and The Focused One [1]	• Sky scraper; The Tense One as lift driver; stop at 93th floor, The Focused One enjoying life on the top floor
	• The Scattered One [1]	• *instead:* The Confident One and Place of Confidence
	• Transfer-WIM®: talk with husband about with own space wish [1]	• Meeting with husband in kitchen at home; stressed husband; angry XX; successful expression of own space wish; understanding husband; content XX
AsSA	• The Trusting One, Place of Trust [1]	• The Trusting One (male); office house; The Controlling XX
	• Place of Love [3]	• Inner Child; Inner Teenager; Hindu temple celebration: Radha & Krishna (divine love couple) • Romantic love scene at rose garden • Rose trees with different stages of closure; playful children; stream with very diverse creatures all respecting each other
	• Place of Being Loved [1]	• Hiking with a group of people in nature on a mountain range
	• Into the Heart [2]	• Inner Healer treats XX's heart; XX's heart: spacious and warm space; vital garden with waterfall; passage between head and heart; cleared up heart; experience of chakra lights • Full name writing on the beach possible now; biographical grandmother; Inner Child; XX's heart: unicorn, rainbow coloured space
	• Anima [1]	• Anima: beautiful traditionally dressed Indian dancer
	• The Mature XX [1]	• The Mature XX: calm and constant
	• Inner Father [1]	• *Instead:* anger towards ex-

(Table 4.6 continued)		girlfriend
	• Inner Healer [2]	• Inner Healer (male): energy at solar plexus; feeling whole, content and one with everything • Blue, confidence evoking light; heart feels "lighter"
	• Treasure Chamber [2]	• Inner Castle; meditating alone; own space in Inner Castle • XX's heart sparkling off small hearts; symbol of divinity in XX's heart: Shiva Linga; experience of dissolving in divine energy
	• The Self-Confident One [2]	• Burnt down car; new green garden (neat and organised, with boundary); second blind gardener becomes XX's spiritual teacher; he puts hand his onto her heart; a region of XX's heart seems to heal • The Confident One: alien looking desert man; mountain climbing and animal attracting exercises; celebrates in Inner Garden with female Inner Gardener
	• The Independent One, Place of Independence [1]	• Dolphin; skyscraper island; The Independent One; The Confident One; Inner Garden: waterfall
	• The Truth Finder (accept job offer?) [1]	• Fenced off flower garden; dancing with spiritual teacher; climbing up the ladder
	• Place of Spirituality [1]	• Playful and inventive Inner Child; XX supports the child's enthusiasm through positive feedback
	• The Meaning Finder, Place of Meaning [1]	• Walking a narrow and steep mountain path; old window frame; skillfully rafting on a fast stream; destination: vegetable farming community
	• Transfer-WIM®:	• Spiritual leader appears,

(Table 4.6 continued)	to the office conflict [1]	strengthens XX and advises to do regular spiritual practice; XX feels no need to look at office conflict afterwards any longer
EuSA	• The Trusting One, Place of Trust [1]	• Experiencing the "third eye"; a dear is The Trusting One; The Restless One
	• Place of Being Loved [1]	• Waterfall; dark stream; being taken care of by Inner Gardener couple
	• Treasure Chamber [2]	• Inner Castle; Treasure Chamber with comfortable, big reading chair; many books; piano • Inner Castle; Treasure Chamber with very sensual red fabrics and golden cups
	• Throne Hall [3]	• Inner Castle; Throne Hall; ascending the throne; showing herself to the people • Inner Castle; Throne Hall; ascending the throne, three advisors: Native American Woman, Jesus & Osho; showing herself to the people • The Comforter (Holy Spirit); ascending the throne; God's Throne opposite XX's throne; showing himself to the people
	• The Original XX [2]	• Inner Castle; Hall of Mirrors: insecure teenager and very calm, serene and perceptive Original XX • XX as a piano player leading the dancing couples; all wear masks
	• The Patient One [1]	• The Patient One; enjoying the beauty of the moment in nature
	• Inner Mother [1]	• Inner Mother: accepting, allowing, trusting and confident
	• Inner Father [1]	• Inner Father: fun-loving strawberry farmer, strengthening,

(Table 4.6 continued)		teaching self-protection
	• Old Wise Woman and Place of allowance [1]	• Walking own path through vast field with high grass; Old Wise Woman in cave; Place of Being Accepted
	• Inner Healer [1]	• Blurred, fast changing pictures *[usually sign of inner resistance]* – conversational work instead
	• To the Next Step [1]	• XX's son; bright yellow light between two mountains; yellow envelope
	• Deserted house in XX's Inner Garden [1]	• Exploring the ghost house; meeting the ghost family; Inner Healer
	• The Angry Clan [1]	• The Angry Clan: living in deserted Inner Garden area; Clan Leader; exploring them and taking care of them
	• The Angry One [1]	• *Instead:* Place of Self-Appreciation (= bedroom of Inner Castle)
	• The Doer [1]	• Inner Ally = Holy Spirit; crop field; The Doer; sowing seeds

4.3.2.1   *The feedback.*

The feedback questionnaire was filled in by all study participants at the end of the sessions. The results of the feedback questionnaires analysis delivered at the end of the 2011 pilot study were analysed in this section together with the feedback questionnaires delivered at the end of the main study 2012. The feedback form consisted of the same questions. A copy of it is attached in *Appendix A1*.

The results are presented here in a tabular form with one separate table per question. The items displayed in the tables are mostly paraphrased and condensed. Directly quoted items are indicated through the use of quotation marks.

Table 4.7 shows that the majority of the 18 RSA WIM® study participants were interested in benefiting from the sessions on a personal level, through working at individual personal growth issues related to deepening insight to the (inner) self, as well as further inner integration and healing of old issues. Five participants expected to find answers concerning the meaning question of their life.

Table 4.7 **Expected benefit from the WIM® sessions**

AfSA (6)	• Greater insight into issues related to career and love life • Greater insight into my (inner) self • Discovery of new aspects of my life • Discovery of meaning in my life • Find a clearer direction for my life • Find out what personal growth sessions are about
AsSA (6)	• Deeper insight into myself, my life, my meaning • No expectations • Closure from previous romantic love relationship; dealing with loss through death; deepening of spirituality; directions for the future • Not sure, just curious • Be in tune with myself • Discovery of meaning in my life; connecting with my spiritual self
EuSA (6)	• No expectations, just curious • Exploration of images for personal growth/integration • Input for constructive change of my life • Deeper insight into my blocks; healing of old subconscious patterns; deeper awareness of personality traits/aspects • Greater insight into myself • Exploration of a new perspective of gaining self-insight; input to how to proceed in my career; improved communication with my mother

Two participants expected to deepen or discover their spirituality. Two participants were hoping to benefit in terms of romantic love related problems, and two in career related issues. One participant wished to improve the communication with her mother. Three participants had no particular intention in mind, but joined the study out of curiosity.

Table 4.8 displays the 18 participants' answers to the feedback question, respective to whether they had experienced any fears related to the WIM® sessions prior to the conduction. I was interested in this question because I had been extremely scared before my first WIM® journey so that my father had to accompany me there. My fears experienced then had entailed most of the participants' concerns listed in the following table.

Table 4.8 **Fears related to WIM® sessions, prior to conduction**

AfSA (6)	• No fears, MMP* explained the aim of it very well • None • Yes, fear of the unknown – what would I discover, how would I react? • None • Yes, fear it might not work • None
AsSA (6)	• Yes, fear of confidentiality; fear of the unknown – what would it reveal about myself?; fear of possibly being judged by the session conductor • None • Yes, fear of potentially revisiting old pain • None • None • Anxiety I might not be able to meet my Inner Value-Figure
EuSA (6)	• None • Yes, fear of loss of control & arousal of strong emotions/memories • Yes, fear it might conflict with my religious beliefs • Some, of maybe not being able to get into the imagery/not be able to carry out the instructions given • None • Concern that issues might come up, that I don't want to confront/face

(* MMP = Monika Meyer-Prentice)

Half (nine) of the RSA study participants answered that they had experienced no fears prior to the Value-Oriented Imagery sessions. One participant added that this was the case due to the good explanation of the aim of working with WIM® she had received from me during the first session.

Of the AfSA participants only a third, of the AsSA participants only half, and of the EuSA two thirds had expressed fears prior to the WIM® sessions. Those fears and concerns were related to encountering the unknown in working with authentic inner pictures, to a potential loss of rational control, to issues/themes potentially coming up one does not want to deal with, and to concerns of being judged by the conductor of the sessions for whatever might come up. Three participants mentioned rather practical concerns: Will it work? Will I get into inner pictures? Will I find my Inner Guide/Value-Figure?

One participant was concerned that this approach might possibly interfere with his spiritual (Christian) belief system. Another participant was worried about the confidentiality of the session contents – even though she knew that all data was used anonymously only and only with her final consent at the end of all sessions.

Fortunately, these fears and concerns were openly expressed already during the first one on one sessions with me. Expressing and honouring all these concerns, as well as finding answers for them – how to deal with the issues feared – was in my perception an important precondition for building up trust in the work relationship for the sessions with me, as well as with the WIM® approach itself.

In *Table 4.9* the study participants' feedback related to their experienced benefits from the WIM® sessions is depicted.

Eleven participants benefited in the form of increased insight into their own self/life. The same number (eleven) of participants benefited from the study through strengthening, reassuring and healing experiences that were, for example, hope generating, self-appreciating, self-forgiving and fostering self-confidence, perseverance, courage, enthusiasm, optimism and calmness.

Table 4.9 WIM® sessions' benefits experienced

AfSA (6)	• "Reconnecting with my Inner Child" that is "fearless"; "being able to explore various subconscious sides of myself"; sharing my fears with someone • "Reassurance that life (my life) is indeed on a positive pathway"; "learning to relax more" and to "let life's energy flow freely within me" • "I discovered things that I knew in my life existed, I didn't know though, that they were having such a huge impact in my life, personal & work"; "learned that I have to consciously work on making a change for the better" • Gained hope and will to persevere: "what I see at the moment is not where my life is going to end!" • Regained energy, hope, enthusiasm and passion for life; optimistic view onto the future • Gained calmness and confidence; more energy and efficiency at work; regular use of the Inner Waterfall
AsSA (6)	• Trusting & accepting relationship with session conductor: being able to be open & natural; deeper insight into myself/life/my purpose; finding enthusiasm & fulfilment in my life again; "sense of belongingness in the world"; "appreciating & loving myself more" • "To hear my thoughts by talking about them"; "understanding myself better"; knowing that I can ask my Inner Value Figures for help, "I am not alone in this world" • I felt safe with my Inner Gentle Giant; experience of freedom & happiness through encounter with my Inner Child; comfort and hope through meeting My Mature Self; realisaton of "my ability to make and stand by my decisions that hold my interests sacred" • "I feel re-aligned and much more confident as well as secure" • Gained confidence, centeredness and calmness • Rediscovery of personal needs: being creative & in nature; improved contentment; gained "healthy self-introspection"; practical steps to "feed my spirituality": "meditating regularly"

(Table 4.9 continued) EuSA (6)	• "Found myself to be more understanding and forgiving of myself" • "Relaxation. Positive images and sensations" • "I discovered new areas of my inner being … in exploring them it enabled me to take new steps in my outer world…. Steps that previously I was afraid to take" • "Access to previously unexplored aspects of myself"; "deeper insight into my blocks & patterns"; "sense of self-worth"; "sense of my own authority" • "Learned some vital truth about myself"; through WIM® "as 'objective' view of myself as possible" • Gained courage; a new way of "approaching questions"; comforting Inner Value Figures & realisation of own inner constructive qualities

Five of the eighteen study participants benefited from the study by finding answers to their meaning questions. Another five participants mentioned the continued comforting presence of their Inner Value-Figures or other inner symbols as their benefit from the study. Two participants mentioned the beneficial therapeutic relationship with the conductor of the sessions. One participant benefited in finding practical steps towards nurturing her spirituality.

Table 4.10 depicts the answers that were given on the feedback questionnaire when the participants were asked for their most impressive WIM® experiences or insights. It is difficult to compare these statements, because the answers were provided on different levels of depth and from different perspectives.

Nevertheless, it may be noted that seven participants explicitly mentioned touching encounters with Value-Figures. Six participants mentioned psychoanalytical insights gained. Four participants documented meaning related experiences or insights. Four participants mentioned specific value-oriented inner places they explored.

Three participants explicitly pointed out the unconditional love and acceptance they had experienced on their inner journeys – when meeting their inner Value Figures.

One participant summarised that he found the whole WIM® experience very impressive because all the experienced inner symbols felt very real.

Table 4.10 **Most impressive WIM® experience/insight**

AfSA (6)	• Meeting my Inner Child; going into my heart and to The place of love • Meeting the Trusting One/"Trusted One"; "Going through a high rise building and meeting The Confident One." • Getting to know myself and about life through imagery • "Seeing the potential my life has … and how beautiful it is" • Feeling my biological father's presence during WIM® • "It was all impressive"; it all felt very real
AsSA (6)	• "My one encounter with my Gardener … the electric/powerful exchange of energy … that made me feel unconditional love"; "the swapping images of my Gardener and my personal Guru"; "And my one session of finding meaning in life ... feeling universal love and belongingness" • "Understanding love is all around and beautiful"; "I am worthy of this love" • "Meeting my Inner Guide who didn't have words to share, but rather gestures to suggest that I am on the right track" • The Value-Figures were "tremendously insightful"; my session into my heart, after the Inner Healer had directed green light into it – "the peace was beautiful" • Finding out "why I was scared to open up to people" • Re-discovering my creative energy, when "I was in the tree house and creating things … with a child"
EuSA (6)	• "Meeting my Inner Gardener and finding pleasure being in his company" • "The sense of creativity within me"; "the complexity of my being" • The WIM® "where I was in a ball room playing a piano and wearing a mask, the people who were dancing were also wearing

(Table 4.10 continued)	masks … realised we all wear masks and it is ok in certain environments. The ball was beautiful." • The experience "that I am guided, respected, loved & supported, even when approaching anger or neglected aspects of myself" • "I am a ghost. I live my life without allowing myself to feel real emotion … I am really good at pretending." • That these Inner Value-Figures "are part of me & I can always call on them for guidance"

Table 4.11 shows the answers that were given for the question "What remains open/unanswered?" At the pilot study's feedback questionnaire this question turned out to not be fully clear to some of the participants. I nevertheless opted to keep it in, and gave oral further explanations where requested. The intention of posing this question was to identify potentially unsatisfied expectations, for example related to the study itself, to the individual sessions, or to the approach we worked with (WIM®).

Table 4.11 What remains open/unanswered

AfSA (6)	• Nothing [after 10 sessions] • Nothing [after 10 sessions] • A further personal issue [after 9 sessions] • A further career issue [after 6 sessions] • A further personal issue [after 4 sessions] • A further personal issue [after 4 sessions]
AsSA (6)	• "Where to next?" How to continue with WIM®? WIM® support line around? [after 11 sessions] • Nothing [after 10 sessions] • "Not sure if there are any open issues" [after 10 sessions] • Nothing [after 8 sessions] • Nothing [after 5 sessions] • Why could I not meet a human Inner Value-Figure? Was I scared or not ready for that? [after 5 sessions]

(Table 4.11 continued) EuSA (6)	• "There is much still for me to integrate from the sessions. I don't feel that anything remains unanswered." [after 10 sessions] • A further personal issue [after 10 sessions] • A further personal issue [after 9 sessions] • "The steps I have taken during over the past few weeks are not complete, they need to be finalised, some sooner than others." [after 8 sessions] • "Further exploration of many different images" [after 5 sessions] • A further personal issue [after 5 sessions]

As *Table 4.11* indicates, six of the eighteen participants felt that nothing related to their sessions remained open or unanswered to them – mostly after conducting ten sessions. One participant felt like that after eight and one participant after only five sessions.

Eight participants pointed out that they had further personal or work related issues to work on (after the conduction of four to ten sessions). Two participants mentioned they still had to fully integrate the WIM® session outcomes into their life. Two participants had rather "technical" questions: The one was wondering why she did not encounter human Value-Figures, but only animal helpers instead. Another participant wished to continue working with WIM®, and wondered how to do that, with no-one in RSA trained at it yet. One participant was unsure whether there were any open issues remaining for her.

Table 14.12 shows the answers delivered on the questionnaire when he participants were asked if they had observed any negative experiences or impacts from our WIM® sessions. The great majority of the participants (14 of 18) responded that they had not observed any negative session experiences or impacts. One participant, whom I experienced to be a highly emotional person in general, mentioned emotional outbursts during the sessions (crying) and afterwards, some disturbing dreams and not understanding his emotional responses at times. Another participant mentioned the anxiety he felt when going deeper into the issues that showed up. He only

conducted two Value-Oriented Imagery journeys with me. We both agreed to respect his inner resistance due to his current very challenging outer life situation.

Table 4.12 **Negative experiences/impacts encountered**

AfSA (6)	"None at all" - None "One session when 'going' to the Place of Love we stumbled upon a house with dying people – that was scary." - None - None - None
AsSA (6)	- None - None "Some emotional outbursts during and after sessions at time – but also felt very good and uplifted after the sessions often"; "some disturbing dreams at times"; "couldn't understand why I felt certain emotions" - The heart drawing around my name was irritating - None - None
EuSA (6)	- None "None – as long as you learn more about yourself I do not experience it as negative" - None - None "A sense of anxiety in going further/deeper with some images" - None

Another participant was irritated when I asked her if she wanted to draw a heart around her name during her first WIM® – and at the same time mentioned in the feedback questionnaire that she found the (later conducted) journey into her heart to be the most rewarding one. A further participant added that she found all experiences valuable, as long as she learned from them. She was referring to the initially very scary ghost house she had discovered in her Inner Garden. Another participant mentioned a scary, drastic symbol (a house with a dying/fading inhabitant) she encountered on one of her WIM® journeys.

Value-Oriented Imagery journeys that reveal personal meaning-barriers are often related to painful biographical experiences. They are always unpleasant to face and

often evoke severe resistance. Because the RSA study sessions were offered within the context of personal growth and limited to a short space of time I did not challenge such resistance where it occurred. In the context of psychotherapy with WIM® I would encourage clients to carefully approach the challenging themes that the spiritual unconscious indicates to be important to be dealt with – as long as the client's Inner Value-Figures agree and assist with it and the life situation of the client allows for this initially very energy consuming deep work.

Table 4.13 provides an insight into the difficulties encountered by the WIM® study participants. Five of the eighteen participants had not experienced any difficulties, according to their feedback questionnaires. Six participants mention difficulties experienced prior to starting the actual imagery journey, such as for example the challenge of making time for regular sessions, being focused on the sessions whilst pre-occupied with turbulences in their outer lives, overcoming tiredness after a demanding working day, and anxiety not to get into the (wanted) inner pictures.

Table 4.13 **Difficulties encountered**

AfSA (6)	• "Sometimes it was difficult to just let go and let my soul lead."
	• None
	• "The imagery journey can potentially be difficult to follow when pre-occupied, or tired, or if uncertain of what is needed."
	• "Sometimes I could not focus on what I was meant to be doing because of things happening in my life or what was happening before I got there."
	• "When I started with my visual imagery – to put myself in a calm state of mind"
	• Making time for the sessions
AsSA (6)	• "Describing in detail what visions I saw."; "Not being able to see my gardener's features clearly."; "Coming to terms with the darkness I always started with … that eventually cleared as standing in a shaded spot…."
	• None
	• "It's difficult to share that … with close loved ones"; "It was also a challenge to accept the changes that needed to be made from depression to happiness."

(Table 4.13 continued)	• "It took me a while to trust, but once that barrier was surpassed everything just fell into place." • None • "Sometimes ridding myself of anxiety that I would not see any images/meet my guide, but this was improved after the 2nd session"
EuSA (6)	• "My soul would not allow me to find out why I am so angry." • "Coming face to face with my neglected aspect."; challenging "feelings of inadequacy" • None • "My sense of anxiety as a barrier." • None • "I was hesitant to meet my Inner Father. Probably for fear of some resemblance to my real father…."

Four participants mention resistance issues related to particular WIM® themes or symbols as difficulties encountered during their journeys. One participant mentions the experienced difficulty that sometimes the features of a Value-Figure were blurred. Another participant points out the difficulty of sharing WIM® experiences with loved ones who have not experienced this approach.

In *Table 4.14* quotes of the participants' answers given on the questionnaire when asked for their experience of the work relationship with me as the WIM® sessions' conductor. All 18 participants experienced our relationship to be positive and trustworthy. I had a similar impression when I experienced that all participants managed to get into authentic inner pictures at their first attempt.

From my experience this is to a large degree dependent on a trustful relationship with the session conductor and a relaxed approach towards guiding into and through the imagery journey – that reduces the pressure for it to (have to) work. The degree to which participants wanted to receive thorough theoretical information on the workings of WIM® prior to the experience was very different.

Table 4.14 **Experienced work relationship with session conductor (MMP*)**

AfSA (6)	• "MMP is a pleasant person: calm, understanding and professional." • "It was very good. She does not make it hard for me to open up to her, and I feel like I am in a free environment and relaxed." • "Very professional, warm, relaxing and I felt I could open up to her with trust." • "I found it positive and relaxed."; "I found her to be amazingly calm, good energy, able leader. She made the sessions enjoyable." • "I found MMP to be very professional at all times, but she was also warm and friendly enough for me to be open with her."; "MMP is an awesome conductor, she made me feel safe, safe enough to be able to share things I wouldn't always share with friends or family." • "It was professional. I felt like I could tell anything."
AsSA (6)	• "[I felt] A little anxious at the first meeting, however, I was able to be very comfortable after that or at the end of the first session. She made me feel comfortable, relaxed, and it was a pleasure to be in her space."; "It was professional, comfortable, and MMP has been caring, compassionate, accommodating and warm in all sessions." • "Gentle, informative."; "Very good – she made me feel at ease and explained the process clearly. I enjoyed every session." • "Trustworthy – I felt comfortable to share some secrets". "I found her to be very open and inviting right from the beginning. I felt like sharing when she shared with me." "She gladly wasn't patronising, rather seemed to be sincere in her approach."; "She allowed me to tell my story without the fear or feeling of judgment." • "MMP is a unique person. She was always welcoming, professional and caring (making sure I was warm, providing beverages). She was wonderful!" • She was very helpful because she takes you into the imagery journey step by step. She is a great conductor." • "MMP is great! She has a natural talent to make people feel relaxed and at ease in her presence and I felt very comfortable with her."

(Table 4.14 continued) EuSA (6)	• "Very good. We built a trust relationship early on." • "I found MMP to be professional, yet warm and engaging. She felt 'real', present and compassionate. I enjoyed that she offered her insight where appropriate which helped me to gain another perspective on my sticking pants. I found MMP to be non-judgmental." • "The relationship was good. MMP is very relaxed and did not push for results. She allowed me to experience the imagery and make sense of it for myself, guiding me when I was losing focus." • "Positive. Warm and empathic. Strong direction but respect for my limits." • "Enjoyable." • "Amazing. MMP is a warm and empathic person with the ability to make me feel comfortable in my own internal space."

(* MMP = Monika Meyer-Prentice)

I had sent all participants an unpublished article on WIM® once they had considered participating. Some had read through it, and some not. One participant explicitly mentioned that he was willing to open up about personal issues after I had shared personal information about myself with him. Another participant mentioned that he had perceived me as "real".

Table 4.15 displays the participants' answers when asked for their perception of our sessions' multicultural experience. The participants were asked what they thought would have been different if the conductor of the WIM® sessions (me) would have been from the same cultural background as themselves. Seven of the eighteen participants (part of that are 50% of the AfSA and 50% of the AsSA participants) thought it would have made no difference.

Four of the EuSA participants perceived their cultural background to be very similar to my German European cultural background. Two participants would have preferred working in their mother tongue (in Chinese/in Afrikaans) for being able to express themselves more precisely or/and to share finer nuances of word's meanings.

Table 4.15 **Assumed differences in same culture encounter**

AfSA (6)	• *[There might be the danger to]* "Overlook certain aspects and maybe generalise instead of having an individualistic approach – identifying with each other, [focusing on] issues at hand [only]." • "I don't think that would have made much of a difference." • "A bit difficult to say, since I have not tried this before with someone else, for example even from the same culture. I doubt though that it would have been that different." • "I am not sure. Perhaps we would have assumed certain experiences or forced judgment on certain experiences. Also, perhaps the same cultural language would have brought more out of the experiences."; "I don't know." • "I don't think much would have been different actually. I think our differences made it easier to be open because there weren't any preconceived perceptions or notions about each other." • "I don't think there would be any difference."
AsSA (6)	• "Being judged and not being open minded." • None. "The sessions are about two persons interacting irrespective of culture. It is the willingness to interact that matters most, not culture." • "I guess assumptions could have been made about my cultural understanding."; "It took long to explain sometimes for purpose of clarity. However, I appreciate the fact that I didn't feel like I was just another patient being put in a box." • "I don't know. This is not something that I considered or would consider. Culture and I are essentially not really friends." • "Language." It would have been easier to work in my mother tongue. • None. "No, not at all. I am not sure if this is, because I was raised in a multi-cultural setting most of my life. But I really feel that the important part is feeling at ease and comfortable with the therapist and MMP* was great in this respect."
EuSA (6)	• "The finer nuances of word play/humour would be understood better (language barrier Afrikaans-German)." • "To a large extent, MMP and I are from the same or similar

(Table 4.15 continued)	cultural background (Germanic heritage/European). I felt MMP understood me." • "I didn't feel that there was much of a cultural difference between us though we come from different countries." • "We are from the same cultural background." • "We are of similar backgrounds." • "I don't believe cultural background plays a major part. I feel being able to connect on a personal level is far more important in a counselling environment. And MMP and I have a really good understanding about who we are, and this made the interaction feel very natural."

(* MMP = Monika Meyer-Prentice)

Two participants saw at the same time advantages and disadvantages to working with a (logo)therapist from a different cultural background than their own. Both mention that they might have felt less free and open with a therapist from their own cultural background, due to expected assumptions and judgements on the side of the therapist. On the other hand they could have saved time, not having to explain certain culture-linked practices and meanings, and maybe have discovered more culture-linked meaning when interpreting the WIM® symbol experiences.

Three participants (two AfSA and one AsSA) perceived it as an advantage to work with a (logo)therapist from another cultural background than their own. They point out that when working with a therapist from one's own cultural background there might be too many invalid assumptions of similarities made, with the therapist not really exploring the individualistic view and experiences of the client. Important aspects could be overlooked due to such preconceived conceptions. The concern of potentially more easily being judged (negatively) by a therapist from the same cultural background was mentioned as well.

Table 4.16 shows the answers given by the study participants when asked what should have been done differently about the study. This question was meant to

provide some feedback on the study's setting and conduction, to learn for future studies in a similar context.

Table 4.16 **What should be done differently**

AfSA (6)	- Nothing "I am satisfied with everything the way it is." - Nothing - Nothing - Nothing "It was perfect as it was."
AsSA (6)	- Nothing "I was happy with the way the sessions were conducted." "More imagery sessions, or resources to continue practicing on my own." "I was comfortable so cannot think of anything to be done differently." "I would not change a thing." "Nothing from MMP's * side. From my side, I wish I would have had more sessions … I was really overwhelmed by work and family stress."
EuSA (6)	"Ten sessions are a lot to commit to. Shorter length if possible would be good. A more quiet and professional environment e.g. offices would help the relaxation process." - Nothing - Nothing - Nothing - Nothing "I have no suggestions. I am very happy with the process."

(* MMP = Monika Meyer-Prentice)

Sixteen of the eighteen participants were content with the way the study was conducted. One participant found ten sessions in three months too many (she did not make use of her option to reduce them though) and would have preferred a more official, quiet office setting for the sessions. Two participants would have wanted to receive more WIM® sessions. One participant wished for a continued accessibility of WIM® sessions beyond the scope of the study.

The last question of the study's feedback questionnaire gave the participants the opportunity to write down anything else they found important to comment on, related to the WIM® study experienced. The answers given are listed up in *Table 4.17*.

Table 4.17 **Anything else that should be mentioned?**

AfSA (6)	"I loved the way we (MMP *) conducted the sessions. The environment is homely – not serious but effective and relaxed at the same time." - No - No "All is good."; "I loved the experiences/sessions; may the study bear fruit (the desired fruit)." "I wish I had had more time and more sessions with MMP. I felt that we were getting deeper into my soul but the time was too short"; "The sessions this time around really helped me to see how far I have grown in the past year." - No
AsSA (6)	"I was happy with the flexibility of appointments, the professional and confidential manner it was conducted in, the sincerity and honesty/openness of the conductor, the love and care that was given at each session was greatly appreciated. I also felt that the conductor was well experienced and guided me cautiously, carefully and was able to support me at times when I seemed stuck and had little difficulties. Heartfelt thanks for this inspiring and therapeutic experience. May the universe bless/grace you abundantly in your goals and ambitions in life!"; "It has been an awesome journey of awareness and openness with MMP." "Thanks MMP for your time, guidance and reminding me to consider myself when making decisions." "Thank you MMP for assisting me in these trying times personally (internally) as well as in dealing with external pressures." "Well done MMP! Thank you so much." - No "I think this is a great alternative to the therapy that I have been previously receiving and think it is a wonderful (and shorter maybe) way to answering some of the questions we spend years of (other types of) therapy doing. Thank you for the short time I spent with you and for contributing to my awareness."
EuSA (6)	"It was a very insightful experience. I surprised myself with the images my soul came up with. I think it is a very good place to go and recover your strength – your *[inner]* castle." "I am grateful for the past couple of weeks and have definitely

(Table 4.17 continued)	benefited from my sessions."
	• No
	• "I am deeply grateful for MMP's commitment to my process and for her attention. Thank you for the opportunity to be part of this study and for the space in which to express myself and explore myself so freely. I felt MMP inspired confidence and trust."
	• No
	• "I believe things come to us at the right time. And the timing of our meeting is no exception. I met MMP at a time where I felt very stuck and she has helped me to gain back the confidence I forgot I have inside me, to explore my options, and to work at old internal conflicts. Thank you."

(* MMP = Monika Meyer-Prentice)

As *Table 4.17* shows, a third of the eighteen participants did not add any comments there. The other twelve participants emphasised their experienced session impacts, or the experienced appreciated work relationship with me, or technical or setting related aspects they especially enjoyed. Eight participants put down words of thanks and good wishes for my future in this space of the questionnaire.

4.3.2.2   Conclusions.

The RSA study on working with logotherapeutic Value-Oriented Imagery was successfully conducted in terms of its sample size (18 participants), the work relationships established and the WIM® work done with all participants. As planned, six participants were recruited for each of the three different cultural background categories: participants with African (AfSA), Asian (AsSA) and European (EuSA) South African cultural backgrounds.

An equal gender balance within these sample categories was only achieved for the African South African participants. For the other two sample categories it turned out to be very difficult to find enough male participants. The latter is most probably reflecting a common lesser interest in males compared to females to participate in self-experience related to personal growth, counselling and psychotherapy – as I observe it in my practice in Germany as well. My waiting list of twenty-two further

potential participants consisted of 21 females and only one male person (with EuSA cultural background) who had contacted me only when the recruiting process had already been closed. The waiting list's gender imbalance reflected the stronger interest of females in participating in this WIM® study more clearly.

The three cultural background sample groups consisted of participants from diverse cultural background subcategories: AfSA from Tswana, Zulu/Tswana, Sotho, Xhosa and Swasi/Zulu cultural backgrounds; AsSA from Hindu, Muslim and Chinese cultural backgrounds; EuSA from Afrikaans, Portuguese/Angolan, German/Austrian, English/Irish and Italian cultural backgrounds. The professional backgrounds of the participants were very diverse: ranging from technicians to lawyers. The participants were from technical, creative, social, scientific, economical or managerial professional backgrounds.

The study participants' age ranged from 24 to 68 years at the time the study was conducted. Most participants (13 of 18) were in their 30s and 40s. This might reflect a typical life time, the "midlife-crisis" age, during which the classical logotherapeutic question, the meaning question in one's life, is especially present and needs to be answered and in which an increased interest in personal growth issues may arise.

Eight of the eighteen participants had had some sort of experience with conscious inner picture work prior to the study's sessions. Nevertheless, all participants managed to get into the imagery at their first attempt. Inner or outer resistance in some sessions made it difficult to get into the imagery or to want to continue with WIM® work (in one case). Meeting inner resistance (to change and to challenge) is a phenomenon I observe when working in the field of personal growth and psychotherapy, no matter what approach is used. According to my experience it is a normal part of the process. In such instances we worked at a conversational level instead of working with WIM® and the resistance producing meaning-barrier was explored and confronted in a following WIM®, in case the participant was wishing to proceed that way.

Unlike planned in the research design, it turned out to not be possible to conduct ten sessions with every participant. Instead, the sessions varied between four and eleven

sessions per participant. Ten sessions (or in one case eleven) were only conducted with seven of the eighteen participants. Some participants joined the study at a later stage, others had to travel far distances and to manage their full time work plus care for their family. Others felt they were "done" after less than ten sessions, meaning they had found their answers to their questions and identified no further issues to work at that time.

Three participants had joined the study out of curiosity; the other fifteen participants had specific expectations as to what to gain from the WIM® sessions. Half of the participants had undertaken the first WIM® free of any fears, the other half had been engaging with the typical concerns that I myself also had experienced and observe in my clients in Germany. Five of the eighteen participants said on their feedback questionnaire they had not encountered any difficulties during their WIM® journeys, the others encountered the same difficulties I myself and my clients encounter at their sessions in Germany. The benefits outlined by the RSA WIM® study participants cover the same spectrum of experiences and areas as observed by (logo)therapists and WIM® clients in Germany (Meyer-Prentice, 2010).

To enable a trustful researcher-participant relationship I practiced self-disclosure to a high degree (as far as I perceived appropriate). I think this largely contributed to the success of the study. This approach, in the form of therapist self-disclosure, is usually followed in existential therapies and also recommended for multicultural therapy and counselling as outlined in Chapter 2 (section 2.5.3.1 and section 2.6.1.4). The participants' throughout positive feedback in regard to our work relationship (see *Table 4.14*) supports my impression that we managed to establish a trustful and respectful work relationship soon.

Of the eighteen participants fifteen were fully satisfied with the overall way the study was conducted. Two participants would have liked to attend more sessions. One participant felt obliged to attend ten sessions, even though she was informed she could do less, and found it was rather too much input for her to integrate in three months. She would have also preferred a more sterile and always quiet office setting. Other participants had commented positively on the rather cosy/homely cottage work atmosphere. I perceived that for the majority of the participants the less formal

cottage setting seemed to even make it easier to engage in a trustful relationship with me. At my first WIM® session I had felt intimidated by the sterile office atmosphere it had taken place in. I had deducted from this personal experience that it might be similar for the study participants. But, most probably, there are different tastes and likings related to this aspect.

I was pleasantly surprised by the high quota of conducted WIM®s per sessions for male and female participants from AfSA cultural backgrounds and for female participants from AsSA cultural backgrounds. It is higher than the quota of WIM®s per sessions for male participants from AsSA and for female and male participants from EuSA cultural backgrounds (see *Table 4.2*). This is, of course, due to the relatively small sample size with only six participants per sample group not representative and cannot be generalized. It may suggest though that the African South African participants especially enjoyed and benefited from working with Value-Oriented Imagery.

Related to the two research questions of this study (see Chapter 1), the RSA study shows that it was possible for me to conduct Value-Oriented Imagery with all eighteen participants from all three cultural background categories. Our only experienced limit was the formal language we had to communicate in (English). It is not the mother tongue of the majority of the RSA study participants, nor is it mine, the sessions' conductor. Two out of eighteen participants expressed that they found it limiting not to work in their mother tongue. A third person found this to be potentially limiting when finding shared meanings for the experienced inner symbols. The vast majority of the participants did not consider it a problem to work in English.

What surprised me is that – whilst six participants from AfSA and AsSA cultural backgrounds said it made no difference for the WIM® sessions for them that I was from a different cultural background than themselves – five participants pointed out on their feedback questionnaires that they perceived it as an *advantage* that the sessions had taken place in a multicultural context, with myself stemming from a different cultural background. They felt freer to open up and less in danger of being (negatively) judged by me, and they felt perceived and encountered as a unique individual person outside of the norms and values of their own cultural background

(see *Table 4.15*). I perceive this as an encouraging feedback to possibly even encourage multicultural counselling and psychotherapy.

All eighteen participants pointed out on their feedback form that working with WIM® in our multicultural encounters was valuable for them and made them benefit in different areas of their being (see *Table 4.9, Table 4.10* and *Table 4.17*).

The authentic inner WIM® symbols encountered during the RSA study were of biographical (for example persons dear to the participant), universal nature (for example in the form of inner landscapes and waiting, unconditionally accepting Inner Value Figures) as also common for Value-Oriented Imagery in German cultural contexts (Meyer-Prentice, 2010).

A few regional dialects, most likely common to South African universal inner symbols could be observed in the RSA WIM® study: *more water features* than I am used to from my work in Germany appeared in the RSA study participants' Inner Gardens, mostly in the form of *waterfalls*. As Fromm (1957) and Peeck (2005) point out, natural phenomena of the outer world can influence our archetypal universal inner pictures in the form of regional inner picture dialects. In South Africa's subtropical climate gardens only stay green when there is a water source nearby and active watering takes place. In contrast to the German climate, where plenty of rain takes care of the garden/nature watering without any big water sources really being visible as such (apart from rivers). This could be the reason why more visible water features appeared in the RSA study's Inner Gardens and were noticed as *refreshing and vitalising.* Hand in hand with this hypothesis goes the observation that during the RSA study's WIM® journeys being in the shade of a tree or of clouds, or experiencing cool weather or a cool breeze was usually perceived as pleasant.

Another, potentially RSA culture related specification I observed during the RSA WIM® study was the relatively *high number of spontaneous, unintended appearance of (Healthy) Inner Children* in the participants' inner pictures. The Inner Child in WIM® in Germany is differentiated in two separate symbols: The Healthy Inner Child and The Hurt Inner Child. Therapeutic WIM® Inner Child work in Germany is about finding, rescuing and taking care of the biographically hurt Inner Child – with the

assistance of one's Inner Value-Figures. The Healthy Inner Child in WIM® represents the archetypal, healthy, unhurt child qualities instead, as for example being curious, being spontaneous, being playful, being fun-loving, being trustful, wanting contact with others and getting into contact with others easily (Meyer-Prentice, 2010). From my experience in German WIM® contexts, one often has to search for the Healthy Inner Child, instead of just meeting it unintended.

My hypothesis is that the phenomenon of more present Healthy Inner Children in the RSA sample group may represent an aspect of the South African culture in general – as a culture that welcomes the interaction loving Inner Child to stay alive in a healthy way also in adults – more than the very rationality and discipline focused German culture.

As known to me from the work with WIM® in Germany, spiritual inner symbols can differ according to a person's individual convictions and beliefs. In the RSA study the following *Hindu faith specific spiritual symbols* occurred: the Hindu God and Goddess love couple Radha and Krishna and the divine abstract symbol for Shiva, the Shiva Linga, as well as a participant's personal spiritual teacher (guru) (Huyler, 1999; Kinsley, 2000; Parthasarathy, 1989; Storl, 2012; Wilkins, 2003).

Christian faith related symbols appeared in the form of Jesus, Mother Mary, the Holy Spirit and God. The label of *holistic healing perceptions related symbols* could be ascribed to the physical sensation of specific chakras (energy points located in designated areas of the body), for example at the "solar plexus" on the upper belly, or on the forehead, at the "third eye", during WIM®. According to the chakra system the "third eye opening" means getting into touch with one's intuitive knowledge, with being able to use one's inner eyes (inner wisdom) (Judith, 2004; Sherwood, 2009). It is interesting that two participants physically experienced their inner eye chakra on their forehead whilst doing WIM®, exercising the oculus internus, the inner view.

Furthermore the *experience of nurturing/healing/divine golden, blue or green light* was experienced by some participants. They could be related to universal holistic or mystic experiences or might also be linked to the "new age" belief system that is

described as a rather diverse movement reviving ancient practices and old spiritual knowledge (Harrison, 2004).

During the WIM® session I phenomenologically enquired from the participants what the particular symbol encountered meant to them in that particular context. To better inform myself about the Hindu faith and customs, and about the chakra system I did a literature search on those themes afterwards. The Christian symbols I felt more familiar with due to my own Christian roots. Nevertheless, the phenomenological exploration of what that symbol means to the person experiencing it was done here as well, because different aspects and meanings can be attached to them.

Unfortunately no African South African culture related ancestor communication was experienced during the Value-Oriented Imagery of the RSA study. This was maybe due to the fact that the AfSA participants did not actively practice ancestor communication due to processes of enculturation to Christianity. Only two of the six participants had a partner/family who engaged in traditional African ancestor communication. This might have been different if I would have been able to speak an African South African language well enough and could have recruited AfSA participants from rural areas, some of my AfSA participants thought.

4.4   Comparison with WIM® experiences from Germany

For the comparison of the main RSA study results with my WIM® work experiences from my logotherapy practice in Germany I selected my session notes from the past eighteen clients with the same or similar numbers of sessions as the RSA participants conducted. Only clients I had worked with in the field of personal growth and coaching for five to eleven sessions were selected. Clients who had conducted one to three sessions or more than eleven sessions were not included.

I only selected the past eighteen clients who came for personal growth or coaching, because this is the same field I offered the WIM® sessions for the RSA study in. Clients with whom I had worked in the field of psychotherapy with WIM® were not included to keep the work contents of the German sample group similar to the work contents of the RSA study sample. Psychotherapy often includes trauma therapy and

working with more severe meaning-barriers, as well as having to use more time to build up a trustful therapeutic alliance/work relationship.

The same total number of logotherapeutic personal growth sessions with WIM® was conducted for both groups. The German sample consists of clients with a similar age range as in the RSA sample. In the German sample female participants dominate in number more strongly than in the RSA study sample (see *Table 4.18*). As mentioned earlier, most of my clients are female, as usually common in the field of personal growth, counselling and psychotherapy (at least in Germany, as my German colleagues observe as well).

Table 4.18 **Comparison: The samples**

18 participants / 18 clients	Age range	Gender balance (females : males)	Total number of sessions	Total number of WIM®s	Quota of WIM®s per sessions
RSA study (18)	20s to 60s	11 : 7	139	97	0,70
German sample (18)	20s to 50s	16 : 2	139	91	0,65

As earlier mentioned for the participants of the RSA study the German sample clients came from very diverse professional backgrounds as well, ranging from housewives to clients with technical, social, managerial, economical or academic backgrounds of training and work. Both samples consist of eighteen participants/clients per sample group. In both samples a total number of 139 one on one sessions was conducted. The sessions of the German sample had a duration of one to two hours each, with most sessions conducted in the same time frame applied for the RSA sessions:1,5 hours each.

The observed quota for WIM®s conducted per sessions is slightly higher in the RSA sample, as *Table 4.18* indicates: In the RSA study on average a WIM® journey was conducted in 70% of the sessions; in the German sample on average a WIM® journey was conducted in 65% of the sessions. During the other 30%/35% of the

sessions work on a conversational level only was done. *Table 4.19* shows that there were different indications and different likings among the individuals of both sample groups, as to how often to engage in Value-Oriented Imagery during the series of sessions conducted. A higher number of sessions per person did not necessarily coincide with a higher number of WIM®s conducted. It was the participants'/clients' personal choice in each session, whether to work on a conversational level only or whether to opt for a Value-Oriented Imagery journey embedded in therapeutic conversation.

Table 4.19   **Comparison: WIM®s per sessions**

RSA study (18 participants)									
Sessions per person	4	5	6	7	8	9	10	11	Total: 139
WIM®s per person	2;3	2;4;4;4	4	_	5;5	5;6	7;7;7;8;9;9	6	Total: 97
German comparison (18 clients)									
Sessions per person	4	5	6	7	8	9	10	11	Total: 139
WIM®s per person	_	2;5;5;5;5	2;5	6;6	7	7	4;5;5;6;6;7	3	Total: 91

For the German–South African comparison in this chapter two inner symbols that seemed to have differed were analysed according to the number of their spontaneous, unintended occurrence during the individual WIM® journeys (through respective coding of my session notes for both sample groups).

In the analysis I searched for the number of spontaneously encountered water features, among them waterfalls, not including the obvious appearance of oceans in the introductory beach imagery or when consciously starting with the Inner Beach for another WIM® goal. I also identified the prior to each journey intended WIM® goals, as well as the number of participants/clients who had unintended encountered water features in their WIM® journeys for the RSA–German comparison. The same was done for analysing the phenomenon of unintended appearing Inner Children in both

samples' WIM®s. Any prior to the WIM® journey consciously intended Inner Child encounters were not included.

Table 4.20   **WIM® symbols: Water features (unintended)**

WIM® symbol comparison: RSA – Germany	Number of WIM®s *unintended water features appeared in*	Number of participants /clients *who encountered unintended water features in their WIM®s*	Waterfalls *in WIM®s, unintended*	Other water features *encountered unintended in WIM®s*	WIM® goals *where unintended water features appeared*
RSA study (sample size: 18)	**17**	**14** (AfSA: 5; AsSA: 5; EuSA: 4) (10 of 18 participants encountered waterfalls, = 55,56%)	**11** Inner Garden: 7 other: 4 (AfSA: 4; AsSA: 5; EuSA: 2)	**11** stream: 4; watering the garden: 2; Inner Gardener planning for water feature: 1; fountain: 1; hot spring: 1; pond: 1; dam: 1	Inner Garden [11] Into the Heart [2] Place of Trust [1] Place of being Loved [1] Place of Independence [1] Place of Meaning [1] What Matters Most [1]
German sample (sample size: 18)	**11**	**6** (4 of 18 clients encountered waterfalls, = 22,22%)	**4** Inner Garden: 1 Place of Being Accepted: 1 Inner Healer: 1 The Hyperactive XX: 1	**12** stream: 3; pond: 3; well: 2; lake: 1; spring: 1; rain & puddles: 1; underwater world: 1	Inner Garden [3] Inner Healer [3] Place of Being Accepted [3] The Aborted Child [1] The Deep Inner Support [1] The Indigenous American [1] The Hyperactive XX [1] Anima's Place [1]

(XX represents the name of the individual participant/client)

Table 4.20 displays the results of the session notes' analysis. It confirms my

perception I got during the conduction of the RSA study that the majority of the participants (14 of 18 = 78%) encountered unintended water features on their WIM® journeys compared to what I usually experience in WIM®s conducted with Germans in Germany: in the German sample it was only a third of the clients (6 of 18 = 33%) who had encountered unintended water features. These two symbols are *water features*, and particularly *waterfalls*, as well as the occurrence of the *Inner Child*, especially the *Healthy Inner Child.*

My impression that in the RSA WIM® study inner water features, especially in the form of refreshing and vitalising waterfalls, appeared more often than in my Germany practice was confirmed by the analysis of the German sample: In the RSA sample eleven waterfalls featured in the participants' inner pictures, the majority of them (seven) as part of the Inner Garden symbols.

In the German sample only four waterfalls appeared in the inner pictures, and only one of those four was part of the Inner Garden. The other three were encountered at places more obviously connected to inner healing or to inner meaning-barriers: at the Place of Being Accepted, at the Hyperactive XX (XX replaces the name of the participant) and at The Inner Healer. Here the symbol of the waterfall had a mainly cleansing function/character, whilst most of the RSA study waterfalls had a refreshing and vitalising character. The latter could be related to the compared to Germany hotter and dryer (subtropical) RSA climate, where a waterfall indeed cools and refreshes beautifully like a cool shower does.

Table 4.21 shows the results of the unintended occurred Inner Children analysis. My impression that the RSA study participants encountered more Healthy Inner Children than what I was used to from my German clients seems to be confirmed in the sense that far more unintended Healthy Inner Child encounters took place in the WIM®s of the RSA participants (14) than in the WIM®s of the German sample group (4). The number of participants who unintended encountered the Inner Child in their WIM® does not differ that much though: in the RSA sample it was seven participants (7 of 18) and in the German sample five participants (5 of 18) meeting their Inner Child spontaneously.

Table 4.21   **WIM® symbols: The Inner Child (unintended)**

WIM® symbol comparison: RSA – Germany	Number of WIM®s *the unintended symbol appeared in*	Number of participants /clients *who encountered the symbol unintended*	Healthy Inner Child *in WIM®s, un-intended*	Hurt Inner Child *in WIM®s, un-intended*	WIM® goals *where unintended The Inner Child appeared*
RSA study (sample size: 18)	**14** (AfSA: 4; AsSA: 7; EuSA: 2)	**7** (AfSA: 2; AsSA: 4; EuSA: 1)	**14**	**0**	Inner Beach [3] Inner Garden [5] What Matters Most [1] The Place of Trust [1] Place of Mature Love [1] Place of Love [1] Into the Heart [1] Place of Spirituality [1]
German sample (sample size: 18)	**7**	**5**	**4**	**3**	Inner Beach [1] Inner Garden [3] Hall of Mirrors/The Original XX [2] The Inner Healer [1]

(XX represents the name of the individual participant/client)

A noticeable difference is that in the German sample a bit less than half (3 of 7) of the Inner Children encountered were *Hurt* Inner Children. In the RSA sample *all* Inner Children encountered were *Healthy* Inner Children (14 of 14) – see *Table 4.21*.

As mentioned in the previous section both types of the Inner Children are normal part of WIM® symbols worked with. Usually in Germany Inner Child work is an integral part of a series of WIM® sessions: exploring the Healthy and the Hurt Inner Child (in case the latter is indicated) consciously and purposefully, once the Inner Healer and other assisting Inner Value-Figures are established.

In the RSA study the Healthy Inner Children spontaneously appeared in seven out of eighteen participants' WIM®s, for most (6 of 7) of the seven participants who

experienced the Healthy Inner Child this took place very early, already in the first or second WIM® journey (at the Inner Beach or Inner Garden) and reappeared at other WIM® journeys – often as the first reliable Inner Ally. For one participant the Healthy Inner Child appeared at an imagery journey towards the logotherapeutic meaning question of What Matters Most. South African Healthy Inner Children appeared most often in the WIM® journeys of AsSA, followed by the WIM® journeys of AfSA, and only for one EuSA participant – see *Table 4.21*. All these results cannot be generalised due to the small sample sizes.

4.5   Expert interviews: Discussion of study's results

Three well-experienced experts on working with Value-Oriented Imagery were interviewed in semi-structured one on one two hour interviews in their logotherapeutic practices, in Austria and in Germany. The main intention here was to discuss my RSA WIM® study findings with them.

All three interviewees allowed me to audiotape our interview as "notes" for myself, so that I could fully concentrate on our conversation. They were informed I would paraphrase their statements and delete the tapes after I had transcribed our conversation into hand-written notes. The interviewees were in addition offered to proof-read the following sections related to their interview to ensure a shared meaning of the constructs we discussed. In my perception these interventions helped to relax the atmosphere that could otherwise have been more tense and self-controlled on the side of the interviewees, because self-employed experts naturally also are aware of issues such as self-marketing (Flick, 2009).

4.5.1   Uwe Boeschemeyer.

On the 18th of October 2012 I travelled to Salzburg to meet Uwe Boeschemeyer, the developer of Value-Oriented Imagery (WIM®) (see Chapter 2, section 2.3.1) in a two hour expert interview. The 73 year old and still very charismatic psychotherapist and theologian Uwe Boeschemeyer had only recently opened a logotherapeutic practice and institute here. It was my first one on one encounter with him and I felt grateful

that he had made time for our interview even though he was travelling a lot and had a tight work schedule.

During the interview we reflected on phenomena I had observed during my RSA WIM® study. Uwe Boeschemeyer noted that he believed in the possibility of regional dialects of inner symbols encountered in WIM®. He shared with me that he could not recall having worked with clients from non-European backgrounds and that he therefore was not able to gather insights in this regard. But, instead he had observed regional dialects in the inner symbol language of his clients in Austria.

In the Value-Oriented Imagery journeys of his Austrian clients he noticed a far higher appearance of mountain landscapes, alpine pastures, alpine huts, cows and "Alm-Oehis" (alpine cow herdsmen, often living hermit-like) than he was used to from his North German clients. And, his Austrian clients spent more often time climbing mountains in their inner pictures. In his North German clients' inner language of symbols Uwe Boeschemeyer had observed the ocean symbol to be more predominant. These observations related not only to specific imagery goals, as for example the Inner Garden, but to the WIM® journeys in general undertaken by individuals from these different geographical areas.

Comparing his WIM® experiences from Northern Germany with his Austrian clients' inner symbols encountered during WIM® Uwe Boeschemeyer had noticed another phenomenon: Among spiritual symbols appearing during the WIM® journeys of his Austrian clients Christian symbols played a greater role than they did in the imagery of his German clients. On the WIM® journeys of the latter Buddhist symbols were often encountered as well. Uwe Boeschemeyer related both observations to the contextual differences his Austrian and German clients were/are exposed to: geographical differences of the landscapes and cultural differences in terms of religious or spiritual concepts.

Uwe Boeschemeyer also pointed out the importance of acknowledging the existence of an Inner Antagonist, an inner destructive force within every human being (see Chapter 2, section 2.5.2.5) that could serve as a severe meaning-barrier, if not explored and confronted. The Inner Antagonist usually showed itself during Value-

Oriented Imagery in the form of a thoroughly life-negating, nihilistic monster. Even in working within a salutogenic approach, this energy should not be ignored, but taken into account and confronted, he emphasised.

When I asked how to best translate the German Value-Figure "Der Indianer/Die Indianerin" (The Indigenous American) into other continents' cultures (where people do not grow up reading/watching Karl May's "Winnetou"), Uwe Boeschemeyer's suggestion was to be careful using the term I suggested, "The Native One", because one had to explore first what the native people of a country symbolised for the particular individual wanting to do WIM®. Uwe Boeschemeyer suggested to better name this Value-Figure (The Indigenous American) "The Natural One" instead.

I discussed with Uwe Boeschemeyer that I had assumed to possibly encounter ancestral spirits in the imagery journeys of the participants with African South African cultural backgrounds and asked him how he would have dealt with that phenomenon if it had occurred. He responded that he would have worked with it as with all other symbols encountered: in a phenomenological manner, approaching the ancestor with the assistance of one's Inner Value-Figures, encouraging the client to look at that phenomenon for example through the eyes of the "Old Wise Man/Woman", to let the spiritual unconscious of the client show what this symbol means and how to deal with it.

Finally, Uwe Boeschemeyer provided me with unpublished papers about a further development of his WIM® approach. It has at its centre using the personified client version of a Value-Figure and its opposite more intensely (for example "The Anxious Monika" and "The Courageous Monika"), in addition to work with the transpersonal Value Figures (for example "The Anxious One" and "The Courageous One"). Uwe Boeschemeyer is planning to write a book on the updated version of his approach soon, as well as a book on "WIM® and posttraumatic stress disorders".

I left the interview feeling enriched and impressed by this in his advanced age still very curious, enthusiastic and active authentic inner picture expert, Uwe Boeschemeyer, the developer of Value-Oriented Imagery.

4.5.2 Stephan Peeck.

My second WIM® expert interview was conducted with Uwe Boeschemeyer's scholar, the psychotherapist and theologian Stephan Peeck, on the 15th of November 2012 at his logotherapeutic practice and training institute in Hamburg-Bergedorf (Northern Germany).

Stephan Peeck had been trained and had worked at Uwe Boeschemeyer's institute whilst the latter was developing WIM®. He has been working with Value-Oriented Imagery in Germany for 23 years and for 20 years has been training logotherapists and other psychotherapists in working with WIM®. Stephan Peeck was my logotherapy and WIM® teacher for three years. I still meet him from time to time for supervision in group or individual sessions. He is 57 years old and I experience him as a very potent psychotherapist, supervisor and teacher with a calm, reliable, open-minded, and clear-sighted personality.

When I enquired about his own multicultural WIM® experiences, Stephan Peeck could not recall any experiences of having conducted WIM®s with clients from non-European cultural contexts himself.

I shared my RSA study findings with him and we entered into a discussion about the potential symbolic meanings of water features and water falls in particular. My thinking was that they could either represent a regional dialect due to a different natural outer environment, where water features and waterfalls had a greater meaning/significance within a mostly hot and dry climate. Or, on the other hand, waterfalls might also be a symbol of liveliness, since they were also experienced as invigorating?

Stephan Peeck's idea related to these phenomena was that the waterfalls in the RSA study WIM®s could be interpreted as regional dialects if more waterfalls existed as well in the outer surrounding, this means if more waterfalls existed in the South African environment than in (Northern) Germany.

One speaks of regional dialects of inner symbols, in cases where the same natural phenomenon, for example a certain type of water feature, is experienced in a

different way in different regions of the outer world. In that case it also becomes a different experience with a different meaning in a person's inner symbolic world, Stephan Peeck explained. He estimated that he encountered waterfalls in the inner pictures of about 20% to 25% of his German clients. I reflected that this correlates with the waterfall encounters of my German clients' sample, where 22,22% of the 18 clients had experienced unintended occurrences of waterfalls, whilst in the RSA sample the quota was much higher with 55,56% of the participants who had encountered waterfalls in their WIM®s.

I shared with Stephan Peeck my observation that the RSA study participants also had spontaneously encountered far more (Healthy) Inner Children compared to my clients in Germany, and often already during their first or second WIM® journey. He offered the interpretation that this could mean that the RSA study participants who experienced this generally had an easier access to their "direct emotionality" and to all the other aspects the archetypal Inner Child represents such as creativity, liveliness and so on.

When I asked Stephan Peeck how he would deal with the occurrence of ancestors in case they would appear in WIM®s of African South African clients, he replied this was a difficult question. He would want to understand first what role ancestors and ancestor communication or worship played in the individual client's cultural context. Secondly, he would want to explore what meaning ancestors, or that particular ancestor, has for the individual client.

In the imagery itself Stephan Peeck recommended to be aware, as common for all other personified inner symbols, that the client's own projections could be part of the inner experience of an ancestor, for example in case the client should encounter very threatening or harsh ancestors. He would then apply the WIM® common approaches to stimulate a separation of projections from the original inner symbol/figure.

We discussed other individual symbols and experiences that participants of the RSA study had encountered. I felt enriched and encouraged to conduct more WIM® work in South Africa or in other multicultural contexts when I left our interview encounter.

4.5.3   Andreas Boeschemeyer.

My third WIM® expert interview was conducted on the 16th of November 2012 in Hamburg, with Andreas Boeschemeyer, Uwe Boeschemeyer's son. He is a logotherapist and philosopher and worked at his father's institute conducting logotherapeutic one on one sessions, supervision and WIM® training for 16 years.

Andreas Boeschemeyer is in his late thirties. He is the logotherapist who with a healthy amount of humour and warm empathy introduced me to the experience of Value-Oriented Imagery, nine years ago. When I met Andreas Boeschemeyer for the interview he had only recently opened his own logotherapy practice in Hamburg.

At the interview encounter he shared with me that he had some multicultural WIM® experience through work with US-American academics of European descend. He had not encountered any regional or cultural dialects in their inner language of symbols though. But, he had observed regional differences in his clients related to their attitude or to their approach towards working with WIM® instead. The more South he went, from North Germany to South Germany to Austria, the more easily clients engaged with their authentic inner pictures: were ready to try this approach, got into the pictures sooner, saw the pictures more clearly, more three-dimensional and more vividly. He related this to an increasing emotional openness of the people in general, the further South he went.

In Northern Germany, Andreas Boeschemeyer experienced his clients on average to display more outer and inner resistance to engaging with their emotional side and to have greater difficulties in connecting with their emotional intelligence, due to a preference for rational intelligence. His interpretation of this observed phenomenon is that in South Germany and Austria people on average are able to trust (a therapist, a new approach) more easily than people in North Germany.

Hearing about my observation of a higher rate of (Healthy) Inner Child encounters in the Value-Oriented Imagery journeys of my RSA study participants, Andreas Boeschemeyer told me about an observation he made. He had noticed that when he conducted many WIM® sessions in a row and the first client had experienced an

energising Healthy Inner Child encounter, often the following clients also had similar unintended Inner Child encounters on their WIM® journeys.

Andreas Boeschemeyer thinks it might be possible that series of similar symbols could be stimulated through the therapist's own (positive) expectation and experience still pondering within him/her, whilst working with the next client. He finds it therefore important to consciously "empty" oneself as far as possible before each new session to not potentially influence the authentic inner WIM® experience of the individual client.

When I discussed Stephan Peeck's interpretation of my observed phenomenon "more (Healthy) Inner Child encounters in my RSA study sample" with him, Andreas Boeschemeyer found them plausible. He told me that he had travelled through different African countries and had perceived the people living there as generally more natural, more authentic and more psychologically healthy compared to the average head-driven North German, for example. His hypothesis is that in the authentic inner symbols of Germans one would on average most probably encounter more Hurt Inner Children. People in Africa have managed to protect and maintain their core of being human – being able to appreciate and enjoy life – as symbolised in the Healthy Inner Child, he believes.

Andreas Boeschemeyer shared with me some of his clinical WIM® work experiences from his part-time work as a therapist in a private clinic for patients suffering from depression, anxiety disorders, addictions, compulsive disorders, borderline disorders and so forth. He has been working there for about four years already, two days per week, in a multi-professional team. The patients who were treated at that clinic for four to six weeks (and up to half a year in some cases) greatly benefited from the inclusion of Value-Oriented Imagery into the treatment concept, Andreas Boeschemeyer reports.

I left my third WIM® expert interview feeling this approach should be available to many more clients and to far more psychotherapists; research of clinical studies should be conducted to further explore and evaluate the impacts and potencies of WIM® in this field as well.

4.6   Conclusion

A multiperspective qualitative interpretive research study could be conducted as outlined in Chapter 3. It contained an autoethnographic account of my path with WIM®, the RSA WIM® sessions study with 18 participants, the comparison with the German clients sessions' sample of a similar size, and three WIM® expert interviews, one of them with Uwe Boeschemeyer, the developer of WIM®.

Qualitative research generally is not meant to produce generalisable results, but was in this case applied to descriptively explore a new theme or field (Sarantakos, 1998): logotherapeutic work with Value-Oriented Imagery in non-European multicultural contexts. A large amount of rich data was presented to the reader to enable an in depth engagement with the study contents. The research study produced qualitative results in the form of explorations and first insights related to the two research questions posed (see Chapter 3) as well as recommendations for further fields of future research. These will be discussed in the following chapter.

CHAPTER 5

Discussion, Conclusions and Recommendations

I conducted a qualitative, interpretive, multi-perspective study to explore the applicability of Uwe Boeschemeyer's logotherapeutic and salutogenic Value-Oriented Imagery (WIM®) in multicultural (non-European) contexts. My mind map *(Figure 2.1)* illustrates the theoretical reflections that served as the ground plan for my research conducted.

As outlined in Chapter 2, Value-Oriented Imagery is an integral part of the Hamburg Model of Logotherapy, developed by Uwe Boeschemeyer, who was one of the founding members of the German Society for Logotherapy and Existential Analysis (DGLE) in 1982 (Stegmaier, Fischer, Hick-Muehl & Joos, 2012). His Hamburg Model of Logotherapy adds authentic inner picture work as a means of evoking meaning-feelings as well as discovering and overcoming inner meaning-barriers to the classical logotherapeutic approach developed by Viktor Frankl (see Chapter 2, section 2.3 and 2.5).

Frankl's Logotherapy and Existential Analysis is an approach to psychotherapy and counselling that focuses on the clients' personal values and perceived meaning in their life. Frankl proposed that every person needed to know what he/she wanted to live for to stay healthy. He suggested that meaning could be lived in three value categories: creative values, experiential values and attitudinal values – to experience a meaningful life with inner freedom of choice and with the acceptance of responsibility for one's choices (Frankl, 2005). Boeschemeyer's Value-Oriented Imagery helps to explore all three meaning categories, especially where they cannot be accessed on a purely rational, cognitive level during therapeutic conversation (Pottmann-Knapp, 2006). Whilst Frankl thought there was no way to directly access the core of our human existence, our spiritual unconscious (see *Figure 2.6*) – he suggested to use the voice of your conscience as a meaning indicating organ instead

(Frankl, 2005) – Boeschemeyer with WIM® developed an approach to access both: the personal, psychological and the universal, spiritual unconscious (see *Figure 2.7*).

In Germany, where Value-Oriented Imagery was developed, it is experienced to be very beneficial as part of integrative approaches to counselling and psychotherapy, to provide stabilising and hope-generating salutogenic experiences as well as for psychoanalytic explorations and careful trauma-therapy, as my earlier research on clients' reports and WIM® practitioners' experiences showed (Meyer-Prentice, 2010).

Up to date, Value-Oriented Imagery is mainly practised and only taught in German speaking European contexts (Germany, Austria and Switzerland). Being a logotherapist myself, working with this approach for more than five years at my own practice in Germany, and observing the impressive benefits of WIM®, I wondered if WIM® would be as beneficial for clients from different, non-European cultural contexts as well.

There was no research done on WIM® work in multicultural, non-European contexts yet – I also did not find any research or literature on multicultural counselling/psychotherapy and inner picture work in general. Leuner, the developer of KB (see Chapter 2, section 2.4.1), called for transcultural research of archetypal inner symbols but had not undertaken any research in that field himself (Leuner, 2003).

I presented an extensive overview of the history of inner picture work in psychotherapy as well as of the retrieved literature on specific aspects related to this theme (see *Chapter 2*, section 2.4) to further an understanding of the position and reported capacities of WIM®.

When I searched for literature on multicultural counselling and psychotherapy I was surprised to discover a relatively large body of contributions here. They are reviewed in Chapter 2. It became clear to me that reflections on multicultural therapeutic encounters have to take into consideration constructs such as culture (personal and group), intercultural, multicultural, identity, language, world view, motivation and so on – of the specific client as well as of the specific therapist/counsellor.

The second big sub-issue depicted in my mind map (*Figure 2.1*) is the question whether our human inner pictures, derived from our spiritual unconscious, are indeed universal, or rather culture-related in their symbolic picture language. This question relates to questions of different types of inner pictures, different levels of consciousness and different places of origin, as discussed in Chapter 2, section 2.4.

If there are archetypal inner pictures, as postulated by Jung (2009a) and Boeschemeyer (2005), with specific culture-related symbols and regional dialects, as suspected by Fromm (1957), how could the therapist/counsellor using WIM® deal with that?

Further questions reflected in my mind map are: What is the benefit in multicultural encounters when integrating work with inner pictures versus conversational work with words only? How does language influence a person's worldview, and how can different languages be used in multicultural therapeutic/counselling encounters? How does the experience of touching, authentic inner pictures derived from the spiritual unconscious impact on a person's worldview? How does a person's worldview influence her/his inner symbol experience interpretation?

Other questions related to me, the researcher: What was my motivation for this research with this particular research question? How does my sense of identity and my WIM® work experience influence my WIM® work in different multicultural contexts? How do my new experiences that I underwent during WIM® work in multicultural contexts influence my sense of identity and my worldview and subsequently my work back in Germany?

These are some of the many interrelated questions that came into my mind, when I drew the mind map as a ground plan for my study (see *Figure 2.1*). Some of them can be discussed here, others may stimulate future research.

I had chosen South Africa, Johannesburg as the setting for this first study on work with WIM® in multicultural contexts, because it was the most pragmatic option for me to begin to explore some of these questions: South Africa was the non-European country I had spent most time living and working in. Johannesburg was the place that

I had always found especially attractive due to the visible cultural diversity of its people. One major official language spoken was English, a language that I felt comfortable in. In addition I still had a network of friends and family in Johannesburg who could help recruit participants via snowball sampling. The fact that I had always easily felt at home in Johannesburg and with its people contributed to the decision to conduct my study there, as well as my perception that I had some knowledge of the different South African cultural backgrounds I might encounter through the study participants (due to my long stays in RSA).

My study of logotherapeutic work with WIM® in multicultural non-European contexts, conducted in Johannesburg with 18 participants from African, Asian and European South African cultural backgrounds is the first of its kind. Its design and execution are documented in Chapters 3 and 4. The RSA study results are accompanied by an autoethnographic account of my own path with WIM®, a comparison with a WIM® work sample from my practice in Germany and three expert interviews. All parts of the qualitative, explorative research design could be conducted as aimed for.

My second research question, *Are there specific regional or cultural "dialects" to be encountered in the language of WIM®'s authentic inner pictures?,* can be answered with: yes, both kinds of dialects of universal, archetypal inner pictures are most likely to be expected. Even though the sample size of my RSA study (18) and the German comparison sample (18) are too small to allow for generalisation and the sample's participants were not representative of generalisable, standardisable (in case this is possible at all – with unique individual therapist and client personalities), multicultural, non-European counselling/therapeutic contexts, it showed that specific cultural symbols, that are an integral part of the person's worldview and belief system, spontaneously appeared when working with authentic inner pictures, as done in WIM®.

The RSA cultural dialects encountered were for example spiritual symbols of Hindu faith symbolism: the divine love couple Rhada and Krishna, and the Shiva Linga. Christian faith symbols encountered (as in Germany) were Mother Mary, Jesus, The Holy Spirit and God. RSA cultural dialects related to traditional African South African spiritual belief systems were not encountered. I had expected to possibly witness for

example ancestors or Tokoloshe (a kind of gremlin) experiences during the WIM® journeys of my African South African participants (Beis, 2001; Bojuwoye, 2005). This did not take place, most probably due to the fact that all six urban African South African participants felt closer to the Christian belief system than to a traditional African one. Only two of those six participants knew about family members who still engaged in traditional ancestor communication.

Some participants of the RSA study experienced strong chakra energy point sensations during WIM®, for example at the solar plexus or as an experience of their "third eye" opening. The fact that they described these sensations with the common holistic healing health concepts, for example derived from Chinese medicine or Indian Ayurveda (see *Figure 2.6*) (Macdonald, 2005; Mikulas, 2006), or with 'new age' terminology (Harrison, 2004), and that they – after the WIM® experiences – consciously declared those to be part of their world view and belief system leads me to interpret these phenomena as culturally linked dialects/interpretations of authentic inner symbol experiences as well.

The higher spontaneous occurrence of the Healthy Inner Child in the RSA WIM® study group (compared to the German WIM® experiences) could be interpreted as part of a cultural RSA dialect as well. Here, Stephan Peeck's and Andreas Boeschemeyer's hypothesis with regard to the higher incidences of Healthy Inner Children in the RSA sample resonates within me. In their expert interviews they shared the perception that this phenomenon could represent the RSA culture in general: of a RSA population with an on average healthier and more direct access to their own emotionality and all the other qualities the archetypal healthy Inner Child represents.

This actually is what I found most attractive about living in South Africa. Besides the friendlier natural climate it always was the more natural and more spontaneous and joyful incidental human encounters (with members from different cultural RSA backgrounds) that to me outweighed the relatively higher risk of encountering crime in RSA, as compared to Germany. My own Healthy Inner Child feels more alive when I am in South Africa than it does in the, in my perception, more on rational efficiency focused German/Western culture.

Interpreted as regional dialects observed in the RSA WIM® study is the greater occurrence of water features, with a particular high number of refreshing waterfalls in the inner symbolic language of the RSA study participants. This could be seen as a regional, South African dialect of inner symbolic language as Fromm (1957) defined it: Outer gardens in the subtropical RSA climate need visible watering to stay green and alive, unlike German gardens that get watered by permanent rain – that is experienced as a hassle rather than a blessing by many people living in Germany, myself included.

Water features are experienced as a refreshing luxury in the mostly dry and hot Johannesburg climate, whilst in Germany rain is perceived as "bad weather". Both inner picture experts, Uwe Boeschemeyer and Stephan Peeck understood the higher occurrence of water features and waterfalls in my RSA WIM® study to be a regional dialect, if there were more water features/waterfalls in the outer RSA environment, or if they had a different meaning and significance in the RSA outer world. Peeck and I had observed about the same percentage of incidences of waterfalls in our clients' WIM®s in Germany. The comparison of the RSA study results with WIM® experiences from my German practice showed that waterfalls in my German participants' WIM®s occurred much lesser than in the RSA study and if they did, they mostly had a cleansing, renewing and healing quality as also mentioned by Von Bonin (2002b) and Loue (2008) – instead of a primarily refreshing and vitalising character as experienced in the RSA sample.

Uwe Boeschemeyer reported in his interview that he had observed similar, outer natural environment related regional dialects of his clients' inner WIM® symbols in Austria. There, the outer environment predominantly consists of mountain landscapes and so are the inner symbolic landscapes of his Austrian clients: enriched with mountains to be climbed, alpine huts and alpine cow herdsmen to be encountered.

On the other hand water features, especially in the form of waterfalls could also be interpreted as a symbol for (natural) liveliness, as I had learnt in my WIM® training. On this level of meaning the occurrence of more waterfalls in the RSA WIM® could point towards a similar direction as the higher occurrence of Healthy Inner Children in

the RSA WIM® study group. It could be understood as a higher level of "natural aliveness" that would include an ability to naturally be well connected with oneself and with others. An inner symbol is defined as an entity of condensed and multilayered meaning (Lurker, 1990), so both interpretations might be valid.

My major research question, *Will Value-Oriented Imagery make a valuable contribution within non-European and multicultural therapeutic/counselling contexts?* can be clearly answered with: Yes, it can. All 18 RSA study participants easily managed to get into authentic inner pictures and reported significant benefits experienced from their WIM® sessions (after 4 to 11 sessions per person) (see *Table 4.9, 4.10)*. They also experienced the same questions, concerns and difficulties as I had experienced on my own journey with WIM® and as reported by my clients in Germany (see *Table 4.11, 4.12, 4.13*). In some cases I was surprised *how* efficient only a few WIM® series were, in terms of the WIM® study participant discovering or reconnecting with his/her inner resources as well as experiencing a clear (inner) vision and strength to face unavoidable challenges. It made me think that Value-Oriented Imagery would be a very valuable contribution also for short term health insurance financed counselling or therapy interventions in South Africa and elsewhere.

The diagnostic contribution of Value-Oriented Imagery has been of high value here as it always is in my German practice, especially in the first WIM®s: on the Inner Beach and in the Inner Garden, the status quo of a person's inner landscape was usually depicted well. This makes a relatively quicker move towards the most relevant issues possible, if the client wants this and does not avoid changes due to inner or outer resistance.

Similar to WIM® in Germany (Meyer-Prentice, 2010), universal, archetypal Value Figures were touching experiences also for the RSA study participants – their unconditional acceptance and wisdom were perceived as very valuable: strengthening and hope generating. As in Germany, the Value-Figures of the RSA study participants often said or emitted something like: "Good to meet you!", "I have been waiting for you!" This illustrates what is meant by Boeschemeyer's (2005) term "waiting values", the core human qualities that the spiritual unconscious knows about,

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as stated by Frankl (2005). In WIM® they can be experienced in personified symbols, in Value-Figures often saying "I have been waiting for you!". These are touching moments that make the values that want to be lived by a person visible and experiencable from within. The waiting and welcoming Value-Figures activated value-feelings (Boeschemeyer, 2005) in the RSA study participants/clients, leaving/ (re)awakening a longing to transfer these experiences into the outer world as well, to live a meaningful life, in the sense of logotherapy. These effects could be observed in the participants of the RSA study – the same way they had been described by German clients and practitioners, as outlined in my earlier research study (Meyer-Prentice, 2010).

Other inner symbol experiences of the RSA study, for example healing and nourishing golden light, healing blue or green light, energy sensations, as well as the encounter of strengthening landscapes and figures made during WIM® are also common in German cultural contexts (Meyer-Prentice, 2010) and are assumed to be part of the universal human inner symbols retrieved from the archetypal spiritual unconscious. Family members, love partners, and other persons from the participant's/client's outer environment, as well as problematic aspects of the participant's/client's life were WIM® symbol experiences of diagnostic value, retrieved from the personal psychological unconscious. They appeared in the same manner in the RSA sample group as they do in German counselling/therapy contexts (Meyer-Prentice, 2010).

Transfer Imagery successfully took place in the RSA WIM® study as it does in my German practice. It is also part of other, psychoanalytic or behavioural therapy focused, imagery approaches (Lazarus, 2006; Leuner, 2003).

My overall conclusion from the RSA study conducted is that WIM® can be a very valuable contribution in the South African multicultural contexts the same way as already experienced and described in German contexts (Meyer-Prentice, 2010). During the RSA study I experienced it as an excellent approach to access the Frankl (2005) described spiritual unconscious to retrieve personal and universal inner wisdom and strength, as well as to access the biographical hurts and torsions/distortions from a person's psychological unconscious. In addition, the Inner

Antagonist and all its personified relatives, representing the archetypal self-destructive death drive (or destrudo) as described by Freud (Meyer et al., 2003; Seifert, 2001) and by Boeschemeyer (2005), can be explored and confronted to let the ambiguity of life become visible in an existential manner and to end damaging self-sabotage and self-destruction (Boeschemeyer, 2012; Schneider, 2008b; Van Deurzen, 2001). This is Uwe Boeschemeyer's expansion of the Frankl's classic conversational logotherapy approach that encompasses work at meaning barriers, whilst staying focused on a salutogenic (health focused) approach of counselling and psychotherapy that is meaning centered, direction indicating from within, strengthening, supporting and hope generating (Meyer-Prentice, 2010).

Deducted from my RSA WIM® study experience I suppose that Value-Oriented Imagery can be a valuable contribution to multicultural (logo)therapeutic/counselling contexts anywhere in the world, as long as the (logo)therapist/counsellor and the client have a formal language to share and the (logo)therapist is willing to engage in culture-sensitive self-reflection and supervision. From my point of view this is similarly essential to any counselling and therapy work in multicultural settings – that the therapist/counselor is willing to learn about and feel respect for her/his client's cultural contents, constructs, meanings and symbols, as outlined in Chapter 2, section 2.6.1.4. From my experience, for being able to practice not only personal, but also cultural empathy (Rigazio-DiGilio et al., 2005), active interest in cultural/belief concepts different from one's own is essential – to enable a meaningful counselling or therapeutic encounter on different levels of identity (Sue & Sue, 2008).

It seems from this research study that additional specific regional and cultural dialects of the universal inner symbols, that might appear in other regional and cultural contexts (than encountered in the RSA study sample), can be recognised and learned by the culture and environment sensitive therapist, if he/she deals with inner symbols encountered phenomenologically, exploring the meaning it has in that particular context for the particular person, as commonly done in WIM®.

The final interpretation and transfer of the understood symbol contents has to be done by the client (because it is his/her inner symbols) and should be communicated to and understood by the (logo)therapist/counsellor. In this way WIM® can contribute

towards preventing the abuse of psychotherapy/counselling as a means of forced assimilation of the client to the values of the ruling class, represented by the therapist/counsellor, as feared by Ramirez (1999).

It may consume more time if different culture-related worldviews have to be explored and communicated to create a shared space of meaning between therapist/counsellor and client, one could argue. This can be seen as a disadvantage or also be an advantage, as some study participants stated. It contains the opportunity to more consciously and more carefully explore the worldview and unique experiences of the individual client instead of assuming to "know" the client's experiences, life-contexts and beliefs, because he/she seems to stem from the same cultural background.

Some RSA study participants in their feedback stated they felt "freer" in our multicultural logotherapeutic encounter, with a lesser fear of being judged by the logotherapist due to our different cultural backgrounds (see *Table 4.15*). The Constantine and Kwan (2003) hypothesis that (appropriate) therapist self-disclosure in multicultural therapeutic contexts may even evoke more openness than in same-culture contexts seems to be supported by my experiences of multicultural counselling encounters in the RSA study. On the other hand this may not always be the case. I think, it also depends on the (generalised) assumptions a client has towards the (logo)therapist's cultural background.

It was surprising to me how different my work relationship with the individual RSA study participants seems to have been experienced (see *Table 4.19*). According to the feedback questionnaires it ranged from "professional, warm and empathic, gentle and relaxing, non-judgmental, not pushing for results" to "strong direction, able leader". The RSA study feedback made me realise once more that every encounter with a client/participant is unique, and every work relationship is more than just the sum of its parts: the therapist system and the client system meet to co-create a unique space with each other. Even every encounter with the same client/participant is unique because the client and the therapist/myself keep on changing a little every day through new experiences made. The vast majority of the RSA study participants commented positively on the therapist self-disclosure approach I had followed as

recommended especially for multicultural counselling and therapy (see Chapter 2, section 2.6.1.4) – some participants explicitly commented this made it possible for them to trust me.

Not being able to work in one's mother tongue can be limiting in the use of more refined language and language metaphor, for the client as well as for the therapist (Dobrovol'skij & Piirainen, 2009). Different languages can shape different realities; they may construct different possible meanings for the speaker to choose from, more or less standardised within a specific language group (Schreiner, 2012), or even implicitly allow for certain expressible experiences only – through words existing or not for a certain construct or for specific values (Roettger-Roessler, 2006). On the other hand people also shape language (Bugental, 1999), especially in dynamic urban areas consisting of residents with multiple identities and different degrees of enculturation with regard to each other's respective languages, as I experienced it in Johannesburg.

I observed during the RSA study that in multicultural counselling/therapeutic encounters it is especially important to reconfirm the understood meanings of the words exchanged and non-verbal communication observed. For multi- or bilingual speakers different languages may also be linked to different aspects of the person (Comas-Díaz, 2005). Nevertheless, clients in Germany with whom I share the same mother tongue, sometimes also have difficulties to precisely translate their inner picture experiences into words. Even here it often seems to feel like a reduction to use words for complex and often multi-layered meanings and experiences. Nevertheless I find it important to translate the WIM® symbol experience into words for being able to transfer the insight gained from it into conscious inner and outer life as well.

The effectiveness of psychotherapy is generally difficult to measure, psychotherapy outcome research has shown. But, it has been established that the therapeutic work relationship/alliance is crucial to the overall success of counselling and psychotherapy in general and can even have a healing quality in itself (Ackerman & Hilsenroth, 2001, 2003; Buchholz, 2006; Clarkson, 2005; Krutzenbichler & Essers, 2010; Lambert & Simon, 2010; Shedler, 2011). I experienced a good

therapeutic/counselling alliance to be even more crucial for successful work with WIM® in multicultural contexts. Here the personal and group cultural identities of the individual client as well as of the (logo)therapist/counsellor are essential aspects of the therapeutic encounter.

At the same time every person is a culture on her/his own and no therapy/counselling is value-free (Corey, 2009b). If therapy outcome largely depends on the success of establishing a good therapeutic relationship, this comes prior to successful work with WIM® or with any other therapeutic approach, and has also to do with the individual personality of the (logo)therapist and of the client, irrespective of their cultural backgrounds (Ackerman & Hilsenroth, 2001, 2003). Therapeutic work with inner pictures is described as generally beneficial for the therapist-client relationship, because the client is experiencing own inner liveliness and creativity whilst experiencing the therapist as a witness for his/her inner resources (Reimer, Eckert, Hautzinger & Wilke, 2007).

On the other hand, the important and powerful therapeutic alliance between therapist and client can have dangerous side effects: it can result in the client's emotional dependency on the therapist (Hoffmann, Rudolf & Strauss, 2008). The use of Value-Oriented Imagery decreases the risk of clients becoming emotionally dependent on their therapists/counsellors, because the authentic inner picture work with own inner guides (Value Figures), retrieving own inner wisdom and resources, *per se* fosters the client's autonomy, as observed by clients and practitioners (Meyer-Prentice, 2010).

Not all my questions depicted in my mind map (*Figure 2.1*) and formulated at the beginning of this chapter could be explored and discussed. Many of them remain unanswered and are meant to stimulate further research. Nevertheless my two major research questions could be answered with assumptions deducted from my qualitative interpretive RSA study. At least for the South African multicultural (logo)therapy and counselling context Uwe Boeschemeyer's Value-Oriented Imagery seems to be a very valuable contribution. I think it would be very rewarding to offer logotherapeutic WIM® training to health professionals in South Africa and to conduct further research with larger samples and also in clinical settings.

Additional further research could be done on Value-Oriented Imagery and the integration of traditional healing systems/practices into non-European multicultural counselling and psychotherapy as a potential avenue of shifting away from a Western/Europe-centric perspective of health and therapy/counselling. Especially in a rapidly changing and urbanising world which challenges many people's sense of identity and meaning (Sima & West, 2005), logotherapeutic Value-Oriented Imagery could help to reconnect with inner values, inner identity and universal wisdom. In South Africa imagery had been part of the traditional African culture, practiced by shamans of the San society (Harrison, 2004) – as it was common in different cultures on all continents (see Chapter 2, section, 2.4.1).

A further benefit gained from the RSA WIM® study is that I myself, the researcher, feel personally enriched from the multicultural encounters of the WIM® sessions conducted. It confirmed my assumption that we humans share more similarities than differences at the core of our existence. Each of the different RSA WIM® journeys resonated within me, as if they could have been my own experiences – they were of universal quality to me – and they are shared with the reader in a condensed form in appendix A3 of this document.

The universal quality of inner symbols experienced during Value-Oriented Imagery in RSA appeared to be more prominent than the individual, regional or cultural differences encountered. I did not only observe the experiences of my RSA study participants but I came out of my research as a partly transformed being myself, as common for research that includes a high level of personal involvement (Anderson & Braud, 2011). As a result of my study I am convinced that apart from our individual psychological unconscious a wise and rich universal spiritual unconscious exists and connects all human beings – Jung (2009a) had called it the collective unconscious. I am convinced now that the logotherapeutic and health increasing salutogenic Value-Oriented Imagery can be an excellent approach to logotherapy and to any form of integrative counselling and psychotherapy in all multicultural and non-European contexts that appreciate a one-on-one healing/counselling setting.

I came out of the RSA research study convinced that in any human culture authentic inner pictures are more precise and multidimensional than words can ever be. In the

form of Value-Oriented Imagery they enable an inner and outer integrative and healing communication (Boeschemeyer, 2005; Friebel, 2000), and they can provide inner answers to the central logotherapeutic question of "what am I here for?", a question most probably relevant to the health of any person, irrespective of the particular cultural background (Asagba, 2005; Boeschemeyer, 2002a; Corey, 2009a; Frankl, 1992; Grenville-Cleave, 2012) or degrees of enculturation or different shades of "cultural in-betweenity" (Jordaan & Jordaan, 1998, p. 772).

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EXPERT INTERVIEWS conducted:

- Uwe Boeschemeyer, 18th October 2012, 2 h, Salzburg (Austria)
- Stephan Peeck, 15th November 2012, 2 h, Hamburg-Bergedorf (Germany)
- Andreas Boeschemeyer, 16th November 2012, 2 h, Hamburg (Germany)

Appendix A1:

Feedback form

FEEDBACK FORM
for participants

of the main doctorate study
"Value-Oriented Imagery in multicultural contexts"

conducted in May/July 2012 by Monika Meyer-Prentice

1. What did you expect to gain from the imagery sessions?

2. Where there any fears related to those sessions prior to their conduction? If yes, which ones?

3. What benefits did you experience from your sessions?

4. What was your most impressive/moving experience or insight gained from your imagery journeys?

5. What remains open / unanswered?

6.   What negative experiences/impacts did you encounter?

7.   What difficulties did you encounter?

8.   How did you experience your work relationship with the conductor of the sessions (Monika Meyer-Prentice)?

9.   What would have been different, if you and Monika Meyer-Prentice were from the same cultural background (pros and cons)?

10.   What should be done differently?

11.   Anything else you would like to mention?

THANK YOU VERY MUCH FOR PARTICIPATING IN THIS STUDY

AND FOR YOUR TRUST!   * * *   Monika Meyer-Prentice

Appendix A2:

Examples of study participants' WIM® notes

(The study participants' names have been changed
to protect their right to confidentiality.)

Impressions after the first WIM® session

(Tsepho, African South African, male)

09 June 2012   FEEDBack

When it all started I really did not know what to expect, but I was open to any thing.

The section was good I got to open up and let out and and the same time take in, I must say the inward out of body experience was new and very much interesting and what was mind blowing was the interpretation of my vision.

I am looking fowerd to more and looking fowerd to finding out more adout me

The Inner Beach: name-writing can reveal first issues

(Lerato, African South African, female)

Session 2:   27 April 2011

The second session, was highly anticipated from my side, but Monika reassured me. She told me again that all we would do was attempt to do te exercise and see how it went. That I didn't need to put any pressure on myself to "see" anything.

Relaxation exercise: This I liked.
↳ Got to feel a little sleepy & dream like; but still conscious.

"The beach"
As I saw te beach that I had been to in Dubai ~~a year~~ almost 7 months ago. I had been there to visit my then boyfriend. When Monika asked me to imagine a beach it was te easiest p beach to imagine. That beach held many good memories.

I swam it the dolphin, who let me hold onto to "him/her" while we sped throught the water. The water was warm & blue & there was sunlight streaming through?

Then came the part where I had to write my name in the sand... That seemed impossible, the place I was at on the beach I had been to not so long ago and I had wanted to go back there again. The place The very spot where I tried to write my name in was the place I have previously written my name in and "being" there again proved too painful. I couldn't write my own name, how strange.

When I came back to the room, Monika asked me why I thought writing my name was so difficult? I guess it was because, although I thought I had dealt with it, the pain of my recent break-up was still very real. I couldn't bring myself to write my name again in a place that was tied so closely to the hurt that came with the end of my relationship.

Going home I felt sad, wondering if I would be able to get over all of that and write my name down anywhere at all.

Inner Animal Ally: The dolphin

(Nirupa, Asian South African, female)

I am standing on a hill overlooking the beach and ocean. To my left is another hill, almost like a cliff that hangs over the ocean which is covered with lustrous green shrubs and plants giving a space of freshness and the sun shines brightly over it as it casts a shadow over the beach below.

Where I am stand, the ocean reflects a dark blue colour, the air is fresh and I can get the scent of different types of herbs. The sky is bluer with a few white clouds smiling down on the shore.

I walk down to the shore. The sand is warm and soft. I lay down on my stomach and rest my face on my hands. I feel the cool breeze blow through my hair and face. With my finger I write my name on the sand with a capital 'D' and in cursive writing. I draw a boarder with little archers around my name and a huge heart from the centre top and to the bottom and cover it with red rose petals.

The sun feels warm on my skin. The sand is soft, smooth and warm. I get up and walk towards to water. The sand closer to the water is wet, a little rough and the water feels cold as it covers my ankles and withdraws back into the ocean. It's slightly unpleasant and uncomfortable, but I know it will get warmer.

Out in the sea, I see 3 dolphins, 2 little ones and a mother one. They are swimming and playing together having lots of fun. The mother dolphins comes towards me and I go into the water and climb on her back. I have mixed feelings of this unknown experience, a bit of fear, anxiety but also excitement.

She takes me deeper into the sea. I hold on to her fins. The water now feels warmer. Her skin feels strong, tough, smooth, a little cold, but settle down and feel more secure. The feeling of warmth, love and joy grows inside me. Her eyes are warm and loving, full of joy. The 2 little dolphins join us and we start playing games with each other.

They jump over us and swing in circles. I feel braver and excited and enthusiastic. I hop onto the younger dolphin and we swim around and then dive into the water and come up again, the others follow suit. The we do summersaults diving into the water come up into the air creating circles one behind the other. It is so much of fun and laugh to my hearts content. They make pleasant noices/sounds which warms my heart and I love every moment of it. I feel mischevrous and naught as we swing together playing int the water in and out, up and down, round and round, spinning around inside the water causing a whirlpool then coming up to the surface and diving /springing into the sky. The sky is bright blue with some white clouds. The sun is warm. The air is fresh with a slight chill when we come to the surface. I have so much of fun and lover every moment.

I give them all a hearty loving hug before leaving. I feel a sense of belonging, trust, love, peace + joy with them. I would love to spend time with them again. It is so energising.

The Inner Garden and the
Inner Gardener
(Neil, Asian South African, male)

Date: 30·05·12

Today I experianced in my imaging
session. First when I went on to the
beach I felt peacefulness with the ocean
breeze on my face and no stress in the
world could reach me. With the sand running
through my fingers felt as if a part of me
felt that the trouble in the stressful world just
go with the sand.

Entering my own garden was a big WOW!!!
with all the colour and fresh air and the grass
was sooo soft under my feet.

The first time going into the cave I felt abit of
a shiver and scared.

Then when I ask my beautiful gardener to go
the cave It was a relief of safety and secure
So going deeper and her glow with all the shiny
diamond there gave me a realisation of I have untapped
potential the diamonds representes that me alone theirs riches in
my life.

When we go out of the cave head towards the mountains and
looking at how high the mountains where gave me that reaching
for success in my spiritual and financial state of mind.

The highlight of it all was standing under the water fall see
all of the negativity drain out of me and of dive into the
lake felt energising.

Treasure Chest and trust evoking Inner Gardener

(Marang, African South African, female)

SESSIONS

My day at the beach, I drew a heart on the sand; the heart was filled with colourful flowers. Though a cloudy day, it still was a warm day. I walked along the shore and even put my feet in the water at some point.

The next time I was at the beach, there was a treasure box on the shore that had special stuff. When I looked inside I found, shoes that I liked, lots of colours. Books, to read for pleasure and some were textbooks. The textbooks I could relate to the fact that I am studying.

There were also a couple of photos as well. The most treasured item in there was a photo of my late grandmother. She holds a special place in my heart and always will.

The next time, I walked through grassy place, almost like in the veld. The difference is that the view was beautiful and serene. As I looked a little to the distance there was a waterfall, the grass green and luscious. Walked closer towards the falls, to hear them clearly and the water was splashing onto me, the showers were really refreshing.

I took a walk into a garden where I met an old lady that I spoke to. I found her working in the garden, minding her own business. She had a beautiful looking garden, really well looked after, She was planting in a small patch, which she mentioned that she works on one small area at a time. She seemed to really be enjoying herself as she found gardening therapeutic, in many ways.

The one thing that I found interesting about this lady was that having been talking to her, even though I initially didn't know her I felt that I could trust her. That I do not do easily but she made me open up to her, I suppose her composure and openness led to the trust.

Through the sessions, I found out I have a lot of trust issues that I need to deal with. If I can address these issues, this could help me open up to other matters like my career development and personal relationships.

I am at a point where I feel a need to make a change in my career, to where I feel I could have a more positive and greater impact. This I will still need to explore.

I also need to make sure that the people in my life that I treasure and value a lot, I spend time with and put them in that special place. Give them love and more time. This will be done consciously.

Hopefully the by the next sessions a lot of work will have been done on my part.

The Inner Parents

(Diana, European South African, female)

Fourth Session – Meeting my inner father

I was very evidently hesitant to meet my inner father. I think it was out of fear that he might be anything like my actual father and how that might make me feel. Luckily he was nothing like my father. My inner mother encouraged me to just give it a try. When in the process of going to find him I stopped. She encouraged me to just "come and try, see what he is like".

What I found was unexpected. He was busy with a horse, it looked like he was stroking or brushing the horse's main. There was a stable close by.

He seemed so gentle, but strong. He appeared confident and fun-loving. He waited for me to approach him and my inner mother stood waiting for me from behind me.

I walked with him along a field of strawberries. At first I thought it was just a patch, but then I realised how big the field of strawberries was. The sun was warm. My inner father had a big round hat on his head. He took out a smaller hat and forced it on my head with a smile. He said there is no need not to be careful, even when we having fun and enjoying ourselves. His eyes were friendly and warm and caring. When walked along the edge of the field of strawberries and he picked one and took a bite. He told me to try one, with lots of enthusiasm. I picked a big beautiful strawberry and took a bite. He asked me what I thought of it. I replied it was sweet and firm. Delicious.

And as discussed after the imagery, I suppose that is how life should be, sweet and full of joy just like the strawberry.

I remember picking strawberries as a child in my grandfather's garden, and I remember how much I used to enjoy that. Also with my inner father I was about 12 years of age.

I do see how the inner parents reflect the masculine and feminine energies that I hold inside me. And it is really nice to be able access those inner guides for advice and comfort. A comfort and safe inner world "created" by my inner

parents. Neither one are anything like I experienced from my actual parents. It's amazing to think that these guides are a reflection of me. I hope and prayer that my son experiences me as his mother in the same way, or at least close to how I experience my inner parents, as I know they come from inside me.

Confronting meaning-barriers:

The Angry Ones

(Jack, European South African, female)

ANGEY ones:

ignored ones , slaves, punished, old, hungry , suffering

to respect all beings as they are without any need
to change them, yet to give what one has if asked

Jesus gave them seeds & fertile land , empowered
them to help themselves

whats part of me feels ignored, neglected, left out
in the cold to wander the wastelands?
un-nourished, treated as less than, subjugated, slave?

"The tragedy of life is not death,
The tragedy of life is what we allow to die
inside us while we still live" Robin Sharma

Ingnorance ⟷ Awareness

To know one's inner scape, every facet , to understand
ones psychology, motivations , knowing how & why one
does what one does.
To enter daily into perpetualy into ones heart & find
any hard spots, any resistance, reluctance
To heal all parts of oneself
To bring into the light of awareness all that
was previasly in the sub-conscious ...

Examine the ways in which I am

wasteful
neglectful
ignoring of

IGNORE NOTHING that is internal,
clean everything
gather nothing to oneself that is not needed
or useful.

Explore the ways in which I
ignore my feelings
cast my feeling aside as if inappropriate

I am disgusted by my own weakness!
why?
what is weakness? what is strength

I seek authenticity in all that I am and
all that I do.
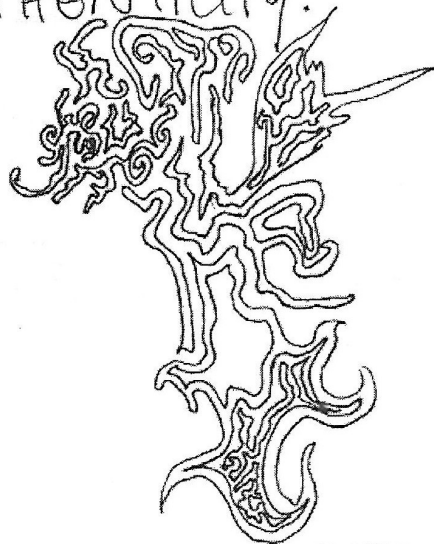
AUTHENTICITY: FIRE of LIFE Burn in ME.

Place of Being Accepted & The Accepting One
(Ruth, European South African, female)

4. The relaxation made it much easier to meet my gardener who was casual and almost swaggering. He took my hand and let me again to the vast plain with nothing but grass growing. He indicated that I go for a walk, which I did, only to find myself in really high grass with no paths at all. I wandered about for a while then called for my gardener who took me out and showed me a cave.

At first I was a bit nervous to go in but went just the same. It was dark but I could see quite clearly. We came to a well with some stone seats around it and my gardener drew some water for us both to drink. Water was clear, cool and refreshing.

We went along a passage and then came across a very old woman who had a three legged pot on a fire. I was at first a little nervous to approach but she beckoned and gave us some of her brew. It was delicious and warming. She then took my hands in her old and arthritic ones and looked deep into my eyes. I saw kindness, understanding and wisdom in very young and almost laughing eyes. I had met acceptance.

Inner Healer & Into The Heart, Animus and Anima

(Shoba, Asian South African, female)

Last session with Monika

6 July 2012 at 10:00

I think this was the most successful session for me in that I just seemed to bounce from one good place to a better place (heart, head and complete blank – felt light beaming on forehead - third eye chakra area; still get energy surge when I think about it).

Anyway, I'm jumping ahead. Went for session. Was on time. Happy to see Monika. Told her about my meditation with my inner healer and the fact that my third eye opened. I remembered that my inner healer said that it would remain open until I "willed it closed". We laughed at my hearing Monika's voice saying "wonderful" during my meditation ☺. And it is wonderful.

I confirmed that it would be the last session; I had made the shift last week already. Monika asked if I wanted to skip the imagery and just complete the consent form instead. I opted to go through with the session because I don't like to leave something incomplete. I said I would do the session and I am so glad that I did because I had an unexpected experience, at least something that I had not been prepared for.

My imagery session involved my inner healer and he was immediately there, in 'our' healing room. We stood across from each other but within reaching distance and he held his hand out in front of us so that it faced palm upward. A comfortable green light flowed out of his palm which he beamed to my heart, last week he had beamed the light into my abdominal area. Then he took my hand and together we walked into my heart, into a chamber that was darkish in a reddish orange kind of way. The chamber was vast and relatively empty. I briefly spotted a nurse like person happily moving on the periphery. She looked at us in a happy, friendly kind of way but disappeared into a 'room' obviously busy. My healer and I walked, still hand in hand around a curved route and found ourselves outside in the garden area where I first encountered my wise woman. This time it was busier, with more people. I saw young and active sporty people; there were one or two older people as well. The young people were vibrant, particularly the young woman in the tennis outfit. She was bouncing off to play and was so energised and focused. She was going to wack that game! A kind of knowing, confident, young and happy, vibrant and full of life person, full of joie de vie (hope that is spelt correctly). I could smell fresh water and then my healing guide left. I was a bit

perturbed but he simply waved and smiled at me. I knew he was saying that I am okay now; I should just go ahead and continue as I was, looking around and feeling as if I was on holiday, walking with my hands in my pockets feeling relaxed, smiling, feeling good. I felt the spray of a waterfall and followed that. It looked good, flowing strongly but not overpoweringly, a young and joyful waterfall. Monika asked if I would like to go into the

water and something else which I can't remember. But I felt a warm light beaming on my forehead in my third eye chakra area. The light beamed and I felt a complete peace and blankness. The blankness that I felt extended from my head to my torso and for a moment I felt as though my crown chakra wanted to open; I think if I had continued, it would have opened. It was a wonderful experience and I felt very confident and at peace. I told Monika that I felt empty but the word I should have used is blank. The blank space was so good that I did not want to leave it and almost asked for extra time to stay there but I suspected that it would be hours before I would want to leave. I then found myself in a house that I did not recognise and it was vacant. I was in the lounge, having just entered and was surveying the empty room, still with my hands in my pockets. I felt confident and pro-active like I knew what I wanted to do with the room and the house, like I knew how I would fill it up and what would go where. What I found strange was that I was not actually me as I know myself but I was a young man! A man who was embarking on a new career I think. The house would not be a home to live in but a place to work in. In retrospect I think it was about my new career and I suspect it will be different in a way I can't envisage now. When I told Monika that I felt weird about being a young man, she said that I had just confirmed Jungs' theory on the anima and animus. The young man was symbolic of my masculine side and the side that would take action and was moving ahead. The masculine energy was moving and taking charge but I also felt grounded. There was a young woman in the room as well. I think she was the same young woman who was off to play tennis but now she wore a summery light flowing white dress with a floppy hat with a flower motif. She was happy, light and full of joy and life. She reminded me of a butterfly but was not flighty that is why I felt grounded. What a wonderful experience! It infuses me with much hope for the future. I feel like a new world is opening up and that it will be completely different from what I have experienced thus far. I don't know what it is that I will experience but I feel confident that it will be good.

Thank you Monika

The Place of Love

(Parvati, Asian South African, female)

Session: 4

Love:

The outcome of this session made me realize love can be found anywhere and everywhere. One needs to give love in order to receive love.

I started with my grandmother feeding as a child under a tree. I felt the love between my grandmother and me.

My guide a pretty Indian dancer escorted me to a temple were I saw men singing under a tree. We joined in the singing and my guide danced. It was a joyous and happy atmosphere .Going inside the temple I see the statue of Rhada & Krishna. It was a beautiful room with butterflies flying around. I felt the beauty and a great deal of love.
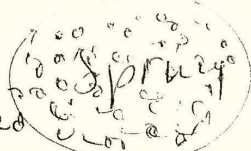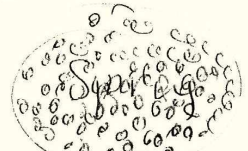
My guide then escorted me to a play ground were we me with another man. A tall man whom we played cards with. We chattered and I felt very comfortable in their presence.
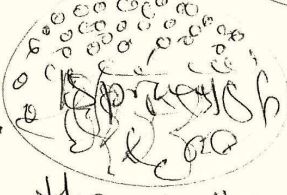
The Trusting One & The Place of Trust

(Masibuko, African South African, male)

- Today I meet up with my female gardner. She took be out of my garden + we cam to a place with molten springs.

we stood by one + then we jumped in. It was great warm and we continued to breat nor mally When I meet the female Spot Gard ner She woes happy. when we go down down, down to the bottom of the springs. In the cave in the wall was a sleepin figure in a blanket. There was also a table
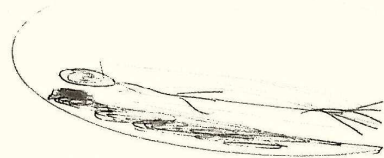
We waited until the figure got up + came to hug me we hug for a long time She is warm + loving. we then go into the cave in the wall
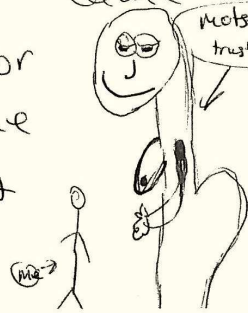
motsepia trustedone

me
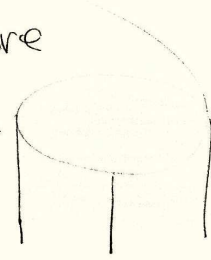
What Matters Most

(Masibuko, African South African, male)

The male and female gardeners both came out today. They are very aware 👧👦/Me. they are happy to see me.

The male gardener steps forward and I ask him to take me to what is most important. He takes me to the veg. patch area, and pulls out root plants, he dusts off the soil and shows me the plants, the roots, and say "this what's most important," and "the soil, it must be cared for, turned, ferterlised, watered", then the roots can get ~~there~~ their ~~nourishment~~ nourishment & grow.

Amazing that the root & soil are the main focus of the search/journey. Family culture, history, knowledge, highlighting the continum of life . . . .

Appendix A3:

Condensed RSA study session protocols

Introduction

Appendix A3 consists of the condensed session notes I took of the RSA main WIM® study session series with 18 participants. The participants were recruited for three different sample categories: participants from African South African (AfSA) (6), Asian South African (AsSA) (6) and European South African (EuSA) (6) cultural backgrounds. The condensed session protocols are meant to allow the reader to get a deeper insight to the range of work with WIM® that was undertaken for this study of work with logotherapeutic Value-Oriented Imagery in the multicultural setting of Johannesburg.

(A) Participants from AfSA cultural backgrounds.

Six participants from African South African cultural backgrounds were part of the WIM® study, three females and three males. Their study session contents are portrayed in the following section consisting of my condensed session protocols. The study participants' names and other significant details that may expose their identity have been changed to protect the participants' right to confidentiality.

(1) EASY.

Easy was in his mid thirties when he participated in the pilot study. He works as a technician at a large company. He is single. He comes across as an intelligent and very considerate person. Easy's parents are Tswana South Africans. He prefers to let most people use his English name, even though he does not like that name, because he thinks his African name is too difficult to be memorized. I am surprised by that perception and would prefer using his African name. He tells me that he would like to participate in the study if he does not have to write in English. I offer that I could fill in the feedback form for him. His spoken English is as fluent as mine. Easy has no prior experience with inner picture work.

Focus wish: Easy would like to use our sessions to improve his self-confidence and to become more skilled at engaging in and maintaining close relationships ("they say I don't talk").

<u>The sessions:</u> We conducted four sessions with three imagery journeys in a weekly rhythm. We had to keep our meeting times and dates flexible as Easy had irregular work hours and demands.

<u>1st session</u>

During the first session Easy tells me parts of his life story and we conduct a first imagery journey. His father left the family when Easy and his siblings were still very young to find work in Johannesburg. His mother had passed away about twenty years ago. His father remarried a couple of times and was physically abusive towards his wives and towards his children, Easy remembers. About ten years ago he had a major fight with his father and moved out. He stays on his own now. Easy emphasises that it is very important to him never to become like his father.

Five years ago a love relationship that meant a lot to Easy ended: "She broke my heart." He had been engaged in a long distance relationship and his girlfriend had started another romantic relationship on the side. His last girlfriend whom he had only broken off with recently come out as a lesbian.

Easy would like to change his work contents and do something he feels more passionate about, for example work as a fashion photographer or do something with music involved. He is not sure what exactly it could be and how to go about it. Easy is also not satisfied with his physical appearance. He finds himself too skinny, he tells me.

I suggest undertaking a first imagery journey to the beach. When I ask Easy if he has any negative connotations connected to the image of a beach (I always ask that), he responds, that he has never been at any beach in his life. I then suggest opting directly for **The Inner Garden** instead. He agrees.

1st WIM®: Easy easily gets into touch with his inner pictures. He feels "peaceful and relaxed" in his inner garden. It is "nice and cool" there, with the sun hiding behind the clouds. I ask Easy to write his name in the soil. He writes his first and second name and comments: "I did not write it nicely, but used my foot". When I ask Easy if he would want to draw a heart around his name, he first responds that there would be no space for a heart. He then puts stones in a heart shape around his name he finds

that his name looks "much nicer now". Easy smells fresh grass and flowers, particularly roses, in the garden. These scents feel good and refreshing to him. Then he hears the sound of a waterfall and feels excited about that. The waterfall is at the end of the garden and makes a big noise all over the garden. At first he does not want to take a shower in the waterfall. Then he changes his mind. He finds the water to be "cold, but great". Easy keeps silent for a few minutes enjoying the waterfall.

When Easy comes out of the imagery he tells me that he feels very good now, "energised and peaceful" at the same time. I am surprised noticing how my impression of Easy changed within our first session. At first he appeared to be very shy, like a young boy, but then he soon became very open, direct, clear and masculine. After the WIM® journey he tells me he would like to get to know himself better.

2nd session

When I ask Easy if he was left with anything from our last session, he responds that he went back into the waterfall picture when he felt stressed and before falling asleep. I am impressed that he made use of the imagery on his own so quickly. Easy tells me that he often feels very tense from working only and not going to the gym.

Today I suggest to Easy to encounter a first Value-Figure: the **Inner Gardener**. He/she could maybe show Easy something important or give him some advise. Easy agrees.

2nd WIM®: Today Easy sees himself in a different, a botanical garden. Easy is there with friends and their children. They are admiring the garden. Easy feels "beautiful". The garden seems to be endless. It smells of fresh water and flowers. Birds are singing. There is a fountain with very clean water. Easy jumps into the water fountain. The water is cold at first but then becomes warm. He feels little pebbles under his feet. He leans back his head and enjoys the running water. When Easy says "I do feel much better now!", he looks very relaxed. He enjoys this for a few more minutes. Then his gardener arrives. An old man in his late sixties. The gardener is very "relaxed and calm". He shows Easy the flowers in the garden. Easy is feeling serene in the gardener's presence. The gardener tells Easy more about the garden and

shows him the trees. There is an impressively strong palm tree with green leaves. And he shows Easy the single red roses. Easy inhales the scent. The gardener smiles at him. Then Easy asks the gardener how he could gain self-confidence. The gardener replies that he should work at himself and stay focused. And that he should do everything he does with enthusiasm, so that he can be proud of what he is doing. Easy is not satisfied with this answer. The gardener adds he should focus on his strengths, one of them being that he loves people. Now Easy suddenly feels as if he is flying, looking down on the garden and on the gardener. This scares him. He cannot land again. I ask Easy to come out of the imagery.

Easy tells me that he often has that feeling of floating above things when he gets sick and that he hates it. At the same time he notices that the pain in his often tense shoulders is gone now and that he feels all relaxed and calm. He then wants to reflect on the question on "what is my purpose in life?" He loves helping others, but often feels used by others too. Life seems to consist of hard work only to Easy. He feels lonely and finds it difficult to trust a potential romantic partner again: "I can give the girls anything, but not my heart". When Easy leaves he says he feels "much better" than when he arrived today.

3rd session

When Easy comes for the third session he tells me that his gardener has remained on his mind. And that he feels guilty when he ever thinks of saying "No!" to anyone of his friends when they ask for favours. He also noticed that he feels more confident with the customers at work and that he notices more energy within himself. Because Easy said he would like to be more successful at a romantic love relationship, and at the same time said he would not give his heart away again, I suggest to Easy to do an imagery journey **Into The (Easy's) Heart**. He agrees.

***3rd WIM®**: Easy sees a small fire. He is sitting at this fire. His gardener joins him. They sit there together in peace and quiet. The gardener holds his hands. They are warm and emit energy. Easy enjoys feeling energetic as well. Then the gardener guides Easy to his heart. They get there quickly. It looks like a red big mountain. A fence separates them from the heart at knee-height. The gardener encourages Easy to step over that fence and move towards his heart. Easy does this and reaches his heart. The outside feels "warm, thick and sticky". They find the entrance, a small*

hole. Easy sees a light shining out of his heart. It is like the sunlight, but in an orange colour. Easy feels all "warm" when this light shines on him. The gardener is walking around with Easy in his heart, holding his hand. Inside the heart a staircase leads up to another area that looks darker. Easy would like to explore that area, but his gardener disagrees and says he should change direction, moving back into the light. The gardener tells Easy that he is not patient enough. Easy agrees with him. He enjoys the warm orange light fully now.

When I ask Easy what was the most touching about this WIM® he responds it was the peace he felt in the presence of his Inner Gardener. He talks about his impatience when dealing with customers. This is the one reason why he does not use his African name. He dislikes it if people don't understand everything at once. Easy looks very relaxed now and is fully leaned back into his chair today.

4th session

We use our fourth and last session for the feedback questionnaire. Easy explains to me with a big smile in his face that he cannot come for more sessions, because he feels too good now about himself. Others would sense that and ask him for more favours, so he was left with no extra time for more sessions. He feels he has energy for anything now and still makes use of his Inner Waterfall when things get too much at work and asks his Inner Gardener for advice when needed: "He [the Inner Gardener] seems to give the right answers!" I am impressed how well Easy incorporated the imagery experiences into his daily life.

* * *

When I contacted Easy a year later to ask him if he wanted to continue his sessions, he unfortunately could not participate further due to transport and time problems.

(2) MPHO.

When we meet for the sessions Mpho is fifty years old. Her parents are Xhosa South Africans. She is married and has children. Mpho works in the field of education science within the corporate world. She comes across as a very strong and self-confident, mature woman. Mpho has briefly experienced imagery work with authentic inner pictures as part of one of her trainings.

<u>Focus wish:</u> Mpho would like to use our sessions to find out how to become calmer and how to worry less.

<u>The sessions:</u> We conducted four sessions in a rhythm of about every two weeks. Mpho had to travel a lot for her work and also to commute for the sessions.

<u>Combined 1st and 2nd session</u>

Because Mpho has to travel a long distance to come for the sessions I offer to her to do the first session in the format of a double session. She happily agrees to this. Mpho tells me essential events of her life story. She grew up with three siblings. They were all very educated and well off compared to their neighbourhood. This made others jealous, so they kept more to themselves, not easily trusting others. Mpho has done many interesting jobs and moved around in the country quite a bit. Now Mpho feels anxious about where her lifetime is going, who she is and what she could be heading for in her retried life to come.

Mpho tells me about a traumatic crime experience about twelve years ago. As part of it she had to witness a person being killed in front of her house.

She misses her own space in her private life. She would love to have a short holiday on her own. Since she got married Mpho did not allow herself to feel or live her own space wishes any longer – besides from her work. She is worried how her husband might respond to her needs.

Because Mpho is experienced in working with authentic inner pictures and because I sense that she may not be able to come for many sessions I offer her to start with a **transfer imagery to her husband** to try out the articulation of her **"own space wish"**.

1st WIM®: Mpho sees herself in her kitchen preparing supper. She feels very exhausted, tries her best, not to burn the food. Her husband is in the kitchen too. He looks exhausted and worried. It irritates Mpho to see him like that. When he looks worried he is unapproachable, Mpho explains. She rewinds the inner pictures to the time just before supper, when her son is done with his homework. This seems to be

the best time of the day to talk to her husband. Then Mpho asks her husband if he has some time for her. He agrees. She tells him what she needs. He seems to gradually understand her and seems willing to support her. She shares with him that she wants to spend a few days over her birthday somewhere in nature, on her own, as a gift to herself. Her husband is fine with that idea, because it is still some months away and he has time to get used to it. The husband usually does not help with the homework even though Mpho is also working full-time outside of the house, Mpho informs me. She points out to him what all she has done for the family, and that she needs some time for herself now. Her husband is willing to do the cooking whilst Mpho will be away. He looks more relaxed now. Mpho feels relieved and no more irritated by her husband. His worries create a lot of anxiety in Mpho, she reflects.

Mpho's eyes are wet when she comes out of the imagery. She exclaims: "This is liberating!" Most touching to her was the experience of "getting enough courage to stand up for myself". She is used to standing up for others but not for herself, Mpho tells me. When Mpho leaves she says she feels "hopeful" now.

3rd session

Two and a half weeks later Mpho comes for her third session. She tells me that her husband also in the outer world had agreed to her "my time" birthday wish. And she tells me that she still has a lot of work to do at work, but feels less anxious. Today Mpho points out that she would like to learn to trust more. I suggest to do an imagery journey into the **Inner Garden** and to **The Gardener** today, to find a first supportive inner Value-Figure.

2nd WIM®: Mpho finds herself in her old childhood garden at her parents' place. It has different sections with flowers and vegetables growing there. The mother is in charge of the flower garden. Her father takes care of the vegetable garden. She sees her father working in the garden. Suddenly Mpho is a girl again of ten or eleven years of age. Her father enjoys his work. Mpho feels appreciative of her hard working father and his sense of responsibility. She feels her father is still guiding her. When she greets him and looks into his eyes they look tired from work, but still he takes an interest in what his daughter wants to tell him. When Mpho asks him to show her her own Inner Garden, he shows her the different plants in his garden instead and

explains how to take care of them. Mpho feels he is empowering her: "He is always asking me about what I am studying and how I want to utilise it." Mpho feels happy in her parents' garden. She can smell the soil where her father planted potatoes. She keeps quiet for some minutes and exhales deeply.

"It felt good to see myself as a young girl of ten or eleven, with no worries!" Mpho tells me this was the most touching part of her imagery. And that she feels blessed having a father like that. It was not always like this, there was also a time when she thought he was too old-fashioned and too strict. She reflects that her father's garden has become much of her life garden as well, as she embraced many of his core values. Mpho shares creative idea's of self-employed part-time work she would like to venture into. She feels "hopeful and excited" when she leaves.

4th session

4th session

When Mpho arrives for our fourth and final session she looks very light, feminine, colourful and cheerful: like a butterfly and a few decades younger, no more "worked off" as during our first session. I am very impressed about this quick change. She also tells me that she feels "much lighter". She took on a new job that is more challenging and satisfying. And she feels she is back on her old track, when she was still enthusiastic about life. Her birthday date with herself is fixed, her husband is much calmer, and an exciting creative future project is taking shape in her mind. I feel grateful to have been allowed to be the "midwife" for this transformation process. We use this session for the feedback questionnaire.

(3) TSEPHO.

When Tsepho joins the main study he is in his mid twenties. His parents are Swasi and Zulu. He works as a family company manager and as a lay community worker. And he is also very involved in the youth work of his Christian church. Tsepho comes across as a very mature, proud, confident and handsome young man. When I spoke to him on the phone for the first time, I thought I was talking to a forty year old well-experienced businessman. He has to travel a lot for his work and to come for the sessions. His working day usually starts before sunrise. He often arrived very tired to the evening sessions, and impressed me with his dedication and discipline to still

make time to participate in the sessions. Tsepho is experienced in working with inner pictures in the form of fantasy journeys. He has experienced them at his church.

<u>Focus wish</u>: "Where is my (life) journey going?" is the question Tsepho wants to explore during our sessions.

<u>The sessions</u>: Tsepho initially committed himself for five sessions only, but then made it nine. Because he had to travel a long distance to come for the sessions I offered to him to make our first meeting a double session (life story and beach imagery). Sometimes his girlfriend was with him and chose to wait in his car whilst he was coming for a session. Most sessions were conducted in a weekly rhythm.

Combined 1st and 2nd session

At our first meeting Tsepho tells me significant events of his life story and everything that is important to him in his current life. He grew up with a father who was only rarely there for him and with a very dedicated mother, with siblings and half-siblings. He had to experience material poverty. As a child there were times when he did not invite any friends to visit him at home because he felt ashamed of the physical condition of his home, due to poverty. He is managing the mother's family business which involves organising, leading employees, project management and so on. It consumes a great deal of his energy because it involves working at very early and long hours. Tsepho is still living at his parent's place with his younger siblings. He has a girlfriend he feels close to. They are both involved in their church's youth groups as leaders. Tsepho would like to study psychology one day and professionalise his community work. He did a series of trainings offered by his church for his current lay community work.

Whilst Tsepho tells his story he is devaluing himself – his achievements and skills and comes across as rather grumpy. I appreciate his courage to share honestly how he feels, but fear he might devalue our sessions in the same strong manner. He "warns" me in our fist sessions that they should rather be of value to him… I hope he will be satisfied with what I have to offer and am at the same time glad that he clearly wants to benefit from the sessions.

Tsepho tells me that he always was a natural leader and that he feels born to be a server to the community. His Christian faith is central to him. He would like to get married soon. His church mates all marry at a relatively early age. But at the same time he feels not ready for it yet and worries about the financial consequences. His mother wants him to move out to a place of his own. He feels reluctant to do so. He feels unacknowledged by his father who is emotionally very distant.

Tsepho looks physically very fit and healthy, but he suffers from a back pain problem that no physical cause can be found for. He tells me his greatest wish is "to make it in life". He regularly experiences a sense of emotional isolation and prefers to withdraw from people who are close to him then. I find Tsepho to be unusually self-reflected and articulate about himself. I look forward to working with him and suggest conducting a first introductory imagery journey **to the beach** and **to the dolphin**.

1st WIM®: Tsepho gets into his inner pictures easily. At his beach it is windy. He is alone on his beach and feels "very peaceful". He keeps quiet for a few minutes and enjoys the beauty of the ocean. Then the scene changes and he sees himself at his car and sees his girlfriend waiting for him there. He feels how much he appreciates her and senses a warm feeling in his chest. After that Tsepho comes back to the beach. He writes his name with block letters in the sand, using his foot. He feels his name "looks rough, but in a neat way". He adds a star at the end of the name. He finds it perfect like this. Then he would like to meet the dolphin. The water is cold when Tsepho is stepping in. The dolphin is already there, waiting for him. He is very playful and peaceful, and wants to play with Tsepho. Tsepho feels excited and has a big smile on his face for the first time since I met him. He holds onto the dolphin and allows it to pull him through the water. He enjoys it thoroughly: "This is unbelievable!"

When he comes out of the imagery, Tsepho still has a big smile on his face and tears in his eyes. When I ask him what was most touching he answers: "My girlfriend, and the dolphin!" He had told his girlfriend how much she means to him the day before. The dolphin had made him trust in the ocean and allowed him to be carried through it. This experience had been touching too. Tsepho felt like crying, but tells me that he cannot cry anymore, for a very long time already.

3<u>rd session</u>

When Tsepho arrives for the third session he sounds exhausted. He tells me that he had a big argument with his girlfriend, because he dislikes her different perception of time. He wanted her to be on time and stick to appointments made. He felt she behaved like a child often and expected him to father her. At the same time she complained when she felt treated like a child. They are a love couple for many years already and Tsepho appreciates her a lot – also for everything they have gone through together already, he reflects. Tsepho analyses that he is also not easy to be with because he tends to mainly show his grumpy side with people he loves. Tsepho says he is very used to himself being a "serious and reserved person". He adds: "Nobody really knows me and I am proud of that." I sense that Tsepho must feel very lonely often, but "safe" of emotional disappointment. I suggest to him to conduct an imagery journey to the **Inner Garden**. Tsepho agrees.

*2nd WIM®: When Tsepho closes his eyes to get into the imagery he senses an "irritation" towards his **girlfriend**. I ask him to visualise her and describe, what she emits. Tsepho tells me that he suspects her to be unfaithful to him. There is another man who contacts her via sms all day and who is calling her at midnight. Tsepho feels like telling her that he does not care, but notices that this is not true. The other man looks relaxed and calm. Tsepho does not want to look at him. Instead he would like to address this with his girlfriend only. I encourage Tsepho to address the issue now, during the imagery, with his girlfriend. He does it whilst they are on their way back home in the car. He asks her who this man is. She responds that he is just a friend. Tsepho feels that there is more to it, but does not want to ask further questions. She emits the comment: "Is that all?"*

After the imagery that has become a transfer imagery we discuss the issue that is bothering Tsepho on a conversational level. He tells me that an atmosphere of distrust has invaded their relationship. They check each others' cell phones and stopped enjoying life together. Tsepho looks for reasons. He reflects that he has given his girlfriend a lot of one-sided, negative feedback lately because she had put on a lot of weight since they got together. He leaves the session wanting to work at regaining trust in his romantic relationship. Tsepho says that he wasn't sure if he

wanted to talk about this issue, but his inner pictures had brought it up. He feels relieved as he leaves and encouraged to talk with his girlfriend.

4th session

Tsepho begins his fourth session with the exclamation: "I am tired!" Father's day had been very painful to him, because he felt that his father played "no role" in his life even though he was physically around. Plus his mother had not lent him money he had asked for to buy something. He felt it was really time now to "stand on my own feet". He decided that he wants to move out into his own flat that his parents once bought for him, as soon as possible.

In his relationship with his girlfriend Tsepho finds the introduction of electronic backberry communication creates a lot of mistrust, especially when he and his girlfriend spend time together but are actually communicating with others on their blackberries most of the time. It creates a sense of not being important and of jealousy on both sides, Tsepho observed.

Tsepho would like to do an imagery journey to his **Inner Garden** and to his **Inner Gardener** today.

3rd WIM®: Today Tsepho's beach is sunny and warm. There are also other people, minding their own business and enjoying the sun. Tspho feels glad to see that the others are enjoying themselves. He himself senses an "inner excitement". Tsepho meets his dolphin again. Both are happy to meet each other. The dolphin brings Tsepho to an exotic looking island. Tsepho feels adventurous and also a bit scared. He looks around and sees a large island with lots of trees and flowers in different colours. He asks his Inner Gardener to come and fetch him from the beach. A very masculine and friendly looking male figure arrives. Tsepho feels welcome and at peace in his presence. They shake hands. Then the gardener guides him through a thick jungle of plants. The gardener is very talkative, "trying to ease me". After some time they reach the end of the path. There is a waterfall. The gardener wants Tsepho to jump down the waterfall. Tsepho is scared. The gardener shows him how to do it. Then Tsepho jumps too. At the bottom of the waterfall Tsepho discovers his Inner Garden. It is very beautiful and very peaceful, with lots of birds and ferns, flowers and

trees in bright colours, in different sizes and shapes. Tsepho admires his tranquil garden. Then be comes to a beach section and lies down there, amazed by the beauty of that beach. He would like to share his Inner Garden with his girlfriend. The gardener is enjoying himself, swimming in the ocean. When he comes back, Tsepho wants to know from him how big the garden is. He responds that it is huge.

Most touching to Tsepho is the beauty and the peacefulness of his whole Inner Island. When I ask him, whether this garden had anything to do with him, Tsepho responds: "Yes, I have a lot of beauty inside." He adds that it is difficult to get there though. Others have to metaphorically fully trust him first to be able to jump down the waterfall and access his Inner Garden, he reflects. Actually his grumpiness is his waterfall-test, Tsepho analyses. Who does not get scared away by it may be allowed to visit his beautiful Inner Garden.

5th sessions

5th sessions

During our fifth session Tsepho tells me that he drew his Inner Garden, but forgot to bring it with. He tells me more about his chronic backache and that he already suffers from it for about ten years, but that no physical source was found for it. I suggest to Tsepho to conduct an imagery journey to the **Inner Healer** to maybe find out the psychosomatic source of the pain. Tsepho agrees.

4th WIM®: When Tsepho tries to meet his Inner Gardener to ask him to lead him to his Inner Healer it turns out to be problematic to get into touch with the gardener at all. The gardener seems not to care about Tsepho today and does not even want to look at him. Tsepho feels as if he did something wrong. When he asks the gardener to show himself in his true, caring nature, nothing happens. When Tsepho asks his gardener what is wrong with him today, he responds that everything is fine. I ask Tsepho to end the imagery journey.

Tsepho feels his headache again. He tells me that he often felt left alone in his life, like the gardener was not there for him today. He tells me about a sms he got from his mother, where she complains that he was emotionally too distant. Tsepho feels judged by everybody. He would like his parents to be proud of him. Tsepho tells me that neither giving positive verbal feedback nor other forms of showing appreciation,

for example through hugging each other, is common in his family. We do a positive feedback exercise together: I give him some thorough positive feedback and then he is asked to give me some positive feedback. Tsepho subsequently decides to try to give more positive feedback to people he feels close to and to observe what happens.

6th session

Tsepho looks sparkling today. He tells me that he is risking more emotional intimacy with his girlfriend. And that he is preparing his move out of his parents' home. His back feels fine. He ascribes the betterment to prayers of his church's members. Tsepho wishes to do an imagery journey to **further explore** his **Inner Garden**.

5th WIM®: Tsepho wears white pants and a colourful shirt at his beach today. When the gardener arrives to fetch him he wears the same clothes as him. The Gardener is very welcoming and leaned back today. Tsepho feels good in his presence. Tsepho's girlfriend is on the beach as well and looks all jolly and excited. Tsepho is happy to show her his garden. The gardener guides Tsepho and Tsepho guides his girlfriend. Today they find a passable path into his garden, without having to jump down the waterfall. The path looks very grey and dull. It is hard to believe for Tsepho that such a grey path leads into his most colourful Inner Garden. But he decides to trust the guidance of his Inner Gardener. When they reach the garden it is full of light and most wonderful flowers. Everything is very big in there. Tsepho is amazed again. His girlfriend loves the flowers. In the water swim many colourful fishes. The gardener shows them some caves. Tsepho is hesitant to enter, they frighten him. When he still does, with the support of the gardener, he finds a pool with very clear and warm, blue water in there. On the other side of the cave is a big waterfall. He enjoys the invigorating water together with his girlfriend. The Gardener brings coconuts, mangoes, strawberries and grapes for them to eat. Tsepho is astonished about the thoughtfulness of his gardener: "The fruit makes it evident that he is really here for me!" Tsepho keeps quiet for a few minutes and exhales deeply.

After the imagery Tsepho tells me how touching the whole journey was to him. We go through it on a rational reflective level once more. Tsepho then tells me of his plans

to continue his education and of a youth development job he applied for. He looks optimistic today.

7th session

When Tsepho arrives for his seventh session he looks much more open and does not emit devaluing energy any longer. He asks me for the first time how my week was. Today we work on a conversational level and explore all the life goals he would like to achieve. Tsepho feels that "it is now the time to make things happen". Especially buying things for his own flat (to be moved in soon) makes him feel that he is growing up now. The picture of his beautiful Inner Garden feels like a hope generating "driving force" to Tsepho. I feel grateful to witness his new energetic and optimistic presence.

8th session

Today Tsepho tells me that he noticed his girlfriend shows more respect for him. And that he might find a way to connect more to his father through a common sport they both took up. Then Tsepho tells me that he sometimes wonders who he is, so I suggest an imagery journey to the **Hall of Mirrors** and to the **Original Tsepho.** Tsepho agrees.

6th WIM®: Tsepho sees himself at the flowery part of his Inner Garden. He is on his own there and enjoys relaxing, lying on the lush grass and looking into the blue sky. He feels at peace and too tired to do anything else.

Tsepho is up since four o'clock in the morning already and exhausted from a long working day. He proudly tells me that he looked at his flat already and that he would like to initiate some maintenance work of the building his flat is part of. I feel proud of Tsepho like a mother who sees her son grow up and want to take responsibility for his own life.

9th session

Tespho shares with me that he would like to marry his girlfriend in the coming year. Then we work at the last session's question of "Who am I?" on a conversational level and use the remaining time for the feedback questionnaire. We talk about the fact

that Tsepho has often been at his Inner Garden during his Value-Oriented Imagery. He reflects that this is typical of how he is: "thorough". I enjoy his dry sense of humour.

I have noticed during my psychotherapeutic and logotherapeutic work that generally the separation at the end of our sessions creates stress for most clients and that they often leave the way they came, responding with the same individual stress patterns. I talk with Tsepho about this observed phenomenon. He tells me that he is indeed sad the sessions are over. I tell him that I will miss our sessions too. When Tespho leaves he feels emotionally withdrawn again, but now without the air of depreciation that he had around him when we first met. On his feedback questionnaire Tsepho indicates that his main benefit he gained from our sessions was regained hope in his life.

(4) MARANG.

Marang is forty years old when she joins the pilot study in 2011. She is a Tswana South African. She works as a sales representative for a big international company. She has a boyfriend and does not want children. Her professional career is very important to her. Marang impresses me as a very disciplined, fragile and elegant looking, but at the same time very strong and self-sufficient, serious woman. When she arrives in her expensive car I hope that she will not feel embarrassed working at my rather simple cottage. Marang has experience with inner picture work prior to our sessions.

Focus wish: Marang does not have a focus wish but is inquisitive to find out more about inner picture work.

The sessions: We conducted six sessions: five weekly sessions during the pilot study and one follow up session during the main study.

1st session
During our first session Marang tells me parts of her life story. Her parents got divorced when Marang was three years young. She grew up with her maternal grandmother subsequently. Actually, she grew up with three mothers: with her

mother, her grandmother and her great-grandmother, Marang tells me. Her mother's message was: "Be self-sustaining!" Her mother got remarried. Her stepfather brought two children with him and felt rather distant to Marang. She believes in education and with a lot of ambition walked up the professional ladder. Besides from her career her family is important to Marang: she feels very close to her mother and to her sister. Marang is in a relationship with her boyfriend for many years now. She tells me that generally she struggles trusting other people. I suggest to her to start with an imagery journey **to the beach** today.

1st WIM®: Marang's beach is warm and sunny, the ocean is blue. She is standing on dry grass, looking at the beach and feels relaxed and serene, but she does not want to step into the sand. There are other people on the beach and Marang enjoys being on her own, following her own thoughts. Suddenly Marang feels like taking her shoes off and walking on the beach. When she writes her name in the sand in "big and bold" handwritten letters she breathes deeply for the first time during our session. After drawing a heart around her name it looks more protected to her. Then she puts colourful flowers with lots of flower petals into the heart around her name. Afterwards the weather at the beach is "beautiful, lovely, fresh and exciting" to her. Marang sits down next to her name and feels "as if I own that spot". The other people have left the beach and Marang stays on her own next to her name. She feels "comfortable" there.

When I ask Marang about the most touching part of this WIM® she tells me it was the moment when she sat down on the beach, because she "felt very real then". She tells me that she spends a lot of time on her own in her present life. Sometimes this feels good to her, sometimes she feels lonely. She is looking forward to the next sessions now, she lets me know. I can sense her loneliness. She felt distant to me during the session dressed all in black, sitting very upright and appearing very self-controlled. At the end of the session it feels as if she "warmed up" a little.

2nd session

At our second session Marang shows me on a drawing she brought along how beautifully she designed her name with a heart and flower heads around it at her last WIM®. And she analyses that she is highly organised because she is actually very

impatient. Today she suggests two potential focus points for our sessions. It could be her career and the question: "What exactly do I want to do?" Or it could be her love relationship, for example the issue of trust. When I ask Marang which of the two issues is more important to her right now, she chooses the career theme. I suggest to her to continue with an imagery journey to her **Inner Garden** and to her **Inner Gardener** to get an overall impression of her felt inner status quo first.

2nd WIM®: The first thing Marang sees is a massive waterfall, in front of her and all the way around her. There are freely growing untrimmed trees in front of the waterfall, with big trunks and greenery creeping up the trunks. The tops of the trees have African shapes. Marang comments the scene that she prefers greenery to flowers anyway. Marang feels "refreshed" by the masses of running water. She sits on a rock next to the waterfall and puts her feet into the warm water. She feels the spray of the waterfall on her skin, but does not feel like going fully into it. She feels very calm there. Then she spots a path on the other side and wants to explore it. The path leads her through long and tall grass and through a lot of beautiful flowers. Marang feels calm there as well. The flowers are too small to emit any scent, Marang assumes. She is impressed by the many "very fertile and healthy" green trees. When I ask her if she can spot the gardener anywhere, Marang sees someone planting something in front of the trees growing in front of the waterfall. It is a woman. Her face is hidden by her big hat. She wears a gardener's outfit with an apron and gloves. She is about sixty years old and looks familiar with what she is doing: she is planting flowers and greenery. She did not notice Marang yet. Marang continues watching her and would like to meet her from closer by. They greet each other. The gardener's hands are hard from her physical work, but warm. The face remains unclear. Marang feels comforted in the gardener's presence. She keeps silent of a few minutes. They sit down at a bench and the gardener is telling Marang about her garden. The gardener does her garden work to relax. She works only at one section at the time, not at everything at once. Marang feels admiration for her. The gardener adds that she usually plants greenery mainly, but sometimes also flowers. Flowers need more regular maintenance so she puts them all together in one place, the gardener explains. Then the gardener continues with her work.

After the imagery Marang exclaims: "That was good!" Most touching to her was looking at the waterfall: its purity and the way it feeds all the healthy flowers around. And Marang feels moved by the gardener's flower patch and experiencing her philosophy of working at one section at the time. Marang examines herself, telling me that she has the habit of usually wanting to do everything on her own and all at once at work. She finds it difficult to delegate work to others because it is difficult for her to trust that others can do it as well. Marang looks thoughtful when she leaves.

3rd session

When I ask Marang whether she was left with anything from the last session, she proudly tells me of a situation in her private life where she had managed to trust that another person would do her things well without getting irritated by that person's more unstructured style of handling things. I suggest to her to undertake an imagery journey to the **Place of Trust** and to **The Trusting One** to strengthen his new experience. Marang agrees.

3rd WIM®: *Marang meets her gardener who is half way done with the flower patch today. She admires the gardener's patience and joy at work. They sit down at the bench together. The gardener holds Marang's hand. Marang feels a bit more familiar with her gardener today. She can recognise a smile in her face. She says she would like to spend more time with her gardener and speak with her more often.*

After the imagery journey Marang tells me she found the imagery journey difficult today. She understood her gardener's message related to the theme of trust as: "You need to be dedicated and patient; the trust will come." She tells me that she is generally not so good at making contact with others, that she sometimes even "switches herself off" when she is in a group of people. She ascribes this habit to having grown up with many adults. Marang decides to observe herself and try to withdraw herself less when she is with others.

4th session

Today Marang tells me that instead of "switching off" emotionally she left a party with a friend when she did not enjoy the party any longer. Today Marang tells me that she feels she is not living her full potential at work, but also does not know what exactly

would be more suitable. We decide to explore her inner wishes and knowledge of her strengths through an imagery journey to her inner **Treasure Chamber**.

4th WIM®: Marang does not want to meet her gardener today and says she would prefer to go to the treasure chamber on her own. She starts her imagery journey at the beach and meets her dolphin instead of a human Value-Figure. There are even two of them. Their eyes are very kind, loving and soothing. Marang feels carefree in their presence. She takes a ride on them and feels trust for them. She asks her dolphins to bring her to her treasure chamber. They show her a large wooden box, lying at the beach. Marang opens the lid. Inside are lots of books (scientific and novels), papers, handwritten notes, and many pairs of shoes in different styles. They are mostly work shoes, Marang explores. Marang feels excited about the shoes. She chooses her favourite shoes: colourful, light and comfortably flat. Then she finds many music CDs in there, something suitable for every mood. There are also beautifully framed photographs. The one of her grandmother touches her the most. The grandmother on that picture emits "strength, courage, trust and joy".

After the imagery Marang tells me that her maternal grandmother always gave her a sense of security. The books and papers remind her of ambitiousness and of her further training exams to come. With the shoes she associates her flexibility and ability to enjoy change. From her mother she learned to be self-sufficient. Marang shares with me that she would actually like to take on a leading role at work. I can very well picture her as a very responsible leader. Marang feels "lighter" when she leaves today's session.

5th session
When Marang arrives for our fifth session she feels much more open and approachable to me. Our conversation has gotten a more natural flow. We use the session for the feedback questionnaire. She tells me that her main insight gained is that she wants to develop more trust in her private relationships as well as at her professional life. I feel sorry that our sessions are over already because in my perception we have only now really "warmed up". Marang expresses interest to continue our sessions a year later, during the main study.

<u>6th session</u>

A year later Marang feels much more grounded, more authentic and more in touch with herself and with me when we meet. She looks beautiful and far more natural even though she is dressed in fancy designer clothes. She still comes across as a very determined business woman, but feels more alive at the same time. She shares with me that she has better relationships with her family members now. And she has plans to move into a bigger house. She has ambitious plans to further advance her studies to fully realise her career visions. We both come to an understanding that she needs her energy for her work and for her studies now. Marang feels she has no further personal growth themes to work at right now. I agree and am impressed by her new presence and liveliness.

(5) MASIBUKO.

Masibuko joined both the pilot and the main study. He was in his late thirties when I met him for the first time. His parents are Sothos – he was born in Lesotho. He works as an actor and drama lecturer. He is the eldest of five children. His family moved around internationally a few times for his father's work as an academic. Masibuko comes across as a calm, deep thinker and very serious and committed person. Masibuko has experienced conscious inner picture work in the form of a fantasy journey and uses his own visualisation techniques for acting and play writing.

<u>Focus wish:</u> Masibuko has no particular focus wish, but is inquisitive in working with authentic inner pictures. He wants to "go with the flow".

<u>The sessions:</u> We conducted ten sessions with nine imagery journeys. During the pilot study five sessions took place in a weekly rhythm. During the main study we met for another five sessions every two weeks.

<u>1st session</u>

During our first session Masibuko tells me essential parts of his life story. Having had to change places, cultures and languages often as a child and teenager made him "learn to make and to leave friends" again and again. Masibuko emits certain heaviness, sounding and looking sad and exhausted today. For the first half of our first session he keeps his sunglasses on and sits on the front section of his chair.

Then he relaxes and leans back fully. I notice this and feel glad that Masibuko seems to feel safe with me now.

In his current life his girlfriend is very important to him. They live together in a flat Masibuko owns. He would like to own some property in the countryside. He enjoys being in nature. And Masibuko reads a lot: books on leadership, philosophy and spirituality for example. Masibuko agrees to conduct a first imagery journey **to the beach** today.

*1st **WIM**®: Masibuko sees himself at a hot and sunny beach with many people around him laughing, waving and smiling. He feels very good there. Then a wind is coming up and a "cold smell". Masibuko is freezing at his neck. I ask Masibuko to write his name at the beach. He writes it in big capital letters and with his name in a circle, all the way around him. His name feels good to him and "emits sunshine". When I suggest adding a heart around his name, Masibuko agrees. Whilst he does this he exhales deeply for the first time during this session. After he has drawn the heart around his name a "blinding golden light" is coming out of the sky and shining onto the whole scene.*

Coming out of the imagery experience, Masibuko exclaims: "That was nice!" I see him smile for the first time. When I ask him what was most touching about this WIM® he tells me that at first he feared to be all alone at his beach. But then he looked around and discovered that his friends and family were there too. The golden light had warmed him up beautifully.

2nd session

At our second session Masibuko tells me he had seen the beach again, on his own, but only from the distance. He talks about the strain of having had to move into new cultural surroundings often in his life. It also taught him to be a good listener, he concludes, due to own language imperfections. Masibuko agrees to undertake an imagery journey to his **Inner Garden** and to his **Inner Gardener** today.

*2nd **WIM**®: Masibuko experiences himself looking out of a house into a garden. The garden has a lot of thick green grass. The weather is sunny and warm. The garden*

has a fence around it. There are seven to nine different fruit trees and many vegetable patches. There is a compost heap as well. Carrots and beetroot are ready to be harvested. Masibuko finds this garden very beautiful. The house is standing at the topside of the garden. He is living there with his girlfriend and a child. Masibuko is worried about the security of the garden. I suggest to him to ask his gardener to come and assist. A gardener couple arrives, both are in their sixties. The male gardener is strong, concentrated and calm looking. Masibuko trusts him easily. The female gardener is barefoot and wrapped in a blanket. She has a "soft face, big eyes" and emits "a very giving" energy. Masibuko feels warmth in her presence. With both of them around he feels "relaxed and complete".

Masibuko feels most touched by the well-maintained state of his Inner Garden. It reminds him a bit of his parents' garden, but his is in a much better state. The gardeners had different responsibilities: the female gardener was in charge of the vegetable patches, the male gardener was responsible for the boundaries, the trees and the grass. We talk about Anima and Animus qualities and that everything seems to be well in place. Masibuko feels worried about the age of the gardeners though. I offer to him the interpretation that old age usually symbolises experience of life and wisdom in inner pictures. Masibuko tells me about his dream to start his own family soon.

3rd session

Today Masibuko tells me that he experienced his Inner Garden imagery as a "fusion of inside and outside pictures". Then he utters the wish to be more self-content, stating that he usually is very critical of himself. He often feels very tense, because he wants to do things correctly, he explains. At the same time Masibuko expresses his fear, that if he should reach contentment he might lose his motivation to move on. I ask him what he perceives to be the opposite quality of fear, re replies: "Love." We decide to undertake an imagery journey to the **Place of Love**.

3rd WIM®: Masibuko sees himself in his Inner Garden. It is cloudy and misty, and full of good scents. The vegetable patch is close by. Masibuko feels proud of the products of his garden. He meets his male gardener who is in the mood of celebration today. They shake hands and hug each other. The gardener leads him to

the top of a hill that provides a wide view to them. The sun is shining and the air is clear. Masibuko feels relaxed, as if he does not need to do anything at all. He lies down in the grass on his back and looks into the sky. He feels a lot of warmth within himself. A group of people dressed in yellow t-shirts arrive and chant. The gardener tells him to get going now. They climb down into a forest. There they meet the female gardener. Masibuko feels more relaxed in her presence. She leads them to an open field. There is an empty cave. They enter it. Masibuko feels confident that something positive is going to happen. An orange-golden light fills the cave. Masibuko senses "great warmth" and the smell of pudding in there. Then he flies up into the air looking at the scene from above. He feels "great" and sees the gardeners smile at him. After a while Masibuko lands again and says good-bye to them.

When Masibuko comes out of the imagery he has wet eyes. The tension in his head and neck is gone. He holds his face and does not want to speak. I sense the warming energy of nurturing love in the room and feel touched too. When I ask Masibuko if people from his cultural background are allowed to show tears, he tells me that for men this is supposed to only happen at funerals. We don't talk much more to not distract from Masibuko's beautiful experience.

4th session

During our fourth session Masibuko tells be that the last imagery experience was "great". He was a bit scared though when he started flying in it. He interprets this as his fear of height, of leadership. He tells me that he would like to become more self-confident and reflects that he would need more trust in himself. We decide to do an imagery journey to **The Trusting One** and the **Place of Trust** to explore what this could feel like.

4th WIM®: Masibuko starts his imagery journey in his inner Garden. His female gardener is busy harvesting vegetables from the plots. She is glad to see him, Masibuko feels confident in her presence. The gardener leads Masibuko to the place of trust. First he gets to warm himself up in a "very bright yellow light". Then the gardener takes Masibuko by his hand and leads him to a hot spring. Masibuko wants to jump in, the gardener joins him. Inside the spring it feels warm and pleasant. Masibuko feels as if he is "glowing". His surrounding looks all red and yellow. The

gardener guides Masibuko further to a cave at the bottom of the spring. Someone is sleeping there, wrapped in a blanket. The gardener approaches that person. The person gets up and turns out to be a very tall woman. This woman is "very graceful", and Masibuko feels trust, comfort and calmness in her presence: "I could hug her!" When he asks her about her identity she confirms that she is The Trusting One. Masibuko asks The Trusting One to show him how she lives. She shows him the place where she was sleeping. As they both crawl in there it becomes a vast, endless seeming cave space. Masibuko feels "warm and very relaxed" in there. Masibuko feels energised and wants to run. He runs down the huge cave till he feels exhausted and returns. Then The Trusting One invites him to lie down as she does, but he feels like running some more rounds instead. He enjoys feeling invigorated. As Masibuko and the gardener leave the place The Trusting One lies down and covers herself with blankets again to go back to sleep. She does not seem to stress or worry about anything.

After the imagery journey Masibuko tells me: "This was my favourite one!" Most touching to him was that the initially small seeming space of The Trusting One which became vast once he went in there.

5th session

At the fifth session Masibuko tells me that beautiful images of the Place of Trust accompanied him during the past week. We decide to do an imagery journey to **What Matters Most** today, the most logotherapeutic imagery goal – exploring the individual meaning generating values in one's current life.

5th WIM®: Masibuko sees his Inner Garden again. It feels relaxed and calm in there today. He sees the house in the garden from a different perspective today. It has a "clinical" touch to it today, looks very white and clean, with closed windows. The gardeners both look "fresh and lively". Masibuko feels glad to see them energetic like that. He asks them to show him what matters most. They pull beetroots, carrots and other vegetables off the ground and show the roots and the soil to him. They explain: "The soil needs to be free for the roots to get what they need. It needs to be raked, loosened, turned over, fertilised and not get too much water." The gardener couple

does not want to explain anything further, but waits for Masibuko's response. He agrees with them.

Masibuko tells me today how much he likes beetroots. He ate a lot of them in his teens. In a way they represent the happiest time in his life, he reflects. It was a time when his family was around and his parents did not move for work opportunities but stayed in one place with a big garden. Masibuko reflects that he wishes to have more nature around him again, a bigger space to live in and more connection with other people. We talk about what all Masibuko perceives as his soil, his nourishment, and what as his roots. He comes to the conclusion that he would for example like to invest more time in his family relationships and eat more quality food. Masibuko leaves the session with the comment: "I feel good, but I know now, there is more to do!" We go through the feedback questionnaire. Masibuko tells me how much he enjoyed the sessions. I feel grateful for having been able to witness his touching imagery journeys and for Masibuko's committed participation.

6th session

A year later we meet for the second part of Masibuko's sessions, as a part of the main study. Masibuko shares with me his major events of the last year. The first one is that he is in the process of getting married to his girlfriend. The other one is that he had a car accident two weeks ago, when he fell asleep behind his steering wheel. He was on his way to some event related to his wedding procedures then. We talk about what the wedding to come means to him. On the one hand he feels he is coming closer to living his dreams, by getting ready to start his own family. On the other hand he feels a lot of pressure and is afraid of the economic responsibility for a family, because he is still employed with short contracts only. He needs to obtain a further academic degree to procure a longer term employment, he explains. That puts extra pressure on him. He feels very restless for some time already. We decide to conduct an imagery journey with The Trusting One to **The Restless One** to explore and take care of the latter.

6th WIM: *Masibuko starts his imagery journey at the beach. It is windy. He feels tense and worried when he looks at the sea. The sea looks calm and blue. The Trusting One arrives from the sea this time. She is happy to see Masibuko again. She is still*

young, about thirty years old. She emits warmth and is assuring. He feels comforted in her presence. He asks the Trusting One to guide him to The Restless One. Masibuko sees a wooden house with thick green vegetation further inland. There is a lot of restless movement going on inside of the house. When they enter the house it is very cold inside. The Restless One is a person walking from one corner of the house to the other without ever pausing. He is holding himself and looking depressed, avoiding any eye-contact. Masibuko wants to stop him. When he manages to get into touch with him the hands of The Restless One they feel cold, skinny and withdrawn. Masibuko feels like wanting to "pump energy and warmth into him". The Restless One still avoids eye-contact. Then The Restless One approaches The Trusting One. She hugs him and rubs his back. He is getting a bit calmer. The Trusting One guides The Restless One out into the sun, to a warm spot at the beach. Then she suggests to Masibuko to now meet The Calm One. After a walk through a forest they find a very old man at the beach. He looks very relaxed and seems to be waiting for them. His hands are warm and soft and his eyes emit a joyful, inviting and very clear energy. Masibuko feels comforted and precious in the presence of The Calm One. He tells Masibuko to more often be still, to have his own place, to get up early and to spend time in the sun to stay warm. When they leave Masibuko is hugging The Trusting One for good-bye. He feels strengthened.

Most touching to Masibuko was to simply be in the presence of The Calm One. He felt fully accepted and content there. And he enjoyed helping The Restless One. His conclusion: "I should share my worries with others. I need a friend besides my wife." Masibuko reflects that he tends to withdraw from people when he feels worried.

7th session

At the seventh session Masibuko tells me that he felt very good after our last session. It had motivated him to call his friends and an uncle of his and to talk emotionally more openly with his wife. He tells me that he still feels tense, because he feels like being on the edge of a breakthrough in all aspects of his life. He wishes to be more focused. We decide to do an imagery journey to **The Tense One** and to **The Focused One** to explore both aspects he mentioned.

7th WIM®: *Masibuko sees himself in a building with many floors. He goes up the building in a lift. With him in the lift is a man in his early thirties. He looks "worn and thin", as if he worked all his life. At the same time his eyes emit an accepting energy. He is the caretaker of the 142 story building. He talks a lot, giving an introduction to the history of the building. Masibuko is curious. The caretaker explains that more people have lived in the skyscraper before. Now it has less people and more vegetation. The door of the lift opens on floor 93. Masibuko sees thick vegetation growing there: banana trees and other fruit trees among them. Masibuko is impressed by this healthy vegetation and the plenty of food growing there. Then Masibuko wants to explore the top floor. It is blue and cloudy up there and there is a pool of warm water. He goes in there, stretches, floats and experiences sensations of freedom. The sun's presence is strong and pleasant. The Focused One arrives. He is tall and lean and emits efficiency. He is reassuring. His eyes emit a sense of security. In his presence Masibuko feels confidence as well as physical strength, especially in his chest and shoulders.*

Masibuko reflects: "One level leads to the other. The art is to be present on each level. The green floor is maybe where I am moving to now." He notes that he started eating more healthy food and getting enough sleep. And that he experiences more nourishing relationships with his wife and with other family members. The Focused One advised him to relax more. The person in the lift was The Tense One, Masibuko interprets. Masibuko recognises The Tense One as the part of him that keeps on moving between different levels but never gets out to enjoy any stage fully. Masibuko feels this WIM® was "illuminating".

8th session

When Masibuko arrives for his eighth session he looks down and "unreadable". He does not feel like talking today at all, he says. Finally he does tell me that his future wife has moved into his small flat and that everything was crammed with boxes now, with no place to feel at peace anywhere any longer. There was also some family stress he does not want to go into. His car is still broken. Masibuko feels powerless and "scattered" today. Only one highlight seems to lie ahead: a meditation retreat in some months' time to come. We decide to do an imagery journey to **The Scattered One** to understand what this feeling is all about.

8th WIM®: *Masibuko sees himself in a very bright and light space. He stays in there till he feels strengthened and empowered. A young adult male on a horse rides by and then looks back to Masibuko. This man emits a "bright spark". Masibuko feels attracted to him and wants to get to know this person. He does so and realises that this is The Confident One. The Confident One takes him with him on his horse to a mountain landscape full of rich, green vegetation. He lives there, at a "flushing place" with lots of orange and red colours. A lot of people seem to live there. Masibuko enters this place of high energy and feels like being inside of an energising fire. It is "red, hot, and pumping". Masibuko exhales deeply. He feels "strong and accepting". The Confident One comes to stand next to him. Masibuko feels assured in his presence.*

When I ask Masibuko what was most touching he says it was The Place of Confidence, the energy of the fire. He concludes that he wants to feel physically more energetic again, through exercising physically and eating well. "I must not be afraid to take care of myself", Masibuko summarises his experience. He finds it easier to take care of others he says. He tells me that his girlfriend feels unsafe at the crime ridden suburb they live in. Masibuko makes plans to get actively involved in improving the security of his area.

9th session

Masibuko sits very upright in his chair today and feels more present to me. He tells me that he attended a local council meeting to find ways to reduce crime in the suburb. Because he had mentioned at some earlier session that he would love to have an elder, fatherly friend in his life, I suggest to him to undertake an imagery journey to the **Inner Father** today. Maybe he could offer some useful advice. Masibuko likes the idea.

9th WIM®: *The Confident One appears with a big smile in his face and all dressed in white today. Both thoroughly enjoy meeting each other again. The Inner Father is already visible: He is sitting on a chair at a distance. When Masibuko greets him his Inner Father is smiling, has "warm and full" hands, his eyes are sparkling. He is sixty to seventy years old. Masibuko feels "great and full" in his presence. The ocean and the thick vegetation are both nearby. The Inner Father has no house to live in, but*

food, drinks, books and people around. Masibuko asks him for some words of wisdom. The Inner Father responds: "It is all there inside you!" Masibuko feels like spending time in the presence of his Inner Father. He exchanges hugs with him and sits next to him. He feels strength and confidence next to his Inner Father. After a while he goes back in a boat with The Confident One. He feels fragile now, the world seems very big and he himself very small. Then he gets the reassuring sense that everything will be taken care of. He sits behind The Confident One in a canoe, both are paddling. Back at the beach of departure The Confident One hands over a letter from his Inner Father to Masibuko. There are no words written in it, but instead it consists purely of "shining energy". Masibuko feels very touched by this present. He wants to take good care of it and feels strengthened.

After this imagery journey Masibuko feels that there is nothing to really worry about. He enjoyed the sensation of his own frailness combined with a new sense of confidence, he shares with me. I feel very touched by this experience and enjoy seeing Masibuko back in the outer world in a very upright mode today.

10th session

Masibuko "forgets" our last session. Separation is always painful, I reflect, when I think of how committed and reliable Masibuko was at all the previous sessions. We reschedule. When we meet, Masibuko tells me that he feels much calmer faced with the challenges of life. He shares some short and long term life goals with me. He feels more confident and positive now than when we met first. We use the rest of this session for the feedback questionnaire.

(6) LERATO.

When I meet Lerato for the first time, at the conduction of the pilot study, she is in her mid twenties. Her parents are South Africans from Zulu and Tswana cultural backgrounds. She has two half-siblings. Both her parents were married before they got together. Professionally she works as a lawyer for a big law firm. I perceive her as a very attractive and ambitious, lively, well-reflected and out-spoken young woman. I look forward to working with her. Lerato has no experience in consciously working with inner pictures prior to our sessions.

<u>Focus wish:</u> Lerato points out two focus wishes for our sessions: her career as a lawyer is very important to her, and she would like to figure out what longer term visions she wants to aim at. And secondly, in her private life, she would like to experience a more lasting romantic relationship. Lerato decides that the latter is her more urgent focus wish.

<u>The sessions:</u> We conducted ten sessions with eight imagery journeys. Five were part of the pilot study in a weekly rhythm, and five sessions as part of the main study, about every two weeks.

1st session

During the first session Lerato shares with me some of the cornerstones of her life story. She grew up in a non-traditional Christian household, initially as an only child. Her parents split up when she was twelve. She was sent to a boarding school then and kept in touch with both parents. She lives on her own now for two years.

Her Christian faith is important to her, as well as her career. And she is practicing different kinds of sports regularly. She would like to have children one day. Currently she is single and only recently broke off with her last boyfriend. We conducted a first introductory imagery journey **to the beach**.

1st WIM®: Lerato starts with the image of a sandy beach she has been at lately. She is on her own. It is very hot there. The water is close. Lerato feels as if she is not yet in felt contact with the pictures. I ask her to write her name in the sand. She does not want to do this, telling me that she does not like her name. I suggest she could walk to the ocean and meet a dolphin. She agrees. The water is warm, but too salty for Lerato's taste. The dolphin arrives quickly. It looks happy and welcoming. Lerato plays with it, on the surface and under water. Lerato enjoys the water and the dolphin's company thoroughly. When the dolphin is asked to bring her to a place that is good or important for her, the dolphin brings Lerato to another beach. It is full of grey pebbles.

Lerato exclaims "That was wonderful!" after her first imagery experience. She tells me that she always liked being in water. Then she explains why she did not want to

write her name on the beach. It had reminded her of her last holiday that she had spent with her ex-boyfriend at a beach. They had written both their names in a heart there. The break-off pain is still strong, I sense. We talk about love relationships with others and with oneself.

2nd session

When asked about anything left with from her first imagery journey Lerato tells me that she started remembering her dreams again, and that they are of a pleasant nature. And she reports that she works too much and sees herself endangered to slide into a burnout. We decide to do an imagery journey to her **Inner Garden** to see what it looks like.

2nd WIM®: Lerato's garden looks dark. A ten to twelve year old girl is sitting there, waiting. "She is like a younger me!" Lerato discovers and feels love for her. Her face is invisible, but she emits happiness. They play together. Her Inner Child is leading her to a more sun-lit part of the garden. Lerato hugs her and lifts her up. Then she sees hedges on both sides and a large maze-like section of the garden. Lerato writes her name in the soil of her Inner Garden in printed letters. She feels proud when she looks at it. Her Inner Child looks at her name too. It is ok for Lerato to also draw a heart around her name. Her name does not seem to fit into it, it looks squashed. She draws a bigger heart. She likes it this way. Her Inner Child is jumping up and down with joy now.

Lerato feels touched by meeting her Inner Child. It looked thin and fragile bit also self-contented and courageous. She reflects that she changed a lot: now Lerato feels fearful, often not good enough, and is much concerned about what others might think of her. She would like to reconnect with her joyful Inner Child. About the fact that she first drew the heart too narrow around her name she thinks it may symbolise her tendency to not want to take up too much space. Lerato looks thoughtful when she leaves.

3rd session

Lerato tells me today that it felt very good meeting her Healthy Inner Child during the

last session. I suggest to meet her again and to ask her to guide Lerato to her **Inner Gardener** today. She agrees.

3rd WIM®: *Lerato's garden looks half dark and half light today. Her name is gone at the spot where she had written it. There is no soil any more. She feels the hand of her Inner Child but does not want to be led by a child. I suggest she may ask the gardener to come to her. She senses a person digging at a different part of the garden. The person is in charge of the garden. She turns out to be a rather masculine looking female gardener. Lerato likes her. The gardener emits as if she knows what she is doing. She is showing Lerato around in her vegetable garden. Lerato asks her if there is anything important for her to see today. The gardener leads her through a small gate to another section of the garden into a vast field. It is sunnier and warmer here. Lerato enjoys spinning around with her arms held up. The gardener joins in. Then she spots a farm house with a thatched roof. The gardener lives there. She takes her in. It has a natural and plain look. The gardener sits at her kitchen table with her. Then Lerato wants to explore the next room. It has many windows, lots of children's toys, a ring and a fold-away-desk. Her Inner Child is happily enjoying this room.*

After the imagery journey Lerato tells me that her Inner Gardener looked like no-one she knew and yet felt familiar. Her garden was divided in two sections: the neat and proper vegetable garden and the open field section. She liked her gardener because she looked natural and comfortable with who she was. Most touching to Lerato was to meet her Inner Child in the gardener's house. When I ask Lerato if the gardener was anyhow like her she responds that she often feels treated like a man at work, the gardener looked male when at work too. And she shares with me that she hopes to be a relaxed mother one day. She likes the division of her Inner Garden and understands it as a hint to not take work home, but relax and "play" during her leisure time and to spend more time outside enjoying nature.

4th session

Today Lerato tells me about confidence destroying work experiences of hers. She had made one small mistake and felt treated as if all her work was not valuable. Since that happened, she feels threatened at work. At the same time Lerato is asking

herself why her love relationships don't last long. I suggest to do an imagery journey to **What Matters Most**, hoping her soul might give a hint that could be useful for both themes.

4th WIM®: The soil of Lerato's garden looks very fertile today. But it looks dry and needs to be watered. Today Lerato is the gardener herself: wears big boots and gardening cloths. She feels "good and tall" in them. She finds a horse pipe and waters her garden. It feels very satisfying to her to see the soil get wet. Afterwards she enjoys jumping around and plying in the mud. The she is digging up the soil and looks after the plants. The plants need more water. Lerato waters them till everything looks fine.

Most touching to Lerato: "That I was the gardener in my own garden and it felt good!" She deducts from this experience that what matters most to her is to "be in charge of my own life", taking responsibility for her own matters and feeling her own worth independent of her professional work. Lerato tells me that she applied for a one year internship overseas to get a break from her current work environment. We talk about different values and the ones that are most important to her.

5th session

Today Lerato enthusiastically tells me that the last session was eye-opening to her. Taking responsibility for her own life is what she wants to do. She would like to work at her love relationship issue today. We decide to do an imagery journey **Into The Heart** to find out what is happening here.

5th WIM®: Lerato meets her Inner Gardener in her garden. She feels a lot of trust towards the gardener today. Today she can allow the gardener to lead her. The gardener guides her through an autumn field towards a cave. Inside, the cave's walls are sprinkled with pink crystals. A chest contains false golden coins. The gardener leads her further down the cave. Down there is a stream of calm water. The gardener leads her to the source of the stream: a waterfall with a most beautiful tropical garden hidden behind it. The place behind the waterfall is Lerato's heart, the gardener indicates. It has lots of colourful fruit and birds and many pools of water in it. Lerato is impressed by the beauty of this place: it is very bright, it is "a paradise" and has a

"mid summer" appeal to it. Lerato is walking on grass and water but not sinking in. The water is pleasantly warm. The gardener is watching her with a smile on her face, emitting "Enjoy it!"

When Lerato comes out of the imagery she tells me that there seemed to be an attractive man, unknown to her, standing in a corner of the paradise landscape. And she saw a tiger walking past. I ask her if the watery ground in her heart could maybe represent unshed tears. She answers indirectly, that she likes to be in control, and that she is rather impatient. We talk about the beauty of her heart and her ability to love. Lerato leaves the session with an optimistic and warm atmosphere around her.

6<u>th</u> session

When we meet for the sixth session a year later, Lerato looks much more "grown up" and serious. Lerato feels calmer and more authentic than one year ago, she tells me. I can feel it too. We use the first session to catch up with the main events of the past year. The major event was that she had hurt a limp and was totally dependent on others for some months. And she had not gotten the overseas internship place. For her as an achiever this got her into a serious crisis. She went for professional help and cried a lot.

Her focus wish for these five sessions is "to learn how to live an adult love relationship". She wishes to learn to complain less. When I ask her what the opposite quality of complaining is, she replies: "Trust!" We decide to do an imagery journey to **The Place of Trust.**

***6th WIM®:** Lerato sees herself at a cold beach with black pebbles. When she asks her soul to send an Inner Ally a three to four year old little girl arrives. Only the arm of her mother, holding her hand is visible. The child is having a good time and feels safe, held by her mom. Then Lerato senses a man with a hat standing between her and the child with her mother. He wants Lerato's attention. Then he walks away and leaves his boots behind. When Lerato tries to approach the child and her mother they walk away. Now Lerato is at a different section of the beach. She takes a swim and dives in the warm ocean and enjoys the feeling of freedom. When she comes back her beach is "a proper beach": warm, sunny, sandy. She writes her name here today*

in bold capital letters. When she draws a heart around her name its contours take on a red colour and the name shrinks a little, so that it fits in properly. Her dolphin jumps up and down in the ocean close by and emits joy.

Most touching was to Lerato, that she was able to write her name big and bold at the beach today. This meant to her that her heartache caused by the last painful break up of a love relationship had healed. She expresses a desire to have children again and feels ready for it now. Lerato interprets the man standing in between her and the child with the mother as her ex-boyfriend. He is symbolising with his taken off boots that she should walk on now, Lerato feels. Swimming and diving in the big ocean was a feeling of "letting go" and of "surrender" to Lerato, the ingredients of trust.

7th session
At the seventh session Lerato wants to explore **The Place of Mature Love** and **The Mature Loving One**.

7th WIM®: Lerato sees herself in the labyrinth section of her Inner Garden. She is dressed like her Inner Child today. I ask her to become a grown up woman again and to separate her Inner Child into a separate figure. She does that. Her Inner Child is running up and down. It looks frustrated. Lerato does not want her Inner Child to accompany her to The Place of Mature Love. I suggest that Lerato could call The Inner Mother to look after her Inner Child. Now Lerato experiences herself to be in a cupboard with women's dresses. They are all seem to be too short for her. Nevertheless, she chooses to put on an "old style wedding dress with a lot of lace". It smells old. Lerato comes out of the cupboard and explores the house it stands in. She walks around barefoot on the old wooden floors. The first room she looks into has an old lady with spectacles, playing the piano. The lady plays hard, then leans back and relaxes. Lerato feels envy at her ability to play the piano so well. The lady looks cold and thin, when she touches her, she vanishes. Lerato feels the house "is haunted". I ask Lerato to ask her soul to show her the place of Healthy Mature Love now. Lerato puts back on her jeans and t-shirt. She is in an open field with lots of sun and her gardener's house in the distance. She walks into that house and sits on a man's lap for some time. She feels anxious and decides to get off his lap to see him better. Now he is sitting in a study with children's toys around him, working at a desk.

The man becomes older and becomes distant. Lerato is playing like a child, whilst the man has become like a father. The Mature Loving One enters the scene. He is a lady in high heels and stockings, with glasses and her hair tied back. She wears her Jackyet inside out. Then she invites Lerato to a ride in her smart car.

After the imagery journey we talk about its different symbols and what they mean to Lerato. She shares her fears and wishes related to a mature love relationship.

8th session

We spend the eighth session working on a conversational level. Lerato informs me that she had quit her job today. She had been planning to leave the place where she felt intimidated already for a few years. Now she had found the courage to do so. She feels very content with this decision and already had some successful job interviews. And Lerato shares another surprise with me: She started a new love relationship with someone whom she feels trust and maturity with. I am impressed by all these news.

9th session

Lerato is still happy with her new decisions. She feels at home in her new love relationship but expresses concern, that it is "too relaxed". She has difficulties trusting this peaceful atmosphere and fears that some sudden "explosions" might destroy everything again. Actually she is afraid of conflicts in general, she confesses. We decide to do an imagery journey to **The Conflict-Confident One**.

8th WIM®*: The Inner Child is there to guide Lerato. Lerato feels good and mature in her presence today. The Inner Child is pulling Lerato through a field of wheat. Lerato is eager to see what lies ahead. They reach a forest. A forty year old massive woman is practicing her bow and arrows there. She emits confidence and "knows what she is doing". Lerato feels in awe for this person, walks closer and discovers this person is now a Scottish looking long haired man. His eyes emit bravery. Lerato would like to be like him. He is taking them to his little house. It seems as if he had awaited them. It is warm and welcoming in his house. He invites them to eat with him. Lerato asks him how to become brave like him. He explains it is not about muscles, but it is a decision to be brave: "You must face conflicts, this is how you become brave. Stand still when they come, don't walk away and don't collapse!" They get more food to eat.*

The Inner Child is staring at Lerato, telling her she will have to be responsible for both of them. This feels "ok and right" to Lerato.

Most touching for Lerato was that The Conflict-confident One had obviously been waiting for them, with food ready on the table. Being fed by him assured her that she will be "safe and warm even if there is conflict". She feels her responsibility for herself and especially for her Inner Child. The fact that The Conflict-confident One wore a skirt and at first looked like a woman symbolises for Lerato that he wears that he has the courage to wear what he likes, unafraid of other people's perceptions.

10th session

Today Lerato wants to know about my personal life for the first time and asks me about my perceptions of love relationships, marriage, children, and so on. Her job interviews seem to be going well and her old job has still not ended yet. She feels confident about her new love relationship. Lerato looks all dressed up and like a mature woman today. I feel content and grateful for our time together. We use the rest of the session for the feedback questionnaire.

(B)   Participants from AsSA cultural backgrounds.

Six participants from Asian South African cultural backgrounds were part of the study, four females and two males. Five of them are of Indian, one of them of Chinese descent. Their study session contents are portrayed in the following section consisting of my condensed session protocols. The study participants' names and other significant details that may expose their identity have been changed to protect the participants' right to confidentiality.

(1)   TRUSHA.

Trusha is in the beginning of her thirties at the time of the main study. She is a second generation Indian South African. Her parents are of Hindu cultural background. Trusha does not feel close to any particular religion. She works as a sociologist in the field of research. I perceive her as a very beautiful, open-minded, colourful and arty, and yet very natural person. She has an angry undertone in her voice that I like. I look forward to working with her. Unfortunately she has to travel

long distances for her work and to our sessions, so we only manage to meet five times. Trusha has no experience in consciously working with inner pictures, prior to our sessions.

Focus wish: Trusha would like to use our sessions to explore the meaning of her life. Her second focus wish is to discover her inner spirituality. She feels she is lacking this dimension.

The sessions: We conducted five sessions with four imagery journeys. The sessions were moved around and rescheduled quite a bit due to different reasons on Trusha's side. This caused insecurity on my side in regard to her experienced benefit.

1st session

We use the first session for a conversation about cornerstones of Trusha's life. Currently she lives with her boyfriend in a commune. She sometimes feels she has an identity crisis: Even though her parents are Indian, she does not speak any Indian language or follow their religion and rituals. She feels sad to have "lost" her parents' language. Her first language is English and her second SeTswana, because she grew up among Tswana speaking South Africans. At a "white boarding school" she felt isolated. She perceives herself as "black". When she went to India for a holiday she felt misplaced there as well. She felt an identity crisis only when she started staying with other Indian South Africans. I feel positively surprised to meet an Indian South African lady who speaks SeTswana.

2nd session

Trusha arrives half an hour late, so we decide to start with an imagery journey soon. She agrees to do the introductory imagery journeys **to the beach** and to the **Inner Garden** and possibly the **Inner Gardener** as well.

1st WIM®: Trusha gets into inner pictures easily. Her beach is cold and wet. The ocean looks "a bit dark". It looks as if it is going to rain soon. Trusha feels very calm. When she writes her name in the sand she feels sad. She writes it in big capital letters. She draws a heart around her name. The name does not seem to fit in. She finds this "weird". She draws a bigger heart, but does "not feel anything" when she

looks at it now. She finds a path that leads to her inner garden. Her garden is situated within a forest. It has lots of wild trees and flowers and other "naturally growing things" in it. Scents of herbs are in the air. And there is a bench made from concrete, "a place where I can come to think". Trusha tries the bench by lying down on it. She feels sad but does not know why. I ask her if she would like to meet her Inner Gardener. Butterflies and a bird arrive at her bench. Trusha feels comforted with them around. The small bird tries to cheer her up. Trusha feels happy to see him try that. A cat is coming into the picture, but is not coming close. Trusha feels discomfort about the cat. The cat seems to emit that Trusha is not supposed to be in this garden.

Trusha explores the garden more. It has no fences, but is open towards the forest surrounding it. A glass shed is protecting vegetables and herbs growing there. The garden looks dry: "Someone forgot to water it!" Trusha wants to water her garden with a water can. She feels good doing this. The plants recover. Then she discovers a swing in the garden. She tries it and enjoys swinging high. Her little bird is around her. The weather is warm and pleasantly shady now. Trusha feels "very happy". Then she discovers a big tree next to her swing. It is very old. Its bark is coming off because insects are eating it. The tree's leaves are looking sick, all yellow on the top. I ask her what the tree needs to become healthy again. She replies that some branches have to be taken off. The gardener does not arrive to help. The bird is gone. Then the bird comes back andsuggests to her playfully to lie down at the bench again and wait for the gardener. She does it and feels relaxed. The bird is very joyful.

Most touching was to Trusha the joy she felt on the swing with the bird. She last felt like that when she did yoga regularly. The concrete bench to rest on reminded her of a "solid friend" she can rely on. Trusha tells me that she does not like focusing on herself. It makes her feel selfish. And she prefers not to think about her problems. She does not feel comfortable with herself right now. She liked that she had used capital letters for her name, usually she writes rather small. The cat symbolised an "arrogance of feeling good about oneself" that Trusha feels "scared about", she explains to me.

<u>3rd session</u>

Trusha arrives very beautifully dressed today. She tells me that she was upset with herself that she did not find a human helper during her last imagery journey. I tell her how impressed I was at her lively first imagery journey. And we talk about trusting human beings or feeling more attracted to the company of animals. Trusha wants to try to find a human inner helper. We decide to do an imagery journey to the **Inner Ally**.

2nd WIM®*: Trusha starts at her Inner Garden. It is wet today, it has just rained. A lot of lavender is growing there. Her bird and the bench are still there. The bird looks "happy", but it is too busy to come to Trusha. She wants to check the formerly dry spots of her garden. They are fine now. All the plants look very bright and green today. Trusha feels energised. A squirrel comes around. It looks happy and very busy. A child is chasing the squirrel. It is about three years old. It emits "a lot of happiness". It is also doing "its own thing". Trusha joins the chasing game. She enjoys the fun of playing with them and keeps quiet for a few minutes. Then a dog joins the running after each other. Trusha feels close to the dog. The little boy then gets out a plastic spade and asks her if she wants to play with him. The boy's eyes emit happiness and deep contentment. When she plays with him she feels the same. Then the boy asks Trusha to push him on the swing. She pushes him higher and higher and says she feels like crying because it is very beautiful to hear the boy's joyful laughter. Then they play chasing each other again with the dog joining in.*

Trusha tells me that happy child reminded her of her nephew, but also of herself. She likes her ability to have fun with her boyfriend. We talk about what else it could mean to give more room to her happy and playful Inner Child in her life.

<u>4th session</u>

Trusha is dressed like a happy child today: in colourful clothes that seem to be too big for her. She tells me that she is a very critical person, "used to looking at the negative" and that she rationalises too much, instead of trusting her intuition. And she shares with me that her parents thought she was a boy when her mother was pregnant with her. When she grew up she wanted to be a boy. She ensures me that she enjoys being female now. She believes this is why her Inner Child was male.

Trusha wants to do an imagery journey to experience her **Place of Inner Spirituality** today. She would like her Inner Child to guide her there.

3rd WIM®: Trusha starts in her inner garden again. It is sunny there. Her Inner Child is older today, about seven or eight years. They play chasing each other again. Then they play hide and seek. She explains things happening in the garden to him. The Inner Child keeps Trusha busy with playing and starting creative projects in the garden: feeding the birds, sprinkling the garden, inventing games, making hats. The Inner child is highly concentrated on its projects. Trusha encourages him with positive feedback.

Trusha enjoyed rediscovering her joy of being creative like a child. She was hoping to live her creativity at her work place, but is not content with her work contents right now. She used to write poems and make music. Anger was her usual source of energy for being creative, she tells me. Trusha reflects: "I hear my Inner Child, but I ignore it!" When she leaves, Trusha looks happy and "bouncy" like a joyful child. Spirituality either has to do with her Inner Child or is not the most important theme right now, I think after our session.

5th session

When Trusha arrives for her fifth and last session she tells me that she is thinking of reducing her work to make more time for her creative side. She found the last session to be very inspiring. We decide to try to find an answer to her first focus wish today and conduct an imagery journey to **The Meaning Finder** and to **The Place of Meaning**.

4th WIM®: Trusha is in the mountains on a small hill following a narrow footpath. Lots of long grass is growing to her sides. Trusha feels calm and content, stopping every now and then to look at the scenery. There are a few horses standing in the distance. They all look "healthy, elegant and strong". Trusha admires them. She takes a break, sitting on a rock on the very edge of the path. This feels scary to Trusha and she returns to her path. She feels lonely as she walks on. Five to six birds arrive playing with each other, staying close to Trusha. She feels better in their company. They guide Trusha through a stream. There is a rock and an old window stuck in the river

bed. She picks up the window. It reflects many different colours beautifully. Trusha feels excited and surprised about it. The birds are excited about this find too. Then Trusha sees herself on a raft, moving forward very fast on a strong stream. She feels in control and enjoys the ride. She knows where she is going and how to avoid rocks. She moves towards a beautiful tropical, green and open space. There is a small village with a few people working in gardens. The people look very content. They harvest beautifully colourful and healthy vegetables. Trusha is still on the raft moving towards them and enjoying her fun ride.

"I wish I could go there!" Trusha sighs when she comes out of the imagery. She tells me about an old dream of hers to live in the country side and pursue farming with a group of similar minded people. She had forgotten about that dream. It also impressed her that she managed to combine having fun and being in control of her movements still. Trusha cancels the next scheduled session and sends her feedback questionnaire via e-mail. There she writes that she would have loved to come for more sessions if work and family obligations would have been less demanding.

(2) NEIL.

Neil is thirty years old when he joins the main study. He is a second generation Chinese South African. He is currently unemployed and looking for work as an electrical engineer. He has a twin brother whom he feels very close to.

When I met Neil for the first time he felt very withdrawn and distant, not displaying any emotions. Initially I was wondering if the approach of working with inner pictures would appeal to him at all and whether the two of us would find a way to relate to each other. Neil has no experience in conscious inner picture work prior to our sessions.

Focus wish: Neil wants to use our sessions to "get out of my shell", discover his inner strength and find his own path in life – independent of his twin brother.

The sessions: Neil depended on transport through his bother or other relatives. This is why he could only commit for five sessions during the main study. We conducted four imagery journeys.

<u>1st session</u>

During our first session Neil tells me parts of his life story and what is important to him in his current life. Most bothering is to Neil, that he is unemployed for two and a half months now. His contracted work had come to an end. And his dependence on his twin brother, for example for transport, irritates him. Neil does not have a driver's license even though he knows how to drive a car, but thinks of going for it soon. His twin brother has always been more outgoing than himself, he explains. They have done most things in life together till now, even worked together at the same place of work. Neil feels that his brother was always better at interacting with people and took the lead in their common life path decisions. He is the first born of the two and had been the intellectually more successful one. It is time for him now to learn to also walk his own path, Neil concludes. He often talks of "we" (meaning his twin brother and himself) instead of "I".

Neil's parents got divorced when he was five. His parents had been fighting with each other a lot, displaying intense emotions. Neil's survival strategy was to withhold his emotions "to stay strong". His parents have still not made peace with each other. When he was small, he believed it was his and his brother's fault that their parents separated. When Neil was a teenager he once got run over by a motorbike, because he got "frozen" when he saw it approaching. To strengthen himself Neil reads self-help books and practices meditation. It helps him to fight his self-doubts. He is single and lives with his brother at a relative of theirs. We decide to do a first imagery journey **to the beach**.

1st WIM®: Neil gets easily gets into inner pictures. At his beach he feels "freedom". The air smells fresh, he sense a cool breeze on his face. As he looks around he discovers palm trees, coconut trees and parrots. He enjoys the "relaxed and calming" atmosphere. The ocean is close by. It feels cool. Neil wants to take a swim. He is diving under water discovering beautiful corals. To be surrounded by water feels comforting. Colourful fishes swim towards Neil. Neil feels happy to not be alone any longer. A dolphin comes to meet him. It takes Neil deeper into the ocean. He fully trusts the dolphin and enjoys the ride. Neil feels more calmness running through his body. At the same time he feels "energetic and happy". After some time he swims back to the shore and dries himself in the sun. Suddenly dark clouds become visible.

Neil feels scared and runs into a nearby forest for protection. He feels scared in the forest as well. I suggest to him to come out of the forest again. The weather is bearable. Neil finds a spot at the beach where he writes his name in the sand. As he writes it comes out backwards. That is "strange and weird" to Neil. He then writes his name backwards so it may come out the right way. When I ask him what his name emits the way he wrote it now, Neil responds: "I wrote it big, so the whole world can see it!" He used curved and connected letters. Looking at his name makes Neil feel "strong and confident". He likes the idea of drawing a heart around his name and adds an arrow. He is impressed by his name with the heart surrounding it. It looks more "peaceful and secure" to him like this: "It makes me feel that I am loved and have a purpose in life!"

As Neil comes out of the imagery he yawns, as if to find some distance to the experience again, and wipes away a tear. He tells me in surprise: "I did not expect this to be in me, I was a bit sceptical!" When I ask him what touched him most he says it was the joyful dolphin who offered his friendship. He would like to be more like the dolphin, more outgoing and making joyful contact with others, Neil reflects.

When he leaves I am all touched by this surprise that Neil so easily had access to his inner symbolic resources. His pictures were very vivid, colourful and flowing easily. I was amazed how easy it seemed for him to express what he felt when he experienced the inner symbols. His dolphin came completely on his own. We had not talked about it yet. Unlike in our conversational dialogue Neil took on the lead and was full of initiative in his imagery. I am impressed and tell him this. Neil leaves the session with a smile on his face. He looks handsome and energised. And I gladly wonder about my very wrong first perception of him.

2nd session

At our second meeting Neil tells me that he joined a church to meet new people and to get into more contact. He also decided not to join his brother's company for work but find his own place of work this time. He had felt encouraged and more confident after our last session. We decide to undertake an imagery journey to the **Inner Garden** and to the **Inner Gardener**.

2nd WIM®: *Today Neil's beach is warm and sunny. A rabbit is hopping by searching for food. The rabbit shows Neil the path to his Inner Garden. On the pathway Neil can smell the fragrance of roses and other flowers. He arrives at the gate of his garden. It is closed but opens easily. He enters a "peaceful" garden with soft grass. Many different delicious fruits are growing there. Rosebushes and other flowers are part of the garden. Neil discovers one single big tree. It is an oak tree. He climbs it all the way to the top and enjoys the good view from up there: He sees that his garden is very large. It has a waterfall in its one corner and a cave in another direction and mountains at another side. Neil is impressed. He wants to explore the cave. It is very dark in there. He feels scared and gets out again, taking a break on a garden bench. A young and very beautiful woman arrives and introduces herself as the gardener. She emits "joy, love and peace" and has a big smile on her face. Neil feels comforted in her presence. She shows him around in his garden. They explore the cave together. It is "shocking beautiful" inside with stalagmites, stalactites and a dam inside. Then they explore the mountains. Neil would like to climb to the highest point but feels scared again. The gardener suggests to leave this challenge for some other time till his fear of height is gone. Neil feels relieved. Instead they explore the waterfall together. They both get in. Neil experiences "all my negativity gets washed away" in the form of dark purple water. The purple colour gets dissolved in the dam. Neil feels lighter and his shoulders relaxing. He dives in the dam and feels a surge of energy running through his body. After that he enjoys a fresh fruit picnic with the gardener. He feels "revitalized" and "freedom" in his muscles. They want to be moved.*

After the imagery journey we go through the single symbols and Neil reflects what they could tell him for his current life situation. I am impressed by Neil's very healthy and wholesome Inner Garden.

3rd session

Neil tells me today that he feels much happier and more positive about life and himself again. His brother had confirmed a noticeable difference. He most probably has a first job interview coming up soon. I am deeply impressed by these quick positive changes. As a preparation for the job interview Neil would like to conduct an imagery journey to **The Confident One** and the **Place of Confidence.**

3rd WIM®: Neil first enjoys his Inner Garden on his own and then meets his gardener. She emits inner freedom, clarity, joy and happiness. Neil feels energised in her presence. The gardener takes Neil by his hand and guides him into a forest, through shrubs and thorny vegetation into a sand dune desert area till they reach some desert mountains. They reach an Indigenous American's tent there. Inside they wait for The Confident One to arrive. Neil feels impatient. Finally a grayish man with pointy ears arrives. He emits confidence, is reassuring, psychologically strong, outgoing and straight forward. He gives Neil a very firm hand shake. Neil feels at ease in his presence. The gardener seems a bit sceptical at first. Neil asks him how he manages to generate his confidence. He replies: "It all depends on how you think of people… They are not better than you. They also all have their problems in life... The better you feel inside, the more people will want you to be part of their group or company." Neil asks for some practical exercise. The Confident One tells him to climb the mountain outside to conquer his self-doubts. Neil feels reluctance and fear to follow the advice but does it still. Finally, on the top of the mountain, he feels pride and excitement. He screams of excitement after he managed to descend successfully as well. Then he gets a second exercise from The Confident One: Approach any animal and radiate the energy of no self-doubt and see what happens. He fetches his gardener. Together they find a short cut to his Inner Garden where Neil perfectly well practices the second exercise. All different kinds of animals, from the rabbit to the lion, get attracted to him and feel secure and relaxed in his presence. Neil feels overwhelmed. The gardener is proud of him.

"Wow, I feel light headed!" is Neil's first response to his imagery experience. He has wet eyes. He tells me that he had felt a little bit like that when life had forced him to be separate from his twin brother. I reflected that maybe The Confident One looked greyish because he was not yet fully alive in Neil's life.

4th session

Neil happily tells me today that it looks as if he got a job. He had felt very confident and authentic at the job interview. "I am breaking up the shell now!" he proudly describes his transformation. People from the church he joined gave him positive feedback about him becoming more outgoing. His major stepping stone now is to break away from a symbiotic relationship with his twin brother, he states. We decide

to do an imagery journey to the **Place of Independence** and to **The Independent One.**

4th WIM®: Neil sees himself at his beach. He feels "vibrant and energetic" today. His dolphin arrives and takes him to the Place of Independence. It is an island with one big city built of tall skyscrapers. This landscape emits "power". As Neil walks into this city to explore it, many people in suits and in jeans walk past him. They look content and emit independence, joy and freedom. Neil feels he "can do this" as well. I suggest to meet one of The Independent Ones from closer. Neil agrees. He chooses a young man in a suit and with "nicely combed hair". He asks him how he achieved his independence. The man responds that it is not about leaving one's loved ones behind, "but just breaking the bonds, supporting yourself, moving on". Neil tells him that he feels very close to his brother. The Independent One replies that Neil does not need to live in the shadow of his brother, and still does not need to break off the contact completely. He adds that it is important for Neil to "become your own person". Reflected in the eyes of The Independent One, Neil can see his future: living by himself, his twin brother coming for visits, still having parties together with him. Neil leaves, feeling "joyful and empowered". The dolphin brings him to his Inner Garden. It looks especially radiant today. Neil washes off some of his negativity under his waterfall again. The gardener advises him not to be too stubborn to take on the advice from The Independent One. Neil lets himself dry by lying on the grass. All his animal friends join him there. He enjoys the "strength and protection of the lion" on his side the most. He wants to meet The Confident One one more time. He looks green and as if from outer space today and emits strength. He tells Neil that it is time for him now to stand on his own feet. Neil feels inspired and confident.

After the imagery journey Neil tells me that he often felt "like an alien" in the past when he was living in work camps before. The European South African co-workers did not want him to live with them and the African South African colleagues also felt he did not belong to their group, even though he had felt much more welcomed there. Changing from a Chinese school to an English school had felt similar traumatic to Neil. He analysis that this might be a reason why The Confident One looked alien too but did not mind.

Neil feels most touched today by the realisation that it is time for him to stand on his own feet now, independent of his twin brother. And that he "must stop being stubborn" when it comes to taking useful advice from others.

5th session

We use the fifth and final session for the feedback questionnaire. Neil tells me he is registered for his driver's license test and tells me about his future plans: his long term goals and concrete short term steps. He hopes to have realised many of them by the end of the year. I feel grateful for our encounter.

(3) SHOBA.

Shoba is in her mid-forties when I meet her as a participant for the main study. She is a fourth generation Indian South African. Her parents are from a Hindu cultural background. Shoba works as a lecturer in the field of town planning and studies psychology on the side. She is single. On the phone she sounded like a very tough business woman. In person she appears to be self-controlled and yet very outgoing. I enjoy her stimulating and sparkling way to conduct a conversation. Shoba is experienced in conscious inner picture work in the form of comforting fantasy journeys. Once she happened to experience regression into another century during hypnotherapy. This was confusing to Shoba and not intended by the hypnotherapist.

Focus wish: Shoba tells me she has no particular focus wish, but simply is curious about Value-Oriented Imagery.

The sessions: We conducted eight sessions with five imagery journeys during the main study.

1st session

We use the first session to get to know each other. Shoba wants to decide afterwards if she would like to participate in the study. She tells me parts of her life story and what matters to her in her current life.

Shoba has participated in many different self-experiencing approaches. This is where she got to know fantasy journeys, for example to The Secure Inner Space. She

mentions that she has difficulties trusting others and that she is interested in getting to know her "shadow".

She has a younger brother and parents who lived a rather tumultuous and unsettling relationship. Her family contacts are still stressful to Shoba. She consciously decided not to get married to not relive her parents' example. In her cultural and spiritual life Shoba perceives herself as eclectic rather than as a devoted Hindu. She has never been to India. Shoba enjoys her work with people and gets a lot of positive feedback for her work. She loves reading, hiking and her pet. She has many friends and is a single by conviction. "Romantic stuff" irritates her. Shoba's outspokenness and her great sense of humour make me look forward to our sessions.

2nd session

In our second session Shoba tells me more about her life and about an irritating hypnotherapy experience where she had experienced a regression possibly into a former life experience but that remained unclear. I assure her that during Value-Oriented Imagery we can consciously respond to whatever experience may take place and use her own inner unconscious wisdom, in the form of inner Value-Figures, to guide and protect her and to explore and understand imagery symbols. Shoba looks inquisitive. We decide to undertake a first introductory imagery journey **to the beach.**

1st WIM®: Shoba gets to the beach easily. The sun is shining, Shoba feels happy at her beach. There are other people around her: a child playing joyfully in the sand with a bucket. Shoba feels good watching her. And there is a young man talking to someone else. Shoba is inquisitive to listen to what they are talking about. Then she sees some "dark creature in the grey sea". It looks like a shark or a dolphin. Shoba feels comfortable with his. She relaxes at the beach. It feels good to her to know that others are around, but doing their own things. When I ask her to write her name in the sand she chooses a place close to a rock. She writes her first name in "big, clear and spacey" curvy connected way. When she looks at it she feels happy that her name "is so clear". She draws a heart around it, but dismisses it as "silly and childish", takes it off and decorates her name with a flower drawn around her name instead.

Most touching to Shoba was drawing the flower around her name and watching that happy girl at the beach. She tells me that her name showed the way she likes herself to be "very clear, I don't like playing games". The flower represented happiness and joy to her and she likes being happy, she explains. The heart around her name had felt too "suffocating".

When I ask her about the "big fish" she saw, she says it was a shark. Her father had once taken her to see a shark that had quite impressed her. It makes me think about her story she had told me in the beginning of the session: of how she had successfully shouted off a crowd of students from invading her office. I ask her if the shark may represent her ability to very effectively defend her space. Shoba agrees.

3rd session

At our third session Shoba tells me straight that after our last session she had thought this imagery approach might not be for her. The heart drawing exercise had irritated her, even though she understood that she had a free choice to go for that exercise or to reject it. After the session she had also experienced a lot of love for her dog. I thank her that she tells me how she felt and for still coming back for another session. We decide to try to find an **Inner Ally** today and to explore with her/him the **Inner Garden**.

2nd WIM®: Shoba starts at her beach again. Today there is tropical greenery around the beach. Shoba is at a lagoon and feels at peace with herself. There are people around playing, swimming, enjoying themselves. Shoba enjoys watching them. She finds a pathway with lots of greenery. A motherly figure in her late 60s is waiting there. She emits "peace and security" and looks very healthy and strong. She feels like a familiar friend. When they greet each other, the woman emits warmth and a "knowledgeable understanding". She is "incredibly calm". Shoba initially calls her "a divine mother figure" and later on "The Wise Woman". She leads Shoba to her Inner Garden and shows her the light that shines through the leaves. Shoba enjoys the fragrances of her Inner Garden: it smells of trees, shrubs and soil. There is a very tall tree, strong and healthy and very steady. It smells medicinal. The garden is naturally growing and well-cared for. It has many banana leaves with growing fruit. A small fence indicates its borders. Shoba finds her garden to be "pleasant" but is missing

some colourful elements. The wise woman lives in a house in that garden. It has a herb garden around it. Her house is very colourful inside and has many books. Shoba enjoys its "healthy atmosphere". The wise woman offers her a cup of tea. She tells her something but Shoba does not understand her. She enjoys her friendship and her peaceful being without words.

Shoba tells me that this imagery was "soothing" and that she felt "incredible comfortable" with her Wise Woman. She felt welcome and accepted unconditionally: "There was no space for judgment!" She experienced a sense of "freedom" in her "lush" Inner Garden. Then she reflects that "colourful things" like fruit, flowers, birds, bees, butterflies were missing in her garden. She analyses that she experiences herself as a "control freak". Living a more colourful life would mean being more spontaneous to her. When I ask her what the opposite of control is to her, she answers "trust".

4th session

Shoba tells me today that two men approached her at some party and that she finds it difficult to trust other people's emotions. It has to do with the way she experienced her parents to be emotionally manipulative, she explains. On the other hand she feels rejected by her family because "I am intimidating people!" she believes. She would like to be more like her Wise Woman she exclaims. We decide to do an imagery journey with her Wise Woman to **The Trusting One** and **The Place of Trust**.

3rd WIM®: Shoba meets the Wise Woman in her Inner Garden. She feels "taken care of" in her presence. The Wise Woman leads her on a curvy path through autumn landscapes. Insects are buzzing around them. Shoba feels "very comfortable" on that path. A handsome man with long hair and dressed in a long dark coat appears in front of them. He is looking around, appreciating the landscape. Shoba feels curious about him. The Wise Woman introduces the two. The eyes of this man seem to be able to look deep into Shoba's soul, in a non-judgmental and slightly humorous way. Shoba does not like to be "transparent" to him. When I ask her to ask him whether he is The Trusting One, he responds: "If you want me to be The Trusting One!" Shoba replies that she wants him to be The Trusting One. He takes her for a walk and

shows her a white double story house. It looks like an elaborate office, or like a museum piece. Shoba does not want to explore that house. Shoba would like to meet The Controlling Shoba first. They are walking back the same path. Then she sees herself pointing at things. Whilst she is doing that she emits tension, anger, aggression and pushiness. Shoba is amused at The Controlling Shoba, and finds her "cute and funny". Her Wise Woman is shaking her head. Shoba asks the Controlling Shoba what she is irritated about. She responds that she has "too much on her plate". The Wise Woman is taking care of The Controlling Shoba teaching her "how to relax and do joyful things".

Shoba found it touching today to look at herself and to find herself "amusing". She is "picking up some inner turmoil" and talks about "something that wants to get out." We talk about the museum house in her imagery and about the question how it may be related to the Place of Trust.

5th session

Today we work on a conversational level. Shoba tells me that she did a further imagery journey with the trusting one on her own. She met him and he lead him to e very cosy earth coloured farm house. She felt very much at home in there. She told him about her family where she could not develop much trust. He comforted her and told her that this cosy Place of Trust was hers. She only had not been there for a long time. Shoba cries whilst she shares this with me. Then The Trusting One showed her some new and liberating perspectives. It was a turning point for Shoba, she tells me. She realised that she pushed herself a lot in life to achieve financial security for herself, because she felt she had nobody to help her ever. She tells me that she has realised since our last session that she "was driven by fear" most of her life. She feels she is not honest with herself and with others. The museum house from our last imagery is "my persona", what I show to others, Shoba reflects. "I don't know who I am", she tells me.

Shoba talks about her place of work: she feels abused by her employer with ongoing short term work contracts and increasing work responsibilities. She wants to take a break from this work to find out what she really wants to do with her life. And she wants to break away from being fear driven. She tells me: "Meeting my trust was a

rude awakening. I would like to meet more of those archetypes!" I am very impressed by this strong break though experience of Shoba's.

6th session

Shoba looks more relaxed and informal today. We talk about her plans of taking unpaid leave or even quit her job and live on savings for a while. And Shoba tells me that she took her mother for a hike for the first time and that their time together was surprisingly "very good". I get the impression that Shoba is busy healing old wounds in her life and suggest to her to do an imagery journey to her **Inner Healer** to further support her on that path.

4th WIM®: The Trusting One looks very content and happy today. Shoba is glad to meet him again. He leads Shoba into a house emitting comfort. They go up the stairs to a beautiful room with crystal colours in it. It emits a lot of light. Shoba's Inner Healer is in that room. He and The Trusting One know each other well. The Healer has warm and almost transparent eyes, transmitting energy and light that enters Shoba's whole body. It feels "good and renewing" to her. She feels it most intense at her solar plexus. She sits across the healer, both in a cross-legged posture. Colourful crystals are standing in between them. One of the crystals sticks out. It is a clear one. Shoba looks into its centre and sees a reflection of herself, emitting "calm and being connected with the universe". She feels "absolutely secure" when she sees herself like that and experiences "ultimate trust". Shoba exhales very deeply. Then she feels "absolute serenity". Her Inner Healer looks at her with serenity and knowingness. Shoba feels "at peace" and filled with "gratitude".

Shoba is very touched by the imagery experience. She tells me she has never felt this "immense peace", serenity and "oneness with everything" before. She felt "whole" in the presence of her Inner Healer.

7th session

Shoba opens our seventh session telling me that she is "feeling extremely good". During her meditation practice she had done another imagery journey on her own, into her Inner Garden and to her Place of Healing. She felt as if her "third eye" had opened there. It represents intuition and insight. Her Inner Healer told her that would

remain open as long as she wanted. Shoba tells me that she feels a shift in her interaction with others. Before, she used to get tense when confronted with positive feedback, responding with distrust and defense mechanisms. Now she can stay calm and relaxed more easily. Shoba expresses the feeling of gratefulness for experiencing these Inner Value Figures. Because Shoba was so "irritated by romantic stuff" I suggest undertaking an imagery journey into her heart today. She agrees.

5th WIM®: Shoba meets her Inner Healer. He stands opposite her and treats her chest area with a green light. He is emitting "intention and trust". He wants to do some healing before entering Shoba's heart he explains. Shoba feels tight at her chest. When the healer is done he is emitting a pink light. He takes Shoba by the hand and guides her into a chamber that is Shoba's heart. It is very spacious. Shoba feels good to be there. She senses a warm, comfortable light and a pulsating energy. Then she sees a green-yellow light coming around. It makes Shoba feel "adventurous". She feels "happiness" and a "youthful joy". Then they step out into a garden space. A very alive and sporty looking young lady is going off for tennis. She emits a lot of vitality and thirst for life. Shoba sees yellow flowers and a waterfall. She jumps into the waterfall and enjoys its refreshing water. The whole place is filled with happy, constructively productive energy and people. Her Inner Healer suggests that Shoba should now enjoy the garden on her own and walks away. Shoba feels a light around her head accompanied with a sensation of a pleasant "emptiness of my head". She feels as if "a passage between my head and my heart has been created". Her heart feels empty and spacious too, "like a new house that can be used in a new way".

When Shoba comes out of the imagery experience she tells me that this was the first time that she ever experienced an "empty head" in her adult life. She had tried to achieve that state for years through meditation, but not gotten there. She relates the lights that she experienced during her imagery to different chakras. She reflects that she wants to take time and choose carefully what/whom she wants in her heart space. We talk about male and female qualities in her garden. She tells me that she feels "joy in life" again. Shoba leaves feeling "light and grounded" at the same time. I

know this contradictory sounding experience well from my own WIM® work and share her joy.

8th session

Shoba feels she "is done" and wants to enjoy the space she is at. We use the eighth session for the feedback questionnaire.

(4)   RAFEEK.

Rafeek is in his late twenties when I meet him for our first session of the main study. He is a second generation Indian South African with Arabic/Muslim cultural background. He works as a film maker and actor. He lives with his mother and stepfather. Rafeek impressed me as a very open, honest and very self-reflected young man with strong emotions. Rafeek is experienced in conscious inner picture work in the form of visualisations as part of prior counselling sessions.

Focus wish: Rafeek would like to use our sessions to learn how he could open up more in a relationship.

The sessions: We conducted eleven sessions with six imagery journeys in a weekly rhythm during the main study.

1st session

During our first session Rafeek shares with me essentials of his life story. His father had died before he was born. His mother brought him up and later remarried. All together Rafeek has five siblings and half-siblings. He is the second born. He grew up in South Africa, but spent one year in a Muslim African country where his stepfather originated from.

Rafeek is still battling with the tragic loss of a girlfriend through a lethal car accident. He was unable to attend the funeral and went for counselling afterwards. He feels he still got no closure on this grief. His next love relationship got affected by that and did not last long, Rafeek reflects. He tells me that he started using soft drugs to comfort himself after that car accident. He still feels hurt of the breakup of his latest love relationship. Here, different religious backgrounds seemed to be the main reason for

it not to develop into a long term relationship. Rafeek had gone for counselling after that breakup as well. Rafeek was initially sensitive when I asked him about his cultural background for the study sampling groups. Now he explained to me that he had often painfully experienced negative prejudice as a Muslim male person, even by a counsellor. I understand his caution now, but am confident that we will be able to relate to each other well. I encourage him to remain open and honest and tell me in case anything should irritate him, and find myself curious to learn more about Rafeek's world after our first encounter.

2nd session

At our second session Rafeek talks about the concept of karma, because a dog had bitten him. He shares with me his wish to find "some sense of spirituality" in his life. And he tells me that he is "tired of superficial relationships". He talks again about his last ex-girlfriend that he still has not found inner peace with. I suggest conducting an introductory imagery journey **to the beach**. Rafeek agrees.

1st WIM®: Rafeek sees himself at some beach. Then he sees himself at the age of eleven to thirteen. The Young Rafeek looks "happy and naive". Rafeek feels sympathy with him. He would like to ask him why he is so happy, but it is impossible to get into contact with this boy. The younger Rafeek seems to be isolated. Rafeek says he does not mind. When he writes his name in the sand he writes it in Arabic. It looks "much more flowing than in English". Rafeek enjoys looking at his name. It feels "substantial" to him. When I suggest to also draw a heart around the name this feels difficult to him. The water of the ocean is cold. Rafeek does not want to enter it but is keen to meet the dolphin. The dolphin arrives quickly. It seems to have a "permanent smile on its face". Rafeek asks the dolphin how come it is so happy. It answers that this is what it can do best. Rafeek feels some "sense of belonging" with the dolphin, but does not want to approach it further. He feels like jumping into the ocean but "does not want to disturb anything". Then Rafeek feels sadness coming up, but holds it back, telling me that he does not want to feel sorry for himself. Then Rafeek sees some old looking buildings at the beach. They remind him of a hospital. Rafeek feels deep sadness.

Rafeek comes out of the imagery journey telling me that he saw himself in a womb with immense feelings of pain without knowing what was happening outside. He tells

me only now that his father died in a car accident which his mother, who was pregnant with him then, survived. Then Rafeek wonders why he did not want to draw a heart around his name and comes to the conclusion: "I don't think I know myself enough to love myself." When people are "too nice" to him he doubts their realness. And he thinks he somehow needs a "heavy heart to feel good". When Rafeek leaves he tells me he feels "lighter". I thank him for his openness and trust, and sense a strong emotional pain Rafeek is carrying within him.

3rd session

When Rafeek arrives for our third session he is all upset about his current girlfriend who wanted to break up with him and who had given similar reasons as his previous ex-girlfriend. We talk about this issue and then decide to conduct an imagery journey to **The Inner Ally**.

2nd WIM®: Rafeek sees his beach at sunset. A wood fire is burning at the beach. Rafeek is sitting close to both: the ocean and the fire. A friend is sitting there too. He encourages him to do some practical work as a distraction. Then Rafeek senses an Inner Ally standing behind him in the form of a tall and strong man. He "almost feels like a body guard". Then he sees the silhouette of a woman's face arriving from a "different spiritual dimension". She is coming out of the ocean like a mermaid. She reminds him of his girlfriend who died at the car accident. Finally she stands on the other side of the fire. His "gentle giant" Inner Ally strengthens Rafeek. In the presence of his Inner Ally Rafeek feels "calm and relaxed". Then Rafeek feels the pain of loss. His Inner Ally is holding and hugging him. Rafeek says that he feels guilty of "almost forgetting his deceased girlfriend at times". His Inner Ally assures him that the death of that girlfriend was not his fault.

When Rafeek comes out of the imagery he feels sad and is crying for a while. Then he wonders why he is "so emotional". He tells me that he would have needed a real person to lean on, not an Inner Ally. He expresses anger that his family often was not there for him when he needed emotional support. We talk about the basic emotions and how they are part of every human being. Afterwards he tells me more about his relationship with his deceased girlfriend.

<u>4th session</u>

At the following session Rafeek tells me that he felt "much better" during the past week. He looks happy when he tells me that he got back together with his recent girlfriend and managed to work at their conflicts. At the same time he expresses fear of getting too involved in this relationship because his parents may not find his partner, who is from a different cultural background, suitable. We decide to do an imagery journey to the Inner Healer today to help Rafeek deal with his pain of grief.

3rd WIM®: *Rafeek experiences a blue light that is "illuminating" and "confidence building". In the presence of this light Rafeek feels "invincible". His heart feels lighter and his breathing becomes a bit faster. He exhales a few times very deeply.*
Rafeek comes out of this imagery journey feeling "very relaxed". He tells me he is "tired of extreme feelings" and would like to feel calm like this more often.

<u>5th and 6th session</u>

During the next two sessions we work at a conversational level. Rafeek wants to share many new positive experiences of the past weeks. He has lived more healthily, and looks much more upright, centered, radiating and naughty in a positive way. He tells me that he has a greater sense now of "remaining himself" no matter what outside situation he may find himself at. Rafeek leaves the sixth session with the words: "I do feel like I am growing up!" He has taken more responsibility for his matters and perceives that he gets more respect from people around him – in his professional as well as in his private life – in return.

<u>7th session</u>

At the seventh session we decide to conduct an imagery journey to **What Matters Most.**

4th WIM®: *Rafeek finds himself in his childhood garden with a pretty, old house. And he sees his Inner Child, at the age of seven years. The seven year old Rafeek emits freedom. Rafeek feels that he wants to be like that child again. Then his grandfather comes out with a belt in his hand. He is chasing the small Rafeek. The grown up Rafeek is nervous watching this scene. It feels "serious and playful" at the same time. Rafeek does not want to intervene nor call his Inner Ally for help. The small Rafeek is*

fine, nothing violent happens to him. The grown up Rafeek feels relieved. He discovers an old chair at the patio. He knows it from his childhood. He sits down on it and becomes the seven year old child. He feels "peaceful and beautiful".

Rafeek comes out of the imagery journey feeling touched by the experienced calmness in his old childhood chair. He tells me that he had received a lot of "emotionally loaded criticism" from his parents and rebelled against it. His grandfather had been important to him as the first man to hold him in his life. Rafeek had been afraid to potentially meet his Hurt Inner Child and felt very relieved when The Healthy Inner Child came. We reflect together how the imagery contents could relate to the question of what matters most to Rafeek in his life right now.

8th session

Today Rafeek tells me about his work situation and his wish to secure a permanent income and yet to remain faithful to his ethical and artistic values. He mentions that he wished there was "someone to watch my back". I suggest doing an imagery journey to the **Inner Father** to experience this quality within him. Rafeek agrees.

5th WIM®: When Rafeek is ready to get into the imagery he senses strong anger towards his last ex-girlfriend.

Rafeek does not get into inner pictures today. We work on a conversational level instead. He tells me about his disappointments with his ex-girlfriend and her family. He had moved into her place. She had physically thrown his things out when she broke up with him. This had hurt him most.

9th session

Rafeek tells me of a positive family event today. His stepfather and his brother had been fighting with each other and he had managed to contribute to a solution by mediating between the two. Rafeek mentions that he is "sometimes confused what a grown up should be like". We decide to do an imagery journey to **The Mature Rafeek**.

6th WIM®: *Rafeek sees an older version of himself, with long hair turning grey. The Mature Rafeek is looking forward into the distance. Rafeek feels respect for The Mature Rafeek. He would like to be like him. The Mature Rafeek nods towards him. Talking is not very necessary for him, because The Mature Rafeek is very perceptive. They greet each other from closer. The Mature Rafeek holds his hand with his warm and welcoming hands. He warms Rafeek's cold fingers. Then the Mature Rafeek is pointing towards one direction. There are mountains as high as the Himalaya. Rafeek feels anxious when he looks at those mountains. He does not explain anything, just smiles. Rafeek feels impatient. Then he puts a hand onto Rafeek's shoulder. He seems to "push off" Rafeek's "stubbornness" and obviously wants to walk towards those mountains with him. It seems to be a long walk, but Rafeek feels "calm and constant" in the presence of The Mature Rafeek.*

Most touching to Rafeek was the experience of The Mature Rafeek who did not seem to worry about anything. He was emitting: "You are on the right track, stay focused!" I ask Rafeek what his mountains and his goal are in life. When Rafeek leaves I feel grateful. He has become much more relaxed, focused, serious and in touch with himself. He thanks me for having been a "good guide".

10th and 11th session

We use the tenth session for a thorough feedback. Because Rafeek has forgotten the filled in feedback questionnaire we add an eleventh session to go through it together. As a main benefit Rafeek mentions to have gained greater confidence in himself – before it had often been difficult for him to make any decisions and to stand by them. He enjoyed our encounter where his fears of "being put in a box" did not come true. It had helped him to trust me that I had also honestly shared part of my story with him. I will miss our lively sessions.

(5) PARVATI.

Parvati is in her late forties at the time of participating in the pilot and in the main study. She is a third generation South African Indian of Hindu cultural background and works as a project manager at a large technical company. She is divorced and has a grown up son who still lives with her. She is a very dedicated mother. Parvati comes across as a mentally and physically very strong, straight forward and mature

woman with the wonderful ability to laugh at herself. Parvati has not experienced conscious inner picture work prior to our sessions.

<u>Focus wish:</u> Parvati has no particular focus wish for our sessions but is curious and wants to "go with the flow".

<u>The sessions:</u> We met for five weekly sessions during the pilot study and for another five sessions a year later, during the main study. Parvati conducted seven Value-Oriented Imagery journeys.

1st session

During our first session Parvati tells be essentials of her life story and of what matters to her in her current life. When she was nine years old her parents separated and her mother looked after them on her own. Parvati had to take up a lot of responsibility as the eldest of four siblings. She feels she lost out in childhood then. Her father died at a relatively early age. She has one child who is busy studying. When her son was a few years old she got separated from her husband because he was engaged in an affair with another woman. She worked very hard to earn enough money to offer her son everything she found attractive in life. Her ex-husband initially refused to pay any maintenance for their son. She had had another deep love relationship where the partner had not had the courage to fully decide for her. Now she is single for more than a decade. She loves her work and her son and has many friends and family contacts. She sometimes dreams of having time for yoga and dancing and has visions of working in the field of women's careers counselling and empowerment. I feel deep respect for Parvati's hard life struggle she has courageously and obviously successfully gone through already.

2nd session

Parvati offers to help recruit more participants for the pilot study. I am impressed by her energy level and her helpful considerations, and gratefully accept her offer. She brought some delicious ginger-honey tea for our sessions. I suggest to do a first imagery journey **to the beach**. She agrees.

1st WIM®: Parvati gets into inner pictures easily. She sees a lighthouse and a bench at the beach at dusk. It is windy and cold at the sea. The lighthouse has been freshly painted but it has no lights on. Ships are passing by in the horizon. Parvati is alone at the beach and enjoys the cool breeze on her face. Parvati writes her name in an abbreviated version, with just one letter: P. She writes it with pebbles, "big and bold". The looks at it with appreciation: "That is me!" She uses mainly black pebbles to lay down a heart next to her name. She finds her abbreviated name prettier like this. Then she sits down on the bench and watches the wild waves. Now the light of the lighthouse is visible in the reflections of the waves. Parvati enjoys the "calming" effect of the lights dancing on the waves. Then Parvati senses her mother sitting next to her, "smiling but not interfering". People are there, laughing and enjoying life. Then her father is sitting on her other side, facing her. Parvati sees the yellow light of the sun behind him. Parvati tells me she is experiencing "two different types of weather at the same time": coldness and darkness where her mother sits and lightness and warmth at her father's side. She wonders and feels content at the same time. She feels "safe and secure even though it is very windy". Parvati hears the ice-cream vendor and gets herself an ice-cream. When she eats it she feels like a child again. The weather is changing. It is a sunny day now at the beach.

When I ask Parvati what was most touching she tells me it was eating that ice cream. Her parents did not get ice-cream for her when she was a child. She tells me that they were not there for her because they had to work hard for the family's survival. Her mother did not get any support from her parents because her divorce was perceived as a shame. Parvati has wet eyes but ascribes this to her cat allergy. She tells me how hard she worked to make sure her son got everything he wanted. She developed a chronic disease that forced her to also look after herself better. Before she leaves she thanks me for listening and tells me that she is usually the one who is always there and strong for others and that it is difficult for her to trust anyone. I feel honoured that Parvati decided to trust me and I sense that she must have been a very strong and often lonesome fighter in her life.

3rd session

Parvati looks very pretty, joyful and feminine today. She tells me that she felt tired, restless and "very emotional" after our last session. A head hunter contacted her.

Parvati is thinking of changing jobs to find something better paid with less working hours. We decide to conduct an imagery journey to the **Inner Garden** and to the **Inner Gardener**.

2nd WIM®: Parvati sees a path with big old oak trees. The weather is coldish but there is some sunlight ahead. Parvati has become a little girl of six or seven years. She feels "very joyful" and is jumping up and down the path, running towards the sun. She reaches a field of green grass and lies down in it. The garden is "expansively wide" with country homes at the horizon. Parvati feels "absolute freedom, lightness and happiness" in there. Red and yellow butterflies are flying around her, birds are singing. Parvati enjoys the smell of the grass, runs down a hill along beautifully manicured gardens. Her garden feels European to her. She enjoys the vast open field behind the houses. There is a gorge with a waterfall. Parvati becomes an adult again. She feels cold, but enjoys the sound of the running water. Then she senses someone walking with her, through the gorge and up a ladder. The person is behind her on the ladder. It is comforting to Parvati not be alone any longer. When she gets to the top she is "home". There is an African landscape. It feels "wild, in a happy way" and carefree to Parvati. Only indigenous plants are growing here. Parvati enjoys "the natural way of things" in this garden. Then she discovers a double story house in the garden that resonates with it. She wants to go there, sleep and stay there forever. She lies down on a bench in front of the house, enjoying the fragrances of the garden flowers. She feels joy and playfulness. There are small waterfalls and benches in this well-structured garden. Parvati feels secure here.

Parvati sighs: "This was very pleasant!" Coming into the garden felt like coming home to her. She likes the "wild and open" and the "beautifully structured" parts both alike. We talk about Parvati having experienced her Healthy Inner Child today. And about the gardener or Inner Ally who did not yet become visible, but was there anyway.

4th session

Parvati tells me that she went into her Inner Garden again on her own. It had looked more majestic and filled with light. She felt sadness on the weekend at the realisation that her son is growing up and will be going his own path soon. She

expresses a wish to one day fall in love again. We decide to conduct an imagery journey into **Parvati's Heart** to explore its readiness to love again.

3rd WIM®*: Parvati is at her Inner Beach again. It is sunny and warm there today. Parvati writes her name on the sand again. This time she writes her full first name with a line underneath. Once it is done, she feels satisfied looking at it. When I ask her to ask her soul to send an Inner Ally now, her grandmother arrives in a white sari with little flowers on it. Parvati becomes a two to three years young child. She is clapping her hands and laughing. A young woman with braids is walking with Parvati now. She feels "calm and peaceful" in her presence. They are walking through autumn and spring landscapes. Parvati becomes an adult again and feel "taller" than before. She reaches the ladder of her Inner Garden again. With her is the same male presence that was there before. I ask Parvati to ask this person to guide her into her heart. She is walking in circles. Each circle has a different colour. Then they reach the ladder again. This time Parvati's Inner Ally is climbing up the ladder first. The ladder is strongly secured today. When they climb up they reach a place with a lot of greenery and enter a house. Inside Parvati sees many bright colours again, mainly yellow and blue. On the outer side shines a white light. Parvati feels "inside out" and "contentment". She wipes away a tear. Her Inner Ally opens the windows. A unicorn comes in. It is emitting light. Its horn reflects rainbow colours. The unicorn emits friendship and says: "I like you!". Parvati likes the horse too. It sits down for her and she climbs onto it. She sees scattered flowers everywhere. Parvati enjoys the beauty around her and "could stay there forever".*

Parvati complains about itchy eyes again and says she does not like crying. Then she shares with me: "If this is what my heart is like I want to treasure it myself and not let anyone in for now! It was not anything I could conceptualize!" she adds.

5th session

Parvati tells me that she has been working and traveling a lot during the past week and has not had much time to feel anything. We decide to continue the theme of the previous session and do an imagery journey to **The Place of Love.**

4th WIM®: *Parvati sees her father and mother feed her under a big old tree. Parvati is two to three years old. She enjoys being fed. Then she sees herself coming out of an underground station in the company of an English-Indian teenage girl. She is a teenager herself now and feels "good" in that girl's presence. They are in a lot of traffic first and then at an Indian temple. It is decorated with lots of flower garlands as if some wedding is going to take place. Parvati feels "comfortable" there. Men are sitting together under a tree playing Indian music. Her teenage Inner Friend takes her by the hand and dances with her. Her Inner Friend takes her to the inside of the temple. It is very white in there. A statue of the divine Hindu love couple Radha and Krishna is in there. Her Inner Friend points at it and says: "This is the place of love!" Parvati smells some incense and feels the energy of that room. It is "full of rainbow colours". She feels at peace and at ease. Butterflies enter the room. The statue becomes alive. Parvati feels surrounded by warmth and love. She has a "glowing feeling of not needing anything" else. Then Parvati sits with her Inner Dancer Friend on a rock at the ocean, they both feel very happy together. A young man and an older man join them. They spend time together chatting, sitting on the grass. After that Parvati hugs her Inner Dancer Friend and feels very content and happy.*

After the imagery journey Parvati reflects that love is not limited to romantic love. "I am surrounded by love!" she concludes. And she is astonished that today she found a reliable and visible Inner Ally. She realises: "I have a lot of helpers, just have to ask for their support!" This realisation feels very new to Parvati. She looks happy and shy. I feel a lot of warmth for her.

6th session

We meet a year later again for the main study and use the sixth session to catch up with all that happened in the meantime. Parvati proudly tells me that she knows now that she does not have to do everything on her own, but that she can ask for help. Parvati looks very beautiful today: glowing from inside and beautifully dressed on the outside.

She tells me that she feels good and content with herself now and that she is longing to have a love partner again. At the same time she is scared of getting involved with a man again. She tells me about her last romantic love disappointment, about one

decade ago, with someone who was not prepared to fully decide for her – but shortly after that got married to another woman. This person had contacted her via sms a week ago and turned her "cool and calm Inner Garden" into turmoil. She thought she "was done" with him, but now she felt painfully in love with that man still. At the same time Parvati enjoys her soft knees and butterfly feelings. She has not felt this alive for a very long time. I am enjoying to see Parvati that lively and beautiful.

7th session

Today Parvati looks like a playful butterfly herself. She tells me that her head and her heart are fighting each other badly right now and that generally her head wins the battle. She describes herself as a very rational person who can push all her emotions aside. She says of herself that she functions more like a man in that regard. The man she still loves is married and has a young child. She would not ever want to interfere in that marriage. Still she enjoys the sensation of feeling love for a man again, and of him showing some interest, she tells me. For many years she had shut down that window in her life. She had not even noticed when an available man was indicating interest in her. We decide to undertake an imagery journey to **The Anima** and to **The Place of Being Loved.**

5th WIM®: Parvati sees herself at night at her lighthouse again. The ocean is calm today. When she asks her soul to send the Anima to her a young female ballet dancer arrives, dressed in a bright-red Indian outfit. She is in her teens and is decorated beautifully with jewellery. She dances in front of Parvati. The dance is spinning and pulling faces, obviously enjoying herself. Parvati feels "nothing" towards her. Then she sees herself hiking in the mountains with a group of people. Parvati feels "content and jolly" there. They all wear white t-shirts, Parvati is at the center of the group. They are moving forward and making visible progress. Parvati enjoys this kind of activity. I ask her if she would like to meet the man she still loves, to look at him from all sides. She does not want to meet him. The group stops walking. The landscape expands. Parvati is now on her own in that "peaceful and pretty" landscape, and is "happy" where she is even though it feels a bit cold.

Most touching to Parvati was the vastness of the environment and to experience herself as very small in there. Her Anima was pretty and very playful. She felt alien to

Parvati. She says she cannot recall ever having been playful like that. But, Parvati had enjoyed dancing when she was young. She tells me that she also loves cooking, but that she has no sparetime left for creative activities. She reflects that work is her major "coping mechanism" and that she is actually longing for more creativity in her life again. The imagery made it clear to her that she is not interested in seriously considering contacting the ex-love partner of hers.

8th session

Today Parvati tells me about things that are going very well at her work and with her son. Then she states that she longs for a romantic love relationship and that it could also be a man other than the unavailable one from her past. She wonders how to get to know a potential love partner. We talk about different options. Her final argument is that she has no time for any activities that could result in meeting a potential partner. I suggest to her to conduct an imagery journey to **The Place of Love** again. Parvati agrees. She insists on doing this journey on her own, without Inner Allies.

6th WIM®: Parvati finds herself at a rose garden with lots of butterflies and bees flying around. She is standing in the middle of it, at an arch with white roses. She enjoys the fragrance of the roses and feels "warm, comfortable, happy and light". It is a warm and pleasant day. Fireflies are in the air. She is lying on a picnic blanket under a pleasantly cool weeping willow tree. A man is lying there with her. He is not clearly visible, but emits love. They both look at the rose garden and the red soil. Parvati feels at peace and comfortable with this loving man in nature. Everything seems to blend into each other. The two of them are complementing each other. Suddenly, Parvati is on her own again. She feels fine with that too. Now there are other people around, children are playing. There is music and an ice-cream vendor. Parvati feels "happy and secure". She feels happiness in her heart.

Most touching to Parvati was the closeness she enjoyed whilst lying under the tree with a man. When I ask her why she thinks her soul chose a weeping willow tree to lie under, she responds that she finds that tree to be protective. It is a good place to be, the Place of Romantic Love, but it does not last long, is Parvati's conclusion. "Basically my happiness is within me!"

9<u>th</u> session

Parvati tells me today that she feels "ready to love again". She looks lovely again today, all dressed in reds and oranges and with her long black hair loose. Because this is going to be the last imagery during our sessions, I suggest to her to conduct a strengthening imagery journey to **What Matters Most**. Parvati agrees.

7th WIM®: Parvati sees a white light in a mountain. It emits warmth. An old fatherly man with a long beard, wearing a white outfit stands in that light. Parvati feels "almost like being in God's presence". She feels "comfortable" there. When she asks the figure to show her what matters most in her life, she sees a picture of her son and feels "very happy". Then she sees herself in a Spanish city, walking around at a beautiful spring day, flowers blossoming everywhere. Then thunder clouds arrive and it starts to rain. Parvati playfully enjoys the refreshing and cleansing rain. Then she sees some dark old buildings with a cold atmosphere. She walks out of the shadow of those buildings into the sunlight. The old man is back, emitting "wisdom". He reaches out for Parvati. His hands feel warm. Parvati feels secure in his presence, she says: "Everything is ok, I am going to be ok." The old wise man emits a blue-yellow light now and says good-bye to Parvati for now.

Parvati allows some tears to leave her eyes today. She tells me that most touching to her was the feeling of being secure and protected by warmth and light. And she enjoyed her own playfulness in the rain. I ask her about the wise old man who felt like God. She tells me that she prays to God, but that she had never pictured him like that. In her imagery he had looked similar to the Harry Potter headmaster or wizard. She tells me that she does not perceive herself as a religious, but as a spiritual person. When I ask her what Spain means to her she tells me that she loves travelling through Europe because "there is so much history around". Parvati concludes that besides being there for her son she also wants to allow herself to enjoy life more. She tells me that she feels much better now than at the beginning of the session.

10<u>th</u> session

At out last session Parvati joyfully tells me her main benefit from our sessions: "I am able to love a man again!" Today Parvati freely tells me about her emotional situation

as a child and how she had used food to comfort herself in an emotionally rather cold environment. We use the rest of the session for the feedback questionnaire. I feel grateful to see how much more alive, sparkly, colourful and feminine Parvati looks, compared to our first encounter.

(6) NIRUPA.

When I meet Nirupa for the study she is in her late thirties. She is a fifth generation South African of Hindu cultural background. Nirupa works as a financial accountant. She was married once and is single at the time of the study. She impresses me with her bouncy and joyful energy. Nirupa has not experienced conscious inner picture work prior to our sessions.

Focus wish: Nirupa wants to use our sessions to "find meaning in my life" and to increase her self-confidence. She also expresses the wish to deepen her spirituality.

The sessions: We conducted ten sessions, five as part of the pilot study and another five during the main study. We undertook nine imagery journeys together.

1st session

During our first session Nirupa tells me about the major events of her life story. At the age of seven years, when her family moved to Johannesburg, Nirupa developed a chronic disease that visibly and permanently restricted her physical flexibility in some parts of her body. In her Hindu community this was interpreted not as a deficit, but as a sign of being special, being a God's child. Nirupa tells me about her experienced loss of not having been able to enjoy sports like other children any longer. Her faith and spirituality kept her strong. When she was 25 her father got shot and could not take care of himself any longer. According to the doctors he only had a few more weeks to live. Under the care of Nirupa's mother he lived another twelve years.

She was married once. The marriage did not work out for a couple of reasons. When Nirupa decided to opt for a divorce her parents were supportive of her, but she felt judged and pressurised by her spiritual community to return to her marriage. She is divorced for two years now. Nirupa says of herself that she is a very positive and

optimistic person. She lives on her own and often accommodates friends. We decide to do a first imagery journey **to the beach**.

1ˢᵗ WIM®:

Nirupa gets into inner pictures easily. She sees herself at a hilly, sunny beach. Smells of herbs are in the air. Nirupa feels "good" there. She lies down on her belly to write her name in the sand. She draws decorations around her name. Her name looks like a flower to her, she feels happy with it. She puts red flower petals in a heart shape around her name. At the waterfront the water is cold. Three dolphins are joyfully playing there. She hops onto the biggest one and plays with them, on top of the water and under water. The dolphin looks "happy". Nirupa feels "very light and good" in their presence.

"That was very nice!" is Nirupa's response to her first imagery experience. Most touching to her was the dolphin. It emitted "freedom, trust and love".

2ⁿᵈ session

Nirupa arrives late today and looks tired. I share with her that I had felt sadness and anger hovering in my counselling room after she had left, whilst she had been smiling throughout the session. She talks about events related to those emotions. Then we undertake an imagery journey into Nirupa's **Inner Garden** and to her **Inner Gardener.**

2ⁿᵈ WIM®: Nirupa sees a pathway laid out with stones. Hedges are on both sides. Rose trees are growing at different places. Three trees are dry. Nirupa feels sad about that. Then there is a very tall tree with a big trunk. The bottom of its roots looks weak, it even looks dead. Further up it looks very healthy. I ask Nirupa to call the gardener. He arrives soon. It is an old, tall and upright man with a grey and black beard. Nirupa finds his looks unattractive, but senses that he emits a "great depth and steadiness". His eyes have two different colours each, like a marble, and looks "as if he is blind". Nirupa feels sympathy and sorrow for him. It feels as if he has been through a lot. Through his warm hands he transmits a "powerful energy" to Nirupa. She keeps quiet for some minutes. Then she smells roses and a while later red and white rose petals are falling down on her. The big tree turns into a tunnel now. The

gardener and Nirupa crawl through it. On the other side is an open landscape with green and brownish grass. It feels "free". Two children are playing at the distance. Nirupa sees a steep and deep gorge and a waterfall in front of it. I ask Nirupa to ask her gardener to show her what is good for her now. The gardener looks serious. He takes her back through the trunk tunnel. Then she turns into a seven to eight year old child. Nirupa feels "happy and free". She wants to play with a squirrel and a rabbit. But the gardener is walking on with her and guides her through a second tunnel. At the end of this tunnel are lots of beautiful colours and a rainbow. Nirupa feels like being on the top of a mountain. She jumps onto the back of the gardener and they fly through the blue sky. Nirupa sees a white house with no windows. Then they come back to the rainbow.

Nirupa feels most touched by the beautiful hug she got from her gardener. And she was moved by the dying aspects of her garden, the tunnel that lead away from it, and the "ability to experience peace and calm on the other side". Her blind gardener she understands as a message "not to judge a book by its cover". The rose petals may symbolise her recent falling in love with a man.

3rd session

Nirupa looks relaxed and calm today. She tells me about anger related to her work situation and anger towards her brother. The latter is busy accusing her mother of her upbringing mistakes in the course of experiencing psychotherapy himself. Nirupa's conclusion is that she needs more self-confidence to postulate and defend her own point of views. We decide to do an imagery journey to **The Self-Confident One.**

3rd WIM®: *Nirupa starts at her beach. It is stormy here today. The gardener does not want to come. Nirupa sees a burnt down car next to the short green grass. It emits "negative energy". Further land inwards there is a new garden: with lots of yellow country flowers. It is neat and organised with a boundary indicated. The garden emits "calmness and peace". An old man with a white long beard, a big belly and a short body size arrives. He reminds Nirupa of the first gardener even though he looks different. He also seems to be blind. This gardener feels distant. Nirupa wants her first gardener back. The gardener holds Nirupa's hand and transmits "empowering*

energy". The gardener changes to be her guru, her spiritual teacher. He has warm and loving eyes and gives Nirupa a curious look. In his presence Nirupa feels "naughty in an innocent way". Something seems to happen at her heart region, she tells me. Her gardener puts his hand onto her heart. Nirupa feels warmth inside.

Nirupa comes out of this imagery feeling "energised and at the same time calm". We talk about this state as being a good foundation for self-confident action and appearance at work.

4th session

When I ask Nirupa about the seemingly blind gardeners and the burnt down car in her last imagery she only responds that she does not trust people easily. Nirupa shares with me today that the man she fell in love with turned out to be gay. She feels disappointed. She wonders if she should get involved in a romantic love relationship ever again at all. We decide to do an imagery journey to **The Place of Love** to see if we can find answers to her question here.

4th WIM®: Nirupa sees rose trees in different colours. Some are not fully open yet, others are dried off at the top, whilst still alive at their centre. The gardener arrives quickly today, comforts and strengthens her. When he guides Nirupa to The Place of Love she sees two children playing in the mountains and holding hands then she sees a scary, dark cliff. The gardener flies across it with her. Then the gardener shows her a little clear stream. It is cool and refreshing. Nirupa spots many little water creatures in it. They all look content. They are all different and follow different activities, but live together like friends. Nirupa feels amazed. The gardener explains to Nirupa that love bonds them together. Nirupa feels touched: "as if I am part of that love and that bond!

After the imagery Nirupa tells me that this stream seemed to be at the bottom of the scary cliff. She thinks aloud: "Maybe we have to go through darkness to find love?"

5th session

Today Nirupa tells me that the last imagery was a turning point for her. It answered all her focus wishes for her session, she tells me enthusiastically. She feels a sense

of belonging and connectedness with all creatures again. We decide to do a further strengthening imagery journey to **What Matters Most**.

5th WIM®: Nirupa experiences a little weak but supported young tree. It is busy growing and becoming. Whilst this is happening it is buzzing with life, in the form of different little colourful insects.

Nirupa feels touched by this tree: "Maybe this is me!" It reminds her that life is about being alive, growing and becoming and not about perfect, preservable results at all. We use the rest of the last pilot study session for feedback.

6th session

A year later, at the main study Nirupa tells me that she feels "more grounded, more present and more outgoing" compared to when we first met. She looks much calmer to me more serious and more focused. She proudly tells me that she learned "to speak up". She feels she has grown in a spiritual way.

She tells me that currently she feels irritated by her superior at work and has a daily headache when driving to work. We decide to do a **transfer imagery** journey into her **office** to explore the situation.

6th WIM®: Nirupa meets her gardener who changes into her spiritual teacher again. He tells her to do her daily physical balancing exercises again. She sees a bright light around him. His energy strengthens her body and soul. Nirupa does not find it necessary to explore her office space any longer.

Nirupa feels reminded of her neglected spiritual practices. She had instead joyfully (over)engaged in a lot of socialising with a friend. The bright light in her Inner Garden and meeting her spiritual teacher there had touched her most.

7th session

Nirupa is confronted with a new job offer. She went for a first interview already and feels undecided about it. On a conversational, conscious level the pros and cons seem to be 50:50. We decide to undertake an imagery journey to **The Truth Finder**.

7th WIM®: Nirupa meets her gardener. She sees a garden and a house. A wooden fence separates the two. A huge ladder leads up into the sky. Her gardener becomes her spiritual teacher again, she trusts the latter more. When she asks him to guide her to her Inner Truth Finder she sees him in her prayer room at home, as if she is supposed to spend more time there. They return into the garden. The gardener is back. He is dancing. Nirupa feels cheerful and laughs a lot. He wears white clothes now. She joins his dance, and admires her fenced off flower garden. The fence is new. Nirupa does not like its existence. The gardener does not explain what its purpose is. He leads her into the wooden house instead. It is furnished for a person "who is content with very basics". Nirupa is not attracted to it. The gardener smiles at her. There is a ladder next to the house. Nirupa climbs it up. Her spiritual teacher waits for her on the ladder, the gardener follows after her. From above she sees clouds only, and red rose petals falling. Then the clouds clear up and she enjoys the view from above. She feels blessed and appreciated.

Nirupa thinks her inner answer is to climb up the professional ladder and to go for the new job. When we reflect on the very basic house in that garden Nirupa says her home actually is very plain and not cosy. The fenced off flowers feel like job opportunities at her current place of work, where she feels unable to access what she desires.

8th session

The job negotiations are still on. Today we decide to do an imagery journey to Nirupa's **Inner Castle** and **Treasure Chamber** to strengthen her feeling of her own worth.

8th WIM®: Nirupa sees her spiritual leader, dressed all in white and looking a bit concerned. He leads her through a dark cave to her white Inner Castle in a green mountain area. On the scary long way though that cave he does all sorts of fun things to make the passage easier for her. Nirupa laughs a lot. Nirupa is impressed by her beautiful and strongly built castle. It has a red main door now. The entrance hall is dark, but there is light coming from the top. Nirupa has "mixed feelings" in there. A staircase leads to the upper floor. Framed pictures decorate the walls, for example the castle with a rainbow and a beautiful flower. On the upper level, Nirupa

feels "warm, cosy and natural". There is a large empty room and her spiritual teacher tells her this space is only for her. Nirupa feels tempted to invite others and share the space with them. Her spiritual teacher insists this room is only for her. Nirupa sits down and meditates. She experiences "inner peace" and a feeling of "oneness". It gets dark and the moonlight shines into her room. It feels like a "powerful" space to her.

Nirupa feels most touched by the fact that her spiritual teacher guided her again. It felt good to hear his instructions that it was important to enjoy her own space.

9th session

Today Nirupa tells me about her fears related to the **Treasure Chamber**: "Maybe I don't have any treasures!?" We decide to go for a **second exploration**.

***9th WIM®:** Nirupa's spiritual teacher is there again. He emits "a lot of love". He puts a piece of fabric over her head before she enters the castle. Nirupa feels "very special like that, like a bride" and "like I am bringing power, energy and colours into the place". The ground level is all bright today. The staircase has a red carpet attached to it today. She asks her spiritual leader to guide her to the treasure chamber. He guides her up the staircase. They both sit down up there. Her spiritual teacher tells her to look within. Nirupa sees many little hearts coming out of her heart. She feels impressed. When she looks into the centre of her heart she sees a symbol of the Hindu god Shiva: a black Shiva Linga with a sparkling diamond on its top. Nirupa feels light and a sense of belonging. Little white hearts are flying around her in a pink and blue light. Nirupa feels "happy, joyful and energetic". Her spiritual teacher smiles knowingly at her: "You see, I told you!" Now she sees her spiritual teacher on top of the Shiva Linga in her heart. They all dissolve in each other. Nirupa feels a sense of "surrender, freedom and completeness".*

Most touching to Nirupa was her dissolving with the divine and realising the divine within her. She sees this realisation as her greatest treasure. Nirupa tells me that she gets a lot of respect for the way she performs spiritual rituals for her community. She believes this to be the purpose of her life: to live and share her spirituality.

10th session

Nirupa looks very beautiful, joyful and like glowing from inside today. She tells me how much satisfaction she gets from brightening her and other people's lives up with little attentive and humorous daily interactions. I am touched to experience Nirupa so much more centered and sparkling from within. Her Healthy Inner Child is contagious. I thoroughly admire her ability to fuse deep spirituality with joyful playfulness. We use the rest of the session for the feedback questionnaire.

(C)   Participants from EuSA cultural backgrounds.

Six South African participants from European cultural backgrounds were part of the study, four females and two males. Their study session contents are portrayed in the following section consisting of my condensed session protocols. The study participants' names and other significant details that may expose their identity have been changed to protect the participants' right to confidentiality.

(1) TOM.

Tom is in his late forties when he arrives for participating in the 2011 pilot study. He is a hardworking lawyer, a father of five children, and has just moved out of his home to get divorced from his wife. Tom is a first generation South African with parents of Italian origin. He does not use his original Italian first name, but prefers to be called by a shorter English name, Tom.

When I meet Tom for the first session I saw a strongly built and very male looking man who looked burdened and seemed to be in deep pain. It seemed difficult for him to talk about his emotional pain, as if he was not used to sharing emotional issues. Tom told me he felt terrible because he was busy leaving his second marriage. He blamed himself as a cause for the two marriages that had not worked for him, saying he was the one who would avoid emotional intimacy with his love partners out of fear of getting "dissolved" in symbiosis with his partner. Tom also felt dissatisfied with his professional work contents thinking he needed a change there too. Currently Tom felt at peace only when he was in nature, on his own, he told me. Tom comes across as a very self-reflected person and a deep thinker. He has studied psychology once and has some training in hypnotherapy, where inner picture work is done as well.

<u>Focus wish:</u> As a main focus wish Tom would like to use our sessions to find answers to the questions "Who am I?" and "Where do I want to go?" Especially the second question could easily be answered with Value-Oriented Imagery I think and am looking forward to working with Tom. The fact that he has already experienced some inner picture work in the context of hypnotherapy makes me assume it will be easy and beneficial for him to work with WIM®.

<u>The sessions:</u> We conducted five sessions with two imagery journeys.

1st session

Tom shares with me essentials of his life story. His parents have emigrated from Italy to South Africa. His father had been a prisoner of war in RSA and had still come to love the country. His mother left Italy for the love of her husband, who wanted to go back to South Africa. She never really felt at home in the South African country community Tom's parents had moved to, missed the lively Italian life she had left behind. She became depressed and schizoid, got cancer and died at a psychiatric ward. Tom's father quickly remarried and his late mother was remained silent about. Tom lost his mother at the age of four. One of his elder sisters became his felt "mother".

Tom became a lawyer and mainly remembers working hard and successfully for the past decades to provide for himself, his children and (ex-) wives. He has siblings in South Africa and overseas but not that much contact with them. His two best friends have died already. Tom grew up within a catholic worldview. Now he feels more attracted to Buddhism.

Tom says he has inner pictures of an Inner Shaman and an Inner Destroyer. [These figures present the main two energies we all have within us – see Chapter 2, and specifically section 2.5.2.5]. He wants to come twice a week for a session to conduct eight sessions in total. I agree to this wish, and look forward to it – as it appears to me that Tom wants to do some real inner work.

2nd session

I am surprised when Tom cancels the next session, due to a work overload as he says. At the following session, twelve days after the first session, Tom looks very

tired as he arrives, but did not want to cancel the session again. He talks of a lot of work to be done still at night. We decide to do a quick first imagery journey **to the beach.**

1ˢᵗ WIM®: Tom quickly gets into inner pictures. He sees the ocean from above with very many small waves. It feels rhythmic, powerful and energetic. When I ask Tom to please try to land at the beach now, he comes down on the ocean instead, it feels good to him. Then Tom becomes the waves. It feels good to him, he is on his own, no other creatures around, no smells of anything. He keeps quiet for a few minutes.
When he comes out of the imagery experience, Tom feels energised and calm at the same time, and his head feels clearer. He tells me that he heard an Indigenous American healing song during the imagery. His "grand tiredness" is gone.

3ʳᵈ session

A week later Tom arrives tired again. When I ask him whether he was left with anything from the last sessions, he replies the last imagery journey was very relaxing to him. Tom agrees to do a next imagery journey to his **Inner Garden and** his **Inner Gardener.** I ask him whether we could use his Indigenous American Healer as an Inner Value-Figure to accompany him to the Inner garden and Tom agrees.

2ⁿᵈ WIM®: Tom's Indigenous American Inner Healer does not want to show himself. Instead Tom experiences vague shapes of figures that emit "red energy", which Tom experiences as pleasant. Tom keeps quiet and enjoys that energy. These shapes then transform into roots and into trees with lots of energy. Tom feels calm whilst he observes this. He then sees the trunk of a tree in microscopic detail, the images blur and keep changing in a high speed. I ask Tom to come out of the imagery.

Tom complains in a grumpy voice, that he could not see anything clearly. That it had been the same when he did hypnotherapy. I assure him that a clear sight is not essential to having a beneficial imagery experience. We also talk about resistance that can be a reason for fast moving and blurred pictures. Tom tells me that he has a lot of fear of letting go of conscious control.

We **talk about** what he would imagine his **Inner Garden** to look like. Whilst talking Tom suddenly sees his Inner Garden with eyes open. It is well protected with high walls running all the way around it, with one door and one big medieval key to it. Inside is a beautiful and well-maintained garden. Structured and at the same time organically growing. There is sunshine and good weather in there. The garden is functional, with fruit and veggies, and it is also beautiful (with flowers). Tom's favourite spot is next to a fountain, close to the gate. The gardener arrives. He is an old monk, his face invisible, covered by his hood. He is strong, dedicated to his garden work, but grumpy. Tom says he likes him. When I suggest to approach the gardener Tom feels sick, refuses to do so and prefers to observe him from a distance. When I ask Tom to further describe the gardener, he replies that when he tries to describe him, the gardener disappears. Tom then notices that he cannot interact with the gardener because Tom is an invisible observer to his own garden.

When we talk about Tom's Inner Garden and Inner Gardener he reflects that he often prefers to be invisible, also to himself. He shares that he often is not in touch with his feelings, wishes and so on, and has therefore difficulties with decision making in his own life. We talk about his suffering and early lost mother that may have made him feel invisible – and his strength to still have succeeded so far in life already. Tom replies that he has no memories of his mother at all, she was "non-existent" to him. He sees a connection of his avoidance of emotional close relationships and the fear of repeated loss. Tom feels "lighter" as he leaves.

4th and 5th session

During the next two weeks we meet for two more sessions. Tom has worked with the picture of his Inner Garden in the meantime. The garden is becoming clearer. He discovered that only the core part of the garden is walled off. There is a fruit tree plantation around it that is easily accessible. Tom shows me photographs of his mother and himself as a young boy. He feels dizzy afterwards, but cannot identify any emotions.

In the fifth session Tom tells me that he felt shaky after having gone through the pictures of his mother, and that he also felt strong emotional pain. He does not want to do any further imagery nor come for more sessions right now. He is concerned

that he might not cope with his current work load if he continues to get in touch with his repressed emotions. We together conclude that it would be better to maybe take some time off from work and to find a psychotherapist at his place to do this inner work with him whenever he feels willing and ready for it.

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When I contacted Tom a year later (at the time of the main study) he had moved back in with his family and withdrawn his divorce.

(2) RUTH.

Ruth is in her late 60s when she participates in the pilot study 2011. When I meet her for the sessions she impresses me as a wise, life-experienced, beautiful and strong woman. Ruth has been married for many decades, has children and grandchildren she enjoys looking after, and still works part-time as an administrator. Her grandparents and great grand-parents were from England and Ireland. Her husband had been verbally and physically abusive of her for some decades, and Ruth has only recently opted for a divorce – saying her children had convinced and supported her to go for it. To me it seems as if Ruth still feels some shame about her divorce. She has kept her wedding ring on her finger for 2,5 years after her divorce and has only taken it off lately. The court case with her ex-husband is still not fully settled. Ruth has a good network of friends and enjoys it to keep herself busy. Ruth is well-experienced with meditation but has not done conscious inner picture work yet.

Focus wish: Ruth tells me she has no particular focus wish, but is just very inquisitive to find out about these imagery journeys and what they are like.

The sessions: We conducted five sessions with four WIM®s, one session per week during the pilot study. At the time of the main study Ruth was in Europe, visiting her grandchildren.

1st session
At the first session Ruth tells me parts of her life story and then soon wants to undertake her first imagery journey **to the beach**.

1st WIM®: Ruth easily gets into inner pictures. She experiences a friendly, sunny beach. Children are playing there close by. They are about six to eight years old. Ruth feels happy watching them. She writes her name in the sand and feels good about drawing a heart around it. She walks towards the waterfront to meet the dolphin. The dolphin is there quickly, jumping in and out the sea. Ruth feels excited to meet him. The eyes of the dolphin emit a very gentle energy. Ruth feels happy, content and "totally unafraid" in his presence. They are playing together.

After the imagery journey Ruth tells me more about her abusive ex-marriage, her children and grandchildren. She shares with me that it was her spirituality that kept her going/strong. She has wet eyes whilst she is talking about her painful experiences. After sharing all of that Ruth looks relieved. I feel a lot of respect for her to have opted for such courageous step, to start living her life on her own again, irrespective of her already advanced age.

2nd session

For her second session Ruth arrives one hour early. I am free, so we start early. Ruth impresses me with her very joyful and colourful clothing. She looks very calm, but says that she feels very nervous still, as she was expecting to meet her ex-husband at court this morning. But the meeting had been postponed. Ruth brings some home-made food for me. Today she tells me about her two siblings she does not have much contact with. And about the different places "all over RSA" she has already lived at. She agrees to conduct a second Value-Oriented Imagery journey, to her **Inner Garden and** to her **Inner Gardener.**

2nd WIM®: Ruth starts the imagery journey from her Inner Beach. There she finds a narrow path leading towards a big clearing. There is a most beautiful and open garden with clumps of yellow flowers and trees in the background. Ruth feels happy in there. Then she discovers that "things are hidden under the flowers". As she examines what is hidden there she finds a munching tortoise and cheerful insects. Ruth greets them and they smile back at her. Ruth sits down on the lawn and "feels a bit like Alice in Wonderland". Then a tall male figure in a rain coat approaches Ruth. He remains at a five meter distance. Ruth was glad to see him come and would like to meet him closer. He disappears. Ruth says she is not sure if she really wants to

meet him. I ask her to "rewind" the imagery and look at the man again from the distance. When she looks at him again she feels interested to meet him but also a little nervous. She cannot see his face. Ruth would like to see more of him. The man takes his raincoat off and wears a white shirt underneath. His face remains invisible, but he reaches his hands out to Ruth. His hands feel strong and gentle. Ruth feels happy in his presence, but is irritated that she still cannot see his face. The gardener walks around the garden with Ruth showing her different places where he has planted bulbs and flowers. He tells her that he wants to install a water feature too. Then they walk on a path towards a pretty blue house with white windows. It is furnished with cosy cottage furniture, and a fire place. A woman is busy in the kitchen. Ruth describes the gardeners: "they both seem a bit like my parents, but at the same time they are not". The female gardener is very inviting, smiles at Ruth and makes tea for her. The male gardener is close by. "It is like they know me!" Ruth says. She feels "very protected" in their presence. After silently enjoying this experience Ruth decides "It is time to go now." The male gardener is walking Ruth out of the garden.

After the imagery journey Ruth feels that her "anxiety has gone". The male gardener holding her hand and putting his arm around her has been most touching to her.

When I ask Ruth if her Inner Garden was anything like herself she shares that she can be rather secretive. She does not really like sharing intimate aspects of her life with friends. Ruth then tells me two experiences that were either embarrassing or painful to her. She also tells me that the male gardener made her aware that she longs for a male companion. Today Ruth does not seem to want to leave.

3rd session

Ruth looks tired today. She tells me that her daughters are accusing her of being self-centered and self-righteous. I notice that Ruth is often using "must" as she speaks. Ruth tells me that she met the Inner Gardener on her own, before she went to sleep during the last week and that it felt very pleasant. She mentions the wish to become a "little wiser and not always jump in and want to be right". The conflicts with her daughters stress Ruth a lot because she feels very close to them, she explains. I had understood before that her daughters are the persons she usually shares her

most personal experiences with. I suggest to Ruth to do an imagery journey with her gardener to **The Place of Being Loved** thinking it might be helpful to experience being loved within herself, independent of her daughters or ex-husband.

3ʳᵈ WIM®: *Today Ruth can see her gardener fully, his face included. He emits kindness, gentleness and comfort. His eyes emit "compassion, love and understanding". Ruth feels "secure and happy" in his presence. Before we can give the gardener instructions to take Ruth to the Place of being loved, he wants to show her something else. He takes Ruth on a path. They finally reach a waterfall. Ruth wants to explore the waterfall on her own. She discovers that a dark stream runs down from it. Many trees are growing there. Ruth sits down at a rock and watches the dark water. The gardener approaches her and leads Ruth to another section of the waterfall, where the water is light. They walk behind the waterfall. Ruth feels relieved to see the pure and clean water here. Ruth goes into the clear waterfall. It feels "cold and refreshing". The gardener and Ruth are laughing a lot together. The female gardener arrives with a towel and food. Ruth enjoys to be taken care of by her. Then the male gardener invites Ruth to do some mountain climbing with her. Ruth hesitates, would also like to enjoy being taken care of by the female gardener at her house. Then she agrees. He takes her to a plateau. "There is nothing to see, just a vast landscape!" Ruth exclaims. When I ask Ruth what this landscape emits she says "warmth".*

After this imagery journey Ruth wipes her eyes. Most touching to her was the dark water stream. It had worried her. Ruth talks about her daughters' complaints again, that Ruth would always interfere – without being asked telling them what to do. And she tells me about feelings of guilt, because she was often wishing her husband would just die. I ask her whether she also takes motherly care of herself (as the female gardener did). At the end of the session Ruth looks a bit shy and ashamed now but says she feels better than in the beginning of the session. She says "maybe I must control my tongue more and not always think I am right."

4ᵗʰ session

At the fourth session Ruth spoils me with self-made biscuits. When I ask her whether the last imagery journey had left her with anything she replies with a smile: "This

seems to bring the worst out of me!" She explains that she had shouted at a colleague at work and had open conflicts with her daughters on the phone. This was not typical for her, she usually tried to avoid conflicts, Ruth tells me. Ruth looks energised and glowing today, and less depressed and overly self-controlled. She still often uses "must" whilst she talks. I suggest an imagery journey to the **Old Wise Woman** and to the **Inner Place of Allowance.**

4th WIM®: Ruth's Inner Gardener is very "casual and carefree" today. His face expresses kindness and joy to see Ruth again. Ruth feels pleased to see him like that. He takes Ruth by her hand and leads her to the same wide, open plain. Ruth feels fine today, looking at the wide space of "nothingness" with brown grass. When she asks the Gardener where the Place of Allowance is, he points into the open landscape. Ruth flies through the plain to explore it. Then the Gardener tells her to walk through this landscape on her own. Ruth feels impatient: "It's fine, just cannot see anything, just feel the ground under my feet." It smells autumnal. The grass becomes higher. It is taller than Ruth now and very soft. There is no pre-given path. Ruth wants to go back to the Gardener. I ask her to ask him to come to her. The Gardener arrives. He is comfortable there. A clearing becomes visible and exposes the entrance of a cave. Ruth feels a bit uneasy about entering the cave. I ask her to stay at the entrance and to look into the centre of the cave. Ruth sees a well there and a bucket. She drinks some of that water. It is refreshing. Her Gardener is drinking with her. Then he wants to lead Ruth further into the cave. Ruth sees an old woman there sitting at a wood fire. She is very old (100+) and does not look very attractive. She is cooking and stirring something. When she notices Ruth and the Gardener she invites them to sit down with her. She is completely toothless but has very kind eyes. Ruth feels all right now in her company. The old woman offers her drink to Ruth and the Gardener. It is warming and tastes pleasant. She tells Ruth that Ruth can be at peace with herself and not worry. Ruth says about the woman: "She is old and wise and she knows me well." When the old wise woman holds Ruth's hands her hands feel hard from work, yet warm and gentle. The wise woman's eyes are young, acknowledging and understanding. Ruth feels "very much protected" and "accepted".

After this imagery journey Ruth feels very calm. She tells me that she does not want others to think bad about her and that is was a good experience to feel accepted by this old woman who seemed to know everything about her.

<u>5th session</u>

In our fifth and final session Ruth tells me that she managed to make peace with her daughter, and that her Old Wise Woman was with her every now and then. We use the session for Ruth's feedback questionnaire. As the major benefit from our sessions she wrote "found myself to be more understanding and forgiving of myself".

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When I asked Ruth how she was a year later, she told me that she was "ready to fall in love again". And that she was happy now in her new small and cosy home.

(3) FRANK.

Frank is in his late thirties when we meet for the main study. His parents are of Afrikaans origin. He is married, very family-oriented and works as a banker. In addition, Frank has an interest in maybe moving into spiritual counselling in the future, but has not taken any concrete steps to get there. Frank is of an impressive and yet very humble appearance, with a very soothing beautiful deep voice. When I meet him for the first session he seemed to feel tired and quite depressed. He felt very distant for many sessions, physically moving out of contact and rather facing the wall of the room. Frank had no prior experience with inner picture work, but told me of regular hectic and violent dreams.

<u>Focus wish:</u> When asked about a focus wish for our sessions Frank tells me he felt "disillusioned about everything" and that he would like to rediscover his passion about life, and find a greater meaning for his life.

<u>The sessions:</u> We conducted eight sessions with five imagery journeys, meeting quite irregularly due to transport problems, shifting work hours and other cancellation reasons.

<u>1st session</u>

During the first session Frank tells me major events of his life story. He had been a

very ambitious sports person, when he was young, hoping to make a living of this skill one day. Then his parents could not afford to pay for his coach any longer. Frank felt very frustrated and angry about that and tried all sorts of drugs to distract and soothe himself. Frank says he had other dreams of what to do with his life, but never had the ability to make them come true. He believes to be incompetent in dealing with obstacles due to a lack of faith in himself. Frank works a lot, watches TV series and has a few friends. He does not do any sports any longer. Many of Frank's family members are doing voluntary work to help needy people, and are attracted to Christian missionary activities. Frank has been involved successfully in supporting others to stop abusing drugs and has taken care of foster children. Frank says of himself, that his "heart is in the help industry". At his place of work Frank is looking forward to a change: to not be a team leader any longer. He experiences it as an extra-burden to be responsible for his colleagues' performance.

2nd session

The second session was postponed once due to a transport problem. When Frank arrives for the second session he tells me that he would like to "unlock his potential".

He proudly reports that since our last meeting he has registered himself for the counselling course he had always wanted to do. Relating to the planned Value-Oriented Imagery journey, Frank shares his concerns with me, if this imagery would not potentially contradict his Christian faith. I told him my perception and experiences, and suggested he could also have Jesus or Mary as his inner helpers. I had experienced colleagues of mine successfully do that during our Value-Oriented Imagery training. I suggest a first imagery journey **to the beach**. Frank agrees.

1st WIM: Frank sees two images of a beach: a windy and a calm one. He decides to stay with the calm and warm one. At his beach Frank feels relaxed, "away from everything" and on his own. When I ask Frank to write his name in the sand, he does it without any emotion. All letters are single capitals. It is ok for him to draw a heart around his name. After he does that the letters of his name are suddenly interlinked. But this does not change anything for Frank: he still feels "nothing" when he looks at his name. Somehow I hesitate suggesting to try to now meet the dolphin – instead I suggest to Frank to look for a path leading into his Inner Garden. Frank wants to stay at the beach instead. He relaxes in a deck chair close to the sea, with a cocktail. He

feels peaceful, but at the same time senses a storm coming. When I ask Frank if he would like an Inner Ally/Friend to support him, he responds "some storms are faced best on my own". I ask Frank to come out of the imagery.

When I ask Frank if there was anything touching in this imagery journey, he says the fact that he could not see a path leading to his inner garden was quite symptomatic for his life. He feels that he is trying to find his path in life but not succeeding: "I make decisions, but I don't do it." Frank had not told me during the imagery journey that he had also sensed peaceful dark waves washing him at the beach.

He tells me that he likes himself, and what the encouraging meaning of his name is. But, Frank adds: "I don't feel I am ruling my kingdom at his stage." Feeling "nothing" has been normal to Frank for quite some time. Frank says that he often sees two sides to everything and by that feels discouraged to change or go for anything. He tells me about a vision to have his extended family move together and support each other. We talk about the imagery goal of the Inner Castle, where one could in his/her inner world start taking and claiming responsibility for his/her own life. When Frank leaves I feel a lot of empathy with him and have respect for his sincerity.

3rd session

Frank arrives half an hour late today, but looks more energetic and less depressed today. He wants to do an imagery journey into his **Inner Castle** exploring his **Treasure Chamber** today, as suggested in the prior session.

2nd WIM®: Frank does not want any inner helpers but prefers to explore his Inner Castle on his own. He experiences himself in an open field. It emits safety. Inside it is very dark. A stair case winds itself into upper levels. Upstairs Frank finds a large hall, illuminated with lots of light, with marble surfaces and with many doors. Frank feels "overwhelmed". He knows that his treasure chamber is straight ahead, at the bottom of the large hall. Inside his treasure chamber Frank sees lots of red colour. It emits "royalty". Frank feels comfortable with it. He finds a pirates' like treasure chest of gold. It has coins and cups in between other treasures in it. Frank lets the coins run through his fingers. Whilst he does that he feels "separation": "like it does not belong to me". The treasure chamber has many curtains in velvet colours hanging all over.

They are from silk in a warm and inviting deep red. Frank feels "comfortable" there. Frank takes a golden goblet decorated with jewels with him when he leaves his treasure chamber.

"That was nice!" is Frank's first comment as he is out of the imagery. When I ask him what was most touching he tells me the fact that his whole castle had the shape of a tower. It was a good hiding place like that, he explained. The upstairs level had felt "like eternity" to him. When I ask him about the very sensual interiors of his treasure chamber, what of his potential/treasures they might symbolise, Frank tells me that he loves music and poetry writing. He tells me about more life dreams he had had and not taken seriously. Then Frank shares that he has talked with his wife about his visions for his/their life, and that he felt relieved he had had the courage to do so.

4th session

In the following session we opt for an imagery journey into the **Throne Hall**.

3rd WIM®: *Frank feels a warm sensation at his forehead as he approaches his inner castle. It still looks grey from outside, but lighter. He is not sure what he feels when he looks at the castle. Then Frank feels resistance to enter the castle. He listens to two opposing voices, one saying "Do it!" the other one saying "Don't!" Frank decides to listen to the first voice and enters the castle. The basement looks lighter and more spacious today. I suggest to Frank to accept the help of an Inner Ally today. He accepts. A "Comforter" arrives, Frank cannot see him but senses his presence. The Comforter guides Frank to his throne hall. There he senses God enthroned in his throne hall, opposite his own throne. Frank gets dressed with royal heavy garments. This feels good to him. His crown feels good and right too. Frank feels shy about accepting the scepter: "I don't have anyone listening to me right now!" Ascending to the throne and sitting on it feels "comfortable" to Frank. When I ask Frank to show himself to the people now, maybe from a balcony, he does not find a balcony. "It is not yet my time to be exposed!" He says he is afraid of disappointing the people. He then decides to meet the people downstairs rather. Some of the people are happy to see him, some not. The people who are close to him, Frank feels he cares about. They are happy to see him.*

As Frank comes out of the imagery journey he yawns for some time. When I ask him for the most touching moment in his imagery journey he tells me three touching moments: that God is in my throne room too, that there are people, that there is a Comforter. When he thought of the disappointed people he was supposed to reign, he thought of his colleagues at work whom he was supposed to lead, but who were not willing to be led. Frank feels "fluey" today, so we end the session half an hour early.

5th session

For the fifth session Frank does neither arrive nor cancel the session. I wonder and try to reach him via sms and cell phone. I ask Frank if he benefits from the sessions at all or if he wants to end them. Frank assures me that he hugely benefits and wants to do as many sessions as possible. He explains his forgetting of the session with a work overload and transport problems. I sense inner resistance at work. We reschedule the session for a week later. When Frank arrives we have a conversation about auto aggression and self-sabotaging.

Frank tells me he started looking for a better paid job that could provide the financial means for realising his dreams. When I ask him if he was left with anything from the last imagery journey he responds that "I changed the way I deal with people, I am friendlier, speak to them". Frank makes sure now he is noticed and that he notices others. I am impressed to hear the consequences of the throne imagery.

Frank apologises for having "forgotten" the last session. He explains, he has often done things without giving himself fully, and that he does not want that any longer. I believe him.

6th session

In the sixth session Frank surprises me with news that he had been for a first job interview. He had wanted to look for better paid work already for five years, but not even gotten around to update his CV, Frank told me. As already discussed in the last session Frank agrees to do an imagery journey to **The Doer** (as the opposite quality to procrastinating) to further explore and enhance his will to actively take

responsibility for his life. For the first time during our sessions Frank does not turn his chair out of our 90° angle to face the wall only, but stays in contact.

4th WIM®: *Frank sees himself in a grayish field. He senses the Holy Spirit next to him – in the form of a human figure made from light only. The Holy Spirit emits guidance. Frank feels "comfortable" in his presence. The Doer brought a basket with seeds and is somewhere in the vicinity, but is not visible. The Holy Spirit tells Frank to take the basket. Frank puts the seeds into the soil one by one. Frank senses The Doer but does not see him. Then Frank has a machine to push the seeds into the soil. This work is strengthening his back, he feels. When a quarter of the field is done, Frank takes a break and looks at his work. He feels "positive expectation".*

Frank says that meeting The Doer felt like a reality check to him. In the conversation following the imagery journey we talk within the metaphor of the field and the seeds. What tasks are necessary after the sowing? What needs to be done to protect the young plants? When Frank leaves he wonders about "how fast time always passes" during our sessions and says that these sessions are the first time he has experienced benefit from counselling (he had been to other counselling sessions before). I feel grateful that Frank had managed to overcome his resistance to benefit from our sessions.

7th session

Frank is invited for a second job interview and realises that he feels ambitious about it, anxious and depressed. We discuss the different positions that are available and which one he would really want. And we discuss worst case scenarios for all options. To find out what his souls thinks who he really is, and what work position would best suit him I suggest an imagery journey to the **Hall of Mirrors** within his Inner Castle to have a look at **The Original Frank.** Frank likes the idea.

5th WIM®: *Frank is in his Inner Castle, it looks like last time. He feels "nothing" at the entrance hall. Then he discovers a big open room at the bottom with large windows and a big piano. It feels like a ballroom. Frank sits down at the piano and plays it. People appear and start waltzing to his music. This feels good to Frank. The dancers are all wearing golden masks. Frank finds this fashionable. He also wears such a*

mask whilst he plays the piano. The dancers emit positive energy, they dance well and joyfully. Frank prefers playing the music for them to dancing with them.

When I ask Frank what was the most touching part of this imagery journey he said he enjoyed the rhythmic flow, the sequences. He felt reminded of a record that had a passage like this "until we have faces". He explains to me that he believes that in a work environment people have to perform roles and are not supposed to fully show themselves. In the imagery his role was leading. Frank feels he got clarity about is original preferences: "I am interested in a leading role!" he knows now. He mentions that he is afraid of having to confront people though. We talk about possibilities to get support for a leading role through training and/or coaching. I can very well imagine Frank to be a reliable and responsible leader.

8th session

On the day of our eighth and final session Frank tells me that since our last session he enjoys getting up in the mornings again. He decided to take better care of his physical health. The job interview went well. His family project of moving closer together has started to materialise. Frank says the last WIM®s made him realise that he is actually a leader and entrepreneur at heart. In case the new job should not exist for long he could think of doing something self-employed instead. I notice that Frank looks much more alive and is much better in contact than at our first encounter. I don't sense depressive traces any longer, and enjoy his new sense of humour.

(4) JACKY.

Jacky is an attractive and very natural looking woman in her mid forties. We seem to have a lot in common, for example a natural science degree and an interest in holistic healing. She is a first generation South African. Her parents have come to South Africa from Germany and Austria. Jacky has had a colourful life, with different work contents and life in different countries. Currently she lives in another city in RSA and took two weeks leave to come to Johannesburg and join the study. She is well-experienced in different approaches of self-experience and has done inner picture work in the form of a shamanic journey, guided meditation, hypnosis, regression therapy and inner child work.

<u>Focus wish:</u> Jacky tells me that she would like to use our sessions to find a way to feel more joy in her life again.

<u>The sessions:</u> We had a special arrangement to attempt to conduct ten sessions within two weeks. Jacky had taken two weeks leave for this. The sessions took place daily, from Monday to Friday. We had an understanding that we could cut down on the number of sessions any time if it should get too much for Jacky. She wanted this compact input and was well-experienced with self-experience sessions, so I agreed to do "block work" with her. Other colleagues of mine had reported of similar arrangements with their clients in Germany who had to travel from far (Meyer-Prentice, 2010). I have had good experiences with a client of mine who opted for a similar arrangement. Within our ten sessions Jacky went on seven imagery journeys.

1st session

Jacky tells me some landmarks of her life story. She describes her home she grew up in as "Christian, but not religious". Her mother developed a permanent physical handicap when Jacky was two years old. The parents got divorced when Jacky and her siblings were still very young. From her mother Jacky memorised the destructive messages: "You cannot trust anyone!" and "You are ugly like me!"

In her natural science profession Jacky enjoyed the outdoor experiences, but did most of the time not feel accepted as a woman among her mainly male colleagues. She had experienced sexual advances and professional disadvantages when she did not respond to them. After working in that field for years she discovered her interest in healing and moved towards that field of work. Currently she earns her living as a ship's cook. Jacky has been married once and got divorced. She had been pregnant and lost her baby. Jacky tells me she had perceived life as suffering and as a punishment most of the time and had often felt that she was not ok the way she was.

I feel impressed by the many courageous moves Jacky has undertaken in her life already and by her courage to consciously face her personal pain and disappointments. And I feel deep respect for the personal self-healing path Jacky has followed already. I perceive her as a very strong person.

2<u>nd</u> session

In the beginning of the second session Jacky tells me that she is generally "avoiding all conflicts". When I ask her about her experiences with inner picture work she says that as a child she had seen Jesus as her inner guide. She has problems picturing suggested images, as she was asked to do during hypnotherapeutic sessions. I suggest to do an imagery journey **to the beach**, and because Jacky is already very experienced with inner picture work, also to her **Inner Garden.**

1<u>st</u> WIM®: Jacky senses herself lying on the beach. Someone is lying next to her. Jacky feels "safe, supported and nourished", "as if everything around me just loves me!" She senses a big glowing ball at her solar plexus and a gentle green glow at the heart region. The person next to her emits wisdom, love and peace. When I ask Jacky to greet this man by letting him hold her hand, Jacky feels shy and ashamed at first. When she asks him who he is, he answers he is "A Collective" and always there for her. He does not talk much but emits assuredness and clarity. Then he tells Jacky that all her experiences are meaningful and that she should relax back into life: "You will attain!" he predicts. Jacky feels surrender and trust. Then Jacky sees her heart and inside of her heart her Inner Garden – full of butterflies, flowers, fragrances. Mother Mary is there too. She looks timeless and emits wisdom, purity, love and compassion. Jacky feels unworthy and intimidated in her presence. Then Jacky feels that Mother Mary can see into her with compassion. Jacky wants her heart to be purified by her. Mother Mary puts her hand on her heart. It feels powerful and warm. Now she feels comfortable in her presence. Jacky asks Mother Mary why she had to go through all her painful experiences. Mary answers: "to break the pattern."

After the imagery journey Jacky tells me that the most touching part was to feel "complete acceptance" by Mother Mary. The man next to her at the beach was her Inner Jesus. Jacky knew her Inner Garden from previous imagery journeys and tells me about "an angry being" living there at a rotten part of it.

3<u>rd</u> session

During the third session we explore the themes of anger and conflict behavior, aggression, auto aggression, self-acceptance, self-respect and love on a

conversational level. Jacky does not want to meet the angry person in her Inner Garden yet.

4<u>th session</u>

Jacky tells me she would like to feel more passion in her life. We decide to do an imagery journey to her Inner Garden and then ask Mother Mary and Jesus to guide her to the **Place of Passion**. Jacky agrees.

2nd WIM®: Jacky enjoys her Inner Garden. It looks bright and colourful today. She discovers a stream that becomes a waterfall and takes an invigorating shower there. Mother Mary brings her a towel. Jacky enjoys it to be taken care of. Jesus joins them later and is asked to lead them to the Place of Passion. Jacky sees a woman bearing a child. Then she exclaims: "This is me being born, and I don't want to come!" Jacky feels fear of being separated. Mary assures her that being born does not mean being separated. I ask Jacky if it would be ok to now ask Mary and Jesus to show her the **Place of Being Connected** *now. Jacky sees herself back in her beautiful garden at daytime and feels joy. Jesus tells her to come to her garden more often and to trust.*

Jacky comes out of the imagery journey with wet eyes and feeling very alive. She tells me that her mother does not remember any details of her birth. During a regression therapy session she had come to the impression that the mother had not wanted her. When I ask Jacky how she understands the WIM® experience related to the theme of passion, she says that Jesus emitted that passion is everywhere where life force is present. Jacky shares with me that her greatest wish is to experience an "equal love relationship" with a man.

5<u>th session</u>

We had already decided in the previous session to do an imagery journey to **The Trusting One** today.

3rd WIM®: Jacky writes down her name in between the roots of an old tree in a forestry part of her Inner Garden. She feels acknowledged, when she looks at it. After she draws a heart around her name a hand coming from the tree gives her a diamond. She feels a purple light at her third eye. I ask her to ask Mary and Jesus to

*guide her to The Trusting One. Jesus is in a humorous good mood, Jacky feels accepted in his presence. Jesus leads her to a swing, they play together. He pushes her on the swing. Jacky much enjoys this. They walk on, picking sweet berries. Jacky feels carefree. Then she doubts if Jesus is enjoying her company. He assures Jacky that she is very special to him. Then Jesus is guiding Jacky to a clearing with a delicate dear with very gentle eyes. Jacky feels awe for it. Jesus says that this dear is The Trusting One. The dear trusts Jacky, she is amazed. The dear shows Jacky its way of life. It is "patient, trusts and does not resist life". The dear shares her hiding place with Jacky. She feels relaxed and safe there and experiences trust. Then she gets restless. I ask her to look at **The Restless One**. A beautiful princess-like young maiden materialises, who looks as if she feels lost. Jacky feels indifferent and impatient with her. The dear mediates and explains: "The Restless One is unsure of herself!" When The Restless One is asked what she needs, she answers: "guidance, support, recognition, membership, encouragement". Jacky wants to take care of her the way Jesus and Mary have taken care of herself.*

Most touching about this WIM® was to Jacky to realise that this young, beautiful and impatient woman was part of herself, left behind at the age of 15.

6th session

During the sixth session we attempt to do an imagery journey to Jacky's Inner Healer. She had told me of violent childhood treatment by her mother, and had shown interest to do some inner child work here with the **Inner Healer** as an internal support.

4th WIM®: Jacky sees many fast changing abstract forms, places and other images. When I ask her if she really wants to meet her Inner Healer today, a wizard like figure arrives with shifting shapes. He has wings and feels powerful. Jacky feels confident and loved in his presence. He keeps shifting and changing and disappears in a golden light. Mary comments: "You are having difficulties finding the healer, because you are the healer".

In the conversation following the imagery I talk with Jacky about some potentially meaningful inner resistance to finding the Inner Healer and to then take care of her Hurt Inner Child. The time and setting may not have been right for that now,

especially because Jacky was staying with her family for the time of our sessions and this brought her in touch with the destructive aspects of this family again. Jacky feels disappointed but admits that staying with her family is getting stressful for her.

7th session

During the seventh session Jacky tells me about her family's communication patterns with its primary focus on deficits and assumed disorders. Jacky interprets it as a beneficial challenge that she can observe all of that from nearby again whilst she is working with herself during our sessions. She feels this is a new experience, usually she prefers to "run away" when having to deal with conflicts in the outer world. Then she tells me about an imagery journey where she discovered a "divine bridal chamber", where the feminine and masculine aspects got together. Jacky tells me about a man she feels attracted to and enjoys a "warm excitement" that comes with it. She feels more like a content woman now, and less like a needy little girl and Jacky tells me: "We have achieved my goal already!"

8th session

Nevertheless, Jacky wants to complete her ten sessions and feels ready now to explore her "angry neglected parts" in her Inner Garden. She tells me that it is not just one person, but a whole angry clan. She saw them a couple of times during her meditation. We agree to do an imagery journey to **The Angry Clan**.

5th WIM: Jacky arrives in her Inner Garden at sunset and feels nervous. Mary, Jesus and angels arrive and comfort her. Jacky feels supported and loved. She takes some time to strengthen herself. Mary puts a protective cloak around her shoulders. When she feels ready, Jacky soon sees The Angry Clan from the distance. They have a camp near some water. It looks cold and windy there. They are a whole big family, consisting of men, women and children. All of them look "very poor, hungry, cold, angry, disillusioned, suffering, just surviving". Jacky would like to ignore them and their suffering. She feels embarrassed. Her inner helpers show compassion with Jacky. That strengthens her. She now wants to try to understand these people. The Angry Clan has not yet noticed Jacky, they are still 500 meters away. When Jacky moves closer towards them under the protection of her inner helpers, she realizes: "They are bitter! They blame everybody else for their hardship." The children of the

Angry clan look very sad, thin and dirty from nearby. Jacky feels sadness and anger. She is angry that these people don't stand up for themselves. Jacky manages to spot the leader of that clan. It is a very strong, angry and dirty looking man. Jacky feels she cannot trust him. I ask Jacky to ask Mary and Jesus what to do about the Angry Clan now. Mary leads the Angry Clan to a warm and nourishing place. Now the clan looks no more angry, but uncertain instead. They ask for guidance and for seeds. Jacky flies through her garden and enjoys its beauty now. She feels at peace and also feels compassion for her Angry Clan.

Most touching to Jacky was that the Angry Clan people did not want to attack, but just tried to survive. She finds it difficult to acknowledge that the Angry Clan is part of herself and fears that compassion for herself may weaken her.

9th session

Today Jacky tells me that The Angry Clan were actually The Neglected Ones. In them she saw every part of herself that she thought was not ok.

That Mary gave them seeds felt very self-empowering to Jacky, she tells me. Jacky tells me another burdening comment received from her mother: "I am waiting for you to finish school so that I can die." Her mother is still alive, but Jacky deducted from this that her mother suffered because of her. Jacky remembers feeling unworthy already as a child. After the last session Jacky felt good and alive. She wants to do a **Throne Hall** imagery to enhance the understanding that she can rule her own life and live her own values.

6th WIM®: Mary looks more festive and playful today as she fetches Jacky from a beautiful forest with water features. She feels like Jacky's best friend today. Her Inner Castle is quickly found. It has open doors, big windows and many joyful people inside. It emits grace and beauty. Jacky feels comfortable in her medieval queen's clothes. She does not want to wear the crown initially, but then likes putting it on: "feels like I am going to be noticed!" The scepter feels comfortable. Three advisers arrive to support her in important decision making: A Native American woman, who emits that it is ok to make mistakes, a supportive Jesus, and the spiritual teacher Osho, who emits a willingness to take risks. Jacky feels strength and courage. She finally ascends to the throne with a sense of importance, then again experiences

anxiety that she will make mistakes. She feels afraid to show herself to the people. Her inner helpers strengthen and encourage her. When Jacky shows herself to the people from a balcony they all emit respect and love for her. Jacky feels relieved and very touched.

10th session

At our tenth and final session Jacky agrees to do an imagery journey to **What Matters Most.**

7th WIM®: *Mother Mary emits friendship, love and joy, Jesus playfulness, love and joy. Jacky feels grateful for "how patient they have been with me". They guide Jacky to a big table in the garden. Then they encourage Jacky to play with them. Jacky wants to work rather, she says she does not know how to relax. Mary and Jesus put their hand on her heart. Then they show what prevents Jacky from being playful: a little figure of her mother, expressing pain and hopelessness, comes out of Jacky. Jacky decides that she does not want this figure to make her feel bad any longer, and tells her to go away. Then she feels compassion for it, and asks an angel to take care of it. The mother is afraid to leave Jacky and Jacky notices a string that ties the hearts of the two together. Jacky is gently pulling her end of the string out of her body. Jesus and Mary are doing some healing work at her wound. When I ask Jacky to not look at her mother any longer, but to turn around at 180°, first everything looks dark. Then she sees the big party table. Jesus and Mary are laughing and enjoying the party. With them are eight of Jacky's friends, emitting pleasure, love and appreciation. Jacky feels unconditionally loved.*

Jacky leaves the last session with a feeling of pleasant joyful excitement. I feel grateful for our encounter.

(5)   LOUISA.

When Louisa joins the main study she is in her late thirties. Her parents are both Afrikaans, with French and Dutch forefathers. Louisa got married at a young age and has two children. She is a contracted chartered accountant and studies psychology on the side. She is very lively and bright and comes across as uncomplicated and "easy going". Her rather dull way of dressing contrasts her very colourful spirit. She

made me laugh often with her sparkling sense of humour. I always looked forward to working with her. Louisa called herself a "talkative introvert". Louisa has no previous experiences of working with inner pictures.

Focus wish: Louisa would like to use our sessions to gather some "info on who I am" and on how best to "cope with life". This did not sound very specific to me, but I was confident that it would become clearer during our sessions to come.

The sessions: We conducted ten sessions with seven imagery journeys in a weekly rhythm.

1st session

During our first session Louisa tells me what she is currently not content with in her life. She does not feel any passion for her accounting work. She feels lonely and not appreciated within her marriage, feeling anger at his husband and not knowing why. And she feels unhappy with her body, after having gained a lot of weight due to a cortisone treatment for a chronic disease. When I ask her what gives her the strength to go on she responds that she organizes a party whenever she feels lonely. She has a good network of friends. Generally, Louisa tells me her strategy is to laugh whenever she feels sad.

2nd session

Louisa agrees to do a first imagery journey today to the **beach** and to the **Inner Garden and Gardener.** She feels a bit nervous, because it is her first time to do anything like this.

1st WIM®: Louisa easily manages to get into touch with the pictures of her Inner Beach. It is sunny and warm, Louisa is on her own and feels content. She writes her name in bold capital letters in the sand. She likes the bold statement, but then feels sad that it will be washed away sometime. When I ask her if she would want to draw a heart around her name, she prefers to draw a square around her name instead. She finds this more mature. Louisa feels proud of her name now and decorates it with a little crown made from shells. Now Louisa wants to explore her Inner Garden. She finds a path through a forest with lots of undergrowth. She enjoys the forest.

When she arrives at her garden it is closed, but there is a gate that easily opens. There are lots of flowers in different colours. There are different sections in her garden: some are neat and formal, others wildly growing, one to lie down and read. Louisa finds her garden to be very "nice, peaceful, quiet and friendly". She feels most attracted to the place to lie down, read and look at the colourful flowers. A 70-80 year old wrinkly male gardener arrives. He is very calm and quiet and has friendly eyes. Louisa feels "valued and important" in his presence. I ask Louisa if she wants to ask the gardener whether there is anything he wants to show her today. He shows her the very colourful flowers. Louisa feels happy when she looks at them. Then he leads her to a bird house where little birds are in a nest. The birds come out to sit on his hands, they emit trust. Louisa feels the "goodness" of her garden.

When Louisa comes out of the imagery and I ask her what was most touching she replies with tears she would have liked to stay there forever. And she expresses wonder where all these pictures come from. The gardener had touched her most, he was "stable, peaceful and wise", no matter what happened on earth. The colourful flowers she associates with her ability to make others laugh. The trusting birds with her ability to "give everyone a chance". She found the name writing "interesting", especially that she preferred the "no nonsense" block around her name. The heart would have felt too insecure she explains. Only now Louisa tells me that there was also a white house at the back of her garden. Louisa feels "good and relaxed" as she leaves.

3rd session

At our third session Louisa tells me the Inner Garden imagery had motivated her to make sure she had some time to relax on her own. And she was busy trying to change from contracting to permanent work. The post she applied for would be to work as a head of a department. The job interview is coming soon, so we decide to do something strengthening that makes her own value clearly noticeable to her. We decide to do an imagery journey to her **Inner Castle**, into her **Treasure Chamber**.

2nd WIM®: *Louisa meets her Gardener to guide her today. He is friendly and calm. She feels safe and happy in his presence. He leads her to her castle: it is big and grey, looks like a big block with just one wooden door. Louisa finds it to be strong and*

steady, "a place of safety". Inside they find an open place, busy with lively people with a market place atmosphere. A small door, with steps going down, leads to the treasure chamber. It is very dark in there. The gardener finds light switches and turns them on. Louisa sees old fashioned fairy tale boxes and boxes of jewels. They don't impress her. Then there is a piano. Louisa says she used to play it but can't any more. And there are lots and lots of books. "Books always make me feel sane!" Louisa comments. When she asks the gardener to show her the most important aspect of the treasure chamber, she sees a comfortable big chair in beige and gold. Louisa tries the chair and snuggles up in there, the book cases close by and there is good light to read. Beautiful Persian carpets appear on the floor. Louisa feels like locking the door from the inside and not coming out again. The gardener plays beautiful melancholic music on the piano. Louisa feels "relaxed and happy".

When we talk about the treasures that Louisa found not impressive, she tells me that she tends to devalue herself. The big chair in her treasure chamber represents her ability to reflect on things deeply, Louisa analyses. The many books may represent her capability to read a lot and her vast body of knowledge in different fields. The piano reminds her of her love for (making) music and her creativity in general. Louisa leaves looking inspired.

4th session

Louisa tells me that her job interview went very well. And she realised that she has not even a corner of her own in her house. She wants to buy a big comfortable chair like the one from the last imagery journey and make space for herself to withdraw when needed also in her outer family world. Today Louisa would like to explore the **house in her Inner Garden.**

3rd WIM®: The flowers in Louisa's garden look less bright today. The Gardener arrives quickly, is reliable, friendly and steadfast. Louisa feels safe and calm in his presence. After a philosophical discussion about the flowers' circle of living and dying, the gardener leads her to the house. It looks unfriendly because it is completely closed. There is no window on the ground level, only a small door that leads into the cellar. The gardener finds the main entrance. It is very quiet inside. A worn out carpet covers the floor. The inside of the house has a feel as if was

*furnished 30 years ago. It looks more like a hotel room and not like a home. Louisa finds it depressing: "I don't think the **house** wants to be decorated. Is as if lots of **old ghosts** are living here!" I ask her if she would like to have a look at those ghosts. They appear. It is a ghost family: husband and wife and three children. They say it is their house, they have always lived there. Louisa feels sorry for them and gets to know them one by one and asks them what they need. The man can't let go of the material stuff in the house. The woman is loyal. She says she is still there because her husband can't let go. Louisa feels embarrassed. She wants to tell the woman: "Get alive! You don't have to do this!" She tells her. The woman looks shocked. Louisa feels "this woman wasted her whole life!" The children enjoy scaring the living. They have to follow their parents "no matter whether they are dead or alive". Louisa feels sad. The gardener looks sad too. I suggest calling **The Inner Healer** for help. Louisa agrees. The female Inner Healer arrives quickly. She emits calmness, patience and love. Louisa feels "important" in her presence. The healer leads the ghost woman and her children out of the house. The ghost man is stubborn and does not want her help. Louisa feels compassion with the male ghost and wants to give him time to leave. She takes out the old carpet. The house feels a bit friendlier now. The gardener looks surprised and impressed that Louisa "kicked out four ghosts".*

In the conversation following the imagery Louisa tells me that the most touching to her was the ghost wife's story, "that she gave up her life to serve". I ask Louisa how old she was 30 years ago. She was eight, but cannot remember any specific events that may have taken place then.

5th session

We use this session to thoroughly go through the last imagery experience on a conversational and analytical level to explore where Louisa feels not fully alive, ghost-like, in her current life. Her overall conclusion is that she sometimes feels to have settled for the "comfy, safe and easy" in her life, having sacrificed her passion. She had lived a colourful life when she was young but felt that her marriage was "on automatic" for more than a decade already. She had pretended everything was fine and not talked about any of her wishes. Most of all she missed appreciation from her husband. Today Louisa tells me that 30 years ago her sibling got married to a partner

who molested Louisa. Louisa expresses anger at her husband, but says she is not yet ready to talk to him. She laughs her anger away. I feel sad when she leaves.

6th session

Louisa expresses her anger towards her husband again, but still has not openly talked with him. I suggest an imagery journey to **The Throne Hall** of her Inner Castle, hoping to encourage her through an experience of inner responsibility and autonomy.

6th WIM®: When Louisa is fully dressed as a queen she feels good and says: "I am not going to take nonsense from anyone!". It feels satisfying and powerful to her to sit on her throne. When she walks towards the balcony to show herself to the people she is afraid they may boo or ignore her. The people wave flags, smile at Louisa and are happy with her to be the queen. Louisa is relieved and humbled and feels an "extra sense of responsibility towards them".

After the imagery journey Louisa tells me she looks forward to her new job where she will be leading people. And that she will only want to confront her husband once she generates regular full income again.

7th session

Louisa's new job is confirmed. And she tells me that she made some time to look after her body and that she feels very confident in life right now. I suggest doing an imagery journey to the opposite pole of the ghost family in her Inner Garden: to the **Hall of Mirrors** and **To the Original Louisa**. Louisa agrees.

5th WIM®: The Inner Healer is taking Louisa by her hand, she feels like her best friend today. The healer is giggling, running and very excited, Louisa is laughing with her. They get to the Hall of Mirrors, a large room with mirrors all around. An extra-large mirror stands at a similar position where the throne was in the throne hall. The healer is showing Louisa the "fun mirrors" first: they make her look very tall or very short, very fat or very thin. Then the healer shows her a mirror that shows Louisa as a baby with all the people who looked after her. They all emit love. The baby looks "happy, cosy and comfy". Louisa feels grateful. Then the healer shows Louisa another mirror, where she is visible as a "rather wild party animal". Louisa labels this image as the "not so good Louisa mirror". Louisa feels for her, but is at the same time

embarrassed by her. The healer tells her not to be so hard on herself, and that "everybody does things they are not proud of". I ask Louisa to look at the teenage Louisa through the eyes of the healer. She looks very young, fragile and insecure now. Louisa feels sympathy for her now. She enters the mirror and takes care of the teenage girl. The teenage girl looks relieved. Then the healer leads Louisa to the Original Louisa Mirror. It is the big central mirror. When Louisa looks into it it is all fuzzy and foggy. The healer strengthens her back and I ask her if she wants to see her now. Louisa says she does, but she is scared she might be very different from the way she wants to be like. Now she can see: a 10 to 13 year old girl dressed in cloths from the 18th or 19th century. She looks "calm, very receptive, intelligent and kind". She looks right into Louisa's soul. Louisa feels in awe for her, but also a bit cautious.

Most touching about this imagery journey to Louisa is the healer's comment to the teenage her, that a person is not defined by her mistakes – and the fact that the original her was "a lot more calm and serene" than the current Louisa.

8th session

Louisa tells me today that The Original Louisa emitted "stop pretending and be yourself!" But, she adds, she is not yet ready to face that challenge. She talks about missing fun in her life and feeling a lot of anger instead. Because Louisa seems to reject her original self, I suggest to her to go for an imagery journey To the Place of Being Accepted. She prefers to do an imagery journey to explore her anger. So we decide to go to **The Angry One**. She wants the gardener to be her guide.

*6th WIM®: Louisa meets the gardener in her garden. When she asks him to lead her to The Angry One he responds that it is not the right time to go there. The gardener wants to show Louisa **instead how to appreciate yourself more**. He is taking her to the dressing room of her castle. It is a very pretty and beautiful room. Lousia feels out of place in there. The gardener asks her to look into the mirror and shows her everything she can be thankful for instead of being hard on herself. Louisa is not happy with what her body has become. The healer comes to help and tells her: "We are not accepting this image as a final one. Make a plan to feel better!"*

After the imagery journey Louisa feels encouraged. She feels confident that change is already happening.

9th session

Today Louisa tells me that something changed within herself, that she feels "more alive than dead" now. She had a first talk with her husband and feels generally more optimistic. She plans to spoil herself with a room to herself within her house, and with a "power hair style" and a red "power suit" for her new job. I suggest a last imagery journey to **What Matters Most**. Louisa wants to go there with her gardener.

7th WIM®: In Louisa's garden it is spring now. The gardener and Louisa are happy to see each other again. When Louisa asks the gardener to lead her to what matters most, he replies: "It is not a place, but it is within you: relationships with people are most important!". The gardener explains that quality relationships are important – and building a quality relationship with herself.

After the imagery journey Louisa exclaims: "That makes sense!" For her having a good relationship with herself is to allow herself to have fun, she explains, "fun that does not harm anyone". Having a quality relationship with herself means to Louisa to allow herself to feel alive and to be spontaneous more often. Louisa tells me that she perceives herself as a perfectionist at work and as a rebel against herself at home.

10th session

The tenth and last session we use for going through Louisa's feedback questionnaire. I am surprised that even though she was my most "easy going" seeming study participant, she gave me a very thorough feedback. She then shares with me that she showed her husband her anger directly for the first time in their marriage, when he took no interest in their dying dog. Louisa leaves with the note that the sessions have felt empowering to her and that this was "the most effective approach" she had come across: "Those images tell the truth, there is no way talking around that, because your own soul produced them."

(6) DIANA.

Diana is in her mid thirties at the time of the study. She is a first generation South African with Portuguese ancestors. She is married and has a son who is still young and two teenage step daughters. She works as a lay counsellor and studies psychology. Diana impresses me with her very feminine and elegant beauty and her upright and powerful presence. She looks like some Greek goddess to me. I hope she will be fine in my rather simple cottage. Diana is experienced in inner picture work in the form of guided meditation.

Focus wish: Diana would like to use her sessions to find out what she "really wants" concerning her professional career.

The sessions: We conducted nine sessions in a weekly rhythm and undertook five imagery journeys.

1st session

During the first session Diana tells me the major events of her life story. She was born in South Africa, but her mother gave her away to grow up with her grandmother in Portugal at the age of two till she was five years old. Diana does not know exactly why this happened. There was no apparent reason for her not to stay with her parents. She had a very close relationship with her grandmother in Portugal and kept on visiting her when back in RSA. Her father died when Diana was sixteen. He had been physically abusive towards his children. Diana had had the courage to successfully confront him when she was twelve. Her mother had not wanted the disgrace of divorce.

At the age of eighteen Diana experienced anxiety attacks. She has done a lot of work to deal with and overcome her anxiety attacks and only very rarely experiences them now. Before Diana gave birth to her child she was suffering from some cancer which she managed to overcome. Diana was brought up in a catholic faith system and says of herself that she is "rather spiritual than religious". Right now her son and her husband are the most important and strength generating elements in her life. And she enjoys her psychology studies.

<u>2nd session</u>

Today Diana tells me that her relationship with her mother is quite tense. Her mother tries to make more contact with her since she retired, but Diana feels irritated by her behaviour. Diana had not really ever confronted her mother, she told me during our first session. Now she proudly reports that she had the courage to do so a little after our first session.

I suggest to Diana to conduct a first imagery journey today **to the beach**, to meet an **Inner Ally** and possibly visit the **Inner Garden**.

1st WIM®: Diana quickly gets into the pictures and enjoys the warm and friendly beach, looking for shells. Her grandmother appears, sitting at a chair, about 100 meters away from Diana. She looks happy, relaxed and fun-loving. Diana is happy to see her but does not want to walk up to her. Her grandfather is there too, lying on a blanket. He looks serious and relaxed. Diana feels love and comfort with the two of them around. I ask Diana to write her name in the sand. She does it in linked letters. Her name emits pride and looks bold. Diana feels a sense of pride. When I ask her if she would like to add a heart around her name she tries it but does not really like it like this. She calls her Inner Ally. A five to six year old girl appears – she is "bouncy, happy and very friendly". Diana feels curious as to who this is. Diana walks up to her, she feels comfortable with the girl, even though "she looks as if she is hiding something". The girl guides her through a forest with stern, tall trees. Diana feels amazed at how tall everything is. Then she spots a water pond in the distance. The girl invites her to sit on the grass at the water with her. Trees are all around them and there is a big old stone rock. The water is calming. Diana hears more water running close by. The girl is happy to just sit here. Diana wonders why the girl is so much calmer here than on the beach. When they come back to the beach, the grandparents are gone and the heart around her name is also gone. The girl decorates Diana's name with a heart made from fresh flowers. Then the girl has to leave.

Diana comes out of the imagery with wet eyes. She says she was very touched when the little girl insisted on redecorating her name with a heart and by the girl's energy she displayed at the beach. When we talk about the girl, Diana realises, that she

knows both her energies: the calm one and the "bubbly" one. The latter had mostly been suppressed when she experienced cancer, her own and a lethal one within her family, Diana explains. We come to an understanding that this girl, her Inner Ally, is her **Healthy Inner Child.**

3rd session

Diana was still touched by her Inner Child and by the question of why her mother gave her away at the age of two. She dreamt of asking her mother, but the mother did not respond. In real life Diana had phoned her grandmother but did not get any answers. I suggest asking her Inner Child to lead her to Diana's **Inner Mother,** to comfort her and to let her experience her self-nurturing ability.

2nd **WIM:** *Today Diana's Inner Child is younger: two to three years old. It is lively, bouncy and very playful. Diana find her very cute, the child makes her laugh. The Inner Child takes her hand and leads her to her Inner Mother. The child runs up to the Inner Mother, she joyfully lifts up the child into her arms. The Inner Mother is very pretty, calm, warm and welcoming, middle aged, wearing bright warm colours. Diana feels confused when she sees the two interacting. The Inner Child tells her that this is her Inner Mother, and that this is a natural mother-child relationship, the way it should be. Diana is surprised. She looks around and realises that her Inner Mother lives in a hilly, very green mountain place in a free-standing house. She walks closer up to the Inner Mother, and greets her. The Inner Mother puts her arm around her, her eyes look soft and compassionate. Diana feels "accepted" in her presence. Now she can see the place of her Inner Mother more clearly. It has lots of little flowers and butterflies. Her Inner Mother takes her to her house, where something sweet is baking in the oven. The Inner Child looks very happy. The Inner Mother is giggling too, whilst she is cooking something. The Inner child climbs up a chair and lifts the lid of the pot to see what is inside. Diana is wondering why the Inner Mother is allowing this. She asks her and the Inner Mother responds: "I let her explore! It is not dangerous as long as I watch her". The little girl looks as if she is very satisfied with herself. Diana gets a little present from the Inner Mother. They both adore the little girl.*

Most touching to Diana was that her Inner Mother was very allowing and confident.

<u>4th session</u>

During the fourth session Diana tells me that the last imagery journey made her very aware of her own mothering behaviour towards her son. She only told me today that she had thought her Inner Mother to be completely different: more like an exquisite business woman. She would like to be more like her Inner Mother. And she made use of her Inner Mother when she needed advice whether or not to apply for a certain internship place. The Inner Mother had encouraged her to go for it. We decided to also do an imagery journey to the masculine representation of self-nurturing abilities, to her **Inner Father**, under the guidance of her Inner Mother. I explain to Diana that the Inner Father is an archetypal energy that has nothing to do with her biological father.

3rd WIM®: Diana is on her own at the beach and feels a little anxious. When her Inner Mother arrives, she feels relieved and comforted. After a while she can sense the presence of her Inner Father. He seems to say: "What is the problem?". Now she can see a man in his late 50s or 60s with a big belly standing next to a horse on a farm. He looks playful. His face seems to say: "Don't take everything so seriously, just relax!" They greet each other. His eyes emit a knowledgeable and protective energy and they seem to look right into Diana. She feels she can't hide anything from him. Diana feels ok like that. Her Inner Father tells her. "You really need to relax!" Then he shows her around on his farm: there are many horses and large fields of strawberries. She tastes the sweetness of the strawberries. He comments: "This is what life should taste like!" Diana feels as if she is 12 or 13 years again and feels very comfortable. Her Inner Mother smiles at her saying: "And you were so worried, for what? You can learn to trust your intuition!"

After this imagery journey Diana tells me that she does not know anyone like her Inner Father. He is very fun-loving, casual and with a lot of common sense. Her calm Inner Mother impressed her again too. Her grandparents had had strawberries in their garden.

<u>5th session</u>

Diana tells me that her Inner Father make her realize that she did not have much fun in her life for many years. Her Inner Father had emitted the message: "you can have

fun and look after yourself". She would like to find work in future that is fun and meaningful to her, Diana realizes. But she does not know how to get there. We decide to do an imagery journey to **The Next Step**.

4th WIM®: Diana meets her Inner Parents at the beach and feels very good and free. She asks her Inner Parents to show her the next step to undertake work wise. Her Inner Father asks her what makes her happy. Diana looks at her life and answers: "My son!" Her Inner Mother tells her to combine the love for her son and work that makes her happy. Diana sees a closed yellow A5 envelope. Her Inner Father says she should look into the distance and combine the two. In the distance two mountains meet and where they touch it is yellow. The mountains don't seem that far. Diana wants a more concrete answer. Her Inner Father says: "Life is not always as clear cut as it seems to be." Maybe there is another option I have not yet looked at, Diana asks herself. Her Inner Mother nods. Diana looks into the jewel her Inner Mother had once given her for a present. In it she sees her son on a swing and feels happy.

After this imagery journey Diana feels: the solution will be delivered to me like the yellow envelope. Her son will remain her priority, at least for the next two years to come, Diana concludes.

6th session

Today Diana exclaims that she needs more patience to wait for things to develop or to come. We decide to do an imagery journey to **The Patient One.**

5th WIM®: Diana meets her Inner Father and feels happy in his presence. He guides Diana into a very green landscape. There she meets a very pretty 12 to 13 year old girl with a pony tail. She tells her that she is real, and that she is the patient one. This girl is very gentle, sensual and carefree, and has beautifully relaxed lips. She picks flowers. Then The Patient One takes Diana to a misty place. She is relaxing at a river together with Diana, whilst watching the sunset. She says: "Everything is perfectly in place, regardless of what is happening." She shows her a beautiful flower. Diana feels calm at her side. Her Inner Father smiles at Diana: "I told you!"

Most touching to Diana is the beauty and gentleness of The Patient One. She tells me that she is often missing the beauty of the moment whilst watching for the future.

<u>7th to 9th session</u>

Diana feels she "is done" with imagery work. We use the last three sessions to work on a conversational level and for the feedback questionnaire.

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