

Institute Times

The Manchester Institute for Psychotherapy



Issue 1 Sep 2016

MIP
Manchester
Institute for
Psychotherapy

Welcome to the first edition of the new Institute Times!

The forerunner to this new publication was the "Lifestream" magazine that MIP first published in 1994. It ran for eight editions and was hugely successful.

The Lifestream magazine contained many articles, poems, cartoons, all connected with the world of psychotherapy, counselling and personal growth. The articles ranged from academic articles to popularised articles and moving poems, cartoons etc. In fact, as I look through the past Lifestream magazine editions I can see that there are many moving articles of a personal nature, as well as articles from a theoretical standpoint. I am touched when I read these past contributions and especially when I remember the people who wrote them.

The first edition was over 20 years ago and many of the contributors have passed on to new pastures, and I personally have lost contact with many of these names, though I remember the connection and interaction I had with them at an emotional and heartfelt level.

They are the historical figures that make up the fabric of our Institute to what we are today. The Institute was called the Lifestream Centre from 1988 to 1993 until we changed the name in March 1993 to the Manchester Institute for Psychotherapy.

The name "Lifestream" has always held a place in my heart, as the name means to me that we are all involved in the "stream of life" which is continually changing and flowing within our very existence.

I remember vividly how we came up with the name Lifestream. I was a politics lecturer teaching at Rochdale Technical College in 1987 and I brainstormed with my then students what would be a good name for a personal growth centre. After many strange and wonderful names we settled on the word "Lifestream", which became such an important evolutionary stepping stone in the history of where the Institute is in its name and excellence today.

We will be publishing the magazine twice a year, September and March and the copy date will be four weeks before printing.

As the publication evolves I will be publishing a directory of psychotherapy and counsellors so if any of you wish to be included in this directory please let me know at bob@mcpt.co.uk.

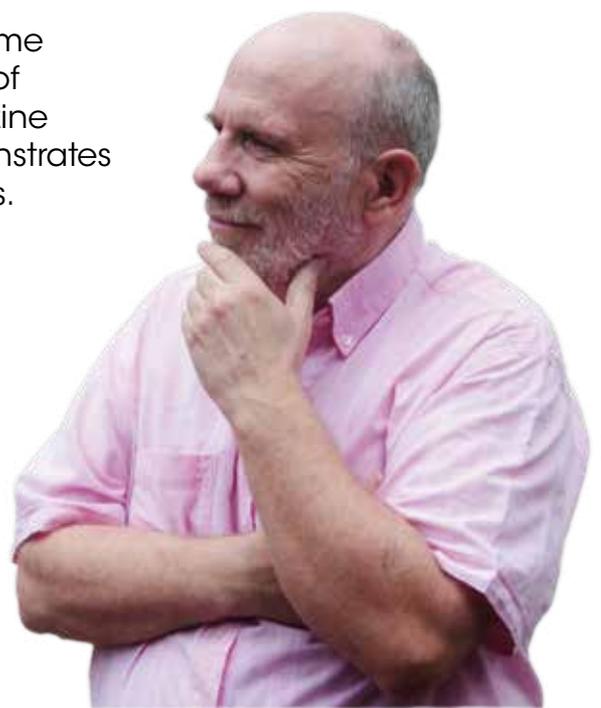
Also, from the next edition I will be taking advertisements for people who may wish to advertise their practice, trainings and any courses that they offer. Once again please contact us for prices, etc, to do with advertisements.

In conclusion, the publication of this first edition has filled me with excitement and joy with regards to my imaginations of how future publications will evolve. Throughout the magazine you will see stories and events in people's lives that demonstrates change and growth throughout their therapeutic journeys.

MIP has a philosophy of integrative growth and change that hopefully will touch the hearts and minds of contributors and readers alike.

Bob Cooke

Bob Cooke
September 2016



I

The first rule is
DON'T.
Don't what?
Don't anything.
Don't eat too much,
spend too much,
think too much.
Don't breathe too much.
And most importantly,
Don't NEED.
Don't WANT.
It is inconvenient of you to do so,
and delays The Production.
Also try not to take up too much space.
In short,
Be a ghost.
They're easier to manage.

Also important:
Keep your mask on at all times.
Always be ready to perform when needed.
And if you're unhappy with the way The Production is run,
keep it to yourself.
We aren't a complaints service.

II

As you know,
you have been allocated your own Desired Personality Traits.
Any emotion that does not comply with the Traits will result in
any of the following:
Squashing,
Ignoring,
or Reprimanding,
dependent on the severity of the misdemeanour.

You must also always be aware of how much
She-in-Charge
(also known as The Boss,
The Martyr
and The Director)
has Sacrificed
in order to cater for your existence.

You can show your Gratitude in the following ways:
Supplying Her with wine.
Hiding things She finds upsetting,
such as your own Thoughts,
Ideas
and Opinions.
Accepting that any Truth She tells you is now your Reality
(regardless of any previous statements She may have made).
And finally,
always remind Those Of The Outside World how Happy you are.

III

Disclaimer:
She-in-Charge does not accept any
responsibility,
liability,
blame
or accusations of fault.
She is far too Knackered,
Tired
and Shattered, as
She Hasn't-Sat-Down-All-Day.
She has been far too busy Looking After You Girls.
K.W.

Spring into a new 'cycle' of life

Everything, everywhere, is subject to specific rhythms and cycles. Whether you're a follower of science, or any other teaching, we all know that this begins at the level of atoms and molecules, and encompasses all forms of being in creation.

Fixed, rhythmic laws can be seen everywhere – in our heartbeat and respiration, in the shift from day to night, in the coming and going of the seasons and in the predictable movement of the stars. This creative process is a vital one for us to harness if we're to find real solutions to some of our more difficult problems.

As you may know, it's a biological fact that our bodies renew themselves every seven years. After seven years all our body's cells have been replaced by new ones so, biologically speaking, after every seven-year phase, we are a completely new person! Maybe that's why people talk about having an itch every seven years, as we shed that metaphorical skin?? Who knows? Anyway, I digress..... This seven year cycle can be linked directly to the chakras (taken from the ancient Sanskrit language, meaning, wheel), or the human energy centres. In learning to understand the full scope of the chakras, we can gain a level of insight into the remarkable potential of the human being, a potential so utterly fascinating, so amazing, that all we can do is stand in awe at the miracle of life.

In order to harness and work with the gifts of the chakras effectively, it isn't necessary to have travelled to the most remote, mystical corners of India to understand them (although I'd certainly recommend a holiday out there, if you ever get the chance!), or to possess clairvoyant powers to unleash them. You will, however, with some practice, notice a change in your sensitivity to certain aspects of your consciousness.

The level of consciousness of every living being depends on the frequencies of energy (also known as prana in India, or chi in Japan & China) that it is capable of absorbing and storing. Animals have lower frequencies than human beings, and advanced human beings have higher frequencies than those at the beginning of their development. The chakras act as receivers, transformers and distributors of energy through the energy channels, i.e. the meridians or nadis (pronounced nade-eyes in Sanskrit), the Chinese treatment of acupuncture probably being the most commonly known use of these channels.

Through the meridians, the chakras take up vital energy from our four energy bodies (i.e. our minds, bodies, emotions and spiritual connections), our surroundings, the cosmos, and all manner of other stuff we probably don't fully understand, to transform them into frequencies needed for our sustenance and development. By means of this energy system, the human being is therefore in a constant state of change and continual exchange with the powers at work from all levels of the environment and the universe at large. Put like that, it provides a whole new slant to the concept of how to manage change! It's no wonder then, why people struggle with it, if we don't even know what we're dealing with!

The mind, body, heart and soul all possess their own fundamental, vibrational frequency and each of these bodies, in action, maintains an invisible, dance-like aura that we either learn how to harness, and work with, in order to find a level of equilibrium in our lives, or resist and fight to so remain in a constant state of ill-health and confusion. Whilst there are many chakras in the body, the seven chakras most often referred to are the root, sacral, solar plexus, heart, throat, brow and crown. Just as we have the seven colours of the rainbow combining to give us pure, white light, we have the seven chakras working in harmony to give us access to all things holistic: health & well-being, wisdom, compassion, creativity, insight, not to mention, more fulfilled relationships and the development of our true potential

– it may even be the path to our enlightenment!!!

David Bowie, The Creative Man
Glenda Frankl

By now you must have heard about David Bowie's death. I did, by turning the TV on at 7am to get the news as I was getting ready for the day ahead. Fresh out of the shower hearing general muffled tones and then the news readers words, '.....and what did David Bowie mean to America'? I instantly went to the TV, standing in front of the screen thinking; I bet the 'beggar' has died. Yes, those were my thoughts. I was annoyed at even the thought of Bowie's demise. Seconds later, my fears confirmed, my body took a deep intake of breath, without my 'permission.' I was not aware until the second gasp. I saw the pictures, heard the report, 'Bowie dies aged 69.....' I was upset. I was annoyed and I troubled by my feelings. After all, Bowie was not a friend: I did not know him personally, he was a pop star, why the shock? I did not understand my reaction. Feelings aside, I had to leave the house quickly, for work with the need for some head space to process all of this.

The calls then started. At first the hands free, car conversations of friends calling. Then a list of calls developed on my mobile. That day I spoke with some that I had not seen since I was fourteen years old. The common denominator was, how could David Bowie have died? All who called needed an explanation, none were devout Bowie devotees but the pain was there.

My pain developed into mild grief developed from from the shock and disbelief, a consensus amongst my friends was that Bowie could ever die. As the press reported, he had been 'the sound track to our lives'. Absolutely, I remember winning a prize, age 13 and having to dance to one of his songs, 'Sorrow'. Years.

My first real outing as a youngster travelling across my home town of Leeds, with my friend. We were going to see the Bowie concert. We were on the second bus when a man held high the Yorkshire Evening Post, with the headline 'Bowie Concert Cancelled'. We were devastated. My friend never got to see Bowie, and is still, many years later annoyed with me, that I did. Now we are in our middle years, it is a running joke that I managed to get to a concert and he never did. In 1990, I was nine months and one week pregnant. Yes, I saw the great man as he came to Manchester! I terrified the other revellers around me, with my rather large middle!

As an educationalist, I have used Bowie's his music to procure creativity in the classroom. Six weeks before he died, I used a Jeremy Paxman interview, from 1991 in a university lecture regarding technology in Business Organisations. Bowie talks about his understanding of what the internet will be used for. Paxman did not get it, most of us could not see or understand it but Bowie's vision of this platform was prophetic. My students were intrigued as in 1991, Bowie foretold of the internet being used for the 'best and the worst of reasons, it will be exhilarating and it will be dreadful.' His revelatory thoughts made him different.

Bowie worked collaboratively. Great at initiating the idea by working alongside others to share the experience and the idea. With great initial inspiration, which fired the collaboration, which in turn developed the creativity, resulting in great innovation. Bowie said that he could not concentrate for very long on any one thing. Perhaps, that is why his modality was varied. Primarily he considered himself to be a writer but he painted, acted wrote and played the music. He was a ground breaker, using the internet, for financial services, spreading the 'Bowie Bond' and to sell his music.

The innovative creativity gave rise to fans believing he was a strange and immortal visitor from another planet, an artist who made it possible to break down barriers in order to thrive and procure. He gave the inspiring message to others that they could do the same. I was definitely one of them. I felt his work sounded quite heroic, trading shame for courage and inability for creativity. For me he was the first to address gender, sexuality, desire, and creativity. When I was fourteen years old, the man who wore women's dresses and stiletto-heeled shoes on stage intrigued me. To my knowledge no pop star had done this. Did he abuse his power? It is one thing for a rock star to stir the awakening sexuality of youth but he was also making sexual decisions with young people that had never been seen in such a way before. He championed orange hair, glam fashion, and continually reinvented himself. He inspired countless astronauts, scientists, and spacemen / 'starmen' art and music students to explore uncharted territories, for them to look for everything and anything that was possible and everything that had been previously impossible and to make it possible by envisioning the incalculable.

He brought the reflective part of ourselves into the here and now that harnessed shame and fear and transformed it into the creative power of what is possible. His creativity and innovation gave us the opportunity to explore our strange and weird ways of knowing ourselves and understanding the world around us. It is a kind of making sense of what is going on for us in the here and now. Bowie was himself an oddity, who gave us the ability to take down the barriers of what went before, that was the 'box'. You have to have a box in order to think out of it. He was great at thinking out of the box even technically, in the construction of his music. Many co writers would be surprised at his innovative chord sequences. Bowie gave permission for us all to be creative, innovative the fullest, the most weirdest to have the ability to think what could possibly be out there in the fullest of space and if you did not know, it was fine to just make it up.

Bowie's lyrics provided me with some of the reasons why I became a therapist. As I listen to the track Rock n' Roll Suicide from the album Ziggy Stardust, I can think of the clients that I want to say.....

'Oh no love! you're not alone
You're watching yourself but you're too unfair
You got your head all tangled up but if I could only make you care.'

I know in my experience of life, which is emphasised as a therapist, to let others go at what they conceive to be a comfortable speed, for them. Never try to make someone do something they do not want to do. Do not try to change the person you fell in love with. If there is one thing I have learned in my experience as a therapist, is that I cannot make someone do something, they will have to do it for themselves.

Many people, in their fear and loneliness, believe they are alone, misunderstood, unworthy, and disconnected from love, support, and contact. If I can be human with you, and think with you, and listen deeply not only to your words but to everything that is being communicated, perhaps healing can happen and I can truly help.



I believe Bowie knew this, too, and I can only imagine the number of people who were held back from the brink of suicide by these words:

'I've had my share,
I'll help you with the pain
You're not alone!
You're wonderful'

Bowie told people that he had experienced pain in his life he has felt the depth and breadth of existential angst. We all have, and this is what connects us. It is what we do with that pain, Bowie wrote about it. A psychotherapist can help make sense of it and embrace and puts language to the feelings. For me it is like putting the tune to the words even if the words and the song sound really weird. As a psychotherapist, I know that I am not afraid to sit in a room and listen to the weirdness of stories that are being told, as Bowie was not afraid to write his weird songs full of emotion because he knew as human beings, we are uncannily connected in our weirdness and our pain. Look at the lyrics of 'All The Madmen':

'I'd rather play here
With all the madmen
For I'm quite content they're all as sane as me.'

It is the connectivity, which made me want to be a therapist, and influences the transactional, integrative, humanist person centred way in which I practice. I want my clients to be able to think and interpret possibly in a way they have never done before. To take the problem and with help look at it in a completely different way, mixing up and creating new sequences of interpretations in a way they have never done before to achieve a more self-acceptable mode of behaviour and bring the 'light into their life'. Just like the way Bowie laid down creatively unexpected chords and notes.

In the song Ziggy Stardust Bowie is self-actualising, he writes about an imagined rock star, 'Ziggy Stardust' and in so doing Bowie becomes that imagined star. In later interviews admitting to taking on the persona both on and off stage. After many months on tour it was easy to adapt to a personality that could

'lick 'em by smiling,
He could leave 'em to hang'.

Bowie was procuring his Rock God status; he was attaining his desired goal. Several years later, he admitted it was a drug-filled persona that very nearly killed him. He experienced the pain and had to 'escape.' Only after arriving in Berlin he discovered he could again, after many years, write without taking drugs.

People often say they feel anxious about discovering and rediscovering things about themselves. Finding out what they can and can't do. Discovering their anxiety and mental health issues and just talking about the stigma of feeling criticised because of their need or desire for therapy.

I have learned to embrace the 'weird and wonderful' in the therapy room. The chance to think 'out of the box.' To allow the unconscious to speak loudly and oddly, in weird and madly creative but also quite scary ways. That is 'ok' as the therapist is not listening to weirdness in order to shame the client, in my case I look for the client's quirks, the things that the client's unconscious is telling me about who they are in the here and now. I want to know what the client has experienced both in the past and the present and what their hopes and dreams are for the future. The work in therapy is sifting through what you have been carrying for other people: the projections of your parents, who they want you to be, and what they cannot tolerate in themselves. Bowie, in his 2002 interview with Michael Parkinson, quotes from the Philip Larkin Poem, 'This be the Verse',

'They, (your parents), fill you with faults they had and add some extra, just for you.'

The psychotherapist will also want to examine your interpretations of what others want from you. Again, Bowie in the Parkinson interview, talks about this and goes back to the same poem quoting

'Man hands on misery to man
It deepens like a costal shelf
Get out as early as you can
And don't have any kids yourself'

To understand what Bowie is thinking and to bring out the deep ideas for his anecdotal interpretations, Parkinson allowed Bowie the time and space to simply mull over and externally process, in front of a live studio audience. Parkinson was brilliant at doing this. Bowie's thoughts came over in a playful and meandering style. This was a 'cracking' Parkinson interview which would make a great piece of therapy, allowing the client time and space to bring out their deepest thoughts and feelings. Parkinson, just as the therapist will, finds a way of creating space for a person's unconscious mind to wander. We seem to defend so much against shame and fear that we tend to forget about curiosity, playfulness, and the joy of growth. If being weird is being yourself, it is necessary. Your weirdness will open you up to opportunities you never thought possible. Let it in, let it out, and let it change you.

'Ch-ch-ch-changes
(Turn and face the strange):'

Turn and face the strange in therapy. Then you can decide whether you want to change - or stay the same - or become you, or another version of weirdness and all.

Bowie told us so much but he stressed he only wrote upon three themes: communication, loneliness and spirituality. He believed he was primarily a writer he was 'ok' with this but he was not 'ok' or as confident about his singing ability, a wonderful injunction! Was this not a fabulous mark of a real person with self-doubts, so therefore it is important to acknowledge David Bowie seemed to transcend mortality to many of us? My friends and I thought he could not die I was quite annoyed. Sadly not only was he physically mortal, he like us all was a fallible human, he told us about this continuously through his songs.

This piece has at least done something for me and you have witnessed my self-indulgence to find the reasons behind my grief for a man I did not know so why did I get so upset about his death? Why do I mourn his loss? Sadly not because of him, David the man. It is all about me and all about my friends. Bowie has been there running parallel, creating the memories; this was my childhood, my adolescence and maturity which brought me to a therapeutic existence. I wanted to process my feelings and I know life will be a little less colourful without the creative interjects but I have benefited from Bowie's work so I would like to say

'Thank you David'.

Glenda Frankl



Your Most Important Relationship

To be in a fulfilling relationship with the right partner can be the most rewarding of human experiences. To share intimate moments, to love and be loved, to enjoy the whole range of emotions with that person is, I suggest, the fulfillment of human longing.

How is it then, that happy, fulfilling relationships, that survive the test of time are rare? Indeed, if we take the most recent of marriage statistics, we see that at least one in three, in most western cultures, do not survive the first ten years. There are of course many reasons cited for this, ranging from the political, economic, etc., to the psychological and spiritual. However, the major premise of this article is that, though some of the above reasons may be contributing factors to the breakdown of any relationship, if one does not have an emotionally, satisfactory relationship with oneself then any relationship with another is unlikely to be successful in a truly meaningful way.

So, how do we choose a partner for ourselves that will minimize the chances of us being unhappy and emotionally unwell? The first and most important step is to know ourselves and to ask ourselves "what do we really want, what do we really need and what are the possibilities of achieving this for ourselves?" It is important when you do this to concentrate on what you want, not on what you don't want. Be clear about what is important for you, then go for it. Remember, you are the most important person for you, and you deserve the best.

In my experience, both personally and as a psychotherapist, I have found that people do know what they want, even though it may take a little time to get to it. One of the major problems is in learning to open your heart and your very being to other people. Many people actually believe they are either worthless, unimportant or that they are in some way undeserving of happiness. Certainly, a person's self esteem is crucial to a successful, meaningful relationship of any sort. If you do not believe that you are lovable or likable, what chance are you giving yourself to find someone to disagree with you on this point, and even if you do, will you allow yourself to lose the argument? Perhaps what you may do instead is to compromise what you want from a relationship and put up with what you don't want, which is, of course, much better than being totally rejected, isn't it?! This process is very common. People may torment themselves with such destructive belief-systems as "I'm not important," "I mustn't be successful," "I can't be myself," Or even just "I shouldn't be here."

Most of these messages will have come from their families or caretaker figures, and often even if they're not unconsciously or consciously obeyed, the person may follow other destructive well-being, such as feeling that they have to be perfect, please others, or just not be themselves in order to get some of their needs met.

This process will have been decided early on as a small child and, of course, at that time it may well have been an appropriate response. However, in adulthood and away from their family system, these behaviours may well now be destructive to their own well being. So, the solution is to kick out the old behaviour patterns and re-decide now what is important for you in the present, not the past. This may well be difficult for you, and I'm not suggesting it is easy. However, it will be well worthwhile and essential in the search for emotional happiness.

Other ways people stop themselves getting what they want in a relationship, is to choose the very person who is the least compatible "How come?" I hear you saying, "Surely I would not be that naive!". The truth, as incomprehensible as it may seem, is that we do actually seek out unhappiness as well as happiness. Indeed, without being aware of it, from the initial outset of meeting a person that we love, we are often just as much attracted to their negative as to their positive attributes. You see, each of us is driven by unconscious compulsions to repeat our family experiences, even though in some cases we may honestly be trying to do the opposite. At least it is familiar and therefore secure in some ways. For example if, when you were a child, you made a fundamental decision that you were not okay because you felt unloved and unappreciated and you believed that other people were better than you, you are very likely, as an adult, to act out your passive and submissive roles within your relationships. We can see from this example that people may well operate at a psychological level from positions which are inappropriate for them in their present situation and which lead them to actually act out the opposite of what they really want to do, allowing their unconscious selves to triumph over their conscious selves in seeking happiness with others. This course of action allows us to maintain our frame of reference and the way in which we view the world.

In conclusion, the most important relationship you, will ever make is the relationship with yourself. To be aware of your patterns, to take the risk to step outside them, and to be you, will be the most important steps of your life. There are no 'shoulds' or 'oughts' about how to be in any relationship, and to realise that in your life it is you that is all-important, that you are likeable and lovable, and special to yourself, is the essential truth. Indeed, once you take this on board and integrate it into yourself, the world will become your oyster, and you will realize, as will other people, how lucky they are to have you in their lives.

Narrative Self-Hood Revisited

Dr Anna Bergqvist

Narrative strategies establish specific contexts, framings, bounded horizons of legible selectivity that distinguish them from viewing the world face-to-face. One striking aspect of the use of fiction in relating to the self is that it echoes and transforms the limits of its own frame in meeting with the world in an age of seemingly unbounded communication. While the need to direct oneself outwards to anchor the self is as strong as ever, there still exists for many a paradoxical sense of dislocation, frictionless spinning in the void: a shady fear that the world does not answer; the nightmare that the meeting with a mirroring other is itself a fiction. As such narrative presents a powerful tool for critical re-assessment and re-evaluation of preconceived ideas in relating to difficult concepts.

The use of narrative in health contexts models consciousness as something necessarily embodied, as already part of the world, in an inherently value-laden and perspectival way. Narrative structures can reveal psychological differences between clients in a way that matters for the provision of effective treatment and management. As emphasised by Solomon (2015), narrative reasoning is also motivated by distinctly first-personal concerns that are operative in the practitioner-client relationship. I maintain that the dynamics of that interpersonal relationship are part and parcel of what it means to address the client's needs to be seen as a person in humanistic empathetic care – without thereby reducing truth to an individual person's perspective to encourage positive transformation.

The notion of empowering narratives to encourage positive change is a central concept behind the emphasis on the critical role of empathy in explaining human development and psychoanalytic change within the self-psychology tradition (Kohut, *passim*). Some advocates of narrative medicine would also point to the value of empowering narratives in bringing attention to power dynamics (feminist narratives) and non-dominant populations (disability narratives). Common to all these approaches is the normative claim that we have a choice of narrative(s) in projecting ourselves forward, and hence that awareness of different narrative structures operative in one's life-world is fundamental in achieving positive change (in treatment decisions but also in personal growth).

What my account adds to this claim is that while such choices are revelatory or expressive of a distinctly first-personal stance, they do not constitute or determine self-hood and self-interpretation in a fixed way. And the reason is that one can also adopt a second-personal stance on one's own experience and address oneself, where the relationship between the first- and the second-personal narrative perspective on experience and self-understanding is itself a dynamic and open-ended evaluative process.

A Poem by Lisa Armitage

*A knot. Sickly, wrong, putrid knot at my core.
An instant headache switched on like a light.
Full Beam I squint to see.*

*Remember to breathe, I gasp while I can
As if about to be dragged underneath.*

*There is something to uncover
Something doesn't fit anymore
It jars with the new self
I have found and adore*

*I am vulnerable
I am open
I am shaken*

*But I know sometime soon
I'll awaken.*

BECOMING A PSYCHOTHERAPIST

When writing this article I asked myself the following questions:

1. What makes a competent Psychotherapist?
2. How does one develop a sense of professional identity?

As a trainer of Psychotherapists for the last decade I have often asked myself the above questions, indeed I have found myself often looking at whole process from novice to seasoned practitioner. I have felt like a pilot or helicopter rising above the "Maze" below and seeing the roots from beginning to end, a root which often has many twists and turns before the person works out their way through to the open land.

As a trainee myself in the middle 1980 I remember what it was like to enter into the "Maze" for the first time, to get lost and to go down many false trails before finding my way through to the day light.

Certainly, for me, it was a journey of many turns, frustrations, and excitements. It was a life changing journey, which saw many false dawns and dawning sunsets on the road to fulfilling my visions.

One thing which was figure for me, was that there was never one definitive "End" but a series of "Ends" and beginnings which has led me to where I am today, an experienced therapist, trainer, supervisor and overall director of a well respected Psychotherapy Institute.

Within the journey I have learnt to savour my triumphs and look forward to evolving challenges, frustrations and satisfactions that lie ahead. One truth however that I have learnt is the more of the journey that I travel down the less I seem to know!

So what make a competent therapist?

There are many qualities I believe that make a successful Psychotherapist, however I believe the most important is surely that you have an awareness of yourself, and an insight into not only your positive qualities, but also the more dark sides of your personality.

It is the courageous and compassionate you that needs to visit these dark places with willingness for learning, change and acceptance if need be.

The willingness to "meet" you and to integrate the many qualities of you will be of a prime importance in the understanding of the self. It is only then that you can really be able to guide other to where they need to go in the service of healing and growth.

We need the psychotherapist to develop a robustness which will mean that we can face not only our internal demons, but the ogres which are clients will present us with. We must also learn to deal with our puppet masters of the past, we will need to reach out, with help, to cut the strings that bide us and to really be in control of our own destinies.

Only if we achieve the above will we truly be able to help our clients, otherwise we will be like the signal man directing the tired passengers onto another familiar, well worn rout on they which they have so often travelled before!

One tip here in achieving the "Robustness" and strength you need is to dig deep into your reserves and trust the process. Something I personally found very hard to do within my own journey infact it seemed like an impossibility for me to achieve mainly because I had not found the trust in myself.

Indeed it was only by learning that other people had trust in me that I really learnt and understood, perhaps for the first time, my own vulnerabilities and fragility. It was through others belief in me that I began to really believe in myself and to find my own courage to go where I needed to go.

Other essential qualities which makes the successful psychotherapist stand out from others is the quality to take risks and to persevere.

An example to illustrate this is the following story:

Once upon a time there were two men who lived on a baron, desolate, and Cold Island, they were the only humans on the island and consequently were lonely and very unhappy.

The two men spent most of their waking time looking out at the nearest island, across the sea. The island across the sea, seemed to them to be a "fun" island, because if they strain their eyes they could just about see the people on the island enjoying themselves and having fun.

The two men yearned to be on that island instead of their own cold, barren island. This seemed impossible to them as they could not swim and there were no boats on their island to enable them to cross the waters. So they seemed destined to live out their existence on their desolate island.

Then one day, to their amazement, they woke up to find that the water between the two islands had frozen over and they could see a route across to the other island. Hardly concealing their excitement they decided, cautiously, to make their way across to the other island where they could see people still enjoying themselves and having fun.

However about half way across the water the ice below them began to crack and they both fell into the freezing water, they managed to climb out exhausted, but safely onto the ice which was just about holding their weight.

Freezing and scared they debated with each other whether to go back or to continue across the ice to the "fun" island. One of the men decided to go back, as he was too scared to take the risk to attempt to get to the island. The other man decided to take the risk and with caution he began to make his way across the ice. He often fell into the freezing water, but managed to scramble out and mark the ice with a paint marker that he happened to have with him this way he managed to find his way safely across to the island of his dreams.

After making it to the island he was greeted by friendly faces and given lots of goodies, it was a wonderful feeling and after a while he had almost forgotten his miserable life on the other island across the ice. Occasionally though he would sit on the shores of his new island and look back over to the desolate island which used to be his home, he would think of his friend who had gone back and he thanked his lucky stars that he had somehow managed to find the courage and perseverance to have continued over the ice in the pursuit of his dreams.

This story illustrates the need for risk taking and perseverance in the pursuit of your own successes. To me these qualities will be needed to become a successful therapist.

Turning to look at how the trainee develops a sense of professional identity it is imperative to realise that if the trainee does not learn a sense of who they are, how can they ever really establish their own professional identity?

The trainee's professional role is shaped by many features within the process of training indeed over the period of training to be a psychotherapist we will need to be committed and motivated to achieve our goals as well as to be open to learn and debate. We will also need to learn the skills needed to give us a model and structure of how to be a therapist that we want to be, though most importantly we will need to allow ourselves to be truly truthful to ourselves within the whole process, and not to lose ourselves within the therapy models and techniques, that gives us a way into understanding the many facets of the human personality.

Certainly we should not forget that every new development in psychotherapy theory or methodologies will offer the practitioner a fresh way of attempting to communicate with the very people that we are trying to help and understand. Therefore it is the duty of every psychotherapist to utilise every new theory or model in the service of the client.

This for me is where the theory and the practice meets within the spaces and moments of the human encounter between the client and therapist.

Bob Cooke

Manchester Institute for Psychotherapy Presents

A 3 Day Conference
13th - 15th October 2017

For more details please visit:
www.psychotherapyconferences.net

Childhood to Adulthood A Development Perspective

Chancellors Hotel, Chancellors Way, Moseley Road, Fallowfield, Manchester M14 6NN

Top tips when working with someone with Dementia

The later the stage of Dementia, the less Adult remains

Parent and Child are both present, however Parent is stronger in the day for those who have a stronger Parent, however Child is prominent for all as the night approaches, and anxiety takes over.

The raised level of Cortisol at the usual time of late afternoon/early evening is clear to see in these patients as the behaviour radically changes as this time approaches. Those who have learned and retain the ability to self soothe can calm and be calmed, but those who have never learned to self soothe or those who have had someone in their lives to give them their own way are not able to calm on their own or be calmed by staff after this time and walk the ward all night, restless, anxious, unsettled and only sleep when nearly falling over with tiredness at around about 6am. This amount of anxiety/restlessness can change from day to day but it is usually the same people who walk the ward at early evening /night.

As Dementia progresses into the end of life stage and we care on a palliative level, Child is the only noticeable behaviour for many and for most times but not all times, they can be soothed in Child.

Most behaviours of Dementia patients are fear based and the behaviour of staff can drastically change the way the patient's day progresses (with the exception of late afternoon/early evening when its variable from patient to patient).

Slowing down talking or physical interactions with the patients gives the patient more time to 'stay with you' in the moment as the brain takes more time to process the information. In doing this, the interaction becomes a much more productive one. It can also give independence back to the patient, doing something for themselves if given enough time to complete it at their own speed. The patient is much happier being involved instead of feeling that the intervention is being done to them rather than with them. This builds up trust in the same way as a therapeutic relationship and is clear to see the positive results upon observation.

Long sentences will be confusing. Use short sentences with the point you are trying to make at the end of the sentence not at the beginning. Be patient and let the person finish their own sentences or with very little help if they get lost in the sentence.

Body language is far more important than words; congruence is everything as words may mean nothing at all any more to some people. Facial expressions are read on a second to second basis and reactions and behaviours are based on them.

Getting to the same eye level and looking at the person when intending to speak to them gives the person an idea that you are talking to them as they do not naturally make the connection that just because you are near to them, you are definitely talking to them. The attention they are focused on, may not be with you at the time when you begin to speak.

It is important to remember that the person may not be in the here and now when you wish to speak to them. They could be in any moment in their lifetime and not in just a memory but in real time for them. We can't just assume that they are perceiving the time and space in the room as we are. Sometimes we can give the person a scare and make them 'jump' as they are brought back from their thoughts. On this note too, it is important to think that many of the oldest generation were in a war and now have Dementia. There could be untreated 'shell shock' as they called it then. Being back in a childhood time and place, for instance, may not be pleasant and could in fact be traumatic if it was a time of bombing their house and they were in the streets in water; This scenario is null unless experienced whilst being showered in the present time and their mind takes them back to that time where they are splashing in the water of the burst pipes in the streets in fear of what could be dropped on them at any time. We must be mindful of the possibilities of where they are, compared to where we think they are, in time and space. Just that consideration can bring a whole new understanding in any given situation. Reassurance and patience are needed to support the person if they appear to do/see or act with something that may not be obvious to us.

They worry about the person with them (family/ friends/you). I'm OK, you're OK is important to them when you are leaving their company. Smiling and touching a hand to say its OK between you, relaxes and assures as you leave.

In the latter stages of Dementia, whilst carefully, respectfully choosing your voice type, nurturing Parent to Child can be comforting and soothing. Still actively speaking to an adult and showing that in your voice, by talking without patronising, Child can still be catered for by the adult style, yet soothing, words that are chosen.

Although there are general rules to help us along the way, Dementia is a personal condition as it affects us all differently; meaning that there are several types of Dementia, several stages of Dementia and the ways the above affects the individual with their own personality.

Sometimes there is nothing we can do to help the person other than support them, keep them as safe as we can and respect that they are adults to be treated as so with regard to respect; This is always something that is still recognised, appreciated and acknowledged by the person and it shows on their face even when all words have abandoned them. Being shown that you are respected reduces most fears of what people 'could do for them' rather than 'to them' and in turn shows in their behaviour on most occasions.



DEMENTIA

From Strength to Strength

How time flies, yet another group complete their 4 year course in Psychotherapy Training in Transactional Analysis.



One of the most popular courses at the Manchester Institute, with 4 courses running each academic year, places are taken quickly.

Well done to all our students on completing the course this year.



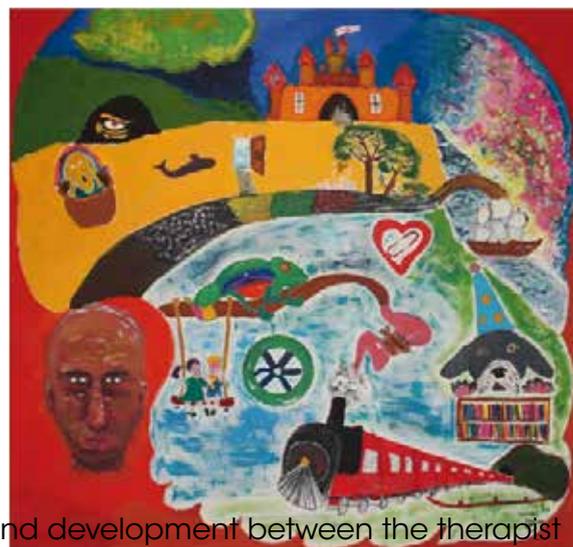
Bob Cooke and May Senior-Johnson at the graduation ceremony for the 4th years trainees at MIP 2016

THE THERAPEUTIC USE OF METAPHOR IN THERAPY DR. JONATHAN LLOYD APRIL 2016

Introduction

I recently undertook doctoral research at The University of Manchester which explored the experience and understanding of counsellors' and psychotherapists' engagement with metaphors in the therapeutic process. I am referring here to the overarching definition of metaphor: "as the phenomenon whereby we talk, and potentially think about something in terms of something else" (Semino, 2008, p.1). It appears the more complex our world becomes; the more we embody our ideas and concepts in metaphors (Geary, 2011).

Data were collected through an informal conversational interview that supported the participants to share their experiences in a natural dialogue. The findings suggest that the experience of using metaphor in therapy appears to involve a multifaceted web of generation, hope, construction and development between the therapist and client.



Various levels of depth of metaphor in therapy were identified along with links to transference and cultural issues. Metaphors are pervasive in language and particularly in the therapeutic process (one participant in the study initially believed

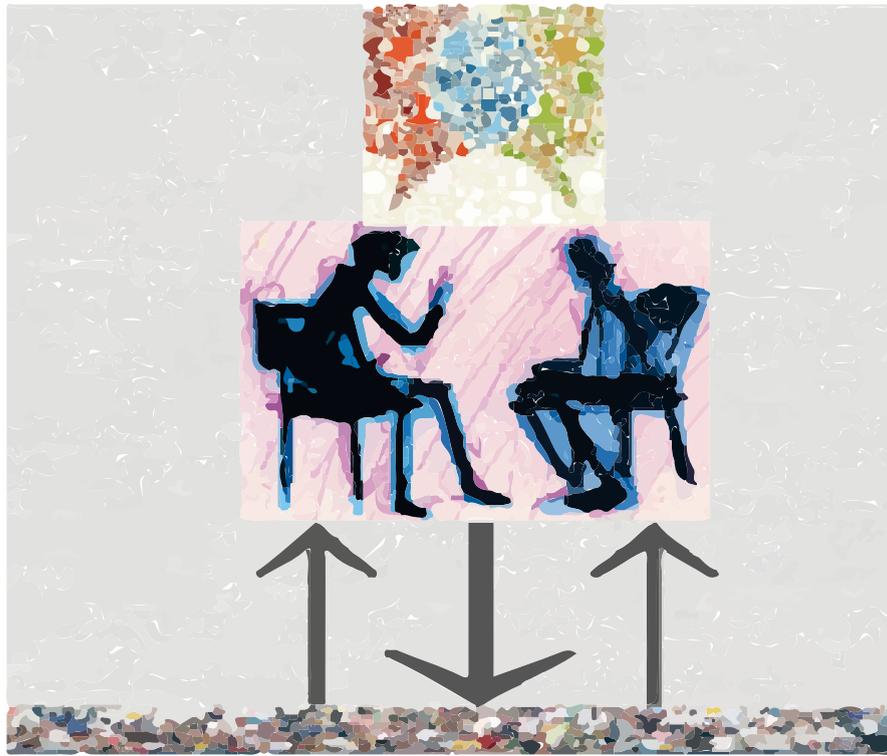
that they never used metaphors and subsequently discovered that they use them extensively).

Through the research process I found myself challenging dualistic thinking around the origination of metaphors in therapy. Rather than 'client-generated' or 'therapist-generated' the concept of co-creation and the mutual development of moving metaphors arose and developed. Further, who clients and therapists 'stand for' metonymically for each other (which is potentially a broader idea than transference) has become an interesting 'post research' area for me.

I do not propose covering my whole thesis here, copies are available by emailing me at jonathan@calmminds.com. I will briefly offer some thoughts on co-constructed metaphors and conclude with a poem which encapsulates the use of metaphors in therapy in a creative way.

Co-Constructed Metaphors

Counselling and psychotherapy is about dialogue and conversation in a given context (Hobson, 1985). Even in person-centred circles it is now accepted that the therapist inevitably influences what is said, it is a co-constructive, contextualised process (Worsley, 2002). It appears to me that metaphors are co-constructed in some way between the therapist and their client. Hobson (1985, p.60) eloquently defines my thoughts on this phenomenon: "The meaning of metaphor is revealed within a personal and cultural context, within a society of utterances".



Often, as reported by the participants in my research, the therapist forms a visual image in their mind which in their experience resonates metaphorically with their client's world. What seems to be fruitful is when the client and therapist then seem to co-construct and mutually develop the metaphor (which can be done over many sessions). This is indicated by a client, reported in a key text, Cox & Theilgaard (1987, p.49): "because I don't begin (with the metaphor reference). You induce beginning in me". Cox & Theilgaard (1987, p.29) regard that when working with mutative metaphors co-construction and mutuality are vital: "It is the impact of the inner world of the patient on that of the therapist and vice versa which promotes movement".

I would tentatively offer my view on this phenomenon that metaphors arise from the therapeutic relationship, imported from the social environment and for them to be therapeutically useful they need to be mutually understood and developed by both parties (they need to impact on each other's 'inner world').

I will use an allegorical practical example to explain my idea of co-created metaphors. On Boxing Day my wife and I made a hotpot (a cross-cultural term used to describe a particular meal). To begin with my wife prepared the vegetables and part boiled them. On my return from the football match I added the vegetarian mince, seasoned it and continued to cook it. I then baked some crusty bread. We both added our own red cabbage, more salt and pepper and enjoyed the meal together. The point that I am raising here is that Gill started the process (which I was later involved) and she claimed major ownership by having the idea of the meal and bringing in the ingredients, effectively we made the meal together. The construction of the meal was mutual and emerged from a shared understanding of how hotpots are made and that we like them. You could also argue that this shared understanding is the result of our being in relationship. In the same way, whether the therapist or the client introduce the metaphor is not as important as the shared meaning and mutual development. I am tentatively proposing that co-constructed metaphors are born and/or developed in the relationship. In the same way that Gill and I know that we both like vegetarian food and that the vegetables would be a healthy option after Christmas day's excesses. Also, the warm food would be well received after a cold day outside. There was a mutual understanding before the meal was prepared based on our relationship of some thirty years and a resultant mutual understanding.

My proposal is that the hotpot along with the metaphors that arise and are developed in the therapy room are socially constructed (Crotty, 1998), as Dalal (1993, p.407) succinctly claims "The social is present from the beginning". Empathy is a step by step process of relational co-construction (McLeod, 2004). The mutual development of metaphors to describe client's issues is a good way of showing empathy and metaphors can usually bypass the client's defence mechanisms.

I am like....

*I am like the wind
I am the train on the tracks
that runs and runs and runs*

*I am from you
me
us
them*

*I am like the glue that binds
the magnet that repels
the missing in the fog*

*I am the like my child
I can play
I can smile
can cry
I can find strength from here*

*I am like a bird
I can fly
I can drift
as high as the cloud
I can burrow deep into the cloud*

*I am always there
ready
on the shelf
in the dream
in this moment
I am like the creator
I can change
colour
shape
Your world and mine*

*I am like the gift
the chameleon pathway to your mind*

*I am like the knot in your gut
I rest in your heart
I rest in your neck
like the blade in your side
I hold the dreams you cannot tell*

*I am like
what you are like
change me you
our hills caves and dance floors*

*I am like the monster sleeping in the dark
that can lead to doors
doors hiding smiles behind*

*I am like the crack in the cult
the safe dungeon
the shiny hub
the frozen rose*

*I am like the tissues in the box
I am hope*

I am like.

Jonathon Lloyd

The use of metaphor in therapy is not a universal or simple answer to beneficial therapy. The use of language by the therapist is key and the use of Clean Language (Grove & Panzer, 1989) is preferential to help develop the co-created without the therapist's 'contamination'. Potential negative aspects include, for example, therapists can fall into the trap of overvaluing the use of metaphors (Siegelman, 1990). They that they can be used by the therapist to 'rescue' the client (Etherington, 2000) and avoid going to difficult places in the therapy. Similarly, metaphors can be used by clients as a way of avoiding conflict or as part of a power struggle with their therapist (Rennie, 1998). Amundson (1988) and Siegelman (1990) both suggest that there are some clients who struggle with metaphors due to low self-esteem or an inability to visualise. There can be cross-cultural differences in the communication of metaphors and therapists need to be mindful of this when working with clients (Kövecses, 2003). The literature alerts counsellors to be aware that clients' metaphors can become 'concretised' (Skarderud, 2007) or 'sticky' (Mendlesohn, 1989) (the opposite of the moving metaphor) due to the client's concrete self-concept, particularly with regard to body image or if the therapist has the same issues as their client.

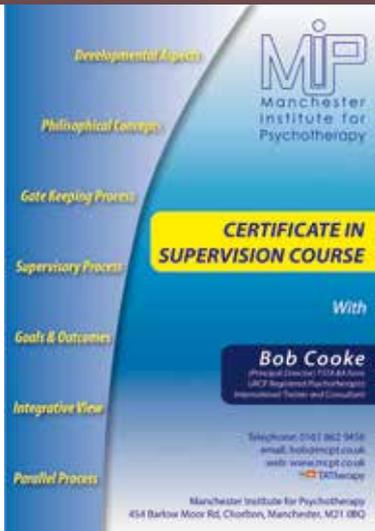
Summary

In summary I have only highlighted a brief outline of the outcome of my research. There are many aspects to consider with this phenomenon and the therapists theoretical orientation and use of metaphor in general by the client and therapist, along with their cultural background will no doubt influence their use in the sub-culture of therapy. From my experience of working, when the conditions are favourable, they can be an extremely potent vehicle for awareness and change. If you would like to know more I will be running a five day diploma on the use of metaphors in therapy from September 2016.

Dr Jonathan Lloyd is a counsellor and hypnotherapist practicing from Calm Minds, Bramhall, Cheshire

www.calminds.com.

What's on at MIP?

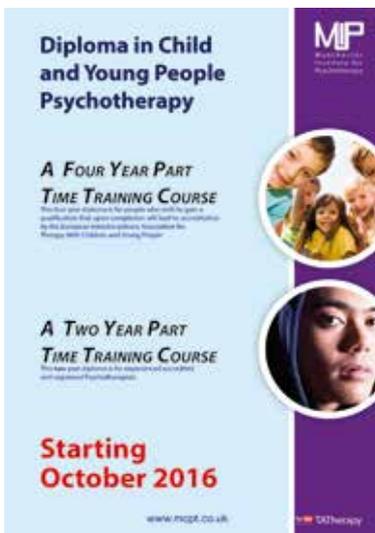
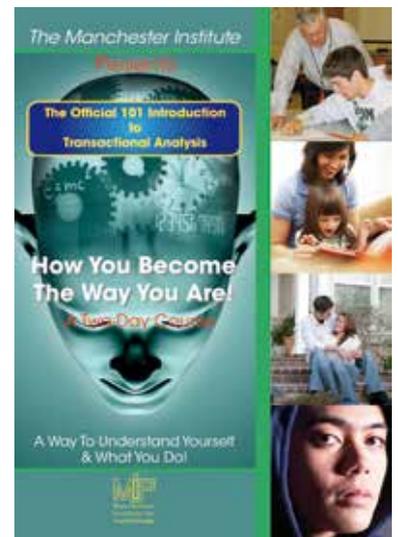


Certificate in Supervision

The word has many meanings. It means to oversee and holds some connotations of authority and a hierarchical form of learning. It is used in counselling and psychotherapy in the medical and nursing fields in social work and in aspects of teaching and general care of others. It implies a code of conduct and it carries an element of protection and safety in its overall application.

How You Become The Way You Are

Completion of this course gives you the Official 101 Certificate and is a pre-requisite to enrolment on the 4 year Transactional Analysis Psychotherapy Course.



Diploma in Child and Young People Psychotherapy

This four year diploma is for people who wish to gain a qualification that upon completion will lead to accreditation by the European Interdisciplinary Association for Therapy With Children and Young People

Certificate in CBT

During this five module Certificate there will be theory, experiential work, behavioural and cognitive strategies discussed and consideration of depression, anxiety and mindfulness.

The course will provide practitioners the facility to hone their observation, assessment, evaluation skills, and formulate treatment recognising external influencers as well as their thoughts, moods and emotions, and behaviour.



We hope you enjoyed this edition of the Institute Times.

If you would like to contribute to the next issue with an article, personal development story, or even a poem, please contact us with your item.

Deadline for entries into the next edition will be February 28th 2017.

Thank you.

Psychotherapy Training in Integrative Transactional Analysis

A FOUR YEAR PART TIME TRAINING COURSE

**Start Date
October 2017**

- Year One:** Fundamentals. Theory in Integrative Transactional Analysis concepts, personal development.
- Year Two:** Skills application, diagnosis, supervision and technique.
- Year Three:** Clinical practice and supervision.
- Year Four:** *Clinical Specialisation Year* - This year will concentrate on advanced clinical disorders and how to use Integrative Transactional Analysis from a clinical perspective.

This course leads to a professional accredited qualification in Integrative Transactional Analysis (UKATA, EATA, UKCP & EAIP)

The course is structured over ten months, one weekend per month.

For a detailed prospectus please contact MIP

A person with grey hair, seen from behind, is sitting on a wooden bench. They are wearing a dark jacket. The bench is in a field of dry, brown grass. In the background, there are sand dunes and a blue sky with white clouds.

Published by The Manchester Institute for Psychotherapy 2016
Designed & Printed by bezingaprint.com

The Manchester Institute For Psychotherapy
454 Barlow Moor Road, Chorlton, Manchester, M21 0BQ
Tel: 0161 862 9456 Email: bob@mcpt.co.uk Web: www.mcpt.co.uk