



# Concept note

## 104\_4: Inner Images

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## Concept note

### IO4\_4: Inner Images



<b>Title:</b>	<i>Inner Images – Concept note</i>
<b>Intellectual Output – IO 4_4</b>	SymfoS – Symbol work counselling scenarios_4
<b>Description:</b>	<p>These interventions are designed for clients, for whom we identified a need for counselling on competences and resources through SymfoS Basic Clearing.</p> <p>This IO consists of four different interventions with specified objectives:</p> <ul style="list-style-type: none"> <li>a) Competence &amp; Resource pathway: career counselling on interests and strengths (resources and competences);</li> <li>b) Planning pathway: can be used for getting started a counselling process of training, planning towards apprenticeship, application period and job interview.</li> <li>c) Islands of Emotions: feelings regarding upcoming months, motivation for application process, planning future and career choices</li> <li>d) Inner Images: display and reflection of inner images connected to specific topic, identify fears and blockades, development of coping strategies</li> </ul> <p>As a very strong innovative element, all scenarios follow the sequence of counselling:</p> <p>First the clients start with an installation of their symbols, then she/he has to present and the supporting group (peers) has the possibility to ask factual questions. Next the supporting group gives feedback about their perception of the presentation and work done. This leads to interpretations from the whole group, guided by the Career Officer. Finally, client and Career Officer agree on concrete actions.</p> <p>This Intellectual outcome will be available as physical objects (different symbol chases); guidelines will be published on our website and as paper version. Target groups are “regular” and disadvantaged youth to support their choice on different education and/or job market possibilities.</p>
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## Inner Images

Inner images are visions and ideas of how the world is made up and how to find one's way around it. They are actually created by the fact that we all have experiences in the course of our lives, and these experiences are anchored in the brain. It's where synapses are trained. We call that inner representations. And we then use such inner representations to find our way in life.

Inner images not only evoke memories, but also form perceptions of reality. Pictures become glasses with which I perceive my world and look into the future. We like to use the term vision to describe our outlook for the future. A vision is a picture of a future. Where it is shared, it can lead to common options for action.

Turning inner images outwards helps to discover what is possible. The awareness of these leading images makes experience possible. They motivate us to act. They legitimize interests. They orientate action steps. They integrate individual steps. They organise the interaction with the environment. Leading images do not only reflect reality, they create new reality.

Because these inner images link different factual and emotional aspects, they enable new perspectives and initiate creative processes with regard to one's own identity.

These different aspects describe the work with the inner images. The placement of these images with the help of the offered materials turns them outward and supports the clients in the visualization of their own inner images. This makes it possible to become aware of and process these images and strengthens empowerment and one's own ability to act.

# Methodology for Inner Images

**Material Used:** Symbol case Nr. 2

## Meanings of the materials



**Figure 1: Inner Images - material**

**Thorns** (barbed wire): Symbolize unpleasant feelings such as fear, guilt, grief etc. Thorns may also stand for pain, injuries etc.

**Feathers:** Pleasant feelings such as luck, love, happiness and so on. They can also represent protection, warmth, affection.

**Gold:** All precious or desired things.

**Sand:** All things that literally 'trickle through my fingers, which I cannot get a hold on'. A path, beach or similar things can also be represented by it.

**Shit** (cat litter): Self-explanatory.

**Stones/rocks:** Stand for hardship, coldness etc. Stones can also symbolize protection, walls etc.

**Cotton wool:** Fog, ungraspable, unconceivable things.

The proposed meanings of these symbols are just mentioned as examples; there will be no further explanations. Clients can extend or change these meanings if necessary.

## Working surface

Participants and coaches should work on the floor or around a low table, if possible. Several white sheets of paper (A4) will be used as a base. That way the materials can be easily put back in the cloth pouches afterwards. At the beginning of the session the cloth pouches with the materials inside are placed next to each other, wide open. The order is not relevant.

## Structure of the intervention:

### I.) Starting point: Goal setting

Before the client starts to lay down its image, the topic has to be named with the help of the coach. It is best to formulate a short headline.

After finding a clear topic, the coach presents the seven different materials (thorns, feathers, gold, sand, shit, stones, cotton wool) and the working surface (white sheets of paper).

Next step is to agree about a timeline, usually around 12-15 min should be enough. The client should be left alone without any disturbances for creating the image. After the agreed time span, the coach asks, if the client is ready or if some more minutes are needed.

### II.) Creating the picture



After introducing all the material available, the client starts to prepare the working surface (white sheets of paper). It's up to the client how many sheets are used and in which form they are relayed. Now the client starts to shape the picture and to decide, which material fits to the chosen topic.

Usually, the clients are quite quick in choosing appropriate material and to create their own image.

Afterwards the career guidance officer asks the client if the work is finished. If not, the client receives 3-5 min more.

Figure 2: Inner Images – Creating the picture

### III.) **Counselling session – clarifying your own concerns**

#### **1. Presentation**

The client presents the heading/ topic of her presentation.

If there is a group setting, the client chooses 2 or 3 ‘observers’ as ‘supporting group’. These peers are actively involved into all steps of the counselling session.

He talks about what he has displayed. The client always states which symbol he is talking about. (e.g. ‘this hand stands for...’). He starts his explanations with the first used material and ends after explaining everything visible at the “canvas”.

The practitioner listens carefully to what is being said. She is aware of the client’s presence. While he is speaking, the practitioner observes his gestures, mimicry, posture, breathing, the pitch of his voice. Does he show emotions, does he touch a symbol, which one?

#### **2. Factual questions**

The practitioner asks factual questions. These questions only refer to the symbols, to ‘what is visible’. No ‘why’- or ‘how come’-questions are asked. This is not about interpretation but understanding only.

The client answers the factual questions

#### **3. Perception**

The practitioner addresses the client directly. She describes everything she has perceived and everything she has observed while she was told the story. If someone detects emotions, she should be able to explain how they were perceived. (Mimicry, gestures, pitches of the voice etc.)

The client listens attentively.

#### **4. Interpretation**

The practitioner and the group talks about the client. She is thinking aloud, asking questions like ‘what is the problem?’, ‘What should be different?’, ‘What would he want to solve, understand, do?’, ‘Where could there be difficulties? Where not?’

The client listens attentively and does not respond for now.

#### **5. Agreement on actions**

This phase leads into a discussion between client and practitioner about the support needed and further steps for the client to reach his goal. At the end, the client should be committed to agreed actions.



## Case Study

- Name of the client: Dora (Name changed)
- Basic data of the client: 16 years old, secondary school student, group setting
- Name of intervention: Inner Images

Goal setting: planning future steps for her education

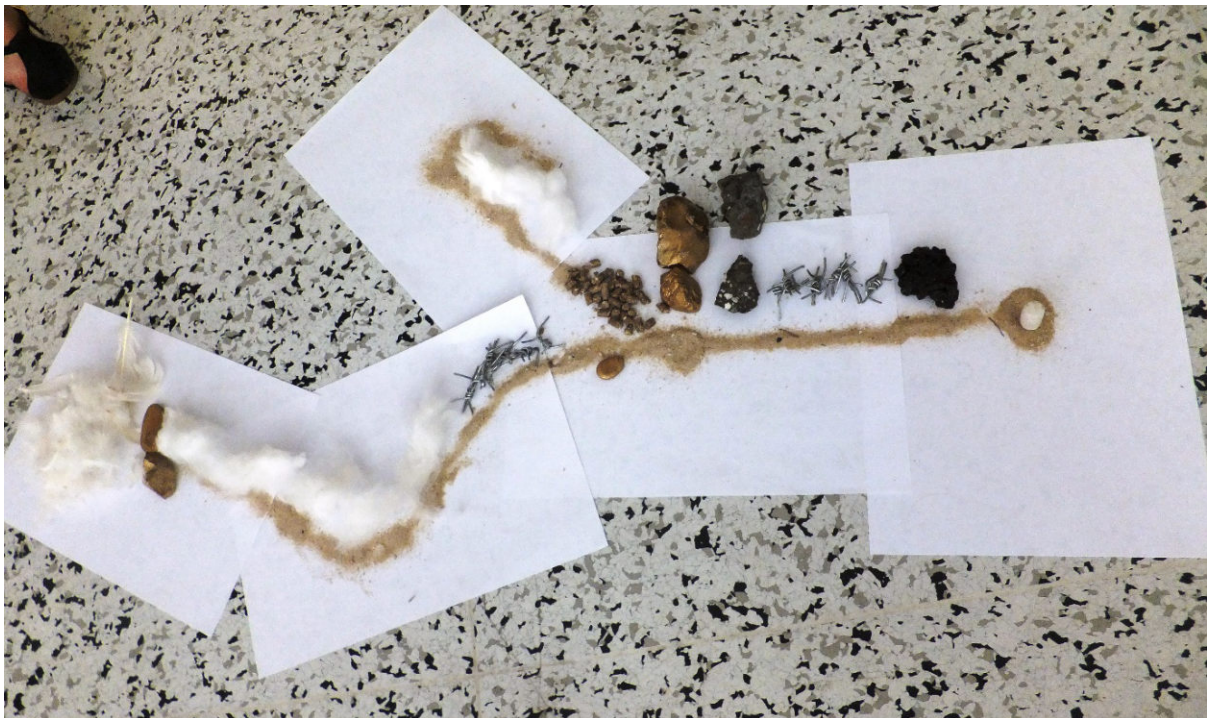


Figure 3: Inner Images – case study Dora

### Starting point: Goal setting

Dora's goal is to finish high school and to become a nurse



## Counselling session

### 1. Presentation:

Everyone is sitting around the picture and 4 people are selected to take over the perception role.

Dora starts telling her story:

There I am now and the sand here is supposed to be my way to the school leaving examination.

This is going to be very difficult, so here are the stones and the barbed wire. I will always have great difficulties here and also need help with learning for example.

If I can do this, I'll have taken the first step and it'll be great! That's what the golden stone stands for.

So, when I graduate from high school, it's cool, because then I can go to nursing school. But there it is again very difficult therefore the barbed wire. I'll have to learn a lot again. Then I don't know what happens (cotton wool)

If I make it, it is great (gold piece) and I can then relax (feathers)

But if I don't get the university entrance qualification it is shit (cat litter pellets) and then I don't know what to do (cotton wool).

### 2. Factual questions: the selected persons ask factual questions

"What's your time span?" Dora: "About 5-6 years."

"What does the cotton wool stand for?" Dora: "I'm at the nurses' school and I don't know how it's going to be."

"Where's family" Dora: "I couldn't symbolize them - I'd rather do that when I've achieved everything"

There are no further factual questions, so the coach explains that there are usually very few factual questions in the material work and you can keep this step very short.

### 3. Perception (without evaluation, interpretation...)

The selected people approach Dora and tell her how they perceived her during the narrative.

1 You have touched the "I" stone and the thorns related to the graduation.

2 You rubbed your arm when you talked about the nurses' school.

3 You raised your eyes and your voice when you talked about the nurses' school.

4 When you said, "I don't know how it will be" you said the 'insecure-laughing' and looked down.

### 4. Interpretation/Suggestions

The selected observers now talk about Dora. They think aloud about what comes to their mind about Dora and her performance. Dora's just listening.

The coach introduces this step as follows: "Now let's think about you aloud. What's realistic? Where is she safe or unsafe? What is spinning? Where does she need help?"

1 She believes in herself, she does not doubt

2 If she doesn't get something she gives up (2nd way "if I don't get the final exam, then it sucks, and I don't know what to do")

3 Why did she only touch the stone and the unpleasant things and not the positive ones?

4 Where are their weaknesses? School time?

5 What is she like if she doesn't succeed in something?

6 I know her, and I know that if she plans something like this, she will do it.

## **5. Agreement & action-plan**

Coach addressed Dora: "If you have listened to us now, what goes through your mind?"

Dora: "Yes, I'm stubborn already. And back at the school, I probably need some help. But my parents always support me there, too."

Coach: "Yes show me where you could use help on your way! That's good, if you know where you need help, you can get it targeted."

Dora: Yes, I will work on a concrete action plan and a list of supporters for specific topics.

## **Closing**

The coach ends the consultation and asks Dora, if she would like to take a photo from her picture and afterwards to clean up all materials.

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