

Imagery rescripting coding framework and manual

Caroline Salter

Royal Holloway University of London, UK

Eleanor Parker

Royal Holloway University of London, UK

Gary Brown

Royal Holloway University of London, UK

Sharif El Leithy

Post Traumatic Stress Clinic, Springfield Hospital, UK

Jonathan Wheatley

Maudsley Hospital, UK

Theme	Sub-theme	Response	Example
1. Pre-imagery			
1.1. ImRs preparation	1.1.1 The ImRs has been previously rehearsed	1. Yes (verbally) 2. Yes (in an earlier re-script) 3. No (re-script develops spontaneously) 4. Unclear / unknown 5. Other (specify)	
	1.1.2. Who the ImRs is prepared by	1. ImRs solely developed by client 2. ImRs mostly developed by client 3. ImRs developed equally by client and therapist 4. ImRs mostly developed by therapist 5. ImRs solely developed by therapist 6. N/a, there is no pre ImRs preparation	
	1.1.3. Agreed aim of the re-script	1. Safety 2. Comfort / compassion 3. Revenge 4. Assertiveness 5. Control 6. Other (specify) 7. N/a, there is no pre-agreed aim	
	1.1.4. Memory aids used in the session	1. Memory aids e.g., flashcards or recordings are used (please specify) 2. Memory aids not used	
1.2. Attitude towards the re-script process	1.2.1. Client understanding	1. Understands rationale 2. Does not understand rationale 3. Unclear / unknown	
	1.2.2. Client motivation	1. Motivated 2. Unsure but willing to try 3. Does not believe it will work 4. Fearful 5. Unclear / unknown 6. Other (specify)	

2. Whole process			
2.1. Client's ability to follow ImRs	2.1.1. Amount of guidance given by the therapist	1.Client is able to guide themselves through the re-script with no prompting from therapist 2.Client is able to guide themselves through the re-script with little prompting from therapist 3.Client and therapist guide the re-script equally 4.ImRs is mostly guided by the therapist 5.ImRs is completely guided by the therapist 6. Unclear / unknown	
	2.1.2. Client's ability to stay with the image	1.Client stays with image throughout 2.Client stays with image mostly 3.Client struggles to stay with image 4.Client cannot stay with image at all 5.Client dissociates 6. Unclear / unknown	
	2.1.3. The re-scripting process follows a coherent narrative	1.Yes 2. Yes, with prompts 3. In part 4. No, hard to follow 5. Unclear / unknown	
	2.1.4. Speed of the image	1.Real time 2.Slowed down 3.Fast forward 4.Unclear / unknown	
2.2. Activation of the image	2.2.1. Described in first person	1.Yes 2.No (specify which) 3.Mixed (specify which)	
	2.2.2. Tense used	1.Past 2.Present 3.Future 4.Mixed (specify which) 5.Other	

	2.2.3. Visualised (can the re-script be seen in the mind?)	1.Yes ("I can see it easily") 2.Sometimes ("It's hard to keep the image") 3. No ("I can't see anything clearly") 4. Unclear/unknown	
	2.2.4. Eyes open	1.Eyes open 2.Eyes closed 3.Unclear / unknown	
	2.2.5. Senses involved	1.Touch 2. Taste 3. Sight 4. Sound 5. Smell	
	2.2.6. Perspective taken	1. Field 2. Observer 3. Mixed	
	2.2.7. Vividness of the re-script (how clear, intense or strong is the re-script)	1. Very vivid ("I can see/ hear/ smell/ feel/ taste it very clearly") 2. Vivid ("I can see/ hear/ smell/ feel/ taste it clearly") 3. Some parts are vivid ("Mostly all the detail is there") 4. Not vivid ("everything is a bit blurred") 5. Unclear / unknown	
3. Reliving			
3.1. Activation of original internal processes	3.1.1. Presence of trauma-related emotions during the re-scripting session	1. Most or all trauma-related emotions are present in the session 2. Some trauma-related emotions are present during the session 3. Trauma-related emotions are absent in the re-scripting session 4. Unclear / unknown	
	3.1.2. Type of trauma-related emotions during the re-scripting session	1. All positive 2. Mainly positive 3. Mixed 4. Mainly negative 5. All negative 6. Specify all emotions present in the re-script that were present during the original traumatic image	

	3.1.3. Intensity of trauma-related emotions present during the re-scripting session	1. Very intense 2. Intense 3. Present, but not very intense 4. Little or no intensity 5. Unclear / unknown	
	3.1.4. Presence of trauma-related physiological sensations during the re-scripting session	1. Most or all trauma-related physiological sensations are present in the re-scripting session 2. Some trauma-related physiological sensations are present during the session 3. Trauma-related physiological sensations are absent in the re-scripting session 4. Unclear / unknown 5. Specify all physiological sensations present in the re-script that were present during the original traumatic image	
	3.1.5. Intensity of the trauma-related physiological responses present during the re-scripting session	1. Very intense 2. Intense 3. Present, but not very intense 4. Little or no intensity 5. Unclear / unknown	
	3.1.6. Presence of trauma-related cognitions present during the re-scripting session	1. Most or all trauma-related cognitions are present in the re-scripting session 2. Some trauma-related cognitions are present during the session 3. Trauma-related cognitions are absent in the re-scripting session 4. Unclear / unknown 5. Specify all cognitions present in the re-script that were present during the original traumatic image	
	3.1.7. Intensity of trauma-related cognitions present during the re-scripting session	1. Very intense 2. Intense 3. Present, but not very intense 4. Little or no intensity 5. Unclear / unknown	

4. Re-script			
4.1 Departure from the original image	4.1.1. Setting	1. The whole of the image takes place in the original setting 2. Image begins in the original setting, but then moves to a new setting 3. The whole of the image takes place in a different setting 4. Unclear / unknown	
	4.1.2. When the rescript occurs	1. A while before the traumatic image (please specify) 2. Immediately before the traumatic image 3. During the traumatic image 4. Immediately after the traumatic image 5. A while after the traumatic image (please specify)	
	4.1.3. Amount of new image	1. All new (e.g., safe place imagery) 2. Mostly new image, some old 3. Half original image, half new re-script 4. Mostly old image, some new 5. No change from original (e.g., reliving only)	
4.2. Others in the re-script	4.2.1. Individuals present in the re-script	1. Perpetrator 2. Client as they were at the time of the image 3. Strangers 4. Family 5. Therapist 6. Client as adult / current self 7. Friends 8. Fictional character e.g., an angel 9. Other (please specify)	
	4.2.2. Individuals present in rescript were present during the original intrusive image	1. Yes 2. No 3. Unknown	
	4.2.3. The emotional reactions of the individuals present	Specify emotions	

	4.2.4. Actions of the individuals present	1. Protect client 2. Take client to safety 3. Attack / seek revenge on perpetrator 4. Comfort / Care for client 5. Speak on behalf of / stand up for client 6. Berates the perpetrator 7. Other (specify)	
	4.2.5. Presence of physical contact	1. Yes 2. No	
	4.2.6. Anything said by each individuals	1. Yes (please specify main messages) 2. No	
	4.2.7. Individual in the image responsible for the change	1. Perpetrator 2. Client as they were at the time of the image 3. Strangers 4. Family 5. Therapist 6. Client as adult / current self 7. Friends 8. Fictional character e.g., an angel 9. Other	
4.3. Believability	4.3.1. The client experienced something similar in real life	1. Yes (exactly the same) 2. Yes (similar) 3. No 4. Unclear / unknown	
	4.3.2. It feels believable to the client, regardless of whether it is physically possible	1. Yes (feels as though it could have happened) 2. No (feels very alien, can't connect) 3. Unclear / unknown	
	4.3.3. The re-script is an event that is physically possible given constraints of space and time	1. Yes (e.g., my mum protected me) 2. No (e.g., an angel saved me) 3. Unclear / unknown	
	4.3.4. Part of the re-script can be used as practice for a potential future real world situation	1. Yes 2. No 3. Unclear / unknown	

4.4. Activation of internal processes during the re-script	4.4.1. Emotions are present during the re-script	1. Yes 2. No 3. Unclear/unknown	
	4.4.2. Type of emotions present during the re-script	1. All positive 2. Mainly positive 3. Mixed 4. Mainly negative 5. All negative 6. Unclear/unknown 7. Specify which emotions are present during the re-scripted part of the image	
	4.4.3. Intensity of the emotional response during the re-script	1. Very intense 2. Intense 3. Present, but not very intense 4. Little or no intensity 5. Unclear / unknown	
	4.4.4. Emotions have shifted from those present in the original image	1. Yes 2. No 3. Unclear/unknown 4. Specify (from x to y)	
	4.4.5. Humour used	1. Yes 2. No 3. Unclear / unknown	
	4.4.6. Physiological sensations are present during the re-script	1.Yes 2.No 3. Unclear / unknown 4. Specify all physiological sensations present during the re-script	
	4.4.7. Intensity of the physiological response during the re-script	1.Very intense 2. Intense 3. Present, but not very intense 4. Little or no intensity 5. Unclear / unknown	

	4.4.8. Physiological sensations have shifted from those present in the original image	1. Yes 2. No 3. Unclear/unknown 4. Specify (from x to y)	
	4.4.9. Cognitions are present during the re-script	1. Yes 2. No 3. Unclear / unknown 4. Specify all cognitions present during the re-script	
	4.4.10. Intensity of the cognitions present during the re-script	1. Very intense 2. Intense 3. Present, but not very intense 4. Little or no intensity 5. Unclear / unknown	
	4.4.11. Cognitions have shifted from those present in the original image	1. Yes (please specify) 2. No 3. Unclear / unknown	
5. Outcome			
5.1. Definition of the outcome	5.1.1. The final outcome	1. Protect client 2. Take client to safety 3. Attack / seek revenge on perpetrator 4. Comfort / Care for client 5. Speak on behalf of / stand up for client 6. Berates the perpetrator 7. Other (specify)	
	5.1.2. Is the outcome as it was intended at the beginning	1. Yes 2. No 3. In part 4. Unclear / unknown 5. Not applicable	
	5.1.3. The outcome meets a previously unmet need	1. Yes (please specify) 2. Some are, not all 3. No 4. Unclear / unknown	

5.2. Attitude towards outcome	5.2.1. The final message taken from the re-script	1. Positive 2. Negative 3. Neutral 4. Unclear / unknown 5. Specify	
	5.2.2. The original meaning associated with the traumatic image has changed	1. Yes 2. No 3. In part 4. Unclear / unknown	
	5.2.3. Is the final emotion positive	1. Yes 2. No 3. Unclear / unknown	
	5.2.4. Expectedness of the outcome	1. Client is surprised at the outcome 2. Client expected the outcome 3. Unclear / unknown 4. Other (please specify)	

Coding Scheme Handbook

This scoring guide has been designed to aid scoring and interpretation of the coding scheme. However, given the complex nature of ImRs sessions, it should be used as a framework to capture the details of ImRs sessions, rather than a definitive list of all components that must be present during an ImRs session. It is likely that multiple responses within codes will be applicable to a client's ImRs session. When this is the case, tick all that apply. When an ImRs factor does not fit neatly into one of the responses, select other and summarise the factor in a way that best captures that particular factor during that session.

1. Pre-imagery themes. The themes in this section refer to discussions conducted during the session *before* ImRs takes place.

1.1 ImRs preparation.

1.1.1. The ImRs has been previously rehearse.

1. Yes (verbally): the client and therapist discuss and agree upon the content of ImRs before beginning any imagery work
2. Yes (in an earlier re-script): the client and therapist agree to repeat or modify a re-script that has been worked on in an earlier session
3. N (re-script develops spontaneously): the client and therapist begin the re-script without an agreement about the direction of the re-script
4. Unclear / unknown
5. Other

1.1.2 Who the ImRs is prepared by.

1. ImRs solely developed by client: the client requires no help from the therapist to decide the direction that they want the ImRs to take
2. ImRs mostly developed by client: client knows which direction they want the ImRs to take, but requires some support from the therapist in thinking how to bring in those changes *or* the client requires help from the therapist to think about what could change, but is then able to decide how to instigate this change alone
3. ImRs developed equally by client and therapist: client and therapist share responsibility to coming up with an agreed change in the image and how to instigate this change
4. ImRs mostly developed by therapist: client requires the therapist to suggest possible changes to the image and requires therapist input to think about how to bring about those changes
5. ImRs solely developed by therapist: therapist is solely responsible for deciding upon the direction of change in the ImRs
6. N/a, there is no pre ImRs preparation: client and therapist begin ImRs with no pre-agreed aim

1.1.3. Agreed aim of the re-script.

1. Safety: it is agreed that the client will feel protected by the end of the image or taken to a place of safety

2. Comfort / compassion: it is agreed that the client will feel comforted by the end of the image, for example, by being spoken kindly towards, or by being hugged
3. Revenge: it is agreed that the client will seek revenge on the perpetrator, either through their own actions, or the actions of someone else, for example by assaulting them
4. Assertiveness: it is agreed that the client will express their needs and stand up for themselves, or have someone else do this for them
5. Control: it is agreed that the client will take control of the situation by the end of the image
6. Other (specify)
7. N/a, there is no pre-agreed aim

1.1.4. Memory aids are used in the session. This theme refers to any memory aides that are used in the session. It does not include any memory aides that client choses to take home with them but does not use during the session e.g., recordings of the session.

1. Memory aids e.g., flashcards or recordings are used in the session to help guide the client through the ImRs
2. Memory aids not used in the session

1.2. Attitude towards the ImRs process.

1.2.1. Client understanding.

1. Understands rationale: client has had the process of ImRs explained to them and understands why this method is being used in the session
2. Does not understand rationale: client has had the process of ImRs explained to them, but is not clear why this method is being used in the session
3. Unclear / unknown

1.2.2. Client motivation.

1. Motivated: client is willing and eager to try ImRs
2. Unsure but willing to try: client is hesitant about trying ImRs, but agrees to try it
3. Does not believe it will work: client does not think ImRs will have any impact on their symptoms and is against trying it
4. Fearful: client is afraid of using ImRs e.g., because it means accessing the original image
5. Unclear / unknown
6. Other

2. Whole process themes. Themes in this section refer to the whole of the work with the image itself. This includes work with any or the entire original image and work with the image following the point of change.

2.1 Client's ability to follow ImRs.

2.1.1. Amount of guidance given by the therapist.

1. Client is able to guide themselves through the re-script with no prompting from therapist: client is able to bring to mind and vividly describe the re-scripted image with no input from the therapist

2. Client is able to guide themselves through the re-script with little prompting from therapist: client is able to bring to mind and vividly describe most of the re-scripted image, but requires an occasional prompt, e.g., to capture more detail or to bring in additional changes
3. Client and therapist guide the re-script equally: client is able to follow therapist prompts in order to bring to mind and vividly describe the re-scripted image. Without these prompts, it is likely that the client would leave out details or become stuck trying to instigate change.
4. ImRs is mostly guided by the therapist: the client finds it difficult to describe the image and to introduce change. Therapist prompts do not facilitate the process. As a result, the therapist has to become actively involved in the description of the event.
5. ImRs is completely guided by the therapist: the client is solely reliant on the therapist for guiding the re-script. They are not able to guide any of the image themselves
6. Unclear/unknown

2.1.2. Client's ability to stay with the image. This should be coded regardless of how much guidance the therapist gives. For example, if the ImRs is completely guided by the therapist, but the client can easily follow the ImRs when the therapist takes the lead, this should be coded as point 1.

1. Client stays with image throughout: client is able to bring to mind and stay with the image throughout the whole of the ImRs session
2. Client stays with image mostly: client is able to bring to mind and stay with the image for most of ImRs session, but may come out of image at times e.g., if it gets too distressing, if they require clarification or if they start to talk about the memory or event more generally
3. Client struggles to stay with image: client is able to stay with the image at times, but frequently comes back to the therapy room
4. Client cannot stay with image at all: client is unable to bring the image to mind e.g., because it is too distressing
5. Client dissociates: client loses awareness of surroundings
6. Unclear/unknown

2.1.3. The re-scripting process follows a coherent narrative.

1. Yes: it is easy for the listener to understand what is happening in the image, the narrative runs like a coherent film script. The client is able to develop this narrative with no prompting from the therapist.
2. Yes, with prompts: it is easy for the listener to understand what is happening in the image and the narrative runs like a coherent film script. The client requires prompts from the therapist to aid with the narrative. Without these prompts, it is likely that details would be missing
3. In part: it is easy for the listener to understand what is happening in parts of the image. However, the narrative tends to jump from section to section
4. No, hard to follow: there is no coherent narrative, making it difficult for the listener to understand the plot of the image
5. Unclear/unknown

2.1.4. Speed of the image.

1. Real time: all or part of the image is viewed at the speed at which it would have actually happened
2. Slowed down: all or part of the image is viewed in slow motion
3. Fast forward: all or part of the image is sped up, as if having hit a fast-forward button

4. Unclear / unknown

2.2. Activation of the image.

2.2.1. Described in first person.

1. Yes: the image is mostly described using the first person.
2. No: the image is not described in the first person. Other tenses e.g., the third person is used.
3. Mixed: both the third and first person tense is used.

2.2.2. Tense used

1. Past: the image is mostly or entirely described in the past tense
2. Present: the image is mostly or entirely described in the present tense
3. Future: the image is mostly or entirely described in the future tense
4. Mixed (specify which): there is no predominantly used tense
5. Other

2.2.3. Visualised.

1. Yes: the client can see the image easily in the mind's eye
2. Sometimes: parts of the image can be seen easily in the mind's eye
3. No: very little or none of the image can be seen clearly (I can't see anything clearly)
4. Unclear/unknown

2.2.4. Eyes open.

1. Eyes open: client has their eyes open through most or all of the ImRs session
2. Eyes closed: client has their eyes closed through most or all of the ImRs session
3. Unclear / unknown

2.2.5. Senses involved.

1. Touch: the client describes sensations of touch during the image e.g., pain, being hugged, etc.
2. Taste: the client describes what they can taste during the image
3. Sight: the client describes what they can see during the image
4. Sound: the client describes what they can hear during the image
5. Smell: the client describes what they can smell during the image

2.2.6. Perspective taken.

1. Field: the client describes the image as if they are in the image, regardless of whether this is as their past- or current-self
2. Observer: the client describes the image as if watching events unfold from a distance or from above
3. Mixed: both an observer and a field perspective are used at different points of the session

2.2.7. Vividness.

1. Very vivid: the client creates an image that is very clear and intense throughout the entirety of the session. All aspects of the image are experienced and described in great detail
2. Vivid: the client creates an image that is clear and intense throughout the majority of the session. Most aspects of the image are experienced and described in great detail
3. Some parts are vivid: the client creates an image where parts are clear and intense, while other parts are lacking in clarity
4. Not vivid: the client is not able to bring to mind an image that is clear
5. Unclear / unknown

3. Re-living. Themes in this section refer to all parts of the session that involve working with the original intrusive image, regardless of whether the original image is re-lived in full or not. As a general rule, these themes refer to any work with the image up to the point where change is introduced. However, as some clients will have elements of their original image present following change, these themes may also apply following the point of change.

3.1. Activation of original internal processes. This theme refers to the activation of any of the emotions, cognitions and physical sensations during the ImRs session that were present during the original event, or during activation of the original image.

3.1.1. Presence of trauma-related emotions during the re-scripting session.

1. Most or all trauma-related emotions are present in the session: the client accesses exactly how they felt emotionally at the time of the original event and/or how they feel when accessing the original intrusive image
2. Some trauma-related emotions are present during the session: the client accesses some of the emotions they felt at the time of the original event and/or how they feel when accessing the original intrusive image.
3. Trauma-related emotions are absent in the re-scripting session: the client does not access the emotions experienced at the time of the original event and/or how they feel when accessing the original intrusive image
4. Unclear / unknown

3.1.2. Type of trauma-related emotions during the re-scripting session.

1. All positive: all original emotions experienced during the session are positive
2. Mainly positive: most original emotions experienced during the session are positive
3. Mixed: original emotions experienced during the session are both positive and negative
4. Mainly negative: original emotions experienced during the session are mainly negative
5. All negative: all original emotions experienced during the session are negative
6. Specify: specify all emotions present in the re-script that were present during the original traumatic image. For example, if the person reported feeling scared at the time of the event/when experiencing the image and feels scared during ImRs, note down 'scared'

3.1.3. Intensity of trauma-related emotions during the re-scripting session.

1. Very intense: trauma-related emotions are experienced very intensely. Only select this option if it is clear that the client is experiencing these emotions very intensely, either

through self-report, for example 80-100% intensity, or because the client is audibly distressed

2. Intense: trauma-related emotions are experienced intensely. Select this option if it is clear that the client is experiencing these emotions but they appear controllable in the session (e.g., 50-80% when the client is asked to rate the intensity).
3. Present, but not very intense: trauma-related emotions are present in the description of how the client feels, but are present at a low level (e.g., less than 50% when the client is asked to rate).
4. Little or no intensity: the client does not access trauma-related emotions during the session. It may be that the client does not express these emotions, or that they report how they felt at the time but do not feel that way now in the therapy room
5. Unclear / unknown

3.1.4. Presence of trauma-related physiological sensations during the re-scripting session.

1. Most or all trauma-related physiological sensations are present in the re-scripting session: the client is able to access exactly how they felt physically at the time of the original event and/or how they feel when accessing the original intrusive image
2. Some trauma-related physiological sensations are present during the session: the client accesses some, but not all, of the physiological sensations they felt at the time of the original event and/or how they feel when accessing the original intrusive image
3. Trauma-related physiological sensations are absent in the re-scripting session: the client does not access the physiological sensations experienced at the time of the original event and/or how they feel when accessing the original intrusive image
4. Unclear / unknown
5. Specify: specify all physiological sensations present in the session that were present during the original traumatic image. For example, if the person reported feeling pain at the time of the event/when experiencing the image and feels pain during ImRs, note down 'pain'

3.1.5. Intensity of the trauma-related physiological response during the re-scripting session.

1. Very intense: trauma-related physiological sensations are experienced very intensely. Only select this option if it is clear that the client is experiencing these sensations very intensely through self-report, for example 80-100% intensity
2. Intense: trauma-related physiological sensations are experienced intensely. Select this option if the client reports experiencing these sensations but they appear controllable in the session (e.g., 50-80% when the client is asked to rate the intensity).
3. Present, but not very intense: trauma-related physiological sensations are present in the description of how the client feels, but are experienced at a low level (e.g., less than 50% when the client is asked to rate).
4. Little or no intensity: the client does not access trauma-related physiological sensations during the session. It may be that the client does not express these sensations, or that they report how they felt at the time but do not feel that way now in the therapy room
5. Unclear / unknown

3.1.6. Presence of trauma-related cognitions during the re-scripting session.

1. Most or all trauma-related cognitions are present in the re-scripting session: the client is able to access exactly what they thought at the time of the original event and/or what they think when accessing the original intrusive image

2. Some trauma-related cognitions are present during the session: the client accesses some, but not all, of the cognitions they had at the time of the original event and/or how they think when accessing the original intrusive image
3. Trauma-related cognitions are absent in the re-scripting session: the client does not access the cognitions experienced at the time of the original event and/or how they think when accessing the original intrusive image
4. Unclear / unknown
5. Specify: specify all cognitions present in the session that were present during the original traumatic image. For example, if the person reported feeling 'it's my fault' at the time of the event/when experiencing the image and reports thinking this during ImRs, note down 'it's my fault'

3.1.7. Intensity of trauma-related cognitions present during the re-scripting session.

1. Very intense: trauma-related cognitions are experienced very intensely. Only select this option if it is clear that the client is experiencing these cognitions very intensely through self-report, for example 80-100% intensity
2. Intense: trauma-related cognitions are experienced intensely. Select this option if the client reports experiencing these cognitions but they appear controllable in the session (e.g., 50-80% when the client is asked to rate the intensity).
3. Present, but not very intense: trauma-related cognitions are present in the description of how the client feels, but are experienced at a low level (e.g., less than 50% when the client is asked to rate).
4. Little or no intensity: the client does not access trauma-related cognitions during the session. It may be that the client does not express these cognitions, or that they report what they thought at the time but do not think that way now in the therapy room
5. Unclear / unknown

4. Re-scripting themes. Themes in this section refer to all parts of the session that involve working with new parts of the image. As a general rule, these themes refer to any work with the image following the point where change is introduced.

4.1. Departure from the original image.

4.1.1. Setting.

1. The whole of the image takes place in the original setting
2. Image begins in the original setting, but then moves to a new setting
3. The whole of the image takes place in a different setting
4. Unclear / unknown

4.1.2. When the re-script occurs.

1. A while before the intrusive image (please specify): a new image is created that, if real, would have occurred well before the original intrusive image. The original intrusive image is thus not part of the new image. For example, rather than going home and being assaulted, the client goes to visit a friend in the image, thus avoiding the assault

2. Immediately before the traumatic image: a new image is created that immediately precedes the original intrusive image. For example, the client brings people home with them to protect them from an impending assault
3. During the traumatic image: change in the image is introduced part way through the original intrusive image. For example, someone steps in at the moment where the client is about to be assaulted
4. Immediately after the traumatic image: change in the image is introduced immediately after the events in the original traumatic image. For example, an assault is included in the image, but the client is comforted afterwards
5. A while after the traumatic event (please specify): change in the image is introduced once the whole of the original traumatic image has been completed. For example, the client imagines going to the police days after the assault.

4.1.3. Amount of new image.

1. All new (e.g., safe place imagery): none of the original image is included in the re-script
2. Mostly new image, some old: only a small amount of the original intrusive image is incorporated into the re-script
3. Half original image, half new re-script: half of the new image incorporates old image, the remaining half involves new image
4. Mostly old image, some new: the majority of the image is taken up with the old intrusive image
5. No change from original (e.g., reliving only): there is no new image

4.2. Others in the re-script. 'Others' refers to any key people / figures who are present in the re-script, regardless of whether they are present during the original intrusive image or not. They do not have to be people. For example, if a pet plays a prominent role, include them in this section.

4.2.1. Individuals present in the re-script. Mark 'yes' by all that apply.

1. Perpetrator
2. Client as they were at the time of the image
3. Strangers
4. Family
5. Therapist
6. Client as adult / future self
7. Friends
8. Fictional character e.g., an angel
9. Other (please specify)

4.2.2. Individuals present in the re-script were present during the original intrusive image.

1. Yes: list all individuals who were present in the original intrusive image *and* are present in the re-script
2. No: list all individuals who were present in the original intrusive image *but* are present in the re-script
3. Unclear / unknown

4.2.3. Emotional reactions of each individual.

1. Specify: specify the key emotions expressed by each individual in the re-script

4.2.4. Actions of the individuals present. For each individual specify whether they do any of the following.

2. Protect client / take client to safety: does anyone physically protect the client? If so, who?
3. Attack / seek revenge: does anyone attack the perpetrator or seek revenge? If so, who?
4. Comfort / care for: does anyone emotionally comfort the client? If so, who?
5. Speak on behalf of / stand up for client: does anyone speak on behalf of the client or act as their ambassador? If so, who?
6. Berates the perpetrator: perpetrator is told what they did wrong, that they should be ashamed, etc.
7. Other (specify)

4.2.5. Presence of physical contact.

1. Yes: physical contact is present, for example in the form of physical comfort
2. No: there is no physical contact

4.2.6. Anything said by the individuals.

1. Yes: specify the key messages said by each individual. This can be a direct quote, or a summary of the main message the individual brings
2. No

4.2.7. Individual in the image who is responsible for change. Specify who of the following individuals is involved in bringing about change in the image. Include all who are relevant.

1. Perpetrator
2. Client as they were at the time of the image
3. Strangers
4. Family
5. Therapist
6. Client as adult / current self
7. Friends
8. Fictional character e.g., an angel
9. Other

4.3. Believability

4.3.1. The client has experienced something similar in real life.

1. Yes (exactly the same): the re-script is a repetition of a real even that happened in the client's past
2. Yes (similar): the re-script is related to an event from the client's past
3. No: the client has not experienced anything similar in their past
4. Unclear / unknown

4.3.2. The re-script feels believable to the client, regardless of whether it is physically possible.

1. Yes (feels as though it could have happened): the client describes the new outcome as feeling believable and as something that could have happened
2. No (feels very alien, can't connect): the client does not feel the new outcome is believable
3. Unclear / unknown

4.3.3. The re-script is an event that is physically possible given constraints of space and time.

1. Yes: the re-script is an event that could have happened given the constraints of space and time. For example, a neighbour heard the assault and called the police
2. No: the event is not possible given the constraints of space and time. For example, the client travels back in time to protect their past-self
3. Unclear / unknown

4.3.4. Part of the re-script can be used as practice for a potential future real world situation.

1. Yes: a part of the re-script can be used as practice for a future event. For example, the client is able to practice being assertive
2. No: no part of the image could be used in a real world situation
3. Unclear / unknown

4.4. Activation of internal processes during the re-script. These codes refer to emotions, physiological sensations and cognitions associated with the change in the image.

4.4.1. Emotions are present during the re-script.

1. Yes: the client accesses emotions during the re-scripted part of the image
2. No: the client does not access emotions during the re-scripted part of the image
3. Unclear / unknown

4.4.2. Type of emotions present during the re-script.

1. All positive: all original emotions experienced during the session are positive
2. Mainly positive: most original emotions experienced during the session are positive
3. Mixed: original emotions experienced during the session are both positive and negative
4. Mainly negative: original emotions experienced during the session are mainly negative
5. All negative: all original emotions experienced during the session are negative
6. Unclear/unknown
7. Specify which emotions are present during the re-scripted part of the image

4.4.3. Intensity of the emotional response during the re-script.

1. Very intense: emotions are experienced very intensely. Only select this option if it is clear that the client is experiencing these emotions very intensely through self-report, for example if they report 80-100% intensity
2. Intense: emotions are experienced intensely. Select this option if the client reports experiencing these emotions but they appear controllable in the session, for example if they report 50-80% intensity.
3. Present, but not very intense: emotions are present in the description of how the client feels, but are experienced at a low level, for example, client reports less than 50% intensity

4. Little or no intensity: the client does not access emotions during the session. It may be that the client does not express these emotions, or that they report what they thought at the time but do not feel that way now in the therapy room
5. Unclear / unknown

4.4.4. Emotions have shifted from those present in the original image.

1. Yes (specify):there has been a change from the emotion that was initially activated when the intrusive image was brought to mind
2. No: there has been no change in emotion from that associated with the original intrusive image
3. Unclear / unknown

4.4.5. Humour is used.

1. Yes: the client finds the change humorous
2. No: the client does not find the change humorous
3. Unclear / unknown

4.4.6. Physiological sensations are present during the re-script.

1. Yes: the client accesses physiological sensations during the re-scripted part of the image
2. No: the client does not access physiological sensations during the re-scripted part of the image
3. Unclear / unknown
4. Specify all physiological sensations present during the re-script

4.4.7. Intensity of the physiological response during the re-script.

1. Very intense: physiological sensations are experienced very intensely. Only select this option if it is clear that the client is experiencing these physiological sensations very intensely through self-report, for example if they report 80-100% intensity
2. Intense: physiological sensations are experienced intensely. Select this option if the client reports experiencing these physiological sensations but they appear controllable in the session, for example if they report 50-80% intensity.
3. Present, but not very intense: physiological sensations are present in the description of how the client feels, but are experienced at a low level, for example, client reports less than 50% intensity
4. Little or no intensity: the client does not access physiological sensations during the session. It may be that the client does not express these physiological sensations, or that they report what they thought at the time but do not feel that way now in the therapy room
5. Unclear / unknown

4.4.8. Physiological sensations have shifted from those present in the original image.

1. Yes (specify):there has been a change from the physiological sensation that was initially activated when the intrusive image was brought to mind

2. No: there has been no change in physiological sensation from that associated with the original intrusive image
3. Unclear / unknown

4.4.9. Cognitions are present during the re-script.

1. Yes: the client accesses cognitions during the re-scripted part of the image
2. No: the client does not access cognitions during the re-scripted part of the image
3. Unclear / unknown
4. Specify all cognitions present during the re-script

4.4.10. Intensity of the cognitions present during the re-script.

1. Very intense: cognitions are experienced very intensely. Only select this option if it is clear that the client is experiencing these cognitions very intensely through self-report, for example if they report 80-100% intensity
2. Intense: cognitions are experienced intensely. Select this option if the client reports experiencing these cognitions but they appear controllable in the session, for example if they report 50-80% intensity.
3. Present, but not very intense: cognitions are present in the description of how the client feels, but are experienced at a low level, for example, client reports less than 50% intensity
4. Little or no intensity: the client does not access cognitions during the session. It may be that the client does not express these cognitions, or that they report what they thought at the time but do not think that way now in the therapy room
5. Unclear / unknown

4.4.11. Cognitions have shifted from those present in the original image

1. Yes (please specify): there has been a change from the cognition that was initially activated when the intrusive image was brought to mind
2. No: there has been no change in cognition from that associated with the original intrusive image
3. Unclear / unknown

5. Outcome. Themes in this section refer to the very end of the ImRs session.

5.1. Definition of the outcome.

5.1.1. The final outcome. This code refers to the overall outcome of the re-script. It is likely that a number of changes will have occurred during the image. This theme should capture the broad outcome themes, rather than identifying every change that is introduced into the image.

1. Protect client: client is protected at the original scene
2. Take client to safety: client is taken away from the scene
3. Attack / seek revenge: perpetrator is attacked or revenge is sought
4. Comfort / care for: client is comforted or looked after
5. Speak on behalf of / stand up for client: someone speaks on behalf of the client and stands up for their rights or beliefs
6. Berates the perpetrator: perpetrator is told what they did wrong, that they should be ashamed, etc.
7. Other (specify)

5.1.2. The outcome is as it was intended at the beginning.

1. Yes: the outcome is exactly as was intended in the pre-imagery phase of the session
2. No: the outcome is not the same as was intended in the pre-imagery phase of the session
3. In part: part of the outcome was as was intended in the pre-imagery phase of the session, part was different
4. Unclear / unknown
5. Not applicable: there was no pre-agreed aim

5.1.3. The outcome meets a previously unmet need.

1. Yes (please specify): the client feels that they have had their needs met
2. Some are, not all: the client feels that some of their needs have been met, but additional needs still need meeting
3. No: no needs have been met

5.2. Attitude towards the outcome.

5.2.1. The final message taken from the re-script.

1. Positive: the client feels positively towards the new image
2. Negative: the client feels negatively towards the new image
3. Neutral: the client does not feel positively or negatively towards the new image
4. Unclear / unknown
5. Specify: summarise the client's attitude towards the new image, for example, 'I know see it wasn't my fault'

5.2.2. The original meaning associated with the traumatic image has changed.

1. Yes: the client now feels differently towards the original image
2. No: the client feels the same towards the image now as they did at the beginning of the image
3. In part: there has been some change in the client's attitude towards the original image
4. Unclear / unknown

5.2.3. The final emotion is positive.

1. Yes: the client feels good following ImRs
2. No: the client does not feel good following ImRs
3. Unclear / unknown

5.2.4. Expectedness of the outcome

1. Client is surprised at the outcome: the client did not expect some part of the change. For example, they did not think change would be possible, or they did not think they would feel differently
2. Client expected the outcome: the client was not surprised by any part of the re-scripting process

3. Unclear / unknown
4. Other (please specify)