Deep Democracy Where Fields meet

Proceedings
of the 1st IAPOP
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London 2007

IAPOP

International Association of Process Oriented Psychology

Impressum

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Foreword and Acknowledgements

Dream Work is intrinsic to Process Work. I was 23 in Zürich Switzerland when I read Carl Gustav Jung's books 'Memories, Dreams, Reflections' and 'Man and his Symbols' and I never looked back since then. His total dedication to learning from the 'unconscious', a term I seldom use these days, marked me. Having met Arnold Mindell in the mid-seventies, Dream Work became intrinsic to my way of living.

I was a conference organizer among several other occupations in order to pay for my university studies. As a member of a group of artists engaged with what was happening in our city, I also was organizing young politicians and artists to present their ideas or works in progress. In the mid to late eighties, I dreamed that after a long march through a dark tunnel, my wife Arlene and I wound up in the upper parts of the amphitheatre in Rome. The sun was shining, the light was strong, the air vibrant with energy. Loads of young people were buzzing around, exchanging goods, laughing together, sitting at cafés, chatting - in short, enjoying life. Something was happening in the middle of the amphitheatre, but I could not quite focus on it yet. As I awoke, I wanted to live that buzzing energy in my dream. When a couple of months later I dreamed I was the head of Battersea Park Fairgrounds in London and was hosting a huge conference on Process Oriented Psychology, I realized I needed to take that dream at face value. That dream reflected my preoccupation at the time with making Process Work known to more people. This was a couple of years after we had set up our association of RSPOP in Zürich. We were in the middle of discussing how to present ourselves to a wider public. Mindful of my dream, in 1986 I accepted the task of organizing a first large public seminar introducing all applications of Process Work. It was held at the 'Kongresshaus Zürich'.

Since then, I have at times felt inside that tunnel, but stepping into the atmosphere of the IAPOP conference that took place at the University of London Union in April 2007 was like stepping into this amphitheatre in Rome.

It is ingrained in our individualistic thinking to perceive our actions or our dreams as personal or belonging to 'me'. Having learned over the years to perceive my actions in relation to the field I am part of, I realize today that when my colleagues invited me to coordinate the 1st IAPOP conference, my 'yes' was in support of the community's dream. I could have wanted to serve this dream until doomsday. Yet none of what took place would have happened if the field had not organized others who volunteered and dedicated their efforts and skills to make this conference happen. I'd like to thank and acknowledge them here:

Arny and Amy Mindell, it's never dull to be around you. You model how 'sitting in the fire' or staying with the unpredictable and following its lead is the difference that makes a difference. There is too much fun and learning in your company to want to miss any of your contributions, and I can't wait for the next one. We're here because you've wrestled to understand and formulate the interplay and intricacies between psychology and physics and you've led the way, researching, questioning, framing and starting again when uncertainties and new questions arise. Thank you.

Thank you to each of you who presented - for the quality of your presentation, for being part of this body of presenters and for making this conference an event that we will remember. It was a joy, pleasure and privilege listening and learning from all of you. As a team member pointed out to me: 'This is the current thinking



and applied work of leading practitioners of Process Work from all over the world. There is nothing else right now that brings such knowledge and experience of Process Oriented Psychology together.'

Lily Vassiliou, thank you for your invaluable presence. It was a special pleasure to share with you the co-coordinating role of the IAPOP conference. You supported everyone to submit exciting proposals so this conference could happen. Your focus, gentleness and insistence that we were exact about all the details of the program were just what we needed.

Thank you Stanya Studentova for coordinating endless details, handling the whole registration before the conference and organizing the onsite registration and volunteer teams. You led and coordinated that huge team and seemingly effortlessly juggled all – people, jobs and schedules, managing to match people, places and tasks together to the minute.

I want to also thank Arlene Audergon, my wife, colleague and co-president of IAPOP at the time, for your presence, love, ongoing joyful humor and incredible resilience. The debates we had about the program, the color of decorations and orchids, the logo, the choice of the umbrella, the impulse to have the posters be a splash, the conference a hit, the food be tasty, the recording perfect, the filming cared for, wrestling with websites and a disappearing webmaster – all this made the difference and without it all, everything would have been a paler shade of red!

RSPOPUK, The Research Society of Process Oriented Psychology UK pitched in to help host this first International IAPOP Conference. The members of RSPOPUK, students, teachers, trustees and independent members alike, all contributed immensely to the success of the conference, assuring at every moment the completion of countless tasks that kept the conference going smoothly and seemingly effortlessly over the three days. RSPOP in Zürich became an association in 1982, RSPOPUK did so in the UK in 1987. In its dedication and spirit to make the conference happen, RSPOPUK forgot that it could be celebrating its own anniversary – 20 years of RSPOPUK.

Students, teachers, trustees and friends of RSPOPUK made up the volunteer team. It is probably because the team spirit was so intent on serving the larger community that it forgot itself. If you ever needed a team to have on your side, this would be the one: Charleen Agostini, Peter Ammann, Milan Bijelic, Pat Black, Andrew Broadhead, Gina Clayton, Anne Currie, Gill Emslie, Mike Fitter, Iona Fredenburgh, Clare Hill, Emily Hodgkinson, Sue Holden, Edna Holt, Olufemi Hughes, Graham Ibell, Anup Karia, Conor McKenna, Sue Milner, Sally Olsberg, Silvia Ondrisová, Sonia Slany, Andy Smith, Boris Sopko, Stanya Studentova, Andrea Svakova, Nick Turner, Kim Ward, Louise Warner, Kirsten Wassermann, Helen Wells, Gareth Williams, Kiro Zabinska. Thank you for such tenacity, enthusiasm, teamwork, responsibility, vitality, creativity. You took initiative with humor to find out what was needed at every turn of the day in order to put up posters, banners, table cloths, bring out the orchids, set up the book stalls, fix the poster presentations, prepare the registrations and hospitality tables, welcome each participant, take photos of the conference unfolding and show them on the large screen during breaks, record each workshop and lecture and keep track of the recordings and then, calm me when I lost track. You did everything from handling emergencies to putting chocolates on each chair. A special thank you to Peter Ammann for gathering and coordinating the recordings safely to make these written proceedings possible. Thank you Boris Sopko for your wonderful photographs. Some of the pictures shown at the conference are in this book. Viewing them instantly brings me into the conference.

This book has a partner. A 30 minute documentary is made up of three short films on the main conference themes, with interviews and material filmed at the conference. Thank you Jeni Vine and Tamsin Carr of Yorvida Ltd for your ease in mingling, participating, and simultaneously being invisible while filming the conference, for your care and all too enormous work, creativity and dedication to make this DVD happen. The book and the DVD together make a great pair and I can't wait to show them off.

Thank you to each of you who gave your time and care to edit these proceedings: Gina Clayton, Kerri Cripps, Mike Fitter, Stan Tomandl, with help from Emily Hodgkinson and Susie Ross; thank you to Kirsten Wassermann for all the energy you gave to layout and design; thank you to the transcribers of audio tapes: William Godwin, Leah Halliday, Graham Ibell, Themis Kiourtzis, Mo Ostler, Susie Ross; and thank you to the proof readers: Anne Currie, Janet Empson, William Godwin, Clare Hill, Emily Hodgkinson, Claire Seabrook, Izzy Terry and Nick Turner.

Finally, Kirsten Wassermann, Mike Fitter, Kerri Cripps, Gina Clayton and Jean-Claude Audergon, thank you for publishing these proceedings. Your care, creative team spirit and work in making these proceedings give us not only a record and memory of the event, but a rich way to pass on information about Process Work's application in many fields.

London, February 15th 2008 **Jean-Claude Audergon**

Publisher´s Comment

What a most rewarding, frustrating and wonderful experience it has been to edit and produce this book! None of us is a professional in layout or editing, which gave us freedom and limitations. It also meant that in Process Work terms, the role of the 'expert' was a 'ghost' in the system – an idea or an energy that organised our behaviour, but which none of us identified with. There were plenty of questions right from the start. Surely there must be *somebody* who had the answers…? Well not necessarily. We found ourselves, only half consciously at first, applying the tools and principles of Process Work to the production and editing of the book. How appropriate then that the production team was born in a dream: In December 2006 Kirsten dreamt of holding a book whose letters were made of light and felt 'that's the conference in there', ready to be presented to the world.

What first presented as anxious dilemmas we soon began to recognise as roles. The roles of the collective structure and the dreaming Tao, which Julie Diamond describes within the founding myth of RSPOP, were alive in us too! For example in editing we found a 'grammatical pedant' who wanted to get everything standardised and just exactly right and a 'dreamer' who got excited about how a form could be created which reflects our ideals of deep democracy, respects diverse forms of English and writing styles; and maybe even helps create a more inclusive form of 'academic' writing. Many hours and weeks later, via tired eyes and aching heads, having also encountered addicts who didn't know when to stop, we have done our best to find an integrated, sustainable level of engagement, creativity and order.

So you will find diverse order, and orderly diversity and a few unintentional bits too. We have imposed a degree of editorial standardisation and given space for individual diversity. For example we have chosen a standardised set of Process Work words from the amazing diversity of terms used within the submissions, primarily for the benefit of readers who are not familiar with the paradigm. We have however not standardised to either US or UK English within the whole proceedings so you will find both British and American spellings and punctuation, though we aimed for consistency within individual articles. Some of the articles are written in a traditional scientific style with references and endnotes, others are more dialogic and discursive reflecting the participatory nature of the conference.

Our team had various phases of engagement. Stan Tomandl contributed a great deal to the editing process. Our thanks go to him, and to Susie Ross and Emily Hodgkinson who made valued contributions in editing. And of course, Jean-Claude's loving support in the background, his hands on the keyboard in urgent moments, and his reassuring voice reminding us of the vision when we most needed it.

It has been such an honour to read so many wonderful articles and to engage in dialogues with the authors. We have learnt so much about Process Work and its applications; about ourselves and our own dream figures, about dreaming up in the field and about the trials and delights of being part of a team. Most of all what we have found and what you will find here is dedicated, creative people who have discovered an amazing variety of ways to apply Process Work in the world and who have made the effort to put their creative individuality into form so they can share their learning with others. We are very grateful to have been part of that process.

February 2008

Production Team
Gina Clayton
Kerri Cripps
Mike Fitter
Kirsten Wassermann


REGISTRATION
PARTICIPANTS
A - L

Introduction

In the late 70s and early 80s in Zürich Switzerland, a motley crew of characters joined Arny Mindell in experimenting with the connections between mind and body. Soon, other larger questions loomed - what happens in the process of dying? How do you communicate with someone in a coma? Are the interventions we use in one situation applicable in another? Why is it that similar patterns appear in our dreams, symptoms and relationships? How do extreme states or mental health problems represent marginalized processes of the mainstream or the city's shadow? How does working with marginalized processes relate to world issues and conflict resolution?

What started out as Dreambody Work became known as Process Work or Process Oriented Psychology. We became an association in 1982. We wanted that association to reflect our interest and dedication to the spirit of research and to the idea of process. In Zürich, our association was named Forschungs-Gesellschaft für Prozess Orientierte Psychologie FGPOP and in English Research Society for Process Oriented Psychology RSPOP.

Good ideas find a way to disseminate themselves. Over 25 years, many of the original colleagues were invited across the globe to teach in various countries where training programs and schools were created. The ever-evolving ideas of Process Work were now being taught in centers in Portland/USA, Zurich/CH, the UK, Warsaw/PL, Ireland, Greece, Australia, Japan and more. You'll find a list of the training programs on www.processwork.org or www.iapop.com.

That brought us a new challenge. In Zurich, we had been bunched together, and so had the privileges of meeting, discussing and scrambling to meetings to express ourselves. Trainings across the world made for diversity, but also separation and distance. As diplomate practitioners, we had an agreement to meet regularly every three years and so renew our research spirit and avoid 'diplomitis', the attachment to a one-time acheivement. After various attempts to find a container to support our diversity, our need for independence and our shared values, we held a three-day online conference to find our next steps.

An idea was proposed to create a new organization for those who chose to join that would be for supporting individual practitioners and individual centers as well as to create common standards for training programs. IAPOP, the International Association of Process Oriented Psychology, was formed as an umbrella organization. From the beginning, one of its chief purposes was to support the sharing of research with one another and as a professional body with other fields.

IAPOP is a professional association for practitioners of Process Work, enabling exchange, staying up to date with skills and accountablility to colleagues.

To seal the deal at the same time as we established IAPOP, we decided to create a conference. We wanted to have a chance to present our work to one another and as a body, to articulate our contributions in various fields and develop formats to exchange and debate with related professions in the fields of our shared interests.

Many of us over the 25 years had presented theories and concepts of Process Oriented Psychology in numerous seminars, conferences and forums and within organizations. But never had we done this together as one body of practitioners from all over the world.

We soon realized that if we wanted to present Process Work ideas, debate and dialogue with related disciplines, there would not be enough time unless we stuck to one theme or field of application. This would make for an exciting conference. On the other side, we were interested in creating a conference that would highlight the contributions of Process Work in various fields dealing with big questions of our times. We opted for the latter and still were faced with the question of how in three days we could give a taste of the many contributions of Process Work.

Any new project, however much experience you have brings its own excitement, dynamics and wonder. A project is not only what you intend. Rather, it has its own identity, its own dynamics, its own life and dreamlike qualities that are straining to come into being. It creates you. Writers, filmmakers and all creators testify to this experience – you have a plan for the book you write and suddenly the book has a mind of its own. In Process Work, we say the 'dreaming' seeks people out to express itself. You think you are going after an idea, but if you are attentive, you might notice that you are at the service of the idea. You are like the bee that identifies as seeking the pollen for food while all along the flower has devised colors and patterns to attract that bee. The flower propagates herself by having the bee spread her pollen.

The conference had us. We had not anticipated the atmosphere of joy, the sense of accomplishment. As most of us said afterwards, this conference was not only a step in the right direction, it was a step over an edge, over a belief system that had held us within certain confines. The IAPOP identity gave us interconnectedness and named what was already true, that we were associated.

The creation of an international association, IAPOP, and now the creation of an international conference, underscored our deep-seated and long-term affiliation to the ideas of Process Oriented Psychology and gives us a framework to research and apply what is at the core of our association, what matters to those of us who are part of IAPOP. What matters to us is awareness. That allowed us to look at what we contribute in different fields: the ideas themselves, their research and their application by a body of many practitioners from many different cultures and countries. By hearing each other, we could stimulate and learn from one another.

Another exciting feature of the conference had to do with recognizing the contributions of Process Work to grappling with the big questions behind the three main themes of the conference: Communication with People in Coma, Conflict Resolution, and Extreme States and Mental Health.

Arnold Mindell's original training was as a physicist and a Jungian analytical psychologist. He studied physics at MIT with Richard Feynman and studied analytical psychology with Franz Ricklin, (President of the Jung Institute Zürich), Marie-Louise von Franz and Barbara Hannah at the Jung Institutes in Zürich and Küsnacht/Switzerland and worked for ten years as analytical psychologist while turning his interest to the connections between a person's dreams and individual subjective body experiences. He was studying the body's signals, symptoms, illnesses, intended and unintended communication signals, and the dynamics this created within couples, families, groups and communities.

Like Jung, Mindell was and continues to be interested in the big questions and themes organizing the patterns of our lives, our behaviors, our perception. Basic physics training is steeped in testing hypothesis by observation and discovering if the finding can be repeated and formulated. Mindell's training in physics helped him in observing and following human nature with sensory-grounded accuracy. This focus on framing one's interventions based on sensory-grounded information and following the feedback to one's interventions is core to Process Work.

Let's name some implicit big questions adding to the buzz of excitement that was pervasive in the conference halls.

One set of questions has to do with the application of Process Work to communicating with people in comatose states.

What is the value of communicating with people in comatose states? Can the use of such methods bring people out of coma or find out their experience and possibly wishes within the coma? What implications does the possibility of communicating with people in coma have for the ethical conflicts in society around life support? You might make a decision from one point of view that you don't want life support in a coma, but may have a different view if consulted while in the coma. Will non-verbal communication be ethically acceptable for the medical world? The medical world still has limited conceptions of consciousness, which demands that a person audibly speaks and formulates their will in words.

If we are able to contact people in deeply altered states of consciousness, what is our responsibility to find better ways of communicating and offering support to unfold the experiences they are having? These subjects are current and important to medical ethics and have been hot issues for the public, for example the case of Terry Schiavo in the USA in 2004.

Another set of questions buzzing at the conference touched issues of conflict resolution, the subject of the second day.

Every day as we open up the newspapers, there are countless stories of violence, wars all over the globe, terrorism, suicides, murders, mass killings by young adults, ethnic and racial abuse and murder, domestic violence and the list goes on.

We know that resorting to violence, as a method of attempting to resolve conflict, is the predominantly selected pattern. This is true in state violence, ethnic cleansing and on the schoolyard. Some of us wonder if there are ways of getting along in a world interconnected like a global village. Is this eternal strife the only alternative or can we learn about conflict resolution?

Arnold Mindell once said 'any conflict that is not facilitated is a potential war or violent conflict'.

So questions arise: can individual awareness and facilitation really make the difference? Can simple tools of awareness help resolve conflicts?

What about people, either privileged or oppressed, who are not interested in awareness skills to resolve a conflict, who feel outraged by the very idea that they should contribute to changing the dynamics of the conflict they are part of. Are there 'good guys' and 'bad guys'? Wars are based on such assumptions, so are family conflicts, most relationship fights, gang wars and more.

If you are in a social minority position, is your only choice to either adapt or fight? If you are part of the socially most privileged, is your only choice to oppress or behave with political correctness or is there something more creative? Can long-standing conflict transform? What is needed when there is community trauma and grave injustice involved? How will we stop conflicts from cycling and step into the future?

Another buzz had to do with the theme of organizational change, which was included as an important aspect of the day on conflict resolution. Conflicts and challenges that the organization meets internally or in relation to others can be seen as a dreaming process, which, when unfolded with awareness, brings out the evolution of the organization. As the conference was celebrating 25 years of Process Oriented Psychology and because RSPOP and IAPOP are learning organizations, we studied during the conference the evolution of our own organization.

The last set of questions has to do with the theme of the third day – Extreme States, Mental Health and Marginalization.

The subject of mental health or extreme states brings up the question what is the norm, what is normal and what do we mean by functioning? It also brings up what is marginalized by us as individuals, by us as cultures and societies. Why is behavior we don't understand or can't communicate with so easily put on the margin? Can recognizing and understanding marginalized processes help us understand and communicate with people in extreme states? Could our societies be more interested in the meaning of such experiences, for the individual, for our societies?

I hope that you will enjoy the proceedings of the IAPOP conference. The conference proceedings follow the structure of the conference. Each day revolves around a main theme with a richness of associated topics, research presentations, panels, round-tables and workshops. Look at the Table of Contents to get an overview:

The **first day** starts with an introduction by Arny and Amy Mindell on the origins and cutting edges of Process Work. The first day also includes presentations on Coma, on Spirituality and on Body Work.

The focus of the **second day** was on Conflict Resolution, Community Work and Organizational Change. It includes presentations on post-war reconciliation in Croatia, and conflict resolution work in Greece, Bolivia and Bangladesh. It also includes poster presentations and a round table on conflict resolution and community building and a group process about Religion and War held in a workshop.

The **third day** focuses on Process Work's Contribution to Extreme States and Mental Health. It features presentations on social marginalization, Process Work with disabilities, Process Work with panic attacks, being creative with the inner critic and altered states and addictions. It includes a poster presentation on Alzheimer's and a memorable round-table on mental health. An additional focus on the last day was Process Work and the arts.

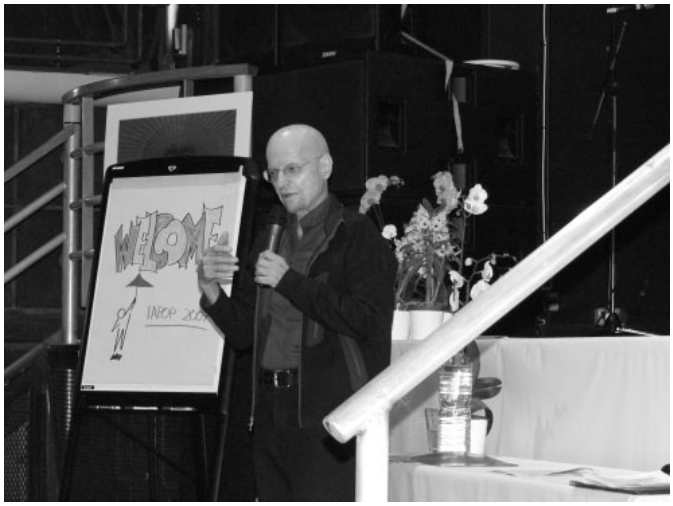
The Process Work paradigm and its techniques are at the heart of each contribution in this book. While each area of application is distinct, you'll see that the central idea is simple, consistent and effective. In his introduction, Arny Mindell tells a dream. Rather than fishing, he jumps into the water to join the fish and then they follow him out into the boat. Following the fish means following what attracts our awareness, following the disturbance of our perception leading to surprising new insights. At the heart of Process Work is this discovery that if you dive in with awareness into a system, the system finds its evolution.

London, Feb 15th 2008 **Jean-Claude Audergon**

On the Origins and Essence of Process Oriented Psychology

Arny and Amy Mindell

Amy and Arny Mindell's *(almost verbatim)* Introductory Talk at the first International Association of Process Oriented Psychology (IAPOP) Conference, London, England, April 2007.



Amy: I'd love to say a few things in a very feeling and personal way about the beginnings of Process Oriented Psychology as I experienced it.

A few days ago our international diplomats group was meeting, and the international students were meeting as well, and we had some very deep experiences together. For me it was a real deepening of our relationship, coming together with people that we know and others that we hadn't met yet, from around the world. A lot of people talked about their first dreams or experiences of how they became connected to this community.

I also had a dream last night connected to this event. In the dream, Arny and I were on the coast of Oregon, where we live. We were walking up a hill to our house and were met by 26 deer. They were so beautiful! Now I realize that this is the start of the 26th year of Process Oriented Psychology, and it is also April 26th! In the dream it was dusk, when the sun is setting. This is a time for me when the worlds merge, when the daytime meets the night. Staying in touch with that moment in myself - with both worlds - is very important for me and perhaps for others as well. I was very moved by that dream when I awoke this morning.

In any case, I'd love to say a few personal things and then Arny is going to talk about his experiences during the beginnings of Process Work.

When I went to Zürich to study in the early 1980s, I went with some of my friends from Antioch College in the United States, there I found Arny and a community of people who were studying and working together. I think the atmosphere for me was both open-mindedly scientific and extremely experimental. It was full of fun and a lot of experimenting and a kind of hippie-like atmosphere in which we were ready to learn about new areas of research, and new ways to understand ourselves and the world around us. It was extremely creative and exciting. At that time Arny had just published *The Dreambody*, and he was exploring new aspects of what would soon be called Process Oriented Psychology. I remember exploring our body experiences and their connection to dreams, I remember Don Juan from the Carlos Castaneda books, and I remember learning about altered states of consciousness and movement processes, which I was very interested in at the time. Needless to say, meeting Arny, and the journey that I began at that time, was the most wonderful thing that ever happened to me.

I had come from a background in dance and theatre, and I wanted to find a way to put together my own dreamlike experiences—which I had had since I was a child—with my everyday life. I think I was on a constant search to figure out how it would be possible to accomplish that synthesis. At the same time I was longing to find something that would blend different disciplines together, such as art, psychology, and social awareness. So I was thrilled to find this multi-faceted and integrated approach.

I consider it a really great privilege to have been in Zurich at that time. Many of us went to seminars in the Alps, high up in the mountains, and would stay in amazing old houses, studying and cooking together, all the while researching, brainstorming, and talking about the real and dreamlike nature of life. I think I felt something like Alice in Wonderland, looking through the doors of everyday reality, through the 'doors' of our

body symptoms or relationships, through our communication signals and so forth, to find that even within the things that seemed most static or intractable, there were incredible worlds and potential creativity.

I am reminded just now of a funny story. At that time I felt like a real hippie. I was trekking around Europe with some friends. When I arrived in Zurich I had these enormous hiking boots. I think they were glued to my feet for weeks at a time! Now they would be utterly impractical with our luggage since we travel so much! But I remember…

Arny: Yah, you would need a separate bag for those shoes - they were about *that* big! (Arny shows the large size of Amy's shoes).

Amy: I remember one of the first things Arny said to me when I met him was 'Ah, follow your feet!' I thought, *what*? And then I looked down and saw these enormous things on my feet!

I think those feet (often minus the boots) have taken me on amazing paths and journeys together with Arny. And they were probably the beginning of earth-based psychology, which is the newest area that we've been exploring; following our feet and finding our direction from the earth!

In 1986 we began to travel around the world. We went to many different places and many different continents, including Asia, Australia, Africa, and others as well. We also worked with the Esalen Institute, a major personal growth center in the United States. Through the years we have presented talks at many different types of psychological conferences, such as humanistic, transpersonal, Gestalt, and Jungian conferences, and at scientific and organizational development conferences. During that time we also worked a great deal with people in coma and near-death conditions. Those experiences with people in coma touched me more than almost anything else in my life; being so close to people as they were going through these deep altered states, sometimes very near to death. I think I learned more about the essence of life and the essence of death from those experiences than anywhere else in my life; it was incredibly moving. We also explored the area of worldwork and many other applications of processwork that you'll be experiencing here in this conference, with lots of wonderful presenters.

During that time the Swiss group and the Swiss school began to develop and grow, and international groups began to pop up in various places, and in 1990 Arny and I moved to the United States, along with some of our friends.

My central interest years ago, was exploring the feeling quality behind our work—not only the skills, but the feeling and spiritual attitudes behind what we do. These feeling qualities give rise to, and bring to life, our various skills. I wanted to focus on the 'how' of what we do. I called these feeling qualities 'metaskills' and saw them as the living reflection of our deepest belief in practice. Today, I'm very interested in exploring what we call 721 feedback, a multidimensional approach to education and supervision for therapists and facilitators, but also for education in general. 721 refers to the sum of the numbers 360, 360, and 1. The first 360 is for feedback from all around that is from everyone and everything in everyday reality. The second 360 is for feedback from all around the world of dreams, from all dream figures and experiences. And 1 is for feedback from the world of the essence, from the basis of who we are.

360 + 360 + 1 makes 721. 721 enhances education by incorporating an even more multi-faceted and multidimensional approach to learning. 721 feedback helps us notice and value different styles of learning and different levels of experience while interacting with one another during the educational process.

As some of you know, I've also been steeped in the application of Process Work to art, music, puppetry, and most recently animation. For me, learning animation has been extremely difficult. Technology is a real challenge for me, but I love the endless creative possibilities that animation offers. I hope eventually to create an animated musical film about basic Process Work concepts.

To close, I would like to say that I feel that this conference reminds me of those early years in Switzer-

land. Even though the community has grown very large and very international, and even though we may not have the same direct contact that we had in earlier times, I still feel the same spirit; the interest in learning and growing, and the hope of making a richer world for everyone. That has always been at the core of what we've been doing. So it's lovely to be with you here, whether you consider yourself to be more of an insider or more on the outside of the Process Work community, I just want to thank everybody for coming together and for what each of you are doing for the world.

Arny: Thank you, Amy. (*Applause*) We get along pretty well. (*Amy and Arny stand looking at one another, then hold each other's hands and, leaning back, speak to one another briefly before Arny continues.*)

When I can't do something, she holds me; when she can't do something, I'm there. Whenever we prepare and begin to do something together, we do this movement, this teamwork movement together. It is a kind of meditation.

I'd like to talk about my experience of the origins of Process Work and a brief history as I experienced it. I want to talk about the possibilities and challenges that I see facing us, and I want to talk about why this particular conference is important to me.

My experience of history includes all histories, history is a dream. The truth about history for me is the sum of all histories. In other words, your experience of Process Work, Amy's experience of Process Work , plus mine is closer to the truth than mine alone. I have my own inner experiences, but I just want to stress that the truth is the sum of all. When I say the sum of all histories, I'm thinking of one of my favorite teachers, Richard Feynman, the physicist, who explained that what we call *matter* is really the sum of all possible histories, so for me, who we are and our understanding of the physical universe are two sides of the same thing. So psychology and our understanding of the universe are closely related topics; they have always been very close for me. Psychology and cosmology are relatives.

My experience of Process Work began in the early 1970s when I was training at the Jung institute, in Zürich. Jung died in 1961. I had arrived in Zurich a few days after he died for some funny reason. It's those little things that some days afterward you look back on and ask, '*what* was that?' You never have a final answer, but it has always made me feel very close to Jung.

In any case, some years later, as I finished my studies at the institute, my favorite analyst, Franz Riklin, died. At that time the Jung Institute, like all psychological institutions, was in turmoil. This group wanted to lead, and that group wanted to lead, and there was wrestling about this and that, you know; *process*, as we call it! And one of my teachers, Marie-Louise von Franz, said to all the analysts at that time, 'We don't know really what to do with this wrestling, this discussion. Let's wait to have a dream.'

There was so much tension that all of us were glad to drop it for the time being. And so we went home and dreamed. I dreamed about the Jung Institute situation at that time. In a way, Process Work began with that dream in 1971.

In my dream, all of us Jungians at the time were fishing, but the way we dealt with the fish was a little weird: we picked up the fish out of the water, and it wasn't good what we did with the fish. I won't go into the details. I love eating fish, I'm not a purist in that respect; I'm a salmon fanatic. But in the dream, well, we killed fish and, you know, it wasn't right. I realized that we weren't getting along with the fish properly. I wanted to find a new way to interact with those fish in that dream, and I realized that we ought to jump into the water, get to know the fish first, hang out with the fish a little bit. Then when I jumped into the water in the dream, the fish smiled at me. That was the first experience I'd had of a smiling fish! And I realized in the dream that something good was happening, but I didn't know what it was. And so I climbed back onto the boat, and some of the fish followed me onto the boat. Those I could take with me.

What was I to make of that dream? I told my friends, 'I had this dream about the fish, we weren't treating the fish properly.' No one seemed too interested in it.

Does that describe me? Absolutely! At the time and today, I sometimes do not treat those fish properly. It's me. But it was in the context of that turmoil for me that Process Work came about as an idea; how about getting along with things? You see, just before this dream I'd had this amazing experience in my practice that I just couldn't explain; it's now just coming back to me, I had forgotten it until this moment. I was working with a child who, I was told, wouldn't take his medicine. The kid had all sorts of diseases, *and* he was supposed to be a very 'bad' boy. He was sitting there in my office looking like the rebel of all rebels, and the father said 'He won't take his medicine,' and the mother said 'He won't take his medicine,' and I said, turning to the boy, 'And what

do you have to say? And I looked at the child, and he went like this (*Arny makes a face and spits. Laughter*).

I said, 'I guess he won't take his medicine'. So, we could analyze the disease properties and work with the pathology of the situation, or we could go with the spit. As it was 1971, I decided to go with the spit. I said 'Spit again, you little brat,' and he really took the opportunity. He filled my white shirt with as much spit as he could. I asked the parents to leave for a while; they were so aghast at what I had done that they simply walked out of the room. To make the story less gross, he did a great deal of spitting, and then we spat at each other. For some reason, his symptoms got better, almost immediately. The spitting itself - he had some form of asthma as well as other difficulties - the spitting process had some sort of relieving effect on his symptoms as well as some sort of meaning. Perhaps the meaning was: being a rebel was OK!

My point is, get to know the fish, the movement, move with the process, with what is happening! I was realizing, there's something else going on besides 'fishing things up,' analyzing the situation. There's some truth to what's happening. This realization went along with my scientific background. Appreciate nature. I want to watch what people do. Look at one another, we're amazing! Process happens all the time in relationship, process *is* relationship! You know what I mean; observe people, it's awesome. So Process Work in a way began with the smiling fish dream, and it began with spitting.

This was the early 1970's. I began to think about things and realized that my own American and Eurocentric background was inhibiting me and my colleagues as well. What I mean by the *Eurocentrism* of the times is that mind, body, and community were split off from one another. The mind was one flowerpot, and the body was another flowerpot, and then, besides these flowerpots, there was the flowerpot of community over here, and then there was death over here. All these things weren't connected at all through the same earth; we were missing a paradigm that would put these different pots together. There was something really good about keeping all these flowerpots separate, about separating dreams from the body, and separating dreams from relationship to focus solely on dreams. But there was something missing for me in there. I knew that there's a kind of attitude or *Eurocentrism* of which we are never aware - the cultural background from where we're coming - until we have more diversity. So I sat on the 'earth' so to speak, in the process with all the individuals and groups I worked with. Some of the people I was interested in were not able to speak; they were sick or dying, so that group of people constituted yet another culture where talking and analyzing was not very useful. What could I do, how could I work with these various types of peoples? Follow their process! Follow the fish.

The confrontation with diversity is an education unto itself. But in addition to all these areas - smiling fish, spit and diversity work - there was something else that was, for me, the origin of Process Work. I have tried to explain this a dozen times to people, and I failed each time, and I plan to fail this time too, but I must try to explain it anyhow. It's the double slit experiment in physics. This experiment has to do with the double opening, or the double-slit. I must try once again to explain this. Hold your breath for a minute. It's the core of quantum physics. Imagine a screen here that assembles results. Imagine just one slit, and imagine matter - little tiny particles - can come through it. If you give particles only one slit to go through, they behave like the particles that we know. If, on the other hand, you have two openings for particles to go through, it turns out that what results looks like it was created not by particles but by waves. What we thought were particles, like electrons, turns out to look like waves, something like water waves. So physicists since 1905 have been asking themselves—and to this day it's a cutting-edge problem - what are we looking at? Is it a particle or a wave? Process Work began, for me, with an answer to that conundrum. It's particle-like, yes, it's wave-like, yes! And no to both: it's neither a particle nor a wave, it's a *process*. What happens in nature turns out to be a process. We name it as if it were a 'thing' like a particle or a wave. But it is a process. How it appears depends upon how you look at it. That is such a deep discovery. Was the child I mentioned a few minutes ago sick? Yes. Did the child just need psychological attention? Yes. And neither! The child was in the middle of a process, and what appears depends upon how you look at him.

I just want to say process is something that is unknown and self-revealing. When you step into it, you swim with the fish so to speak until the process reveals its own nature, that is until the fish jump into the boat. You can try to define things at first, but your definitions and states are not the big point, they are only a small part of life itself.

Amy: So what appears to be true in the moment depends on how you look at it.

Arny: Yes. If I look at the child from the viewpoint of pathology, which is extremely important, I see only one thing. If I look at him as if he were a dreamer I will try to understand and analyze him through his dreams - and that's important. But the whole truth is a process that moves in between *things*, in between concepts, terms, and *states*. The truth is never a noun, a fixed entity; it is a shifting palette of adjectives and adverbs. For those of us who like to think about these things, it's a paradigm shift. Most of us, if not all of us, are educated more or less in terms of states. It's this or it's that. State-oriented thinking is fixed, but this double-slit experiment, and our experiences with human beings and with dreams, always moving from this to that, gives us the sense of a paradigm shift trying to happen in the background. We are in the midst of an ancient Taoistic, or modern Process Oriented, paradigm shift.

With the concept of process all sorts of new experiences began to open up for me at the time. And I also began to bring in the experience of dreaming, to say that it was OK to be in an altered state, to dream. By allowing the dreaming into everyday life, following the body signals and fantasies, all sorts of new experiences popped up for me.

Thus, the deepest origins of Process Work are connected with dreaming, and with Aboriginal history, where people always follow the dreaming of the land, or have hoped to follow the dreaming of the land. The origins lie in quantum physics, and they lie in all the friends that I had in the 1970s and 1980s, many of whom are sitting here right now and who were crazy enough to experiment with me.

What happened next makes me feel so warm! I began to think about the body, I began to work with body experiences, and I said to people 'What are you experiencing in your body?' Someone came and said 'Oh, no, I have a bad heart - it's clenched, it's clutching inside of me,' and then I would say to him, 'well, that description is a starting point. Let's clutch a little, and go sensitively into that experience.' Wonderful insights and often great physical relief resulted. So I felt encouraged to gently follow whatever was going on, and things unfolded in the most magical manner. Suddenly that man who felt his heart area 'clenching', clenched his fist a bit like the feeling in his chest, grinned, looked at me and simply said, 'Arny, I am too nice!'. The pains in his chest relaxed as he explained how much he enjoyed making a fist and thinking about how he could use his strength usefully in his life. Having hope is important; getting beyond concepts, at least temporarily, and following the fish is important.

The everyday mind and its definition are also part of the process. It is important to follow dreaming which evolves into the states of the everyday mind and out of them again. The everyday mind is often an allopathic mind. It wants to go against whatever is bothering you. 'What is wrong with me?' Or 'I ought to do this' or 'I ought to do that,' 'I haven't done enough yet,' 'Where am I with my life?' 'I haven't yet succeeded at all the things that I thought I should be doing, I must change the bad things and make all things good!' All that sort of stuff goes on ad infinitum! The everyday mind is part of our dreaming. You may never really give yourself enough chance to be the rationalist that you are. If you follow your process, your dreaming, it emerges sometimes as an everyday mind, and - given the chance - that too is an amazing dreaming fish!

Once I realized that the rational mind is produced by the dreaming process, I decided to go back to my MIT studies and bring in information theory. How about *channels*? Some of my friends at the time said, 'If you bring in channels, that will kill the unconscious'. (*Laughter*). Dreaming had become such an important thing, people feared their rational mind! Ahh, the 1960s, 70s and 80s. *(Laughter)*.

Following process became my goal, following nature, following the body, following experience as it emerged in the different channels of experience. I found that dreaming processes appear in the form of body signals and you can video the dreaming! You can see people dreaming, you can see it in their eyes, you don't have to ask them 'What are you dreaming?' 'Why are you dreaming?' 'What did you dream?' Look at them! A lot of people with whom I worked as a Jungian analyst didn't dream, and they felt badly about it. And so now I was able to recognize the evidence of dreams in everyday life.

But, you know, following process is such an ancient skill. I was all excited: 'Ooh, I am doing something new! Isn't that a big deal?' Actually, it's not! People have always been doing it. I mean, farmers have always done it; plant in the springtime. Harvest in the fall. Dreaming in everyday life is ancient. Most people go to bed when it gets dark, and most people get up when it's light; they follow process. We are all Process Workers. Every one of us is a process expert. I had to relearn that very important point - that I wasn't doing something new and un-

usual; actually, everyone has always done it. We just don't identify ourselves with our processes.

And at this time when I was thinking about following process I made a friend called Klaus, *Klausler*, he called himself. He was a Swiss person from the Alps, a hermit. He is no longer alive. I was in my late twenties and early thirties, and he was in his late seventies, and he and I became best friends, and he taught me how to hunt and a lot about Process Work.

I have to tell you this story because it belongs to the origins of Process Work for me:

He said, 'Everyone must hunt.' But he didn't have the money to buy a rifle or a hunting license. But he hunted, nevertheless. Well, you know, he was a hermit and lived in the woods and felt he did not have to go along with the licensing or tax rules! He had his own hunting method that he had learned from his grandfather. And the hunting method was this; you wait for a dream to hunt! He learned to hunt through dreaming, through trapping and shouting, and never used a gun.

He was one of my great teachers. Before hunting, we would go to sleep in his cabin waiting for the fox. I said, 'What are we waiting for?' and he said 'Shhh! Just dream! We were both snoring away. And after a while Klaus would suddenly wake up and shout, 'Yes! Yes! Let us go and get the fox!' And I said, 'Really, how do you know we can find a fox?' 'Shut up and come on!' he'd shout. So we went outdoors, we ran over to the place he had dreamed, and sure enough there was a fox. And I won't go through the details of the amazing yelling and screaming and the rest of his non-firearms methods. Let me just say, we had a very hearty and tasty breakfast. (*Laughter*).

Those things were meaningful for me: the dream of the smiling fish, the spitting child, quantum physics, Klaus and the fox. Each of them gave me courage. I thought 'Oh my God!' these people know how to do things.' And I felt so good when I remembered Taoism and Lao Tse, who was saying 'follow nature, follow process' thousands of years ago. Buddhists, Taoists …there was really nothing new, in a way. And I want to stress the importance of the 'nothing new' because everything always seems so new and exciting - and it's not new and it is new at the same time.

So, once the idea of following process became important to me, I thought to myself, *is this psychology*? I am really interested in the *whole of nature*. I am interested in the individual, in relationships, in family dynamics. I am interested in large groups, I am interested in climate change, in geology, in the evolution of cities, I am interested in nature. How will Process Work interact in the future with the study of the cosmos? These were all things I was thinking about. Technical thinking helped me a great deal. Quantum thinking is an incredibly mysterious and confusing field where you have to depend upon mathematics. You no longer can grasp the reality of things.

The *Quantum Mind* was one of the great inner work problems I have had with myself: could I ever write such a book about quantum physics and psychology? And I want to say, Amy, it literally was you who made that book possible, because I had to explain it to you and wade through all the complexes you and I got into, trying to explain quantum theory.

Amy: I knew nothing! It was like a completely different language, but you struggled with me and stayed with it.

Arny: Your so-called 'knowing nothing' was the teacher for me because I realized that if I couldn't explain it to you, then I didn't understand it. There was a lot that I didn't understand, and learning it well enough to explain to you was very helpful. When you need to do something that you think is new and that you may not be able to explain to somebody, it means you haven't understood it yourself.

That *Quantum Mind* was read not just by scientists but also by some psychologists was a great shock to me. Although most of you sitting here will probably never read that book, I can only say how important it was to me. (*Laughter*).

Did you read it? (*Lots of laughter*). How many of you read *Quantum Mind*? Now I am putting you on the spot! (*Lots of laughter; someone calls out 'I tried!'*) There are a lot of people here, and I got to a little edge here, I can see that. Public edges, sharing your public edges, sharing your edges to speak in public - always good but hard to do! I had to work on myself last night before I decided to speak a little about physics in public. When I was talking with Amy, we did our teamwork thing together and at the same time I had to work on myself. I went back to my signature field, to my process mind. I thought of the Oregon coast and the ocean, so it's amazing that you dreamt of the coast last night Amy. The spirit of that coast makes me play and splash more than usual. That helps me over my shyness, that is my public edge to be out here, on stage, talking with you and yet feeling, to some small extent, at home inside myself. Mmmmm.

In any case, quantum thinking led me to the idea that there are essence-like experiences behind everyday reality. I realized from my study of quantum physics that when a little thing flickers, or flirts trying to catch our attention, there is something organizing that sudden attention to a particular flirt. I found out, (with some research), that it's the quantum potential, the quantum mind, what I am now referring to as the process mind that organizes our entire journey through life. This organizing principle is definitely one of the cutting edges of Process Work. We want to know more about the principles that govern us. What is the nature of these principles? What is the nature of the experiences to which they give rise? This focus is an important piece of work, at least for me, for the future. I am working on this area all the time. These organizing principles are behind the whole of it.

Slowly another general idea, my concept of deep democracy emerged from quantum physics. It was from quantum physics and spiritual ideas such as those found in Taoism and aboriginal earth-based psychologies that I understood the general nature of deep democracy. As some of you know, deep democracy implies the importance of representing all levels of reality. You have the innate freedom to share your thoughts about everyday reality, and at the same time to live your dreaming experiences. Deep democracy implies the importance and the freedom to represent not just everyone in everyday reality, but also all the experiences of our dreams, and our essence-like unity experiences as well. Deep democracy is both psychological and political. It is the freedom and importance of diversity, and the freedom for our infinite natures, which are beyond duality, to be represented. In my mind, deep democracy is a kind of cultural revolution for modern times. We all live all levels and experience them in others during the time and space of 24 hours. We are all involved in diversity issues, dreaming, and the deepest form of imageless sleep. We just don't always do it consciously and with agreement. We need to create a conscious agreement for admitting our whole selves as individuals and as groups and organizations. Creating such an agreement is, for me, one of our cutting-edge personal and multi-cultural tasks. Deep democracy is a general principle: the freedom to be your whole self all the time. That principle carries a big piece of the meaning behind Process Work, or the connection between psychology and politics.

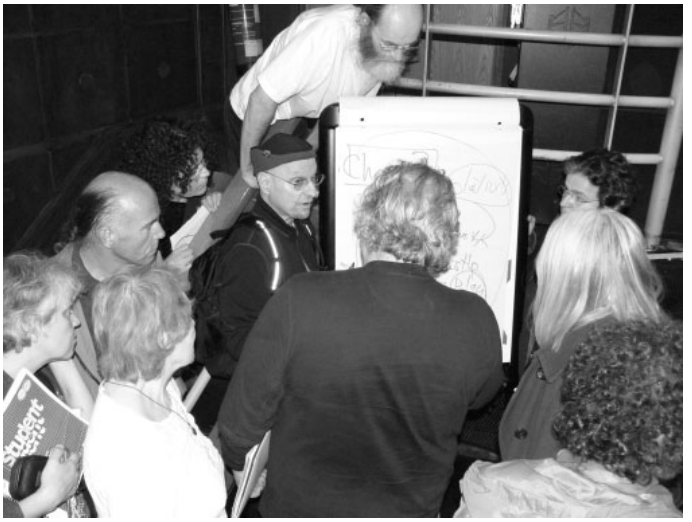
Before ending, let's think about the future of Process Work. We are facing many challenges. Think of the wide spectrum of applications of Process Work we've discussed and what you will see and hear at this conference. There's still a great deal of study needed to understand various aspects of Inner Work, relationships and World Work, Coma Work and near death experiences. We need to know more about the processes of children and large organizations; about working with people in so-called normal states of consciousness and about working with people in very reduced, or altered states of consciousness, including vegetative states. What can we learn about all these areas? We are at the very beginnings in some ways.

How do we deal with these nano-experiences in which things happen very quickly? And how do those nano-experiences connect us from one moment to the next, and also relate individual life to the evolution of our planet? How are our moment-to-moment experiences connected with the meteors that are striking the earth from time to time? What's the relationship between your sentient experience and what's happening with sunbursts-- gas bursts on the surface of the sun-- or in the rest of the cosmos? What about the expansion of the universe? What does that do to you? Can you interact with it? Who are we, and how are we connected to the whole universe?

These are big questions. And there are many new applications challenging us. However whatever these challenges and questions may be, the greatest challenge for me is not only to create new insights and help ourselves and others, but to also remember nature, the Tao or spirit behind process. For me that's the essence of Process Work. Watch and study what happens, remember life is the teacher. Notice the moment, wonder about life.

This conference is important to me in part because it gives us a chance to know one another, to update theory and practice, and it gives us a chance to recognize that Process Work is *you. You* are co-creators of it, and what you experience and what you learn from your dreaming, from nature, makes you too a creator of what we are doing. That is the feeling that I have. The community of all learners and their discoveries is, for me, the future.

That's all I have to say at the moment - I'll stop now. Thanks Amy. And thanks to all of you, very much.



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1st Part of the Conference
Altered States
Body Work and
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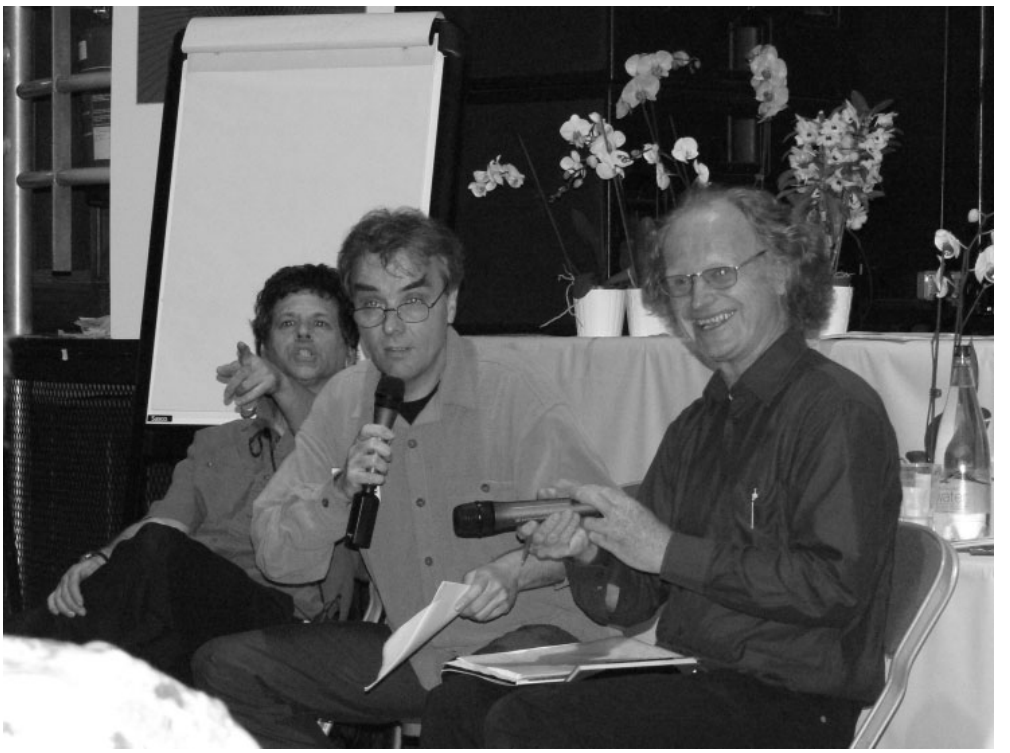
1.1 Coma



Coma and Palliative Care

A Process Work Perspective

Pierre Morin

Brain imaging research

Recently doctors in England and Belgium (Owen, 2006; 2007) found exciting signs of awareness in a brain-damaged woman who was in a so-called vegetative state and 'totally unresponsive'. Her brain flared with conscious activity in response to commands. When doctors asked the patient to imagine playing tennis they saw peaks of activity in the premotor cortex part of the brain that mimicked responses of healthy volunteers. The same thing occurred when they asked her to imagine walking through her home. With the use of functional imaging techniques researchers have documented islands of awareness in patients who showed no outer signs of consciousness. These studies demonstrate that there may be more going on in terms of patients' self-awareness than we can learn from routine clinical exams. Functional imaging techniques are opening a new door into our patients' inner worlds of experience. One conclusion is that if we can't see awareness from the outside, it doesn't mean that it doesn't exist.

Until recently the medical mainstream has felt that patients with severe disturbances of consciousness have very poor prognoses. Despite intense rehabilitation many patients remained in non-responsive states without outer signs of awareness. The assessment was that there was nothing that could be done, and the medical community provided nothing more than palliative care for severely brain-injured patients.

Functional magnetic resonance imaging (fMRI) (Schiffet al. 2002; Schiff et al., 2005) and the measurement of event-related electroencephalogram (EEG) potentials (Kotchoubey et al., 2002) are the first techniques that have allowed us to look at the inner cognitive workings of patients. The technology has improved such that researchers can give patients commands and tasks and analyze their responses within minutes, measuring changes in blood flow via fMRI and specific electrical patterns via EEG.

Consciousness

Clinicians divide disorders of consciousness into three categories: coma, in which a patient is neither awake nor responsive; vegetative, in which a patient is awake but unresponsive; and minimally conscious, in which a patient is awake and responds to stimuli but has limited capacity to take willful actions. Typically doctors make these categorizations by observing a patient at the bedside. In the clinical routine, consciousness is evaluated as a measure of patients' meaningful responses or answers to questions. The way that consciousness is typically measured is basically by asking somebody to tell you that they are conscious. So if someone is not unconscious, but could not respond and tell you that, they would be classed as unconscious. A patient thought to be vegetative could be actually aware.

Biology and medicine reduces consciousness to a neurological construct and a function of the brain. The loss of physiological brain function, if it is extensive enough, will then result in unconsciousness. If a patient shows little or no reactions to outer or inner stimuli, or if her options to communicate are restricted, or if she is confused, we might infer that her consciousness is limited, altered, or absent.

Current clinical assessment tools for coma or consciousness are based on a person's rational expressive behaviors. Behavioral deficits lead to the assumption of consciousness deficits. The behaviors and reactions we choose to inform us about someone's consciousness are culturally shaped. Our clinical interpretation of consciousness is based on a social consensus. We expect our patients to be able to metacommunicate, be able to talk about their inner experiences, and be informed about time, place, and biographical data. Behaviors and reactions that don't fit within this social scheme are seen as meaningless and inadequate for evaluating someone's inner experiences and also inadequate for any type of outer communication. In the extreme forms of non-responsiveness like coma or persistent vegetative state (PVS) we are likely to deny patients any form of inner meaningful experience or cognitive ability.

Rehabilitation and ethics

I am aware that treating people in comatose or persistent vegetative states is complex and sometimes frustrating, with often only very small progress. There are many more questions than answers and like most health professionals we are tapping in darkness. The rehabilitation of such patients requires teamwork and the concerted effort of many specialists. The method I am presenting with Gary Reiss and Sebastian Elsaesser for this conference has many facets. Most important to me is that it reflects a feeling attitude that sees people in coma or PVS not only as unconscious bodies but as sentient beings with potentially meaningful inner experiences. I understand the hopelessness that many family members and professionals feel. There is no magic cure but maybe a way to better connect with the states that patients experience and better understand the processes they go through.

The field of neurological rehabilitation is at the center of a collective discourse about difficult ethical, prognostic and basic philosophical questions. As a society we have to decide how we shall treat individuals who are in remote states of consciousness and how many resources we should provide for their rehabilitation. Our collective approach will define the meaning and value we assign to the care of our challenged patients and their families. The new functional imaging techniques will assist doctors in determining which patients are aware but trapped in an unresponsive body. By determining how different thoughts light up or activate various regions in the brain researchers think they will soon be able to develop basic yes/no communication with their apparently unresponsive patients.

Process Work and a New Attitude

Process Oriented Psychology or Process Work believes that an essential life force remains present until the last moments of life. This driving force belongs to nature and has a propensity towards self-actualization and awareness. People in comatose states have fewer options to express themselves than people in normal states. But it is a mistake to assume that they have no inner life or no experience because they don't behave in familiar ways.

A new collective attitude towards altered states and people in remote states of consciousness will lead to a new ethical sensitivity. It will grant our patients a right to exist and will help us develop an affinity for the subjective worlds that prevail in altered states.

There is a barrier between us and the comatose patient. It is a communication barrier as well as a philosophical barrier. Our work with chronically ill patients and people in comatose states has taught us to understand illness, including coma, as a meaningful expression of life. The body in all its manifestations is an articulation of a spiritual process that complements our everyday experience. Process Work has developed promising methods to work with people in altered or remote states of consciousness. By joining patients' inner worlds of experience and by relating to them in their altered states of consciousness, we are able to engage patients' will to heal and win their cooperation. Process-oriented communication with people in altered states of consciousness uses minimal signals, facial microexpressions, and behavioral fragments as doorways for developing dialogue. In attuning ourselves to the inner worlds of comatose patients we are able to relate and encourage their meaningful experiences. In our work we notice microexpressons; seemingly meaningless sounds; and minimal changes in muscle tone, skin color and temperature as possible beginnings of a dialogue. These minimal communication signals are amplified, reflected, and unfolded in a physically interactive process. By closely following feedback therapists are able to remain true to patients' processes.

There is a deeply ethical dimension to this kind of approach. If you continue to relate to a comatose person only in a familiar, everyday way, you marginalize the person and her experience; you contribute to her isolation. An approach based on a different set of signals (minimal cues) is more appropriate and allows us to join and more fully support the person in her state and inner experience.

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Coma as Our Teacher

Gary Reiss

Recently I was having a conversation with a publisher about a book on coma which I am writing with Pierre Morin. She said she wanted us to be sure and write about how working with coma patients had changed us as people. I was at first perplexed, and then fascinated by this perspective on the field of Coma Work, as previously I have always focused on what I am doing for and with the coma patient. In this article I share some of my thinking about how Coma Work is transforming and awakening me.

The Little Engine that Could

The most obvious experience I have when I work with coma patients is my thankfulness for the body that I have. At 54, everything works pretty well. I am constantly in awe of two basic principles of the brain. The first is how complex the brain is, and how much I take it for granted that, for example, when I want to change shirts, my brain tells my hands exactly what to do and it happens. Working with people with brain injuries, makes me realize how often I ignore the miracle of the brain working. I am now much more careful with bike helmets, ski helmets and other preventive measures, knowing that, with the brain, it is much easier to prevent than to heal, and just loving and appreciating my brain functioning well. The second basic principle that I have learned is that this amazing center of intelligence that we have is also incredibly intuitively wise about how to repair itself, if we can only support this to happen. So my coma work makes me bow in awe to the power of the brain to heal itself.

I have learned from this ability of the brain to heal itself, to stop accepting what consensus reality says is possible and what isn't. About a third of the people I have worked with, who are given less than 5% chance of recovery, have recovered to the point of being able to communicate verbally. Before Coma Work, I would often get to challenging places in my life where someone would say that something was impossible, and I would believe them. Sometimes my parents, who were generally wonderful people, out of their more conservative natures, would tell me I couldn't do something, it was too big a dream and I was too little. Yet some part of me believed and knew that there was another realm of possibility, of dreams and dream-like experiences. My favorite childhood book was *The Little Engine that Could*, which is all about a big train and a little train. The fancy shiny big train took toys over the mountains to the children, but the little train was only used around the train yard. One day the big train broke down, and there was no way to get the toys to the children. The little train said that it could do it, but everyone laughed and said, 'Impossible!' but the little train huffed and puffed and kept saying 'I think I can, I think I can', and it made it over the mountain. For me, the big train has often been consensus reality, but the little train was a dream train, and it had powers that were often unseen and yet ready to be brought forward at the right moment.

None of my coma patients who have come out of coma and made significant recoveries were given any chance of recovery, according to mainstream medical standards. Yet I often saw that little engine puffing and huffing, and I would puff and huff with it until the person might come back. I have learned to face other challenges in the same way. Sometimes when I get injured physically, particularly in Aikido, I think I am going to be out for weeks, but then that little train in me goes to work on the symptom and I am most often better in a few days or less. I am currently facing a legal challenge around a foster daughter that I have taken on with my partner Sharon. While the system often tells me that our fight to keep this child is hopeless, that we cannot prevent her being sent back to the family she doesn't want to go back to, coma patients have taught me that nothing is impossible when we bring in the powers of our whole selves. Coma patients inoculate us against being hypnotized into believing that we are only limited, small beings. The little engine is connected to the whole universe. We are enormous, powerful people with unbelievable potential energy for all kinds of uses. If my coma patient, who was hit by a car, then attacked with a knife, left for dead on the streets, and written off as dead by the hospital, can come back and go to college, then I can see something heroic in front of me that models for all of us our ability to reach deep inside ourselves and to go beyond our perceived limits.

Also, these experiences change my view of the medical model. If the brain-injured people I work with so often defy conventional views about illness and injury, this must also be true about other aspects of our bodies and their symptoms, and this certainly goes along with my experiences working with clients with all kinds of body symptoms. With Process Work interactions supporting medical interventions, it is rare that my clients ever have the exact outcomes that their doctors predict for them. For example, if I look at my clients over the years with terminal cancer, most of those I worked with lived on average at least twice as long as they were told they would. All of this needs further research, but the main principle here is the one I learned from my coma patients more than any other client, which is that the body is a dreaming, mysterious temple that doesn't just follow principles of mechanics and matter, and that as we learn to open up to what is 'wrong' with our bodies as a process, rather than just a fixed condition, there are many possible outcomes not just the medically defined ones.

Coma patients as meditation masters

There are so many different kinds of coma patients, determined not only by the kind of coma and the circumstances of the coma, but also by who that person is now and were before the coma. One major experience in comas is that some people seem to be in deep meditation. In such a busy, extroverted world, they are the 'City Shadows', carrying the most marginalized, cast-off parts of society, which is why when I sometimes have family members of coma patients go inside themselves and imagine that they are in a coma, they are shocked at the relief they experience. They are also relieved to be able to eventually come out of their imagined comas, but still the momentary state is often blissful.

I was in Switzerland once and was asked to work with John who was in a coma. I walked in and saw a relatively young man who had had a stroke. Without knowing anything about him I mentioned how relaxed his body was, that he looked like he was on a vacation. I began to ask about his life. John was a restaurant owner. He worked 14 hour days, seven days a week, and hadn't taken a holiday in years. Now John looked like he was having a long overdue rest and was just being, not doing. I asked several people who came in for their impressions of him during this coma, including medical staff, and nuns who came in, as it was a religious based hospital. They all said how peaceful John looked now and had for much of the time in his coma. I talked to John about taking a break, going inside, getting to slow down and feel and be vegetative and meditative. He gave me great feedback, took a big breath, and relaxed even more.

Linette was an elderly woman who had had a stroke. When I first walked into the room to meet her, I was struck by how she held herself; I said it was like sitting with Buddha. I tried lots of more related interventions, moving her body, touching her, talking with her, trying different relationship interventions with her huge family. But there was no feedback to anything. Suddenly I realized that I am so extroverted at times that I was expecting her to meet me in my world. I started to meditate, and kept meditating with her for a long time. Then I suddenly got this idea to count, and see if I could get her to open her eyes on a certain count, 'One, two, three, four, five, six, seven, eight.' On eight, her eyes popped open, then closed. 'One, two, three, four, five, six, seven, eight.' Her eyes opened again. I tried to match the counting to her breath. She was meditating, and teaching me to be more meditative. We went on like this for hours. At one point she had about 15 family members packed into her room trying to relate to her, but Linette just meditated. If anyone wanted to be with her, it was through meditation that they could enter her space. This was in contrast to others, for example Steve, who wrestled with me, grunted, threw fits while in a coma, or Lisa who curled up into my arms when I first touched her. They were great teachers of rough and gentle contact. Some people in comatose states are very related, but many are there to do their Inner Work, and are teachers of the importance of this. I have to remember this as a Coma Worker, that I am there to facilitate their internal process, and in doing this, I have to relate to my own internal process. I don't want to polarize more and more and be the external voice pushing people deeper into their internal space, but must instead find my own internal space, and meet them from there.

When I walk into the room the family is often full of expectations, no matter what I do to try and reduce expectations. Often they may have paid out lots of money to bring me to their country, to their loved one, or to wherever they are in the United States. I can get totally caught up in all of this pressure. In many cases, we are seen as the last hope. How do I keep my center, and meditate under all this pressure? How do I avoid just becoming the force trying to pull the person out of coma, and provoking resistance in doing this? First, I rely on my training, but second, I let the coma person remind me what it is like to be inside, and follow what is inside and for a few moments to be able to ignore the pressures by being unrelated to the outside. I am so naturally in rela-

tionship that the coma person's freedom not to follow what is asked on the outside is a great reminder for me. This freedom to be inner directed and at times to ignore outside pressures, has been taught to me over and over again by the coma patient meditation masters.

Process Oriented Psychology has a unique style of meditation. In most other meditative approaches, we focus only on whatever we are using to take us out of our ordinary awareness, for example the breath. We develop the watcher, the witness. In Process Work we also do this, but we then apply this awareness, which we call Process mind, to what is coming up. A traditional meditator would notice a thought or feeling or image or whatever came up, and then let it pass. In Process Work, we might do this, but we might also use this centered place to enter into whatever came up, and work with it. So if I am meditating and I suddenly have an image of a fire, I might step in and become that fire, and then step out and see how that fire and the ordinary Gary I think of as Gary are one, and make up my Big You that is bigger than the sum of all of my parts. I might move and breathe like that fire, and then ask myself where I need more of that in my life. This is what I see we have to teach the coma meditation masters. Many of them seem to really have mastered how to stay inside, and very close to themselves. However, they seem not to know what to do with the kinds of experiences they are having. My job is to help them learn how to climb into these experiences, how to surf them, swim them, ride them like a horse, and fly with them as if on the wings of a giant bird. This seems to be very helpful to these states. The best learning situations are where teacher and student are fluid roles that both can occupy. In working with coma patients, I am both: I am a student at one moment and a teacher at another.

Coma Work as touch and Tantric teacher

I have always liked touching people. I trained for a while in various bodywork techniques including acupressure, Traeger, Swedish massage, and with other Process Workers I helped to develop various approaches to a more Process-oriented Body Work. I also studied massage partially to be a better lover with my sexual partners. However, Coma Work, more than any other experience, trained me in how to touch someone. Why? Because there is no verbal feedback, so you have to go on non-verbal feedback and your own intuition. We must develop sensitivity to the slightest reactions. How many of us when we are giving a massage notice how the person's breath, their skin color, or their muscle tone, indicates to us exactly how they want to be touched? I grew up in such a verbal culture, that to develop this sensitivity, this inner quietness and communication that comes through my hands, was an incredible learning for me. In my work as a sex therapist, many couples complain that they have no communication, verbal or non-verbal around their sex life. I have worked with so many people who have told me stories about how they felt their partner never touched them in the way they wanted to be touched, or even approached this realm of touch. Now I can teach people how to pick up on the most minimal cues, and become much more sensitive lovers.

Learning how to be sensitive to non-verbal feedback has applicability far beyond touch and sexuality. All of our communication would get a boost if we could pay attention to the feedback that is coming to us. Also, the more we can notice others' feedback, the more we begin to notice our own internal signals. For example, I work with many athletes whose injuries come from their refusal to listen to their own bodies. We are trained to make the doctors the experts about our bodies, rather than utilizing them as consultants and developing our own expertise about our bodies by noticing and following our own feedback.

Coma Work wakes me up to all of this. It is paradoxical that people in the most far away, most deeply withdrawn states are such incredible awakeners of sensitivity in others. Maybe this is part of the meaning of so many people going into these states that they are there partially to wake themselves up, but also to wake us all up. In an extroverted, verbal, constantly in touch society, those in coma reflect a parallel world that we can all learn from and integrate into our daily lives. We can learn to move fluidly between inner and outer, extroverted and quiet, related and non-related states. Working with coma patients is much more fun, successful, and sustainable for Coma Workers if we realize that we are growing together, client and patient, awakening to the world of living and integrating our altered and extreme states of consciousness. It isn't just the coma person who has trouble moving fluidly in and out of these states; it is all of us, we are all learning together.

Gary Reiss, Ph.D., Diplomate Process Oriented Psychology, is the author of five books, and an international teacher, facilitator and therapist. He has a private practice in Eugene and Portland Oregon and specializes in family therapy, sex therapy, Coma Work, World Work in hot conflicts, and organizational development.

Poster: Coma and Remote State Directive

A living will for those concerned with communication and decision-making during confusion, delirium, stupor, coma, vegetative state, depression, catatonia, dementia, and other remote states of altered consciousness.

Stan Tomandl & Ann Jacob

Foreword

A living will or advance directive sets out a person's wishes when they are in a normal consensus reality state of mind, regarding any number of things, including medical intervention and limiting and prohibiting medical intervention. The Coma and Remote State Directive (CRSD) is an advance directive delineating how someone in altered consciousness or remote state should be consulted about major life and death decisions. Drs. Arnold and Amy Mindell have dubbed this consultation process the 'double state ethic', meaning that we take into account opinions from normal states and altered states, especially when decision-making about life and death matters. The basic idea of the CRSD is: *no matter how damaged I am, locate someone that knows something about Coma Work and have them find out my opinions in the moment, to the best of their abilities.*

Introduction

The Coma and Remote State Directive (CRSD) is an advance directive, also known as a living will. The intention of this form is to implement your wishes if you are ever in remote states of altered consciousness. The CRSD helps ensure that you receive verbal and nonverbal support for your awareness of spiritual, physical, emotional, and cognitive experiences; and that you are facilitated in making your own decisions while you are in remote states of consciousness. We advise you to inform your durable power of attorney for healthcare, family, friends, guardians, spiritual advisors, therapists, lawyers, physicians, healthcare facilities, and others about your wishes set forth in your CRSD.

Process Oriented Coma Workers believe that people in coma and other remote states of consciousness have awareness and are capable of: experiencing meaningful inner awakenings that forward growth and wholeness; communicating their wishes; and participating in life and death decision-making. Coma Workers observe, follow, support and facilitate people's inner and outer processes by: perceiving and encouraging subtle communication cues; setting up binary (yes/no) communication systems; and closely attending to feedback from people in remote states of consciousness.

Process Oriented Coma Workers value the emotional, intellectual, creative, social, cultural and spiritual diversity of all people.

Other important decisions regarding your health care

- a Durable Power of Attorney for Health Care (Healthcare Representative)
- a Do Not Resuscitate Order (if you so desire)
- a Medical Directive that delineates very specifically which medical interventions you want and do not want (The Harvard Medical Directive is one such form)

Completing your CRSD form

Complete the form on page 32-33. You may cross out or add whatever you want on your form. Use extra pages if necessary. Then initial any deletions or additions, including extra pages, and sign and date your CRSD in front of two witnesses. Have the witnesses initial any deletions, additions and extra pages and sign and date. In some jurisdictions a notary public's signature may be required. Also have your Durable Power of Attorney for Healthcare (Healthcare Representative) and alternate read, sign, and date the form to ensure they are informed of and in agreement with your wishes.

Give copies to and discuss your completed form with some or all of the following

1) Your enduring attorney for Healthcare and alternate
2) Your doctors
3) Your designated Coma Workers
4) Relatives, guardians and friends
5) Your assisted living facility, care home, hospice, or psychiatric facility
6) Acute care facilities when you register for admittance
7) Your lawyer

Ensure that your doctor and your care facilities place copies in their medical files. Ask them to flag copies so that unfamiliar caregivers can become quickly aware of your wishes. Revise your CRSD as your circumstances change.

Coma Worker contacts, publications and other information are available at: www.processwork.org, www.laotse.com
www.comacommunication.com
www.aamindell.net.

Appreciation to Drs. Arnold and Amy Mindell for developing Coma Work, and for inspiration and advice on updating this CRSD form. Tom Richards, David Bedrick, John Jardine, and Larry Geller, thank you for your technical, legal and editorial advice.

Stan Tomandl, MA, PWD (Process Work Diplomate) and

Ann Jacob, BA Ed, of Coma Communication and Process Oriented Facilitation, have specialized for over 20 years in working with, researching, and teaching about people in altered consciousness: illness, dementia, traumatic brain injury, coma, grief, and other fragile and strong times in our living and dying. They are instructor and student under the mentorship of Drs. Arnold and Amy Mindell at the Process Work Institute in Portland, Oregon. Ann and Stan also serve on the faculties of the Sacred Art of Living Center and the Anamcara Project in Bend, Oregon, reside on the Board of ComaCARE in Cape Town, South Africa, and train caregivers around our planet.

My Coma and Remote State Directive

Statement

If I, _____ am in a coma or other remote states of consciousness and unable to communicate by conventional means, this document sets forth my wishes regarding process oriented coma work interventions and sessions, and other related matters. I am _____ or more years of age. I am sound in mind and realize the consequences of my actions as I fill out my Coma and Remote State Directive (CRSD).

Remote states of consciousness

I may be experiencing 'true coma' or a 'persistent/permanent vegetative state' or 'complete unarousable unresponsiveness' or 'minimal consciousness' and cannot be made conscious by any normal or aggressive stimulation. I may be dazed or lethargic, in a 'stupor' or 'unresponsive but briefly arousable' going in and out of remote states of consciousness. I may be very withdrawn, depressed, delirious, confused, bewildered, disoriented, and/or perseverating. I may be having faulty memory, short attention spans, misrepresentations, drowsiness, fear, suspicious attitudes, hallucinations, delusions, loud offensive behavior, and/or physical and emotional agitation.

Causes of remote states of consciousness

My condition may be caused by physical traumatic brain injury, anoxia (lack of oxygen), heart failure, stroke, cerebral hemorrhage, ischemia (lack of blood to the brain), tumors, AIDS, meningitis, other diseases, metabolic changes, near death conditions, diabetes, alcohol, drugs, poisoning, Alzheimer's, other dementias, shock, psychogenic factors, a combination of the preceding and other causes.

My wishes

In the event that I go into remote states of consciousness, immediately contact my designated process oriented coma workers. I want my process oriented coma worker(s) by my side immediately, regardless of the cause of my remote states of consciousness or complications, and to begin work as soon as medically possible. I give my permission for my coma workers to attend me at home, in emergency vehicles, emergency rooms, operating rooms, medical intensive care units, psychiatric intensive care units, and acute care hospitals; in my assisted living apartment, nursing home, intermediate care and extended care hospitals, hospices, palliative care units, and any other location. I request that my coma workers work with me and assist family, friends, physicians, and other caregivers in relating with me until I die or regain clarity of mind.

I want life support and palliative care near death, even to postpone my death, until after a coma worker has thoroughly consulted with me, and is as satisfied as possible about my wishes and decisions I make while I am in coma or other remote states of consciousness.

I want decisions made regarding life support and palliative measures in consultation between a physician, my coma worker, and Durable Power of Attorney for Healthcare, preferably in person at my bedside, or failing having all three in person at my bedside, by video or telephone conference from my bedside. I want my wishes set forth in my CRSD honored even if I am unlikely to become conscious again.

I want my wishes set forth in my CRSD honored under all circumstances and conditions, including, but not limited to circumstances: when it appears that I will not regain consciousness; when it appears that I have a progressive fatal condition in an advanced stage, and I am apparently consistently and permanently unable to communicate by any means, swallow water and food safely, care for myself, breathe on my own, or recognize family and other people; even when it appears very unlikely that my condition will ever substantially improve.

If having life support measures would not help my medical condition and would make me suffer severe ongoing pain, I request my coma worker consult with me regarding my mental, physical, emotional, and spiritual well being and my wishes at that time. I then want decisions made regarding life support and palliative measures in consultation between a physician, my coma worker and my Durable Power of Attorney for Healthcare.

Designated coma workers trained in process oriented coma work

These persons may be the same persons as my Durable Power of Attorney for Healthcare or alternate if they are not being paid to deliver medical services to me.

1) Name _____
Email _____ Phone _____
Address _____

2) Name _____
Email _____ Phone _____
Address _____

3) Name _____
Email _____ Phone _____
Address _____

If the above Coma Workers are unavailable while I am in a remote state of consciousness, they may appoint alternate coma workers.

My personal statement ~ use additional pages if necessary ~
You may want to include requests for certain people to care for or visit you. You may desire special music, particular readings, or specified ceremonies performed by certain individuals. You may also want to set down personal history and other information that may help your coma workers and caregivers, including but not limited to: past experiences of coma or remote states of consciousness; past physical, emotional, and spiritual trauma; deep positive life experiences; mild and severe head injuries; anesthetic experiences; fainting and delirious spells; and how you know you are awake in the morning when coming out of sleep.
I may change these items specified below when I am in remote states of consciousness, however these items are set forth to provide background and starting points for my coma worker, family, and caregivers:

My childhood dreams and memories ~ use additional pages if necessary
We recommend that you record your earliest childhood dream[s] or memory[ies]. This information helps coma workers assist you in working with inner visions and other inner and outer experiences.

All three signers must be present to initial each page and initial deletions, changes, and additional pages, and sign and date below. A notary public's signature may be required depending upon the jurisdiction.

Signed_____ Date _____

Witness_____ Date _____

Witness_____ Date _____

Have your enduring attorney for healthcare and alternate read and sign below to help ensure that they comprehend and agree to your wishes.

Durable enduring attorney for healthcare and alternate

Signed _____ Date _____

Email _____ Phone _____

Alternate _____ Date _____

Email _____ Phone _____

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Note Bene: this form is meant as a general template. Please contact officials or attorneys in your specific legal and healthcare jurisdictions for local requirements.

Poster: Psychotherapy with Neurosurgical Patients

Svetlana Gusarova and Olga Maksakova

Thanks a lot to patients in altered states of consciousness for helping me not to get stuck at the level of primary identification.

The psychological service at our clinic

The history of the psychological service in Burdenko Neurosurgical Institute (BNI) rehabilitation department may be briefly stated. Between 1964 and 1968 a rehabilitation unit was set up in BNI using initially only physiotherapy and speech therapy. In 1979 the first neuropsychologist was employed and in 1988 the first psychotherapist. In 1991 psychotherapy work with comatose patients began. Following this the team expanded with the employment of medical psychologists in the staff in 1996. Other psychologists joined the team-work in 1997. We also have volunteers and students. There are 250 beds, and we use outpatient and at-home rehabilitation programmes.

The group of psychologists deals with patients surviving brain injury, cerebral tumors and strokes of different origins. At the beginning of the rehabilitation process, which usually takes place in the intensive care unit, most of our patients are in altered states of consciousness: comatose, in a vegetative state, conscious but unable to talk, conscious but with cognitive disorders (memory, attention, cognition, etc). There are specific conditions and rules for psychotherapy in our clinic, in that a team[1] of rehabilitation specialists work with a patient. The team usually includes a neurologist, one or two physical therapists, a medical psychologist, a family psychologist, a neuropsychologist, a speech therapist, a physiotherapist, etc. The team itself is a semi-open complex system. We consider it as including the patient and his/her relatives.

Approaches of psychological rehabilitation

The approaches used at the clinic could be described as having three particular characteristics. These are:

- Client-centered
- Holistic
- Complex system theory

The goal of the rehabilitation team is not limited to restoration of functional deficits. It is rather a development of the patient's interactions with a world of objects, a world of people, and a world of inner self.[2]

The team of psychologists at BNI uses Process Work methods in the psychotherapy part of the rehabilitation process for communication with patients who are in different and altered states of consciousness. Minimal signals and feedback from patients are very important for all the team. A psychologist can facilitate the process by using Process Work methods that allow enlargement of the patient's 'dialogue' (i.e. the ability of a patient to communicate with the world around), for instance, to include new outer and inner personalities in the 'dialogue'.

One of the psychologist's numerous roles in the rehabilitation process is being a metacommunicator in a 'patient-team' complex system. The psychologist works with **different functions** and kinds of functional disorders:

- Breathing
  (depth, frequency, exhalation/inhalation balance)
- Movements (completion, speed, posture control)
- Emotions (expression, comprehension)
- Dreams (moving like figures in a dream, art therapy with images from dreams)
- Motivation
- Behavior
- Cognitive disorder
  (memory, attention, cognition, etc)
- Self-awareness
- Self-control
- Relationship
- Post-traumatic stress disorder (PTSD)

In so doing the psychologist works with a range of **diagnostic instrumentation**:

- Monitoring control of vital functions in intensive care (before and after session)
- Galveston orientation and amnesia test (GOAT)[3]
- Impact of Event Scale-R [4]
- Self-estimation (Dembo-Rubinstein)[5].
- Psychological defenses (Life-Style Index by Kellerman-Plutchik)[6]
- Parent-child relations (Stolin, Varga)[7]
- Coping strategies of children (Nickolskaya)[8]
  and adults (Ameerkhan)[9]
- Anxiety (Sperberger-Khanin)[10]
- Scale of existentials (Langle)
- Basic beliefs (Janoff-Bulman)[11]
- Drawing of a human figure[12]

- Drawing of a house and tree
- Drawing of a family
- Drawing of non-existent animal
- 8-colors test by Lusher [13]
- Patient's ABSee – communicative cards

Work in an intensive care unit

In Process Work with patients in a coma or vegetative state, psychologists at BNI monitor control of patients' vital functions before, during and after sessions. This is valued as a form of feedback from patients. Objective parameters of the patient's vital functions are additional information in the case of patients who have minimal expressive abilities due to severe organic brain damage.

Working with neurosurgical patients, it is necessary to remember that after organic brain injuries they have new specific limitations on their abilities of self-expression, for example: tetrasyndrome (a paralysis of all extremities), hemiplegia (paralysis of one vertical half of a person's body), etc.

Picture 1*: The psychologist using symptom amplification technique - catching and amplification of minimal signals and feedback.*
Patient B, 46 years old. Vegetative state with minimal reactions. Craniopharyngioma removed. Bulbar disorder, tetrasyndrome, sepsis, poliorganic deficiency

The goal of psychotherapy with such patients includes the integration of somatic functions. A psychologist can establish contact and extend communication. Restoration of independent breathing and the increase of control of vital functions are important tasks. Before a session the psychologist tells the patient his/her name, the purpose of his/her visit and, before getting in physical contact with the patient, explains what he/she is going to do. The psychologist joins the patient's breathing, for example, by pressing lightly the patient's arm to the rhythm of the patient's breath. When the patient starts producing spontaneous movements the psychologist reinforces them with all possible means of stimulation (by movement, by words, by touching etc.) The psychologist should support and encourage the patient's actions in every way.

Teamwork

Teamwork is most effective in two situations:

1. If a patient for different reasons (such as exhaustion, long painful medical manipulations, hospital syndrome, etc.) does not change the pattern of his/her behavior for quite a long time (i.e. from a few weeks to a few months);
2. If a patient is in a state of strong psychomotor excitement (when even big doses of medicine are not effective).

Teamwork allows the creation of a safe space for work and a container for patient's feelings and wishes. In relating to two therapists simultaneously, if we regard the patient and therapists as a system, we can say that:

- System complexity increases
- System energy increases
- Entropy increases (yet is under control)

As a consequence the ability of the system to be self-organized increases. The belief and experience of the team at BNI is that this systemic experience is replicated within the patient themselves.

Pictures 2 and 3: *The psychologist working with co-therapist.*
Patient L, 28 years old - five months after severe brain injury.

During discussion the rehabilitation team picked up and decided on the following set of tasks:

- To strengthen violent movements, to transform them into purposeful ones, to recognize their target. The understanding behind this is that within PTSD there is an embedding of the patient as the victim of the trauma. Strengthening violent movements, or in Process Work terms, picking up the energy of the trauma, challenges the victim state and leaves it behind
- To enrich kinesthesia
- To improve posture control

- To shift system functional state (energy, complexity and entropy)

Picture 4: *Patient N, 32 years old - 3.5 months after severe brain injury (from act of terrorism at Beslan school).*

Drawing tests

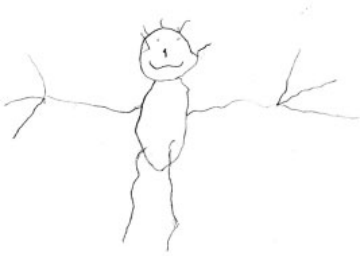
The psychologist uses drawing tests to bring awareness to the patient's state of consciousness. Here are examples of the 'Drawing of human figure' test.

Picture 5*:*
Rehabilitation beginning. The patient was able to draw only the face, not the whole body. (Patient G, 22 years old - two months after severe brain injury. Korsakoff's syndrome (post traumatic amnesia)

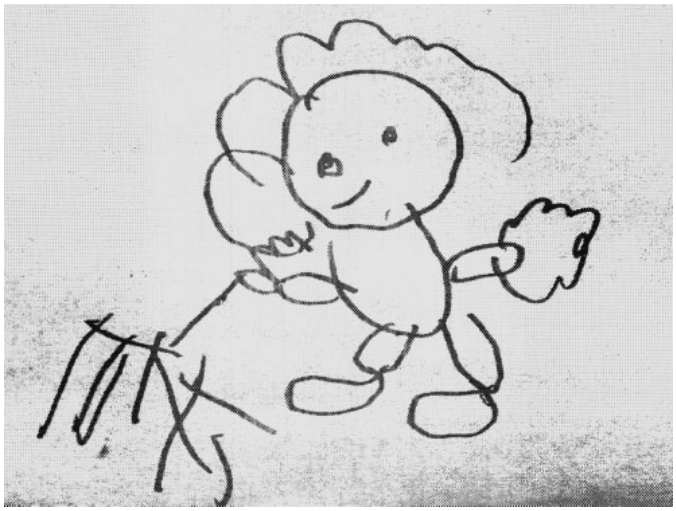
Picture 6:
'Three weeks later'.
The level of 'switching-on' is higher (Patient G)

Picture 7:
After hemorrhage (Patient M, six years old. Rupture of arterial-venous malformation)

Picture 8*:*
After 1.5 months of rehabilitation. This included measures for stabilizing and increasing of consciousness, restoration of cognitive functions. (Patient M)



Picture 9:
Dream work -drawing of a dream. Nightmare. An awful old witch disturbs sleep and frightens. (Patient N, six years old. Glioblastoma of left temporal lobe, early post-operation period)



Picture 10: *After two psychotherapy sessions for removal of night fears. A good fairy who tells fairy tales before going to bed (Patient N)*

Summary

Work at BNI demonstrates three key aspects of Process Work application with people in altered states of consciousness.

Process Work methods make it possible to work with people as early as the day after neurosurgical operation or brain injury, by following feedback at a minimal level. These methods alone are not always enough for working with patients with severe mental disorder. This would be a good field for further educational and scientific cooperation.

Process Work supports by regarding the team itself as a system that relates with and reflects the patient's reality. One of the pilot studies that psychologists in BNI are doing now is using Complex System Theory approach, looking at the team as a semi-open complex system. Psychologists focus on self-arrangement, energy, entropy and complexity of the system. Special attention is paid for instance to team work-load as well as to events in a patient's life. In other words we consider significant changes in the patient's state and how they may connect with relationship and other events in the team.

Process Work allows a psychologist to establish a close contact with people in an altered state of consciousness and to teach the patient's relatives and other helpers this technique. It helps both the patient and other people around to become more deeply related and not to be left alone in their changed circumstances of life.

Svetlana B. Gusarova, Clinical psychologist in Burdenko Neurosurgical Institute in Moscow. Graduated from Lomonosov Moscow State University.

Olga A. Maksakova, MD, PhD. Psychotherapist, chief researcher of rehabilitation dept. of Burdenko Neurosurgical Institute. Graduated from Moscow Medical University

[1] A team is regarded here as a small group of people with complementary skills who are joined by one goal, performance of tasks and common approach. The team supports mutual responsibility among its members. We rely on three main team models in team management. These may be seen as evolutionary in the order given below. At the same time any of them is used as separate and all-sufficient:
(i) Multidisciplinary – specialists work with a patient independently of one another;
(ii) Interdisciplinary – specialists interact with each other during the treatment but their roles keep within professional frames;
(iii) Transdisciplinary – specialists are not limited by the framework of their discipline but coordinate actions in compliance with the patient's needs.

[2] A world is regarded here as a system of meaningful relations where a human being exists and takes part in their creation. A rehabilitation team provides a patient with a basis to construct and change these relations, i.e. to build up the world.

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Round Table: Coma Work, Altered States and Illness

Social and Ethical Issues Around Living and Dying

Moderator: Lily Vassiliou
Lena Aslanidou, Sebastian Elsaesser, Svetlana Gusarova, Pierre Morin, Gary Reiss, Bogna Szymkiewycz

Introduction

The definitions of life, death and consciousness change over time in the scientific community, bringing to the foreground ethical issues around life, death, and the termination of life. The development of methods enabling new forms of communication with people in the altered states of consciousness associated with coma, considered unreachable thus far by the biomedical paradigm, raises questions concerning patients' possible participation in the decision-making process regarding their treatment. This round table discussion focuses on these issues and includes the presenters' experience and learning from working with people in altered states of consciousness associated with coma, due to brain injuries or metabolic changes near the end of life.

Discussion

Lily: Hello everyone. It has been a long day! We appreciate your attentiveness. My name is Lily Vassiliou, I am from Athens, Greece and I'm a certified Process Worker with a background in social work, group and family therapy. One of the applications of Process Work I am especially interested in is Coma Work.

I come to this discussion with both personal and professional experiences. I have worked with people in comatose states using the methods developed by Dr. Arnold Mindell; I also teach Coma Work to professionals working in health related areas and to people interested in using these methods to accompany their loved ones in these altered states of consciousness. In my view Coma Work offers a way to be present with people in the state they are in, being open to the process happening in the moment. I was with both my parents during the period leading up to the end of their physical presence and accompanied them in the dying process, which for both of them included going through comatose states. I was grateful to have been trained in Process Work and Coma Work. It helped make the experience emotionally bearable and meaningful.

The round table participants will take turns to introduce themselves and we will then enter into a discussion on the social and ethical issues that comatose states bring to the foreground around living and dying. Our first participant is Svetlana Gusarova from Russia.

Svetlana: Hi, I have been working in Burdenko Neurosurgical Institute in Moscow with different neurosurgical patients for 12 years. I specialize in working with patients in coma and other different altered states. I work with patients in coma in the intensive care department in the clinic. I am lucky to cooperate with a team of specialist doctors in my work and to use Process Work techniques in Coma Work in the clinic. Working with neurosurgical patients I catch their minimal signals in different channels (visual, audio, proprioceptive, movement etc) and amplify them. I work with patients breath: for example breath frequency, exhalation and inhalation balance, apnoea, (pauses in breathing), and tachypnea (abnormally fast breathing). I synchronize the rhythm of the patient's breath with his/her other rhythms, for example, movements or sounds, or with the rhythms of my verbal expression etc.

It's necessary to remember that after organic brain injury, patients do not have enough abilities for self expression, for example, they may have tetrasyndrome, (a movement disorder of upper and lower extremities), hemiplegia, (paralysis in one vertical half of a patient's body) or lack any very strong muscle tone. I look for positive and negative feedback. If it's positive I continue my work in this channel, if it's negative I stop my work and begin again. It's important to remember that patients in coma need more time for their answers, about ten minutes sometimes. If I get negative feedback again I stop work in this channel. For additional feedback from patients in coma I use monitoring control of the patients vital functions.

Lily: You are using machines that check bio-feedback.

Svetlana: Yes. I think this is very good additional feedback in work with coma because it's objective information from the patient and it's a good additional indica-

tion of the patient's state, especially for doctors. Thank you.

Lily: Thank you Svetlana. Next we have Bogna Szymkiewycz from Poland.

Bogna: Thank you. I just felt good that we're not so fluent here with our English communication: I think it fits for what we are talking about. I work with coma patients but at the moment my main interest is working with people with dementia and Alzheimer's. I work directly with people with dementia in different settings: in San Francisco in a beautiful, private residential care home, and in Poland, in a terrible, big old house. But no matter what the conditions are I see how much people who are losing memory are longing for contact, for communication. I'm trying to introduce coma techniques into working with people with Alzheimer's disease. I am also involved in teaching students, nurses and care givers how to work with so-called 'demented' people. I also head the research seminar on Alzheimer's and dementia at the Institute of Applied Social Sciences, at the University of Warsaw. One of the students, Agnieszka Serafin is present here, she wrote a fantastic thesis on this topic[1]. One more thing: I want to thank Gary Reiss for introducing me to Coma Work in a very generous way by helping me to participate in his seminar here in London some years ago.

Lily: Thank you Bogna. Our next participant is Sebastian Elsaesser from Germany.

Sebastian: I have been studying and working with altered states in many ways. The spectrum I have been touching on ranges from extreme states in psychiatry to deep trance states in paranormal healing, mostly in Brazil. For the last ten years, I have been involved in projects concerning intensive care units in state of the art university hospital settings, which are technologically leaders in their fields. In our group we are interested in research and in training people to work in intensive care units with extreme states and coma, and to communicate directly with the patients. We also get involved with the whole field, meaning with everybody else involved - the staff, the family and relatives. We have access to 12 intensive care units. It's important to cooperate well with the whole staff, they know a lot, and they contribute a lot. Sometimes there are nurses who have worked there for many years and they truly feel what is going on. We also include the support system, for example their families, in our direct work with patients. As mentioned the whole field around is part of our Coma Work. Usually, in an intensive care unit people are caught with great intensity in a life and death situation. They are pushed beyond their limits. The situation amplifies very much, what is happening otherwise in our lives, it culminates beyond our conscious reality, and I find that very interesting, rewarding and sometimes difficult.

Lily: Thank you Sebastian. Next we have Pierre Morrin from Switzerland now living in the United States.

Pierre: Hi, I'm originally from Switzerland where I was working for many years as a medical doctor in a rehabilitation clinic for people with brain and spinal injuries. I had the privilege, because of my status in that hospital, to be able to introduce Process Work ideas into the work of the rehabilitation team. I am very glad to hear that it is also happening in other places. It is really exciting to hear that there is so much opportunity now to apply Process Work methods.

I would like to tell you one story, which is still in my mind and is still influencing me and motivates me to continue to do research and to do that work. I was using Process Oriented Coma Work methods with many of our clients and at that time we didn't have much space. We had to work in the bathrooms because the hospital wouldn't assign us any other place to do Coma Work. I had been working with a woman for many months. The woman had attempted suicide; she had shot herself in the head and ended up living through that incident and surviving it. She remained in a deep comatose or vegetative state – that's what we called it then, a vegetative state, meaning she was awake during the day, but there were no signs of response from her to anything that was happening in her environment or to any interactions that we had with her. I had worked with her for many months, without getting any reaction. Even with Process Work, I didn't get much feedback; I felt she was very far away. One day, I thought, 'Well what shall I do', I was kind of hopeless and I said, 'Well let's go back to the basics and follow the signals'. She was in her chair with her head bending down. She didn't have any control of her neck muscles. She was looking down and I thought 'Well let me pick up her signals'. I first gently introduced myself and said 'I'm going to support you'. With my hands I supported her neck and chin and stayed with her. I told her, 'Just follow your inner feelings and your experiences and just believe in what you experience', but there was no reaction at all. So after about 15 to 20 minutes, I thought, 'Well, there's other things I have to do, I have to leave'. I said to her, 'Well I will have to bring you back to your room and I will have to go back to attending to other patients. I will slowly take my hands away and then bring you back to your room'. And when I took my

hands away, it still gives me a chill to remember this, she lifted her head and looked at me directly and gave me a big smile. This was a reaction we hadn't seen before and we didn't see it any more after that, either. For my medical mind this was impossible; with her brain damage, I thought that was something she couldn't do. I wish I had that on tape. That was something that really made me believe that this type of work is meaningful.

Lily: Thank you Pierre. Our next participant is Gary Reiss from the United States.

Gary: Thank you. I'm working in four areas around coma. The first one is working with people in comatose states and their families; the second is to be involved in training, especially with Pierre - he and I have been doing a bunch of public presentations. The third, again with Pierre and others, we have been talking a lot about research in coma because it's one of our tickets for how to get into more mainstream institutions as they keep asking us to show our research. And then the fourth thing is also with Pierre, we are working on a book on coma, at this time.

I was just sitting here thinking back to working with people in coma and realized I'd worked with age groups from children to people in their eighties and from people who had been in these states from two or three days up to this man who we worked with who had been in for 12 years, so it's been a very, very rich and wonderful experience. At the end of the presentation this morning (see chapter 1.1 Coma) after I showed a DVD of my work, someone asked me if I could say something more about putting things together - the individual, the family and the hospital, so they didn't seem like they were so different and at times polarized. This reminded me of a story, of a woman I worked with and when I went in the room everybody said I had to be very quiet and that she was resting and I thought she had rested for quite a long time and she didn't look all that tired so I felt free to do other things and I thought we should do something fiery. At that moment the fire alarms went off in the hospital and the nurses came in the ICU and they slid the door closed, that was their procedure, and then a few minutes later, they opened it up and said 'OK the fire alarm's over'. Then I started talking to her about fire and passion and she started making her lips in a kissing movement. I asked her partner if it would be OK if we weren't just quiet with her, but if he might experiment with giving her a kiss, and I was talking to her about her hot, fiery creative nature and then he said to me, 'She's been very depressed since her brother died, his name was Fire, and maybe she wants to go join him'. I spoke with her about her choice to live and her desire to bring out her passion and fire and the husband did give her a kiss. The next morning her husband called and said she had come out of the coma. So you see we really are working with everything, including the environment and one of my big interests now is in bringing in more sentient based work - these deepest essences of who the person is. I'm experimenting with ways to work with the atmosphere in the room and the way the atmosphere changes while we're in the room with people in coma. It is important that we are really working with this deepest essence, because sometimes when we work at that level things seem to happen that defy what the pictures of the brain and things like that show. I also want to say, I'm so touched to see this much interest in coma, it makes me want to jump up and down. To see a whole room full of people interested is very heart-warming, so, thank you.

Lily: Thank you Gary. Our next participant is Lena Aslanidou from Greece.

Lena: Hello, I am living and working in Athens and I have some experience working with people who are in coma and their families. I notice the atmosphere while we are speaking about coma in this round table and it's really emotional, it reminds me of the atmosphere when you actually work with people in coma. It is a deep and emotional atmosphere, I feel it just talking about it. I think part of my work, when I am working with people in coma, is to teach the family how to work with the person. I found this part of the work very valuable.

I remember the first time I worked with a person in coma I was still living in the United States and I only worked with him a few times, at the same time I was teaching his brother how to work with him. A year later I was back in Greece again, and as I was walking in Athens, someone stopped me and he said to me, 'You don't remember me, I am the brother of the person you were working with, he was in a coma. I want to tell you that my brother died, but I want to thank you because I was able to communicate with him'. Most people know that they can communicate with their loved ones who are in coma, even though in a medical environment they are often told that the person has no consciousness and no ability to communicate. They are really relieved when someone can validate their experience and can teach them some skills that will help them to follow the experience that the person in coma is having. For me teaching the family is a big part of Coma Work.

Another area where I sometimes work is training, I had the opportunity to train nurses in a hospital where

they work with people in late stages of cancer or people in coma. It is always touching to work with the staff of a hospital. I often encounter their agony, and their yearning to learn how they can deal better with their patients. I often see their need to work on their personal experiences around death. This kind of training that interweaves theoretical learning with experiential and personal work is necessary in order for the staff to be able to approach people in coma with a freer and more open mind. This is also a very important aspect of Coma Work and is something that is starting to happen in medical institutions.

Lily: Thank you Lena. Thank you everyone for bringing all these different aspects into the discussion. I would like to talk a little bit more about my personal experience to highlight the perspective of a family member, which some of you also talked about, and which is still very close to me as my mother passed away just a few months ago.

My personal experience made me realize something that I had not fully realized while I was coming into the scene as a professional, which has to do with the importance of the opportunity to communicate with your loved one in the state she or he is in, even if that communication only lasts for a split second. The abrupt cessation of communication that happens when a loved one slips into a comatose state puts you as family member into a state of shock. Your normal way of communicating suddenly no longer works and you feel cut off. Having a way to be with the person that gives you the opportunity to connect on a body level and join her in the state she is in, is very relieving, despite not knowing the content of her experience.

When you sit with someone who is sunk in a deep state of consciousness for long periods of time, having the experience of reaching him, even for just a few moments as he surfaces before sinking deeper again, is a magical moment. I want to stress the importance of this momentary experience of communication between you and your loved one, of a glance, or an interaction that happens through a sound, or a movement that leaves you with the inner knowing that you have reached each other.

From the perspective of a paradigm that places importance on the person's ability to come out of the comatose state and return to her everyday life, such a moment is insignificant; it might not be repeatable. From the perspective of a paradigm that places importance on flow, on following the stream of experience, such a moment is utterly significant; each moment is significant in itself.

One does not know the comatose person's inner experience in such moments. Still, something happens, and it is apparent to everyone in the room. During the time that my mother was in a comatose state there was a moment, in my experience and the experience of the nurse who was standing next to me, when she came to the surface and was totally present. Her eyes cleared and we looked into one another's eyes and saw each other. She then 'talked' to me through sounds she made in her throat. There was so much joy and so much love in her eyes. Those few moments of experiencing her again fully present with me were a precious gift, one I would not have experienced had I not been open to a different way of communicating. This is one of the opportunities that Process Oriented Coma Work offers.

In this panel discussion we would like to discuss the social and ethical issues that comatose states bring us up against. In this morning's session (see chapter 1.1 Coma) Pierre Morin talked about research findings published in the journal Science, that showed brain activity in people who had been diagnosed in a vegetative state. The more the use of new technology allows us to look inside the brain the more we are forced to reconsider our assumptions and change our definitions of consciousness, life and death. What ethical issues does this bring up? What does the perspective of the Process Work paradigm bring into this discussion? What does this perspective bring to the coma care system and how could it be integrated? How can one make the care more whole while also appreciating the physical aspects of our being, the need for medical care and care for the body? Who would like to begin?

Pierre: That is a very important and deep question. The team that published that research in the journal Science just last September is now looking into ways they can use these imaging techniques to establish a meaningful dialogue. They are planning, for example, to ask the patient to imagine looking at a tennis match if they want to answer a question with yes. The brain scan will then show a specific pattern of activity in a certain area and that will mean 'Yes'; or they will ask the patient to imagine walking through their home and then a different area of the brain will be activated, so that will mean 'No'. And now they are looking into being able to ask patients questions about their treatments and their life support by identifying these specific brain activities as answers. This requires sophisticated machinery and it is not yet possible to apply in a clinical setting.

I think that Process Work has methods to identify minimal cues or minimal signals that we can then use as a doorway to get some answers to posed questions too, be they about everyday issues or questions about extending life support. In my experience these answers or these signals that we can use as answers are not constant. As a clinician you always have to double check how to interpret signals because the patients' abilities are not every day the same. Sometimes you can use a subtle motion of a finger and sometimes you have to use a different small signal to establish this type of a dialogue. And so it is really important to me that we do more research into how to apply these minimal signals as doorways into a consensual dialogue about these important issues.

Gary: Pierre, in his discussion of ethics, was talking about how we work with, what we call the two state effect which says that when you are dealing with these major life and death decisions, you don't just want to ask in one state of consciousness like before the coma, you want to ask in two states of consciousness to also find out what does the person say while in coma. I worked with a man who had said very clearly before he was in coma that he wanted to be off of life support and the family began to fight that decision to try to stall it and then I worked with him and his family and he came out of the coma and said that he was very, very happy that he was able to do that. He was an older man near the end of his life, and he lived for a year and he cleared up all his relationship issues with his different family members and, at the end of that period he finally died very peacefully, about a year later when he suddenly had a massive stroke. But he wouldn't have had that opportunity, without that two state ethic, he wouldn't have been able to come back and he really wasn't finished at all. He was finished with his old identity which was to have very little relationship with his family but he wasn't near finished with his life. I asked him repeatedly whilst he was in coma if he wanted to die or not and he repeatedly said, through minimal cues, that he was interested in living. At one point I asked him and he started to vibrate, this is somebody who had been completely without response, where the doctors are about to disconnect him from life support, you usually don't see much response from the patient at that stage, but he began to almost bounce off the bed. And so there is an ethic in following that feedback also and not just following the legal documents that are signed before the coma.

Bogna: For me Coma Work is an important part of working with people with Alzheimer's disease and other forms of dementia. There is a method, a therapy that is widely used all over the world to work with people with dementia. It is called the 'Validation Therapy' and has been developed by Naomi Feil[2]. She has devoted her life to understanding and communicating with old people, including those who are losing memory. Her model is based on traditional psychoanalytical thinking and Erickson's theory of phases in life. She believes that old people go through yet another important phase that she calls 'Resolution'. They, in their personal histories, are trying to resolve past emotional and relationship issues. So in a way they don't need to be 'present' in the everyday, consensus reality, because they have a more important task to fulfill.

Naomi Feil's main idea is to help old people to express their feelings that had not been expressed earlier in life. She has developed great methods that are helpful in different phases of dementia, including severe memory loss. But I would like to talk about one aspect of her work that bothered me when I read her books. She talks about four phases of dementia or Alzheimer's disease. The first phase is 'Mal-orientation', where old people are more or less still 'here', then they are going through the phase of 'Time Confusion' where they are just kind of living their old story but using us to be part of it, then there is the phase of 'Repetitive Motion' where the movement channel is the most important for communication. And her point is that we need to work with people during these three phases because only then they can still get some kind of a resolution and avoid the last phase that she calls 'Vegetation'. In this phase, she says, there is nothing to be done any more. I think that in the spirit of her method there is a belief that each moment of life is important and needed, but she probably couldn't find a way of communicating in the vegetation phase so the solution was to believe that it is too late to do anything then. For me this is just exactly where we can think more about using the paradigm that we use when we are working with people in coma. Thus we are going beyond the point of no hope because with Process Oriented Coma Work, something can be resolved up to the very last moments of life.

Sebastian: First I would like to talk about some new developments that I have seen happening in the medical field. There has been a structure introduced - a council where the therapy goals are reflected and possibly changed - which is called The Review Board on Therapy Withdrawal. The medical attitude has traditionally worked in one direction, implicitly or explicitly. We do everything for healing or for getting better, for getting awake or to sustain life. Often there are heavy proce-

dures included and this goes on and on. There is a certain terminal state, a place where the question arises: 'How does it make sense to still continue to go on in this same direction?' There the idea of a therapy plan goal change is appearing. This is a completely different direction - to be open to allow the person to go towards death. This does not mean yet, that you stop all the life support machinery, however you do everything so that the life of the person is as good as possible right now. You treat for comfort, you don't do everything that could extend life, however you take care for their immediate well-being. Within the medical community, like the hospital that I'm involved with, they have created an independent council with people of different professional backgrounds, who come in from outside on demand of the different clinics. This takes into account that after some weeks of treatment and therapy, the doctors and nurses, and of course also the families, are caught in something like, 'Let's still try this, let's try that, let's go on with this and that'. This council, coming in from the outside, is having a new look and a discussion with the perspective of a possible change of therapy plan. Here, I see a very interesting development in the field, where the direction taken is questioned from all sides and the 'supposed will' of the patient is included in the form of a patient declaration.

However, what I always find missing in these new movements is the aspect of two state ethics, where people really ask, 'Where are you? What do you want right now?' Instead only the will from the past of the patient is included, in the sense of what did she/he like and want in everyday consciousness? Very often this is different, in the moment of the altered state, right now.

I have worked with a person who got a liver transplant, and this liver did not work. In his hopeless state, the urge to connect with his daughter grew in him very strongly. He had never met her before as she was taken out of his life before she was even born. His wish to see and meet her before he died was very deep. When it got confirmed that they could get together for the first time in his life, suddenly the implanted organ started working. Without this, he would have died. Sometimes something needs to happen before we are ready to die. This can activate something unexpected, here a will of life in an impossible situation.

With the two state ethics, I think we need to go much further. It is mostly missing and needs to be included in the discussion in the medical world. What is the intention of the person now? Should we continue with the treatment/therapy to sustain someone's life or not?

One of the first people I witnessed dying was not yet in coma; she'd had several heart attacks. Her state was so serious that the doctors said she would die that same night. She did not sleep the whole night, fighting for life, struggling and fighting. She willingly accepted all medical procedures, which in part were very painful. However, after a few days she signaled she would not even want to be touched anymore and resisted even the smallest medical interventions. I told the medical staff about my observations and they were stunned. Suddenly they were thinking maybe now is the time to stop.

How do we recognize that? How do we get really deeper into this minimal knowing? Sometimes it is even deeper than signals. Sometimes we know if a person is on the other side on the phone, without a tone or a signal, we know that the other is still there. Without asking or noticing any signal, we are getting a sense of relating and understanding. Thus, we know sometimes in a deep sense exactly what is needed. We need to pay attention to this, not only within us, but also to bring this into new developments of decision-making for therapy planning.

Lena: I also want to say something in the same direction about the importance of this new direction of planning to help us to take decisions. There are times that you will not be able to establish a binary code and there are times that you will not be able to get any signal. What do you think then, that this is a 'No'? And how do you know that it is a 'No'? When you cannot get an answer from the person the family members have to take that decision whether to live on mechanical support or to remove it. They have to decide for the person who is dying. I agree that in this moment it is important the family have counseling. It is a difficult moment for people and they need a context where they can work on their relationships, and can process the different sides that are present.

Gary: Someone mentioned that nature sometimes makes those decisions to cover us when we are working where someone wouldn't give us feedback. For example once I was working on a patient with my partner, Sharon, and she kept saying, 'This client just doesn't want to be on this earth', and so we left and very soon after the client developed an infection that should have been easy to treat but she died from it, very quickly. So the other thing I want to keep in perspective is that we're all interpreters of these signals but nature looks like the big decider.

Pierre: I don't know if you remember the case of Terri Schiavo in the United States. That was in 2005 and her

story was heavily debated in all the media[3]. Terri Schiavo was in a deeply remote state of consciousness. There was a big fight between Terri's husband and her parents. The husband wanted to help her to die and get her off life support and the parents were against that. They went through all the courts till finally the husband 'won'. What I missed most in that situation was for someone to facilitate the debate. Both sides had very valid points and feelings but they stayed very much polarized. Even the media were polarized, one side was for the family, and the other side was for the husband. There was no facilitator, someone who could take both sides, hold both sides and facilitate the discussion. I really missed anybody who would have been there and said, 'Well, these are good points and let's facilitate these issues and see where we go from here'.

The other point I wanted to make is about the palliation part in palliative care. In the US, if a doctor makes the prognosis that you won't live longer than six months, you will be granted palliative or hospice care. This new status will allow you to have access to a lot of services and resources. I think we need palliation, but we need that much earlier than at the end of life – why wait until the last six months? Why not have that much earlier? By which I mean have the openness for palliation, the openness for death as being an important part of medicine as much as life is, which it is. It's very important, to me, but this openness to death should also be included in medicine early on. Having that debate for me is really important, I mean it's a political and social debate that is very relevant.

Lily: Using the example of the Terri Schiavo case that Pierre mentioned I would like to highlight something else that the Process Work paradigm brings to the field of Coma Work, and that is the perspective that the polarization that manifested between the family members was also a polarization of the larger field (a social issue that needed to be discussed and processed), and quite possibly an inner conflict of Terri Schiavo herself (a part of the process unfolding in the comatose state).

To bring together some of the things we have said in this discussion thus far: we are saying that Process Work has developed a detailed way of noticing and tracking signals, which could be doorways to a binary communication system through which the comatose person could be asked questions regarding treatment and termination of life, and thus become part of the decision-making process around these issues. We are also saying that it would be interesting to research the methods we have developed using the latest imaging technology that has been developed. And we are also talking about the importance of opening up to death as part of life.

Gary: I just want to also say that sometimes I think we get really focused on 'Can I get that binary signal', but for me there's this whole experience of what is the direction of someone's experience, from the moment you walk in, the kind of responsiveness that you get, to the kind of dreams that people in the family are having, to looking at the family as a reflection of that person. How excited, how involved the family is also reflects the person's interest in living and dying. There are many, many signals that seem to show the direction of that vector of life and death, the binary signals are one of them, but only one of many pieces of information regarding life and death choices.

Lily: That is what I have noticed too. Things change from day to day and from hour to hour. There are moments you enter the room and think 'Oh! This person is heading towards recovery', and then after a few hours you might be thinking, 'It looks like they are leaving'. It shifts and the shifts are visible.

Sebastian: Well, what is shifting for sure in these states is that a person is challenged one hundred percent when dying or close to death. I mean if someone is getting tired and feeling 'I can't do this anymore, I can't take it', suddenly things are going down and then these oscillations are happening. They are like moods on a deeper level for us, they go up and down. There is something deeper, there is something behind, below, or inside, I don't know quite what, but it is more essential, sometimes I just call it 'the will to live', there is something that keeps someone here. Whatever it is, whatever we call it, as long as it is here, as long I feel that, I would do anything for the life of that person. I'm an ally with that, and it is interesting that some of you have a reaction here, maybe against what I say, then sometimes, somehow this 'will to stay' or whatever you call it fades away -- it really fades away. Sometimes I have seen, felt, perceived that the person did not want the slightest intervention any more, not even to be touched any more by anybody, not even the family and suddenly death is present. Children sometimes die so peacefully, they just leave. You can't just measure that. How can you find the essential clues? These are not answers, I'm more questioning.

Pierre: I think there's too much emphasis on the life part and the will to live. The question for me is about how to follow the dreaming process, whatever the dream is, be it death or life. What is death? What is life? These are big questions for me. The life will may be balanced

by a death will, because we want to go deeper inside. Others might get depressed when they want to go deeper inside. Allowing both and going back and forth between the will to live and the will to 'die', which might not mean death in a consensual way.

Svetlana: I want to speak about my experience. I observe that some patients in coma seem to attract a lot of attention and interest from other people. I think some people are drawn to them because patients in coma have deep experience. Sometimes there is a lot of important information available from the patient which can appear in the audio or in the relationship channels. I analyze and describe these aspects by using a complex systems theory approach. In our clinic a whole medical team works with the patients: there is a neurologist, a physiotherapist, a psychologist etc. It's a semi-open and complex system, the patient is a part of the system. There are many sub-systems: patient – psychologist, patient – family, patient – medical team etc. The psychologist focuses on the self-arrangement, energy, entropy and complexity of the system. Special attention is paid to the team's workload, events in the patient's life i.e. significant changes in the patient's state, and contacts inside the team.

Lena: As I was hearing you talking about life and death and processes, I was thinking about the interconnection of all things, and the limitations we have. We are focusing now on scientific, ethical, spiritual, and psychological aspects of death, but all disciplines develop together and they complement and enrich each other. Today's discussion around ethics is based around the current definition of death, as we know it in the limited dimensions we experience life. We already know that many more dimensions exist although we still orient ourselves only according to space and time. In the future we will probably be able to integrate more dimensions in everyday life and this will change our views on life and death. I like to try to remind myself that we live in an expanding universe with many dimensions that we don't know enough about, and I like to approach life and death issues with this in mind.

Pierre: I want to bring in that I think there is not only the emphasis on life but there is also sometimes too much emphasis on the patient. I would like us to take into account the new developments in Process Work, for example the essence and field level. From that perspective we are the patient and how we support or don't support the experience is relevant. How do we support life or death? I think we could focus more on the larger field and on noticing how we are the client and how we live and don't live. This is not only about the decision if the client is dying or not. When I think back to my mother when she died, I think it was also part of me, part of the system which didn't support this experience. I think that's a totally new area we have to consider involving much more. I think that's something we could contribute to the whole issue that would be a really a big step forward.

Jean-Claude Audergon (audience): I also do this work and sometimes, I've questioned myself about my interventions. Let me ask you: When you intervene to work with somebody in coma, do you ever have an ethical question about your work with that person? Do you ever ask yourself - is my working with her or him going to be relevant to whether that person lives or dies? If that person is going to die, do you ever ask yourself whether you could have done something different to influence that process? Do you have any feelings, emotions or questions about that and how do you handle it?

Gary: It's amazing—if I have doubts about something and I'm working with a client where I'm getting lots of feedback, that can help me with my own concerns. However, a lot of times those concerns are amplified because that patient may give me very little feedback for a long period of time, so the biggest thing that I have changed is how I talk to families about what I can do. For example, families will often ask if you will bring the person out, and now I always have that dialogue beforehand, saying that I'm there to facilitate awareness and that it's up to nature which direction things go. That change is in response to the biggest ethical dilemma I faced. I felt like I was under tremendous pressure from the family always to bring the person out and I really wasn't in favour of that, if I felt hired just for that. So for me it is very important to address that up-front, to say that I'm just there to follow nature. The only thing I tell people that I can guarantee them, that I have seen every time, is that the family has always felt more access to the patient. Beyond that, is up to nature, and I have had people say, if that's my position then they don't want me to come, and I can understand that.

Jean-Claude: When you do an intervention, you do something and you follow something, how do you decide that something? How do you know what to follow?

Sebastian: Well, I still would like to mention something about your original question. For me, it is a deep question, I ask myself, what is an intervention? I came to the answer: my first intervention is my presence, that I'm present, and usually not even the family has asked me to

be present. In a way, nobody asks me to be present. So the first intervention is to be really there. I'm ready to be with you, even give myself to you, and maybe you even don't like it, that I'm here. It is not even clear that the person likes my presence, but I intervene, I'm aware, I'm part of the field, which possibly goes beyond the limit. Maybe I already stepped over an ethical boundary because I'm not sure right away if they even want me to be there. It is important, I'm fully there, I'm aware, I might have stepped over and I say 'yes', I take the responsibility, I may disturb you, I own being a disturber. My ethical attitude is, 'if I disturb you with my presence, I contribute to some kind of consciousness'. My presence makes a difference, and we perceive differences, so awareness can happen. Then possibly a dialogue starts, I mean a body dialogue, a sudden dialogue in relationship. Perceiving differences, my presence makes a difference.

Pierre: One brief additional point. If you imagine someone who is in a vegetative state who shows few signals and reactions. When you interact with that person and there's a change in their reactions or more reactions, I'm very careful about that because I'm not always a hundred per cent sure, but I do see that as a positive direction. The base line is no or few reactions and having more reactions, even if they look like annoyance or things that are disturbing to me and could be disturbing to other people, is positive feedback. At times when we were working with comatose people they showed really intense reactions. We engaged in some deep kind of body interaction almost like struggles or fights. Were these fights a sign of negative feedback? I always questioned my assumptions and asked myself if it was still ethical for me to continue with that interaction. I also would listen to other people's perceptions and include them into my interpretation of the situation. Some nurses would say there was too much of a certain type of reaction. I would include their perception into my views. The ethical approach for me is to listen to all sides and see what comes from the client.

Gary: You are talking about feedback, Pierre, which I think is the main thing, my deepest ethical call would be, could I actually find a place of 'oneness' between me and the client. Where my hand was going, for example to a certain place, is not just my decision but it's a kind of 'oneness' that I feel sometimes when I'm doing this work. Then again I still ask for feedback so I'm going to say something like, 'That's interesting that's just where you were injured, where my hand went'. And see what the feedback is from them. My deepest hope for an ethic, would be that I found a place of 'oneness' between us.

Speaker from the floor: Have any of you had feedback from a person after they came out of a coma about having remembered being in a coma and their experiencing your interventions?

Pierre: In my work with people with brain injuries, very often when they wake up, they don't remember. Most don't have any memory of their state and they wouldn't be able to verbally express what they've been through. I think Sebastian, you have the most experience to answer this question.

Sebastian: Well, there is a big range of different feedback, some people do not remember anything, some people remember the clothes you were wearing, even if they had their eyes closed. But most often we receive reports of dream-like memories. Very often somebody says, 'I know you from somewhere' or 'you have been living in the same community, I have seen you there, are you that person?' Their memory is like in a 'dream-way' context. Or they might remember your voice and nothing else. Or they feel some kind of very deep connection with you and try to associate to it, or bring it into the context of their daily reality. Thus the dream-state and the daily realty become mixed. Sometimes there are reports of other forms of relationship, like 'Well, I was out at sea lost and completely alone. I didn't know where I was then suddenly you were there in the form of a light. Then I knew where I was, and your presence made that better. I knew in which direction I should move in.' This kind of feedback you get in many different forms of expression.

Lily: There is also a case description on the Mindells' website[4] of a person describing his experience coming out of a coma. In this man's case, the voice of his helper helped him come back into his body. Timmy, you want to ask something?

Timmy Myers (audience): We are coming to the end of a long day in darkened, air-conditioned rooms, which, at least for me, is enough to put me in an altered state. And I don't often get the opportunity to do live research with one hundred and fifty people in coma or in altered states. And I was suddenly interested in whether we couldn't somehow bring that in, if we couldn't somehow ask questions of ourselves or from the stage, about trusting what was really going on inside, even if half of us had left, and the rest of our attention was somewhere else, and I wondered if the questions that we would ask … or what we would bring in, or what feeling we might bring

in at that moment might be … we might be somehow disavowing our altered states at the moment is what interested me.

Arny Mindell: I think Timmy has a really good idea there, but before we do that I'd like to just add one little thing, if I may. I'm going to draw it, if I may, over here. [Arny goes to board and starts to sketch a human form, with lots of 'vibrations' and wavy lines around the form]. A lot of what we've been saying has been fascinating to me. One particular aspect of Coma Work I am researching is based upon questions like, 'What is life?' And, 'What is death?'

Life and Death are consensus reality terms. They are not frozen states as consensus reality would have us believe, but really amazing processes without firm borders in space or time. According to quantum physics, what we call an object is mainly located in the space where we see the object, and to a lesser extent located around it. In other words, who we are is mainly located in our body, but not only. During everyday life and in general, the probability that you are in this body is about 99.99%. A lot of what Coma Work is about is using non-local effects. That is, there's a small percentage of who we are that is outside the body. In fact and in principle, there's a slight chance that aspects and signals of your body can be found any place in the entire universe. So in relation to the question about what happens to you when you get near a person to work with them, or what it means to work with them when they are dying, we can only speculate. They are and are not in their bodies. That means only that the probability that they're still remaining in that physical body is changing. Where do we go when we die? People say we go out of the body and there are all sorts of belief systems about that. I just want to support what you have all been saying which is that your experiences of working with the person have, in part, been about being in touch with them non-locally.

In recent times, we have been researching looking for the minimal cues of the body not just in the body, but looking for minimal cues in the whole environment. When we are near someone, we seek to know what is happening in their room. Does the door close? Do the curtains move? Does the towel flow in the wind? Is there a noise outside? Our assumption that all the room's signals are linked in some non-local way with the ill person's body and nature is a cutting-edge thought that still remains open. Until now, we've had only anecdotal evidence that good experiences come from using events in the environment and signals from members of the family system or group friendship system that are present when we work with someone. All of us linked or connected to the ill person must understand our experiences as possible indications of what's happening inside the person's body. Exactly how to do that with all the thousands of ethical questions that come up, is a cutting-edge process. But the assumption that all the signals come from just the person's body may be macro-physics, macro-psychology, macro-medicine and may be marginalizing the shamanistic things that people have always been aware of and the things we dream of.

How did I get the courage to follow non-local signals, to follow myself when working with people in altered states? How could I know what would happen once I started to work with people? Life is the teacher; she throws you into the midst of things and you learn from unintentional processes. For example, one evening after finishing work in my practice in the early 1970's in Zürich, just when I was beginning to learn about Body Work, I stepped outside my practice to go home. But right there in front of my practice, on the Seestrasse, (Lake Road), bang!! A huge accident occurred. Two trucks collided head on. So I ran to the roadway and found the driver of one of the trucks lying on the ground, bleeding, coughing and choking on something. He was almost unconscious, and there was blood all over. Then he stopped choking and lay still, turning blue. So in spite of my hesitations, I opened his mouth and saw that he had swallowed his false teeth, he could no longer breathe, so he had turned blue – he was totally blue. So I put my hand into his mouth and I pulled his false teeth out from his throat. Cars stopped and people were gathering around while waiting for the ambulance – those were the days I just dared to do that (laughter), I'll just tell you briefly what happened. I quickly pulled his false teeth out from the back of his throat like that and he was still blue and appeared to no longer be breathing, he had stopped breathing, he was all blue. Suddenly I heard myself yelling, 'You're not allowed to die, you've got things to do you left on the table!' How could I know these things – I mentioned four or five things I imagined he had left undone – and I said, 'Cut that out', and I got angry at him and I gave him a little shove on the hand, 'Hey, you can't die yet!!' He started breathing again. Well, about five minutes later, the ambulance came, and he went to the hospital. When he came out later, he visited me and thanked me. He did come back to life, and was that luck? Yes it was luck. Was it accidental? Yes! Was it shamanism? How do we know? Questions remain about non-locality, about how your experiences are entangled with those of the

environment, with those who are ill, unconscious and near death.

Speaker (4), from the floor: I have a question. I can't believe I need to ask it. It sounds like you're getting more support and invitations from the mainstream medical community and also from the families to do this work, is that true?

Pierre: Yes, and how to do that work and make it more available is a big question. In our experience in Portland training spiritual care people or chaplains has been a huge doorway into doing this work. Chaplains have the freedom to take time with their patients. They are integrated in the medical care team and they have the freedom to be with the patient. They have no agenda and no specific care function. They have often asked us for guidance. In Munich, at the Grosshadern hospital, Sebastian works with the Chaplains of twelve intensive care units. I think it is the second biggest hospital in Germany. So this is a huge opportunity. At the same hospital, we had an international conference on Coma Care, which Sebastian helped organize and we were able to introduce Process Work at the conference.

Lily: Yes, it's true in Greece also. One of the hospitals in Athens that specializes in the treatment of cancer is interested in setting up a training for their staff. I think certain professionals who are dealing with people close to or faced with possible death or comatose states are beginning to show interest in other ways of approaching things.

Gary: Also, we were invited by Dr Andrew Weil, and we went to see him in the United States, he has been very, very supportive. And some of the surgeons in Portland have contacted us so it is building momentum. And still the one thing I hear the most is, honor what you're doing as research, write about it, use writing, use research, these are the languages that the medical community speaks. That's why it's really important that we are all together here talking about that.

Lily: It is time to close our discussion. I want to thank our speakers and everyone in the audience who has contributed. We have talked about the importance of thinking about life, death and consciousness, not only as frozen states but also as processes with non-local characteristics. This way of thinking changes how we approach and accompany people in altered states of consciousness including near-death and comatose states. In Process Work we have developed detailed methods for tracking the flow of experience in multiple dimensions of reality, which allow us to be more fully present with people in the above-mentioned states, and often to communicate with them about their experiences and their wishes regarding treatment. We have also talked about the importance of a 'two-state' ethic which attempts to acquire information about a person's will to live or die while he or she is in the altered state, in addition to the information the person might have given while in an ordinary state of consciousness. Finally, the care of people who are in comatose or vegetative states, or who are minimally conscious, is constantly evolving and changing both in response to findings emerging from research utilizing the newest brain imaging technology and in response to Process Work methods which have brought more awareness to the experiences of people who are recovering from these states of consciousness and to the experiences of the people who are working with them.

[1] Agnieszka's Masters thesis is written in Polish. The English title is 'An interaction with a person suffering from Alzheimer's Disease - an analysis from the perspective of Process Oriented Psychology'.

[2]Feil, Naomi (2002): 'The Validation Breakthrough: simple techniques for communicating with people with Alzheimer's type dementia', Health Professions Press.

[3] See http://en.wikipedia.org/wiki/Terri_Schiavo for more.

[4] Turtenwald, Matthias: 'Accident, coma and recovery: From the Inside Out', www.aamindell.net/research-qmc.htm.

1.2 Symptoms and Pain

Effects of Process Work with Body Symptoms

Ruth Weyermann (Translation by Timmy Myers)

Introduction

The 'Lava Rock Clinic'[1] was founded in 1991 by Dr. Max Schupbach, together with colleagues Drs. Arny and Amy Mindell. Since then the clinic, focussing on Process Work with body symptoms[2], has been held once or twice a year at Yachats on the Oregon coast (USA). The goal is to nurture and support the self-healing potential of those affected, holistically considering collective, psychological, allopathic and alternative medical aspects in equal measure. Importantly, most attention is given to an exact awareness around and unfolding of the subjective experience of these symptoms.

I have often had the privilege to attend this unique gathering, as a participant and as a co-leader of small groups of participants, interested in learning together and in discovering and unfolding the (sometimes) hidden creative processes behind symptoms and illness. Over the years a lively and diverse, international and interdisciplinary clinic network has grown in response to the wide spectrum of needs of participants. For many of those attending and for students of Process Work it has regularly offered a source of inspiration, strength and confidence.

Having been personally so enriched by this experience, I would like to offer here my heartfelt thanks to Max, Arny and Amy who founded and have guided the clinic ever since. Their unending love for the diversity of human experience, their awareness and creativity, their persistence and faith in a resource-oriented and Process-oriented attitude towards the body and its symptoms have touched me deeply. To be confronted with the impossibility and tortuousness of some symptoms can be threatening, particularly for our known certainties. So it has been impressive and awesome for me to repeatedly experience, together with others, how, through an aware and a continually opening attentiveness to new body sensations, a broadened perception of who we are was able to emerge. Participants described this new perspective on otherwise threatening symptoms and the resulting enhanced self-awareness as enriching and empowering. They were able to use the inherent patterns and energies found through the work as a resource for change.

As, over the years, I gathered countless, often touching, learning experiences, so my wish to systematically research Process-oriented approaches to working with body symptoms took form around the following questions:

What effect does support for the attentive awareness of body symptoms and the gradual unfolding[3] of hitherto marginalised aspects of sensory grounded experience have on:

- The way in which those affected describe the symptom
- Their experience of meaning and meaningfulness of the symptom
- Their perspective on the symptom?

I was concerned when drawing up the research design to preserve both the characteristic emphasis on creativity and the phenomenological approach of Process Work while at the same time satisfying the rigorous demands of mainstream academic research.

I was very happy to find Professor Dr. Udo Rauchfleisch and Professor Dr. Thomas Gehring from the University of Basel, Switzerland, two extraordinarily committed researchers, to support me with the development and implementation of a qualitative study design. I completed my investigation as part of my doctoral thesis in Clinical Psychology in 2006.

Method

Studied were 20 female grammar school students in Switzerland aged 18 to 21 years who were prepared to focus on their body symptoms and to participate in a one-off, experientially oriented interview. Their socio-demographic characteristics were very similar: typically they lived with their middle-class families outside of the city attending a grammar school in a city centre.

The survey consisted of a problem-centred interview (PZI)[4] allowing a subject oriented combination of methods: a fully standardised questionnaire[5] together with a partially standardised guided interview. To introduce the theme, participants were asked about their general experiences with body symptoms and their attitudes towards them. Later in the conversation, a specific

symptom was focussed on and participants were encouraged to express, verbally and using drawing, their momentary perspective on it. After this, the actual Process-oriented work with the body symptom began: the disturbing symptom energy was attentively explored to find any sensory grounded information [6] [7]. With the participants' focus and vivid, often metaphorical descriptions of what had been marginalised as a disturbance, this disturbance itself became more central and took on new life. In a further unfolding of the previously marginalised experience participants were encouraged to play out figures (for example, human characters) representing aspects of their experience. This brought a change of perspective from the passive suffering as a victim of the 'symptom energy' to actively representing the 'role' of the 'symptom maker'. Participants showed much imagination and creativity with this experiential exercise through which a previously unknown meaning of the body symptom was revealed and understood. They reflected on this newly revealed meaningfulness of their symptom in the context of their relationships, their activities in the world both in private and professional life i.e. they looked for possibilities to integrate this newfound energy. After this experientially-oriented work with their symptom, the young women were asked to again express, verbally and using drawing, their perspective on it.

These sketched drawings were considered in addition to the partially standardised guided interview and the fully standardised questionnaire data. Although, up to now, the use of such drawings has received little attention in the social sciences, they have indeed an already acknowledged significance as a research tool in clinical psychological diagnosis and practice. An integrated approach combining verbal and graphic methods opens up new ways to research the essential diversity and complexity of human experience, a core concern of the social sciences. As Guillemin[8] writes, a sensitive process of realisation takes place through the act of drawing itself, including at once the past and the present and in which new meaning can emerge. Visualisations also have the potential to make apparent and communicable dynamic and relational structures as well as pre-conceptual and unconscious aspects of human experience. Moreover, they tend to balance the participants' variable abilities[9] to express themselves verbally.

The goal, that the effects of the Process-oriented symptom work become apparent, should be reached by comparing possible changes to participants' sketched drawings of their perspective on their symptom made twice, before and after the work. The drawings complement statements and information arising in the partially standardised interview also in the sense of triangulation[10].

For further application and evaluation of the data, all interviews were transcribed. The analysis of the interviews and drawings followed according to qualitative content analysis[11] guidelines. These allow a flexible subject-oriented procedure and can be applied with different types of data material. The main emphasis lay in the combining and structuring, respectively condensing and interpreting the material. The research questions formed the grid to identify which concise parts of the interview to focus on. This reduced, condensed text formed the basis for a further analysis. For each research question, categories were progressively developed suitable for each text-excerpt, or statements were arranged according to already existing categories. This procedure is geared then as closely as possible to the data and to the conceptual assumptions. For the content analysis of the drawings all picture elements were first identified according to Kuhn[12]. From this followed the creation and definition of final categories. Drawings made before and after the symptom work were compared regarding specific aspects of expression.

Findings

The main findings of this exploratory study offer first answers to the following questions:

1. What are the characteristics of descriptions of the subjective experience of body symptoms?
2. What are the features of sensory experiences and experiences of meaningfulness which are observed in the context of Process-oriented symptom work?
3. Which effects of Process-oriented symptom work can be established from the participants' sketched perspectives on their symptom (comparing before and after the work)?

Sensing and describing the subjective experience of body symptoms

Many participants went deeply into the experience of the symptom and, in the process, attempted to communicate their manifold perceptions. Symptoms that were worked on included: stomach ache (four participants), backache, headache, chronic tiredness and herpes (two participants each), knee pain, earache, short-sightedness, laboured breathing, tachycardia, dizziness, food allergies, cold hands and cold feet (one participant each). As well as

pictorial language, they often illustrated what they meant with movements, gestures and noises. Mostly at a point at which new and unknown material began to be comprehensible for participants, as was to be surmised from the literature[13], they resorted to metaphor. The use of metaphor helps understand and structure a field of experience and to frame it linguistically with reference to another more familiar field of experience. A transfer occurs of certain features of the source domain of the verbal imagery to a target domain viz. the new, unknown sensory experience[14]. The associative interface of various domains can sometimes allow entirely new and meaningful connections to be formulated.

Nine out of the 20 participants used complete metaphors to express qualities of their experience of the symptoms which were hard to formulate as the following two examples serve to demonstrate:

Eleven participants did not use complete metaphors with a clearly identifiable source domain. A multitude of illustrative adjectives occur in their descriptions such as: narrow, congested, delayed, blurred, pinched, pointed etc. Important is also the usage of expressive verbs such as to tense, to simmer, to collapse, to stick, to clasp or descriptions of movement such as:

> [Stomach ache] 'It is linked with another, simultaneously pushing against each other and pulling apart. It is stuck and tears itself apart.'
>
> [Headache] 'It comes from the eye, a pull, and then the pumping begins.'
>
> [Herpes] 'Everything constricts…will combine to make like a heap.'

Metaphorical expressions	Source domain of image	Symptom
'If you would regard my inner space as a well-ordered box, then it rummages around in there creating a huge chaos.' 'It is like a calm sea and then comes the storm stirring everything up.'	Order and chaos in a container Nature: a sea churned up by a storm.	Tachycardia
'It is like a river, and here it is a bit blocked (hand makes a flowing movement and, at a certain point, stops the movement). And, if it [blockage] wasn't there, everything would be OK and everything would flow… In a way then the hands block the river and somehow an awful lot of weirdness builds up here.'	Perception of nature: water damming up in a river.	Ear ache

Experiences of meaning

All participants describe experiences of assigning meaning and meaningfulness. These can be organised into four of the known categories described in the literature[15]:

1. Meaningfulness achieved through subjective causal attribution and medical diagnosis.
2. Meaningfulness achieved through regaining a sense of control
3. Meaningfulness achieved through integration in everyday life
4. Meaningfulness achieved through perceived benefit (benefit finding)

1. Causal attribution

Those affected by symptoms assign subjective or objective causal factors to them in order to clarify their interpretation. This central need to find explanations for disconcerting body symptoms was apparent with 16

> [Knee pain] 'It is 5 years ago now. At first we thought it was because of growing or that there was a bit of bone in the joint, or fluid in the knee. Later he [the doctor] hit on it that I am slightly knock-kneed. Because of that the ligaments don't run over the knee as they should. Then it gets inflamed here, and here it sticks a bit.'
>
> [Tachycardia] Before an exam, when I'm nervous or when something stresses me or I'm overwhelmed… I know I have to do something and do it well... I'm afraid of a black-out.

Because such statements occurred exclusively in the first part of the interview, mostly not in response to a specific question, it can be assumed that an important and meaningful function is inherent in this first step towards processing and adaptation. Causal attribution also broadens inter-subjective possibilities to communicate coherently about the symptom.

2. Regaining a sense of control

The feeling of being able to contribute to the process of healing and coming to terms with disease can positively influence its course[16]. Four participants mentioned being more in control through their experience of the Process-oriented symptom work. For example:

> [Stomach ache] 'It makes more sense now. I can guide it much more now.'

3. Benefit finding[17] and integration in everyday life

To complete the unfolding of the subjective experience of their symptoms, the participants were asked whether their perceptions and the essence (meaning the core of a given experience[18]) which they found made sense for them, offered them meaning and/or related to their lives. Their answers can be assigned to the two categories 'benefit finding' and 'integration in everyday life'. Nineteen participants describe 'benefit finding'. Eleven of these establish a clear relationship between the benefit found and either family situations or those in everyday school life. This complies with the category 'integration in everyday life'.

The detailed consideration of the 'integration in everyday life' category shows a clear relationship to the world in which these 18 – 21 year old high school diploma students live and the typical, urgent problems associated with this phase of life: Themes of separation from parents, self-assertion and self-determination and the transition from school to higher education were brought up with differing degrees of accentuation.

The benefit finding refers here often to a change in the inner attitude to the challenges of these problem areas and/or to a broadening of behavioural options and skills to deal with them.

4. Process-oriented understanding of 'benefit finding' as a broadening of the identity.

Those affected normally experience body symptoms as something happening to them, which typically takes away control, is experienced as disturbing and is marginalised[19]. These characteristics correspond in the terminology of Process Work to typical *secondary processes*. In contrast, Process Work uses the term *primary process* for all perceptive content concurring with a person's identity. The primary process is closely associated with a person's momentary identity. More or less coherent realities are constructed, in which information from the senses is used in an attempt to maintain the perception of a unified, linear world which can be relied upon[20]. All those experiences and perceptions which appear to fit this worldview, thus strengthening the identity, become the central focus of awareness while all others, which might challenge, interrupt or impede this status quo, are marginalised. Factors determining whether perceptive content is identified with and central to the attention or marginalised include biography, culture and social role. In Process Work terms, primary and secondary processes are separated by an *edge.* One can think of the edge as a bridge between the old, familiar identity on the one side and the new, unfamiliar identity on the other. On the bridge stands a figure trying to prevent perception of and learning about the unknown experience. It is a personification of philosophy of life, of belief systems and fundamentals from education and culture. New or less familiar content can be nearer to or further away from the edge and accordingly less or more rejected, less or more easily perceived[21].

The features and behaviour patterns emerging from the unfolded subjective experience of symptoms, which could be assigned to the sense and significance 'benefit finding' category, always, on closer examination, contain a broadening of the identity. That is to say they take the subject beyond the familiar self-conception, the primary process, sometimes even being diametrically opposed to it. In the examples of the three following participants, it will be prototypically shown how the results of the interplay of 'benefit finding' and identity broadening can be shown and documented.

Essence of the experience → described reference	**Experience of meaning**	**Identity:** *Self-description* **Edge:** *Behaviour or quality beyond the limitations of the identity*
[Herpes] *To assert myself* → What I learn now, that I really stand by my decisions [against the will of the mother]. And that I can express my opinion. Stand in front of someone and tell him personally [in the family]. I learn to stick to my decisions and express my opinion.	Integration in everyday life: Separation from the mother. Benefit finding: Support in the learning process of differentiation and self-assertion.	**Identity:** I am rather shy and do not like to talk much. I always had a lot of respect for my mother. **Edge to:** assert her own opinion and to stick to her decisions
[Headache] *To let ones self go, to be dreamy* → I think that definitely comes from home, from this always working, from this always accelerating. And you had to justify yourself whenever you took it easy. Just to close the door of my room at home to be by myself – just that, just to close the doors … and leave them outside!	Integration in everyday life: achievement-oriented family values. Benefit finding: Supporting one's own lifestyle against collective pressure.	**Identity:** Resting must be justified. Being related and working is right. **Edge to:** close the door to her room and to be by herself.
[Backache] *To be lazy and take time for ones self, to sit down* → Until recently I had to always be faster and better. Now I'm learning that one can also be happy with oneself when one does nothing and can like oneself. That is strongly connected to my family, that I'm allowed to like myself independently of every other judgement. I don't have to achieve anything in order to like myself.	Integration in everyday life: challenging achievement-oriented family values. Benefit finding: permission to be lazy, separating esteem from achievement.	**Identity:** I have to be better and faster than others. **Edge to:** like myself without having to achieve anything

Changes of perspective

The experiences of the participants within the framework of the Process-oriented symptom work led to changes in the way in which they categorised and assessed the symptom itself, to changes in their 'perspective on the symptom'. These differences in perspectives are among the central findings of this study.

As mentioned, participants were questioned at two points in time (T1 and T2) about their perspective on the symptom: point T1 was before the unfolding of the subjective experience of the symptom and point T2 afterwards. The differences were ascertained both verbally and using drawing.

Time T1	**Time T2**
• Impairment of emotional sensitivity (17) of behaviour (9)	• Alternative scope for action (11)
• Wholeness (6)	
• Wish for healing (9)	• Familiarity (6)
	• Control

Differences in the verbal descriptions

In the comparison of verbal descriptions made at both points in time, the following themes were prevalent, in various combinations.

Excerpts from some examples at T1

> [Herpes] The herpes virus affects me all the time. I have mood swings. You want to kiss and stuff and it doesn't work. That's why I'm depressed then.
>
> [Stomach ache] I just find it negative and want it to be over. I think the whole time, it should stop now.
>
> [Tachycardia] It restricts me… It is uncomfortable and I want rid of it as soon as possible … I want that it's gone. I don't want to pay any attention to it. It gets on my nerves, annoys even.

And at T2:

> [Stomach-ache] 'I go inside. I imagine, when I have the next stomach-ache, how I go inside myself.'
>
> [Earache] 'It's brought together an awful lot of fragments that I've been dealing with lately, that I've partly understood, but never found a common denominator. Wow! Mega! Now it's becoming whole, how it's coming together now.'
>
> [Backache] 'I can imagine it [the symptom] now. It is no longer so strange. I've got to know it a little.'
>
> [Herpes] 'I've got it [herpes] under control and it can't do anything anymore. Now it's suppressed and doesn't get out anymore. I've got it under control!'

On balance, the verbal perspective descriptions establish that at point T1 negative aspects predominate, such as impairment and descriptions of suffering, together with a wish for healing and to be rid of the symptom. In contrast, the perspectives after the process oriented unfolding of the subjective experience (at point T2) view the symptom-experience from a more positive angle. Not only is a relief of the suffering shown, but also a fundamentally changed view of the symptom in each of the four categories: alternative scope for action, wholeness, familiarity and control.

Differences in the sketched drawings

All participants were able to complete sketches in accordance with their abilities and comprehension of the question. At the same time very different reactions were observable in a range between, on the one hand, inability and self-doubt to, on the other, delight in artistic expression and in the unexpected. The young women's creativity and the variety of their depictions were impressive. The changes between point T1 and T2 were noted with reference to the following three criteria:

1) Changes in the proportional relations between the depicted self and the symptom
2) Changes in the location of the depicted self and the symptom
3) Changes in the number and/or character of symbolic elements

To reveal and formulate underlying layers of meaning, these three relational aspects were interpreted with regard to how threatening they appeared for the subject. In doing so, the following changes were interpreted as a diminishing of threat and suffering.

1) Proportional relations between the depicted self and the symptom	The self is depicted larger relative to the symptom
2) Location of the depicted self and symptom	The symptom depicted above or covering the self, changing to the symptom being on the same level as or lower than, respectively not covering, the self
3) Symbolic elements	A decrease in the number of symbols with negative or conflictual character

1) Changes in the proportional relations of the depicted self and the symptom.

Where there were differences between the proportional relations of the self and the symptom depicted in drawings made at times T1 and T2, the self was always depicted as larger in relation to the symptom at time T2 (after the symptom work). This was discernable in the sketches from 13 of the participants. A striking example of such changes is to be seen in the sketches of the participant with tachycardia

T1 **T2**

Tachycardia, stress, everything unpleasant should just stay far away.

Stop. I want to tell you something.

> Commentary (T2): [we are] like a team. Because we have been busy with that, it no longer seems so unreal and also not so distant… We looked carefully and then you notice it's not so bad any more. It is more familiar and less scary. It came back time and again, but perhaps that's just what it needs that one can accept it. I always wanted rid of it, but perhaps it is better when you can accept it and learn to deal with it. I don't even want to get rid of it any more.

At time T1, she drew the heart as symptom-carrier oversized, that the depicted self to a certain extent

disappears behind it. In the commentary to it she expresses the wish to be rid of it, to be freed of it.

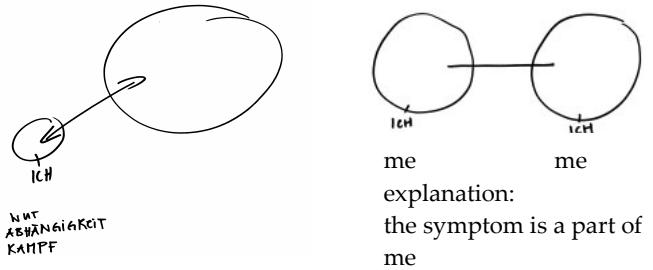
At time T2, the heart drawn in the corresponding place in the chest is proportionate and much smaller in relation to the depicted self. With the second heart that she holds up at head height with one hand, she clarifies their new relationship: they are now a team and belong together. She knows her symptom better, lessening her anxiety and increasing her familiarity. The smiling face and posture convey relaxation and confidence.

2) Changes in the location of the depicted self and symptom.

All five of the participants, in whose drawings at times T1 and T2 the position of the depicted self and the symptom is directly comparable, showed changes in their relative position. These changes appeared as a new arrangement of self and symptom. A symptom depicted at time T1 as being above the self is shown at time T2 as being at the same level as or below the self. Symptoms which at time T1 were drawn covering the self are portrayed as separate at time T2. The subject with stomach-ache serves as a good example, drawing her symptom covering herself (T1) and separated from herself (T2).

The reduced threat of the symptom is apparent not only from its changed position, but also from its diminishing size in relation to the depicted self.

T1 T2



Me

Rage, dependance, struggle

me me

explanation:
the symptom is a part of me

3) Changes in the number and/or character of the symbolic elements portraying the relationship between depicted self and symptom.

Such changes are seen in the participants' drawings at time T2 where there are clearly less arrows, flashes of lightning, tears and such symbols. As mentioned, this was interpreted as a lessening of threat and suffering. Such a decrease is demonstrable in the drawings of seven research participants.

T1 **T2**

another perspective:
Through going inside, I see the symptom from outside = not in me, further away

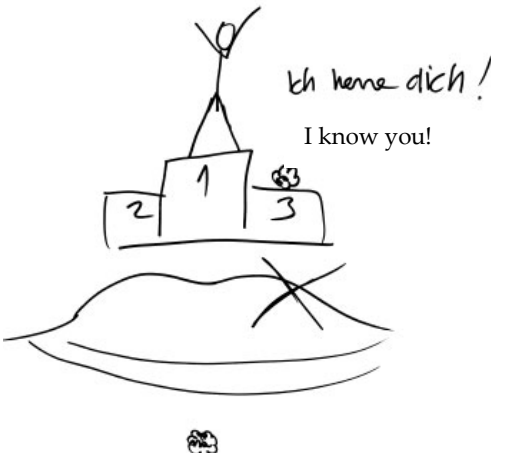
In the first sketch (T1) the symptom partially covers the depicted self. It is also over-sized to which the subject adds the comments 'monopolising' and 'powerful'. At time T2 the subject has more distance from the symptom which is also expressed in her comments.

The drawings of another research participant, also with stomach-ache, serve as a second example of changed relative positions of depicted self and symptom.

The following drawings by a participant with herpes are a striking example. At time T1, many such elements are drawn, taking up a lot of space in relation to the lips as symbolic self. These elements have disappeared at time T2. The depicted self stands with arms held high on the victor's podium and the symptom-free lips are arranged underneath. The herpes, depicted as a flower, has become less of a threat.

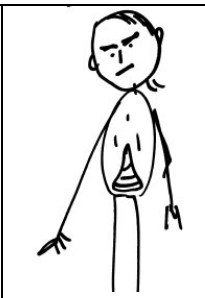
T1 **T2**

Why me? Hate, rage at myself. Environment - gawping, asking.
Just cut [it] off!



[draws and laughs contentedly] That's me [points to the victor on the podium]. And the flowers are the herpes.

Finally, a repeatedly observed detail in connection with the relationship of the depicted self and symptom should be mentioned: the changes in the expression and bodily stance of the depicted self. At time T1, four participants drew faces with a suffering expression and four drew stick-figures with horizontally outstretched or hanging arms. In each case, the drawings at time T2 show joyful facial expressions or arms held high. Here a few striking examples:

T1	**Feeling negative**			
T2	**Feeling positive**			

Discussion

Perception and description of subjective experience of symptoms

The basic trend, as far as possible *not* to perceive body symptoms has been often described by psychosomatic specialists[22] and phenomenologists[23] and is well recorded in academic literature. The participants were first, through the questions of a Process-oriented approach, directed towards their subjective experience, encouraged to accurately perceive what they noticed in their bodies and to communicate unfamiliar perceptions. As a rule, the participants' language in the experiential part of the guided interviews, was tentative and searching, vividly enriched with movement, gestures and sounds. Also their metaphors stem exclusively from these interviews. According to the literature, metaphors serve to describe the new, the unknown[24], which certainly applies also to subjective experiences of symptoms normally pushed aside. A closer examination shows though, that metaphors used to describe symptoms do not only have a communicative aspect, but also themselves interact with the new perceptions. Schemm[25] describes that the use of metaphor evokes bodily reactions which then lead to a more precise version of the metaphor or indeed to a new one. It could be understood as an expression of this interaction between the subjective bodily experience and its capture linguistically, that the metaphors used by the participants mostly had a direct connection to the essence of their symptom experience and to the descriptions in the "benefit finding" category. Metaphors do not only help patients 'describe their subjective experience of disease and being diseased'[26] [translation by auth.]. Poetically expressed, they can also serve as steps into the river of bodily experience, which is normally discredited as a symptom and excluded from the awareness.

Experiences of meaning

'Man is a creature searching for meaning' [translation by auth.] writes Frankl[27] and this could summarise the results of this research with regard to aspects that emerged out of the experiences of the participants in the guided interview which they found meaningful. Statements from this interview from all participants could be assigned to at least one of the four aspects of sense and meaning taken from the literature. Causal attribution conspicuously occurred mainly before the subjective experiencing, the other aspects exclusively afterwards.

The large number of causal attributions (16 out of 20 participants) can be understood as a hint that this step towards assimilation and adaptation is not only made with life-threatening diagnoses, but also occurs with everyday symptoms. Perhaps it is because subjective causal attribution is so close to the culturally highly esteemed rational causal thinking, that this cognitive achievement is, as it were, anchored in the given societal repertoire for processing illness and symptoms. So causal attribution will not only be experienced internally as meaningful, but broadens inter-subjective possibilities to communicate understandably about symptoms. It is easier to talk with others about a body experience if it is diagnosable and causally justifiable. The scientific correctness of the attributions is not in the foreground. More important, it appears, is the evidence of subjective experience and/or the accordance with attributions widely disseminated in the collective.

Eleven participants associated their perceptions during the unfolding of their subjective body symptom experience directly with circumstances in their lives. The problem areas mentioned such as separation from the family, self-assertion, creating one's own lifestyle and choice of further education are typical problem areas of this age group and education level. If participants are in the position to meaningfully integrate into their life circumstances what at first seemed alien, threatening, symptom-like bodily experiences, then it can be assumed that these are also more understandable. What can be incorporated into the biography, identity and living situation is surely more understandable than something that is experienced only as a disturbing foreign body. For Schupbach[28], through this incorporation into a specific living situation, the meaning of the inner experience of the symptom is integrated as an enrichment and empowerment.

Nineteen research participants describe possibly useful applications of or impulses they could draw from the unfolding of subjective body symptom experience. It can be assumed, that the finding benefit, through a specific focus on the subjective experiencing, contributed strongly to the fact that 15 participants deemed the whole experience of the interview explicitly positive. The benefit found was not primarily deduced through a process of reflection, rather arose organically out of the sensory-based bodily perceptions. This can be seen also in that the participants' description of benefit shows, as a rule, a very close connection to the description of the essence of the symptom experience. The found benefit then is experientially anchored and associatively connected with the experience of the symptom. So the likelihood increases that, if the symptom reoccurs, the found benefit

will also be remembered, applied and can be realised. As explained, the attitudes and behaviour summarised together as 'found benefit' are, for the participants, unfamiliar-- ego-dystonia-- that is they do not belong to the usual identity. They lie, in Process Work terms, beyond the edge, and find themselves then in conflict with learned convictions and belief systems. There is a parallel available here to psychosomatic symptoms. The conflictual element in connection with body symptoms has been emphasised by many specialists in psychosomatics[29]. The question remains then as with most learning processes in psychotherapy, as to the sustainability of such temporary identity-broadening insights. The results of the interviews which were used here cannot offer direct information about this. It is, however, known from learning theory that learning-content, which is learned or assimilated involving as many sensory channels as possible, can be more easily recalled and applied. The experiential anchoring of the found benefit means that it is more easily recalled and integrated[30].

The broadening of identity through the found benefit was expressed explicitly by some participants as more closeness to the symptom. The participant with tachycardia described that through the found benefit a new and differently perceived relationship between herself and her symptom as a team emerged. Others who perceived the symptom as less strange said that it 'became more familiar' or 'came closer' or drew it in their sketches closer to themselves. This coming closer to, even befriending the symptom was without exception perceived as positive and experienced as a lessening of suffering and impairment.

Changes of perspective

The twice enquiring about participants' perspectives on their symptom and the two sketches further illustrating their answers, have proved a very sensitive measure of change and differences between the two data collection times are clearly apparent. The resulting verbal descriptions and sketches all point in the same direction and complement one another in their emphasis on various points:

Reduced to a common denominator - before the Process Work with the symptom, a suffering and passive position regarding the symptom is expressed which can be succinctly summed up with the term 'victim of the symptom'. In the descriptions and sketches of the perspective made after the Process-oriented interventions, this feeling of being a powerless suffering victim is at least clearly qualified. In some cases it can even be said that there was diametric change from the perspective of a victim to a positive and active attitude. In the sketches this shows in the change, as explained, in the reduction of conflictual symbolic elements and in the decreasing relative size of the symptom in relation to the depicted self, as well as in proportional and positional shifts.

The movement, clearly seen in the changed perspectives, away from an identity of being at the mercy of the symptom, has far-reaching implications. With serious illnesses, such as cancer, research results consistently point to a correlation between loss of control, through a resigned victim attitude, and inadequate compliance with medical treatment[31]. The beneficial effects on the course of cancers with the application of imagery techniques and the possible strengthening of the immune system through their use, as noted in psycho-neuroimmunology[32], can also be understood as a change in this 'victim perspective'. The learning and application of these techniques, and even just the fact that active deliberate steps are being taken, can be seen as a break with the prevailing victim position. This could contribute to the observed positive effects on compliance and immune system.

Of course the differences between life-threatening diseases and everyday body symptoms must be taken into consideration. It is, however, very possible that the boosting of the ego and lessening of the suffering caused by the symptom, clearly apparent in the participants' perspective changes, do not only improve the quality of life but are also accompanied by similarly positive effects on compliance and strengthened immune system. A further indication of this was to be found in that the discussed movement away from a predominantly victim position was accompanied by changes in mood. As well as being emphasised in the language formulations these mood swings are also particularly conspicuous in the graphic representations. It shows itself in the expression and gestures of the portrayed self. The importance of the role played by positive feelings and moods on vegetative function and general health is being increasingly researched[33]. There is some indication that the strength and quality of the immune system, together with the aforementioned factors – increased activity and sense of control – is also positively influenced by lifted mood.

Boldly summarised, the following main hypotheses can be drawn from the results of this investigation:

If people are supported, in an appropriate manner, to give space 'only' to subjectively perceptible as-

pects of their body symptoms and to unfold them, they experience this specifically as meaningful and, that their capacity for decision-making and responsibility in relation to their symptoms increases. They experience themselves less as victim and their suffering decreases.

Both the individual components and this whole central hypothesis should be further researched in depth using quantitative research for the statistical underpinning as well as further qualitative research. The long-term goal remains a deeper understanding of body symptoms, that the existential importance of bodily experiences becomes as important for quality and meaningfulness of life as the functioning of the body as a machine.

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The Body in Facilitation

A synthesis of Developmental Movement Patterns Applied to Process Work Facilitator Training

Kate Jobe

Our consciousness can go beyond our bodies. We need our bodies to help our consciousness expand to the limits of the universe and beyond.

Introduction

It is a great honor to be here at the first International Association of Process Oriented Psychologists Conference and to be able to present what I have been working on. In the course of preparing this presentation this work has gained a life and validity that was unexpected. I would like to thank the organizers who put so much into the conference, Jean-Claude Audergon and Lily Vassiliou along with Stanya Studentova, Arlene Audergon, the UK Process Work community and the crew working in the background for this opportunity. It is an enormous personal gift and dream come true that we are having this conference.

Movement has always been a teacher for me, helping me to grow and to know myself and the world better. Arny and Amy Mindell's recent work with subtle body experience in relationship to the Earth reminds me of the original work that I did in Laban Movement Analysis (LMA) and dance before I became a Process Worker. Their work has always helped me make more use of my movement background.

With its clear understanding of movement and its observation skills, LMA has had a profound impact on how I work with people and on my Process Work learning. My daily practice of movement is a powerful asset in experiencing and integrating the deepest parts of myself and in the work I do with clients and students. Using the most recent developments of sentient experience and Process Mind that Arny and Amy are introducing helps me bring those experiences into the mainstream of my life.

In the Fall of 2006 I taught a class called 'Finding the Path of Heart through Movement' at the Process Work Institute in Portland, in which I set out to explore the relationship between Process Work and an area of LMA concerned with developmental movement patterning. I wanted to make movement exploration a central part of the class and to focus less on 'psychological' aspects of experience. I was confronted with an old inner conflict between two approaches to working with movement: one is watching what people do and following their movement and the other is offering new experiences in movement or suggesting that they experiment with a theme to explore new possibilities, then watching what happens. I was concerned that what I intended to do would be too 'dancy' and directive to fit into the psychological milieu.[1] I am grateful to the people in the class who helped me set these concerns aside and supported this new exploration.

Our work focused on a small area of Laban Movement Analysis called Bartenieff Fundamentals. Bartenieff Fundamentals, founded by Irmgard Bartenieff, studies body experiences that people have while moving. It is concerned with *how* a person moves. It considers what the person's underlying movement patterns are, how they are supported and connected through their body, how these patterns serve them, and what new possibilities can support the whole person. This work is in part based on the developmental movement patterns – six movement patterns that are a part of our physical and mental development as human beings. In my experience each pattern has a different world of experience or mood and my goal was to explore these movement patterns as a way to travel between worlds, like worm holes that can deliver you from normal reality into altered reality and back again when needed. Travel between these worlds or levels of experience, offers access to parts of our wholeness that are not readily accessible from our everyday reality or the states that we often find ourselves locked into when we are in the role of facilitator.

When I originally set out to do the class, I intended to help students improve their facilitation by giving them tools to see and work with movement in their clients and offer new skills. I was surprised by what Process Workers-in-training got from their own experience of this movement and how it helped them as facilitators. The six developmental movement patterns were doorways into

experiences that connected them to the deepest parts of themselves that they could bring into their sessions. Many in the small sample of people to whom I have taught this work, first in the US and then in Ireland, felt relieved from their identity as a therapist who had to do or see something. They were able to relax and attend to themselves and to the mystery of the process they were working with. As I have continued to explore these movement patterns with supervisees, I find that they are more trusting of their own experience and are clearer in using process structure. While my intention was to train people to see movement, I ended up helping people find tools for awareness and for following the process by following themselves.

Before I go into the details of this I'd like to tell you a bit about my personal journey of finding Process Work and the early development of the body's role in Process Work. I will tell you a tale about how I proved to myself some of the advantages of Laban Movement Analysis as a language for describing and understanding movement. I'll provide a brief description of LMA and how to use it to people-watch in a café. Then I'll describe the developmental movement patterns and talk about the class with accounts of three of the discoveries we made there. And finally, in the section headed 'One more thought', I'll share how this process shifted my view of Process Work and of LMA.

How I got into this work

In the early 1980s, after being certified as a Laban/Bartenieff Movement Analyst, I taught in the dance program at a university in Washington State. I was an artist – a dancer and choreographer trained to teach dance. My choreographic work centered on a series of dances that blended my interests in social activism and spiritual development with using mixed media in dance. As a dance teacher and choreographer I was thrilled to be a part of people's discovery of a new range of what they could do and be.

One day, in a LMA class on movement qualities, I was helping a student who had a predominantly light, delicate, and diffuse movement quality find her force. I was standing in front of her, facing her with my hands on her hip bones. She was walking toward me, tentative, testing, slowly increasing the pressure. I resisted her progression forward, matching her growing strength. Suddenly she gave a huge thrust. She found an amazing power in herself that pushed me the entire length of the room and pinned me to the wall. She gave me an amazed look, then burst into tears. I was horrified that I had done something to hurt her. She was crying and upset. I don't remember what happened next, but I do remember I felt I lacked the skills to help her with her new experience of her power. She had been transported into a new experience. It was as if there were two worlds, one where she was delicate and the other where she was pushing me against a wall. But they didn't have any relationship to each other. This 'transportation' between worlds is something that movement is particularly good at. I needed skills for processing it with her.

I started taking workshops in just about anything I could find that might help me with the gap in my knowledge. I tried Gestalt Therapy and Neuro-Linguistic Programming. I even did a family work seminar with Virginia Satir even though it didn't seem to fit my current interests. Despite all my explorations I couldn't find a connection between psychology and movement that made any sense to me. Then I followed a friend's suggestion to check out Arny Mindell. This first exposure to Process Work looked magical, and exactly like what I was reaching for in my work with body experience and psychology.

Process Work seemed so intuitive, natural, and easy and Arny was one of the most interesting characters I had met. He mentioned that they were starting an intensive course in Zürich in April. Without thinking I said that I would be there. I went back to the university where I was teaching and the head of the department graciously allowed me to leave in the middle of the school year to attend. He also gave me the opportunity to choreograph and produce one last concert called 'Dancing the Edge' in which I was already trying to integrate what I had learned at that first workshop.

The day after the final performance I packed myself off to Zürich. On the opening night of the course, in his welcoming comments, I remember Arny saying something like, 'You are about to get into something that is easier to get into than it is to get out of.' I thought to myself that I was already in something, Laban Movement Analysis, which had shaped my world view in ways I would never be able to leave behind. This feeling that I was layering on another transformative worldview has never left me. It propels me into research in which I try to reconcile the differences between the philosophies.

That first night of the intensive course I went to bed and had a dream. Amy was burning her notes in a wood stove and Arny was making music on an electric piano.

He asked for my help with the music. As I woke up I was setting out to do that.

I have returned to this dream many times over the years and found that the creativity of going beyond my notes and making 'new music' has been a theme in my development in Process Work. The thing that impressed me in the dream was the walls of the room. They were made of very small patches of material that created an overall pattern, like a patchwork quilt. It was an incredible amount of detail. It was like looking at a magical painting.

I woke up the next morning and presented myself, pen quivering with excitement, for the first class of the intensive with Joe Goodbread. I found myself dumbfounded and delighted by the detail of the work. There was a system, a set of skills and perceptual tools that I would be able to learn. Joe was teaching us about the difference between states and processes, the role of beginner's mind, and awareness in working with people. He was helping us learn to use careful observation to follow what is happening in minute detail. His message was to embrace what we experienced and he helped us find ways to believe in the wisdom of what we found; to let Nature in the form of movements, symptoms, and disturbances, be our guide. It felt like I was learning to be of service to Nature -- being given tools to follow her. This introduction to Process theory was also the beginning of a life partnership with Joe. While my first impression was that Process Work relies on the practitioner's intuition, I was now discovering how it employs awareness to follow nature. The awareness tools and skills we were learning lend solidity to intuition.

About five years ago a new phase of study started for me when I began to wake myself up at night moving. One night I would be slipping into the most exquisite relaxation, another I felt like I was the whole universe breathing in and out, like a quantum singularity. Then there were the nights I woke up with undulations and vibrations in my spine. It was like something was instructing me through my body movement in the night waking me up to the deepest parts of myself.

This phase of my studies has brought me back to the roots that brought me to Process Work. It challenges me to live the passion of the two worlds that 'are easier to get into than to get out of', that seem to have attached themselves to me. The class that I taught at the Process Work Institute is part of growing into this new world.

The early days – the Dreambody

The body has always played a central and critical role in Process Work. It was in his initial exploration of the dreamlike experiences of body symptoms that Arny Mindell tested his theory that dreaming happens in waking life. He found that when a person's subjective experience of her symptoms is unfolded it reflects the experiences unfolded from night-time dreams. For example, a person who had fainting spells said that in his childhood dream – the first dream that he remembers in his life – he had fallen to the ground. These two experiences, when unfolded, shared a sense of leaving or dropping out of normal reality. When he started 'dropping out' and becoming less focused, the fainting episodes became less frequent.

Arny's close observation and unfolding of what people do – how they formulate their experience in words, their metaphors, little expressions, inexplicable and mysterious accidents, mishaps and synchronicities, the signals and double signals that they make – coupled with the notion that dreaming is happening all the time, led him to unfold these experiences as dreams in order to find the meaning or messages of them. He called these experiences the Dreambody. From this study of everyday experience he saw the Dreambody's importance in understanding the meaning of life and helping people connect to the direction of their life energy and deep personal satisfaction. Movement and Body Work are powerful in this process because they provide direct access to experience which circumvents the filters of the everyday mind.

Review of movement work

Movement work is used in Process Work in a variety of ways. For example double signals may be noted in movement. These are when one part of the body is saying one thing while another is saying something else, or when the person is saying one thing in words while their body is saying something different. Movement work is used to clarify an expression that is only partially embodied or one that is marginalized. Spontaneous movement leads us to mysterious and unknown parts of process. It is used in every area of Process Work from Coma Work to large group work; from individual face-to-face sessions to phone sessions. Yes, phone sessions! I remember once when I was supervising a man on the phone and I heard a sound. I asked what the sound was and he said that he was drawing a circle around a word over and over. When I inquired further he said that he

was doing it with a lot of firmness. I suggested that we focus on this firmness by continuing to do it on the page and also by bringing the quality into more of his body. When he did while it bringing an open attention to what he was doing, he said that it had a sense of definitiveness, making a space for himself. This was missing in his work with the client we had been discussing. He was afraid to talk with her about his point of view in relation to a certain issue. He felt overpowered by her. The movement made the problem clearer and helped him find a solution.

Here is the basic idea of Process Work movement work. Some movement makes sense; it goes along with what a person is saying. The person's whole body is doing one unified thing. If the movement were a sentence it would be a completed thought. There is congruence between what is said and what is expressed in the body.

Other movement doesn't make sense or is not congruent. As we discussed earlier, double signals are produced when movement and language 'say' different things. When this happens the listener is confronted with the choice of which 'voice' to listen to. Remember when I heard the noise from my supervisee over the phone? Had I been only interested in congruence, I would have asked him to pay attention to what we were talking about and to doodle later. This would be following the wisdom that says we should be congruent by getting our bodies to follow our verbal intentions. This is usually more comfortable since it is easier to understand our intention when we can express it verbally. Another kind of wisdom says that there are two voices or expressions so let's practice deep democracy – the practice of listening to all sides of an issue – and find out what each side is saying. The less known 'movement' or 'body' voice is usually less represented in our everyday life. When we unfold its meaning it helps us know the mysterious and essence-like or deepest parts of ourselves. Both our everyday intentions and our Dreambody experiences are important. They both lend themselves to our totality.

Other forms of Process Work movement work focus on less-known and autonomous experiences like accidents, unexpected or spontaneous movement, movement related to body symptoms, movement in dreams or other mysterious movement. These are usually unexpected because we don't identify with the experience we are having. Working with movement in relationships is useful in helping to unfold the experience of each individual in the relationship, as well as unfolding the process of the relationship itself. In these autonomous experiences it is as if some other spirit or force has taken control of our bodies and moved them for us. It is often embarrassing to find ourselves doing something which is unconscious. A good facilitator can help bring a sense of curiosity and wonder to the experience.

As you can see, this Process Work movement work relies on the careful observation of what a person is doing and using that observation to help unfold the deeper process. In the beginning of my Process Work studies, coming with my background in dance and offering movement experiences to people to try out, I found it challenging to hold back my tendency to want to help the person move with more freedom or to find a more efficient way to accomplish a task. My eye was not trained to see what *was* happening but rather to see what *could* happen. This has been a challenging discrepancy to reconcile and has provided fertile ground for the later developments that are emerging in my work.

Why work with movement?

There is a big difference between understanding something and experiencing it. One of the ways that we understand night-time dreams and daytime dreaming – dream-like experience that occurs in everyday experience – is by understanding and interpreting symbols found in the experiences. But this doesn't replace actually *experiencing* dreaming. One of the most reliable ways to experience it is in your body.

An example of this is a piece of work I did with a young woman who came to a session with the problem that she was getting angry and having big reactions to things that, in her view, were not important. For example, she was furious about towels that were left on the bathroom floor by her partner. She reacted strongly to his serving combinations of foods that she felt shouldn't be combined. 'That is just not the way things should be done. It's not negotiable' she said, as she made a focused cutting movement through the air.

To help find the way into the deeper part of the process I asked her to tell me a dream. She told me this dream she had as a child:[2] '*I was walking in the woods when I came upon some soldiers who were fighting in World War II.*' While working with the symbol of a soldier, first by talking about her associations to it then by taking on its movement and body stance, she made the same cutting movement through the air she had made when talking about the towels and food in the beginning of the session. The soldiers were definitive, taking action first and asking questions later. We got as far as finding out that there were certain things about which she felt strongly.

They simply could not be negotiated. She had been working on making space for herself for some time so this experience was fairly well known to her. She was able to stand, like a soldier defending her 'country', fighting for her experience.

Working on the *symbol* of a soldier wasn't helping us get any *new* understanding of the experience. I wanted to go deeper so I set out to discover the soldier's essence. I asked her to repeat that focused movement that she did when she acted like the soldier. As she did it she was to find what that gesture was before it became that movement – to focus on the moment when the gesture was being created. She said it was an intense center with rays coming out of it. It was yellow. She started to be that intense center with its rays. She shape-shifted into this new experience of her dream. It seemed as if the whole room changed a little. A new radiance emerged as we found an experience beyond non-negotiability. It led to a deeper trust in her experience of herself.

Focusing on the movement had transformed the symbol and unfolded it in a way that talking about it could never have approached. Working through the body is like literally stepping into the dreaming world. While interpretation can help us understand, unfolding through the body informs us by letting us embody and *live* the experience and enter parallel or unknown worlds of experience. Our understanding is an experiential one.

But why find the essence? The essence, the most salient parts of an experience, connects us with the deepest parts of ourselves. Where the conflict about towels and food brings my client into interaction, essence reminds her about who she is in relationship to her eternal self. Arny Mindell calls this the Big U. In *Ropes to God: Experiencing the Bushman Spiritual Universe* Bradford Keeney talks about transmitting experience directly through movement in the spiritual ritual of the !Kung tribe.

> 'The !Kung are not concerned with carefully preserving the knowledge of their past, and they do not teach it systematically to their young; consequently, much is lost to memory.' …(Marshall, 1969. p. 351)
> Raw spiritual experience is most highly valued by the Bushmen. This experience is born and expressed by the movement of their bodies, not from the ruminations of reflective discourse. From the Bushman doctors' perspective, none of their sacred knowledge has been lost. It is encoded in the orally preserved songs and muscle memories of kinesthetic movements and postures. Its expression is sparked by a presumed natural/magical power that moves through their bodies into ecstatic choreographies of healing inseparable from intimate touch. (p. 18-19)

This 'presumed natural/magical power', I believe, is an experience that guides humans in sacred healing dances, group work, and individual therapy alike. It has different names and different interfaces but, its deepest nature is shared.

Laban Movement Analysis

At the beginning of this talk I said I'd be talking about LMA. Let's start by talking about perception. When I was studying LMA I remember our class on perception. This is a large and complex area of study of which I'll address a very small part. There were two things that stuck with me from that class: one is that when you have language for an experience it makes it perceivable; the other is that when something happens outside an expected context you don't perceive it.

One night when I went to a movie with a friend I decided to experiment with this. The previous showing of the film had not yet finished so we bought our tickets and were in a queue waiting to enter the theatre. I stood with my back to the front of the queue waiting for the ticket collector to take my ticket. As the queue moved forward I walked backward presenting my ticket at the same level as those in the line ahead of me and behind me. The ticket collector reached for the person's ticket in front of me and then, to my surprise, reached for the person's ticket behind me! I was so astonished that I started saying over and over in a loud voice, 'He doesn't see me, he doesn't see me!' I couldn't believe that it was happening. I was invisible to this man.[3]

We can only speculate about what happened that night, guessing that without the experience that people walk backwards while in queues this man was unable to see me. He didn't have a frame or name for the experience so he missed the event altogether.

As Process Workers, although we are not able to perceive everything, we are trained in the perception of experience which is named and that which is not. We have a technical language for things that are important for us to see,-- like 'signals' and 'double signals' and 'edges'-- which supports our world view and allows us to interact within that world view. This language allows us to communicate with each other as Process Work learners and practitioners and to use it to name abstract experience to ourselves as we work. One of the gifts that we have from the developers of Process Work is that they have strived to name and concretize experiences that provide tools which help us interact directly with extremely abstract and subtle experience.[4]

In Process Work we use language to analyze process structure. We listen to the way a person describes themselves and their experiences. Grammar helps tell the careful listener which parts of a person's experience he identifies with and which he doesn't. We listen to the way people use verbs for instance, and to their use of the pronoun 'I'. This ability to use language and name what we are listening for helps us be more precise in our structural analysis and in following the nature of a process.

The language to talk about language-- grammar-- has been around for centuries, but with movement there has been no such universal language. Rudolf Laban was a dancer who sought to understand the mysteries of movement by looking at its relationship to individual and collective experience. He devised an analytical system for movement and a method that uses symbols for recording it on paper. In doing so he offers us a literacy of movement. His work developed into Labannotation and Laban Movement Analysis. Labannotation, based on Western musical notation is used to record dances. Laban Movement Analysis is a language for understanding, observing, describing and notating movement.

So… what's LMA?

If we look at a movement, let's say someone sitting down - which in reality is a lot of movements - LMA would look at *how* the mover sat. What was the quality, the relationship to space, the shape of the body, the inner support and neuromuscular connectedness of the person moving?

LMA describes the following four areas of movement and how they relate to each other:

- Space -- this area looks at how the mover uses *space*. It describes where the movement goes in space, up or down, left or right, backward or forward or a combination of these
- Effort -- describes the quality of movement. It asks whether it is delicate like a movement you would use to catch a bubble or forceful like putting your foot down Does it have a sense of urgency like trying to catch a glass before it hits the floor as it falls from the counter? Or is it sustained like lounging in the sun on a sultry summer's day? Is it direct and focused like someone in your face making a point? Or diffuse like a vague indication of a direction? Is it controlled, like when you remove a splinter from a friend's foot? Does it have a sense of freedom and abandon like spreading seeds to the wind? What combinations of these does it use? Effort is the world of expression through quality of movement.
- Shape -- looks at the way that the body moves through space. It can be flat, round, spiraling, piercing. When sitting in the crowded back seat of a car people narrow the shape of their body to fit into the available space.
- Body -- here we look at the underlying organization or connectedness or disconnectedness in the body.

The next time you are in a public place like a café, where you can watch people, take a look at someone and notice what you see.[5] If there is someone sitting at a table holding a sandwich moving their hand up and down toward their mouth, you are seeing the *space*.

You may look at the person holding the sandwich and see that they are holding it with a delicate touch as if it were fragile, or gripping it as if to prevent it from escape and see the *effort*.

Should you notice that someone seems to be encircling his food as he eats as if to prevent someone from stealing it, you would be noticing the *shape* of the movement.[6]

If the person lifts the sandwich and you see an impulse that starts in their feet and travels through their legs to their pelvis, through their spine to their arm, then you are noticing the *body* level. How the movement is supported, or how one part of the body is connected with another is described by the body level.

LMA is about perceiving human movement. Seeing the complexity of a simple action like eating a sandwich is almost overwhelming. LMA provides a language that can be written in symbols that helps make complex actions comprehensible. It facilitates awareness and deepens movement experience.

LMA is applied in a wide variety of contexts from the performing arts like dance, theater and voice, to a growing field in education that uses movement as a basis of learning. It is an increasingly recognized foundation to sports training and sports medicine, and is part of effective animation. It shows up in the board room in corporations, in organizational development work to help work flow, and in personnel development. Political analysts, animal trainers and therapists, including movement therapists are using movement analysis as part of their practice and research.

Bartenieff Fundamentals

The area of LMA that focuses on the body level is called Bartenieff Fundamentals. It was developed by the former dancer, Irmgard Bartenieff, using the principles of Ru-

dolf Laban and her own experience as an occupational therapist restoring people's ability to walk who were affected by muscular paralysis caused by polio.

Within the Bartenieff Fundamentals framework we will look at what Peggy Hackney (1998), a long-term student of Irmgard, calls the six developmental movement patterns. These patterns, based in part on the work of Bonnie Bainbridge Cohen, are a basis for psychological and physical development. This is the area of my study. In the class that I taught at the Process Work Institute we were able to cover the first four. They describe patterns of connection through the body. In the order in which they happen they are:

- *Breath* -- the organization of the whole body around the breath. For example, growing and shrinking with the breath. Stop reading for a moment and notice your breathing. Notice how breath changes the inner space of your body.
- *Core-distal* -- a starfish-like experience of the center related tothe limbs. For example, actively curling your whole body into a ball, like a fetal position. Or radiating out from your center, like in the example above when we unfolded the deeper experience of the soldier and my client felt 'an intense center with rays coming out of it'.
- *Head-tail* -- the relationship of your head to your spine through your back all the way to your tail. Imagine sticking your head far out a window.
- *Upper-lower* -- the upper half of your body works with itself and the lower half works with itself, they can do different tasks. Notice this the next time you stand up from sitting, your legs push you up but your arms might be holding something.
- *Body-half* -- the right side works with itself and the left side works with itself. Remember getting into a car, stepping in with one leg as you reach for the steering wheel with the arm of the same side of your body, then pulling your other leg in as you close the door. Getting into a car without this one is difficult.
- *Cross-lateral* -- the upper right and lower left relate and the upper left and lower right relate. You can think of this one making an 'X' from your right hand to your left foot and from your left hand to your right foot. It's the most complex but very versatile. If you want to experiment with it point across your body with your right hand into the upper left-hand corner of the room you're in. Golf swings rely heavily on this connection as does simple walking with the right leg going forward at the same time as the left arm.

For each new pattern to be successful the former one needs to be established. Looked at as important parts of developing physiology, these patterns help us develop pathways for movement that facilitate the motor skills that allow us the physical and psychological functioning to flourish in life. Life skills and emotional development go hand in hand with movement development. As I said at the beginning of this talk, they are also doorways into dreaming or other worlds of experience.

An example at the market

Let's consider a scene that Joe Goodbread and I recently witnessed at the weekly farmers' market. The Portland Farmers' Market is a festive event with farmers selling their produce, home-cooks selling canned delicacies, food vendors with pastries, cheeses, and jams. Flowers delight the eye. It is a great hit with children when the balloon lady creates swords, flowers, fanciful headgear, or dogs made from balloons. And the music - all day there is one band after another starting with the opening bell at 8:30 in the morning. Children jump, bounce, thump, squat, and squeal with delight as they dance to the music. They practice flying in their games jumping off of benches. It is a community event in our neighborhood.

One recent Saturday the first early morning band was missing. The market officials usually discourage busking, but because there was no band playing they didn't seem to be interrupting the performers. A couple of men were playing guitars and singing in a rough, atonal, Bob Dylanesque style. If I could remember the words they'd be something like, 'I don't want to do it and you can't make me.'

I was surprised to hear a little girl ask her mother if she could dance to this music. Her mother said yes and helped her find a space where she would be safe. The youngster listened to the music.

I watched as she listened. I wondered what she would hear that was danceable in this seemingly undanceable music. After a pause she took a breath and it looked as if she would never stop. From some place inside of her she started to grow and expand. The movement spread through her from deep within her belly, her arms lifting upward twisting her little body in a spiral that reached toward the heavens. She was totally lost in the experience and it was captivating to see her follow herself in a purity and authenticity of expression that any professional dancer would envy. For me, the music, the market with its veggies and the community spirit dropped away, leaving this precious connection between

the little girl and something that seemed to be calling her, moving her from inside.

It is this experience of connection between us and something larger that I am interested in. In my class I was looking at how the developmental movement patterns give ready access to these experiences especially when we are in the role of a facilitator. As facilitators, we are asked to follow experience. Depending on the situation, we are asked to facilitate both our own and our client's awareness in a way that supports the person or group in both their everyday reality and in the largest or deepest sense of who they are. When someone comes to us with a problem, like the person I saw who was disturbed by bath towels on the floor, I want to be able to help them solve the problem in the everyday world and also connect with their deepest self. We are most able to do this as facilitators when, in addition to being who we are in our everyday world, we have some access to our deepest selves.

The class

In teaching the class on the developmental patterns and Process Work in the Fall of 2006 I wanted to understand the experience of the patterns better myself and to explore the altered state or 'world' of each. I was interested in identifying some essential quality of each of the patterns as a beginning to a larger exploration. Other goals I had were to help therapists develop openness toward unusual or non-consensual experience as well as skills for supporting subtle body and movement experience. I was interested in helping therapists-in-training have some access to their Big U or deepest parts while under the pressure of being a learning therapist.

When we met I led the class through the whole developmental sequence. We focused on one of the patterns each evening and experimented with using that in therapy. I will tell you about three of our experiences.

Breath

Breath is often about an inner world, contained, growing and shrinking with the inhalation and exhalation. For some it brings attention to the body and for others to Nature. It reflects the growing and shrinking of the Universe or the pulsing opening and closing of a butterfly's wings. Breath supports movement that comes from inside to outside and from outside to inside with its most fundamental shape changes deep in our bodies. At its best, breath is home.

On the first night we worked with breath and kinesphere. Kinesphere is the space around you in which you move. The word literally means 'movement sphere'. How you personally use your kinesphere is partly cultural and partly personal. Some people have a large kinesphere. They make large gestures and look as if they are conducting an orchestra or interacting with the whole world. Others, using a small kinesphere, are contained, hardly moving outside of a thin layer of space around them. Of course these are the extremes. Different situations call for different uses of kinesphere. Can you imagine someone who tries to hail a cab without waving their arm through space in a large kinesphere? Most people have a combination, flowing between large and small kinespheres.

When you move in close proximity to someone else you can overlap kinespheres or, more intimately, share a common kinesphere.

In the class we were exploring the effect of the awareness of breath and kinesphere on therapy. In an exercise with two people working together as client and therapist, we started working as in a normal therapeutic session, with the client talking about something they wanted to work on. As the client talked the therapist focused on the other person's breath as well as his own. With the agreement of the client the therapist focused on breath by touching the client, allowing the experience of the client's breath to flow into them. This merging of kinespheres changed the relationship between the two, allowing them to drop out of talking and content and to focus on an underlying world of experience found in the breath. When I asked about the experience the therapists said that it helped them feel more in touch with themselves. This was a surprise to me since my intent was to have them focus more on the breath of the other person. They said things like, 'I can rely on what I already know, you know, the basics and structure when I need it. Then I have time to focus on what's happening.' 'I became more aware of my body, what it feels like -- a centeredness.' 'I felt more connected.' 'I worry less about what I'm "supposed" to do.' 'It (working with breath) was like an inner support or something, it added more dimensions.' This world was limited, focused on the person's individual experience of center and connection. It was like entering a world of just being.

Head-tail connection

Our exploration of the relationship of the head-tail through the spine gave a new sense of their role as a

therapist or facilitator for many in the class. If you have ever spent much time with a baby there is a stage when they start to lift their heads and look around. They arch their backs and bend sideways. They start to use their spine to turn over. These movements are supported by a changing relationship of the head and tail through the spine. This is both a relationship between head, tail and spine and a relationship to gravity. Gravity lets us know ourselves through an unconscious relationship with the Earth through its force. The head-tail connection helps us know ourselves as individuals.[7] Together, they combine to support our individual and collective consciousness.

The underlying pattern of this is a series of actions where the baby yields to gravity softening into the Earth and then pushes away from it. This is the beginning of propulsion – moving through space under our own steam. It establishes the underpinnings of the motor skills for relating to the environment in an active way.

In the class we spent a lot of time experiencing yielding into the Earth and giving in to gravity. We turned our attention to the place between our bodies and the Earth and found that with the increasing gravity and downward force there was a compression that was the beginning of a push away from gravity, like a spring that is compressed. We call this the yield-push pattern. This yielding movement has a sense of letting go of intent and control and flowing with immediate experience. It is a kind of 'beginner's mind' or blankness. From here the relationship to the environment isn't determined by a known intent, but rather by the unknown force of gravity.

We furthered our exploration by focusing on how our head-tail-spine connected us to the core of our bodies while changing our relationship to gravity. If you'd like to experiment with this imagine yourself as a water-tight plastic bag with water in it. You can do it with just your arm or whatever part of your body attracts your attention. Breathe until you have a sense of your 'core', whatever that is for you. Then allow your body to pour into gravity like water inside of the bag. Allow it to flow from one surface to another. See if you can sense a changing relationship to gravity and feel the compression that comes from yielding. Notice the changing relationship of your head to your tail through your spine.

The yield-push pattern happens with each step we take as we reach one leg forward, and push off with the other, our full weight yields into the Earth when, for a moment, we are supported on one leg.

In the class we did an exercise where a therapist worked with a client on any topic. The task of the therapist was to notice their relationship to the Earth, especially in their core, as they were sitting listening to their client. When they were drawn down into gravity they were instructed to not *do* anything, but to yield, not in a big movement but rather as an internal experience. They were to let themselves go down and notice themselves. If they had an impulse to 'do' something in which their core was not involved they were to resist it. They were to follow their downward relationship to gravity until a natural urge, like the experience of a coiled spring 'moved' them to 'do' something. It was like finding a new source for action.

In one dyad, the client began the session by asking, 'Can I work on a body symptom?' The therapist naturally said yes. Then she realized that her 'yes' came from her more familiar therapist self. Her action was known and expected. She was 'doing' something by saying yes, that didn't involve the core of her body. She stopped, returned to her awareness as suggested by the exercise, noticed her relationship with the Earth, and yielded to it. A question emerged: why was the client asking what she could work on when the instruction was to work on anything? The therapist was able to notice a double signal, something that didn't quite make sense.

The client said that she wanted to be helpful and make sure that the therapist had a good experience. This brought a different dimension into the work, the relationship between the client and therapist. What unfolded became 'real' and dynamic right away. It brought up the feelings between them of caring for each other.

Being in the role of therapist often puts you into a trance that I call a therapeutic trance. It is limited like any role where there are expected behaviors. Yielding to gravity allowed this therapist to leave the therapeutic trance and follow the deeper process.

It reminds me of the *Tao Te Ching*, at the beginning of Chapter Eight 'Water':

> The best of man is like water,
> Which benefits all things, and does not contend with them,
> Which flows in places that others disdain,
> Where it is in harmony with the Way.[8]

Like water flowing into 'places that others disdain' the therapist can break the therapeutic trance, drop out of the normal state and 'yield' into a parallel world where they can interact with the process or the 'Way'.

The consistent result of this exercise is that students feel relieved from having to do something and act like a 'therapist'. They report feeling like they are more in touch with themselves and more able to relax. I have seen supervisees seem to embody their understanding of Process Work instead of trying to *do* Process Work.

Body-half

When the right and left sides of the body become distinguished from each other it is the beginning of polarities. This is grounded in language when we say things like, 'On the one hand I'd like to go, and on the other I love being at home.' On a body level one side of the body provides stability while the other is able to move around. You can take a stand on one side and interact with the other side. When processed there is often a common essence underlying the polarity.

When we did body-half movement, during the dyad work I noticed a couple who looked stuck. They invited me to help them. The client repeatedly moved with the body-half pattern as she brought first her right fist and leg down and then her left. She did it with control and delicacy.

The client was working on her difficulties connected to her MA thesis research that involved working with groups on a particularly hot World Work issue. She was a relatively shy person facilitating contentious groups. She talked about how she was conflicted. On one hand she was shy and felt that she was not up to the task of facilitating these groups and on the other some inner motivation pulled her into the work she was doing. As she talked about it she showed the movement, first the right side with her shyness then her left side feeling pulled into the work. But when she talked about the movement she had the feeling that she was taking on an opponent. In her words, '…it was like a ready position of a martial artist. It is the movement before attacking, contacting, or making action to another person.' The polarity is between the 'martial artist' and someone who stops her.

There's a difference when she talks about her feelings of shyness about working on her project from when she talks about her body position as taking on an opponent. On a 'dreaming' level it's not clear who or what this action is aimed at. Who is she ready to 'make action to'? There is a mystery person, a conflict between two parts. One approach would be to get to know these parts and to work on the polarity of the two sides to help her fight what is impeding her progress with her thesis.

But I noticed that the movement had a mysterious quality of control and delicacy (effort) that didn't make sense in this context. I decided to work with her conflict by completing the movement instead of playing out the polarity. I asked her about the quality of her movement and if that was a satisfying way to do it. I asked if she wanted to create another way to do it and see which felt best. She put her foot and fist down firmly and made a sound like ahhh! And again she stamped with the other side of her body. She started stomping on the floor. People in the class started doing it with her. We all came together doing this movement like a village dance. She writes about it,

> '… it felt as if I were dancing like a Native American or Native African in a community ritual, gathering or ceremony on the land of Africa or somewhere very native and natural. I felt my heart beat and also the land beat, [my heart] beating with the land. I made sounds not language coming through my body.'

We ended the class feeling that this leader had brought us together like a community united around one heartbeat. She had brought the two halves together in a unified purpose of following the heartbeat of the land. She was able to go beyond the conflict that made her question her abilities.

One more thought

Developmental movement is a sequence of patterns that anyone who moves uses every day. As we progress through them as infants we progress from being in a solitary world to being in relationship with the environment around us and having complex interactions with the world. We revisit them when we take a deep breath and sigh, or push ourselves out of a chair to progress out into the world to do things and meet people.

This progression is also a progression from the world of breath and unity, a relationship to our deepest selves to being in relationship to the greater world and the complexities that challenge us there. It is a progression from being closer to what we were before we were born, what some call the other side, to the full consciousness of 'doing' adults. As we get older most of us forget about our connection to our deepest selves or who we were before we were born and who we will be after we die. We get caught up in being our normal selves. But, to reconnect we need only remember our breath, pay attention to a sigh and use it as a bridge to other worlds of experience that are asking for our attention.

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ProcessWorkLive.com, a podcast of interviews with people applying Process Work in diverse situations, is her newest brain child. Kate is a cyclist, and loves to cook and garden in between trying out new ways to use movement in Process Work. She can be found on the web at www.katejobe.com.

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[1] From the beginning of dance/movement therapy this divide has existed between the value of what the 'dancers' were doing and its effectiveness. Because the early developers of movement therapy didn't have a psychological education and they were women involved in a women-dominated art, their work was often not given the value that it should have had. Also psychiatry and psychology are just beginning to understand the place of the body in relationship to psychological healing.

[2] Childhood dreams are especially potent. It was Carl Jung who discovered that they hold patterns that point to the deeper long-term growth of a person. He called it a life myth.

[3] I later learned about invisibility in Carlos Castaneda's books. This seems to be something of a spiritual endeavor. I found the following in Wired Online Magazine www.wired.com/wired/archive/11.08/pwr_invisible.htm 'Invisibility has been on humanity's wish list at least since Amon-Ra, a deity who could disappear and reappear at will, joined the Egyptian pantheon in 2008 BC.'

[4] The flip side of this is that by too readily naming experience we run the risk of limiting or cutting off experience for which we have no name.

[5] I'm using 'seeing' in a very broad sense. After teaching observation for more than 25 years it is clear to me that people 'see' in various ways, for example some see by feeling, and others by sensing changes.

[6] Something often observed in people who have lived in certain institutional settings or who have served prison sentences.

[7] In 'Making Connections: Total Body Integration Through Bartenieff Fundamentals', Peggy Hackney says: 'Our culture places particular value on 'the individual" and has intuited that a sense of "individual' resides at the Spinal level of development in the human being.' p. 85.

[8] This is Peter Merel's Interpolation and can be found at http://www.religiousworlds.com/taoism/ttcmerel.html. It is based on the translations of Robert G. Henricks, Lin Yutang, D.C. Lau, Ch'u Ta-Kao, Gia-Fu Feng & Jane English, Richard Wilhelm and Aleister Crowley.

Yoga and Process Work – a Workshop

Evelyn Figueroa

When I was preparing this workshop for the IAPOP conference, I had a night-time dream which was relevant to the subject I wished to present. The dream had three parts. In the first part, there is a group of participants at the workshop and people are doing exactly the opposite of my instructions. When I tell them to do a backward bend in a seated position, people slouch forward. Some stand when I ask them to lie on the floor. In the second part of the dream there are waves from the sea that keep coming, as if we were on a boat, getting us wet. In the last part, a friend and colleague keeps standing in front of me, preventing me from proceeding with the workshop. Basically, there is one disturbance after the next in the dream, stopping me from following the structure I have set up.

When I looked at the dream, I realized how it is a perfect illustration of the combination of Yoga and Process Work. As a Yoga teacher, in a class, I propose a series of postures and breathing exercises in a structured way and the students execute my instructions. The aim is to try to do the postures as correctly as possible, in order to bring balance to the body and mind. As soon as I introduce Process Work, I ask the students to notice and welcome any sensations, urges, tendencies to move which are different from what I'm proposing, creating the space to welcome disturbances and to follow the flow of what's happening for the person in the moment. Both Yoga and Process-oriented Psychology share the goal of being present to awareness.

Yoga means union, linking, bringing together, yoking, derived from the Sanskrit term 'jug'. It is a 2000 year-old spiritual tradition and philosophy. Its aim is ultimately spiritual, but it has a wide range of applications. The proposed postures and breathing exercises are fantastic tools to explore our bodies, our physical sensations, and the dreaming process as it manifests itself, especially in the proprioceptive and movement channels.

Combining Yoga postures and breathing exercises with Process Work allows us to explore our bodies and sensations, amplify body sensations and movements, connect with the tendency of our body to move in a certain way at a given time, work at the limits of an experience, and catch the essence of a movement. Here I explain a little of these possibilities.

1. Explore our bodies and sensations

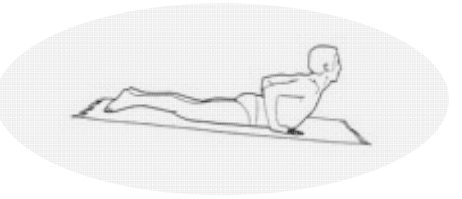
When we slow down our movements, trying to notice what is happening in our bodies, we are often surprised at the number of small sensations and feelings of which we are not usually aware. You might want to try this simple exercise to experience this.

Exercise

- Move your arms upwards and lower them a couple of times in a fast way.
- Then, do the same arm movements in a very slow way.
- Focus your attention on the movement.
- Notice the sensations that come up when you do the movement slowly. Catch what flirts with you.

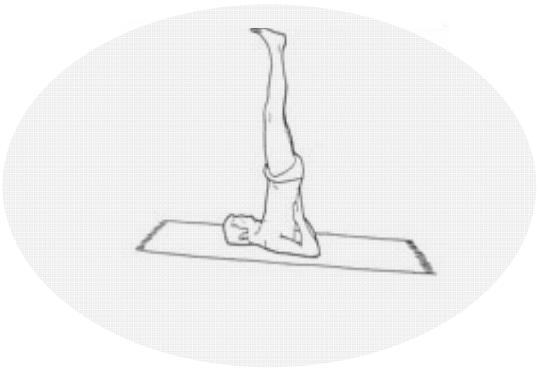
2. Amplify body sensations and movements

Yoga postures can be used to amplify certain sensations. One way of classifying Yoga postures is by the type of movement they propose and the effect they produce. There are postures which create a feeling of expansion. These postures open and expand the chest and they are usually done on inhalation. They are backward bends, like the cobra and the warrior.



Other postures have an effect of reduction and going internal. They are usually done on exhalation. Forward bends belong to this category. A third category are twists. They are usually done on the exhale as they compress the lungs by twisting the spine. Inverted postures are the last category I will mention. Two examples are head stand and shoulder stand. The diversity of possible movements and their repetition are very efficient ways to

amplify certain physical, psychological, and spiritual experiences.



3. Connect with the tendency of our body to move in a certain way at a given time

By following our physical sensations, we may find that our body has its own tendencies and spontaneously creates its own postures, often similar to formal Yoga postures, which are basically archetypal patterns.

4. Work at the limits of an experience

When we amplify a body sensation or feeling we often get to a limit, to what we call an edge in Process Work. There are different types of edges. Physical edges are determined by our morphology and by our habits. Morphological edges are structural, and there is not much that we can do about them apart from exploring them. The edges of habit are functional edges, developed over time due to certain long-term repetition. What this means is that when we do a movement and can take it no further, if we work at this edge there can be a modification which allows us to go even further into the movement or posture. Over time, functional edges can be changed and this might bring about a change in psychological identity.

Psychological edges are related to how we identify ourselves and also to how we relate to our bodies. We all have ideas of certain movements we can't do, not necessarily because we have tried them, but because we think our bodies cannot do them. Beyond our psychological movement edges we can discover identities we are not aware of, and may even come into contact with the essential core of our being, contacting what is beyond words and concepts.

Working at the edge of a given movement, trying to take it a bit further, slowly and carefully, we often get an image (visual channel) or a sound (auditory channel) which carries information concerning a 'new' identity or marginalised part of ourselves trying to emerge. If we amplify this image and/or sound while still in the posture, more information can unfold. We may go even further if we try to get to the 'essence' of the experience happening. This may happen when we work with a posture or movement we do not like. Disliking a posture or a movement is an indication of an edge which may be interesting to explore to discover the dreaming process beyond the edge.

5. Catch the essence

Process Oriented Yoga links the three dimensions of experience that are identified in Process Oriented Psychology.

- **Consensus reality:** This concerns the way in which we move and the form of the posture we take.
- **Dreamland:** At this level we experience the archetypal dream figure behind the posture with the sensations and feelings associated to it.
- **Sentient level:** If we focus further on the fundamental quality or essence of the posture we may feel what gave rise to this posture, its 'seeds'.

All of these levels exist simultaneously and can be experienced in a posture, either in its static phase or through very slow movement.

Exercises

Here are a few exercises that I hope will give you a flavour of Process Oriented Yoga. You may wish to do them separately or as a series.

Exercise 1
Stand up. You may wish to close your eyes but if you keep them open, focus your attention on a point on the ground a few metres in front of you. Your balance will be better with your eyes open.

Sense, feel your body and notice if your body or a particular part of your body wishes to move in any way. The movement may be small or large. It might be a tendency to bend forward, to incline the body laterally, to lift a leg, bend backwards. Notice it and then follow it. Make the movement and stop only when it feels natural to stop. Notice what posture you are in.

Exercise 2
Sit at the edge of the chair and close your eyes. Go inside yourself and focus on your breathing. Follow your breathing with awareness.

Make sure your back is straight and when you're ready, raise your arms as you inhale and stretch them upwards. Lower them as you exhale and start again. Repeat this arm movement five more times. Do the movements as slowly as your breathing allows so that the movement and the breathing are coordinated.

Stand with your feet parallel. When you are ready, raise your arms as you inhale and as you exhale, bend your body forward, allowing your knees to bend a little. Relax your neck. Then as you inhale, go back to the arms raised position and start the forward bend again as you exhale. Repeat this movement five times. Coordinate the movement with the breathing. After the last forward bend, move upwards and as you exhale lower your arms.

Now in that standing position, take some time to focus on what is happening inside you. Notice which part of your body attracts your attention and focus on it. Notice what you are feeling. Feel it more. If, for example, you feel a contraction in this area, contract it even more and consciously extend the contracting to your whole body. If you feel heat, feel it more and extend the feeling to your whole body. Whatever you feel, amplify and extend the experience.

Notice if there is a tendency to move. What movement emerges from this feeling? Make a movement and create a posture which corresponds to this energy. Hold the posture and feel it. Adjust it until it feels just right and then stay in the posture. Experience what it is like. Notice any images that go with this posture. Is there a sound or a song?

Who in you needs this type of energy? Hold the posture until you get a sense of which part of you this is for.

Breathing exercise 1:
Focus on your breathing. Take a few deep breaths. Now focus on the exhale.

When you think you have finished your exhale, exhale some more. Go a bit further. Notice what happens.

Breathing exercise 2:
Sit down with your back as straight as you can hold it and focus your attention on the breath.

Exhale deeply, going to the end of the exhale and let the inhale happen. Do this 10 times.

When you have finished, notice your body sensations and focus on the least familiar one.

Make a slow hand movement that matches the sensation.

What is the essence of this movement? If necessary, repeat the movement a several times to get to its essence.

How is this essential quality relevant to you in your daily life right now?

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Pain – a Sufferer's and Carer's Journey

Conor McKenna and Clare Hill

We, Conor and Clare, are a partnership: we live together and we are both Process Workers. Throughout 2005 and early 2006, Conor had an aggressive prostate cancer, which was treated by anti-hormone injections and large doses of radiotherapy. There were various complications to Conor's cancer, which is usually not too difficult a cancer to manage, and these complications plus the sheer size of the cancer were the main sources of his pain. The pain experienced was treated allopathically with a cocktail of traditional pain killers, including various forms of morphine, and drugs to prevent spasm of the bladder. None of these was effective when the experience of pain was most acute. We were both extremely challenged by the whole experience, and most specifically by the pain, and some of the altered and extreme states which came with the pain. It was the experience of having and dealing with pain which has led to this presentation. Our experience is highly personal, and each person's experience of illness is always unique. Nevertheless, we found applying the theory of Process Oriented Rainbow Medicine described by Dr. Arnold Mindell very helpful, and are interested in sharing our experience with others. Conor believes that the Rainbow Medicine work he did saved his life, and he is deeply appreciative.

Much of what we are describing here as an approach to pain can also be used for any experience of illness or extreme state.

Before we go further, take a minute and turn to your neighbour. Take about 5 minutes together and ask each other the following questions. You might wish to make notes.

1) When you have a pain, symptom or illness do you ignore it? Put up with it? Keep going? Take a pill?
2) What is your belief system? Do you go for the meaning and avoid pills and treatments? What sort of symptoms do you do that with? Do you see a doctor or alternative practitioner?
3) What could you do differently? How would you approach it in a different way? If you were your own healer, what would you do?

Current research into the neurophysiology of pain shows that distraction or consciously not focussing on the pain is one of the most effective ways of not engaging the pain-specific sensors in the brain. You are actually not experiencing pain at that time. Conversely, focussing on a small amount of pain can of itself amplify the degree of pain experienced. Both of these responses can easily be measured in an electro-encephalogram (EEG), where the pain sensors either are or are not activated. Sports people, yogis, fakirs and some sufferers of chronic and acute pain have learned distraction as a powerful method of pain management.

In our attempts as Process Workers to deal with the pain, we followed the principle of distraction, but in a Process Oriented manner. We 'changed levels', and this we did in a variety of ways, some of which are described below. In his book *Quantum Mind and Healing*[1] Dr. Arnold Mindell writes about Rainbow Medicine, where he describes the different levels of reality or experience: a body has an ordinary physical experience (such as the pain sensor being measured by an EEG); there is also a dream-like quality (such as Conor describing his experience of pain as a torturer with a sharp knife relentlessly sticking him up through the groin); and there is also the perception of subtle tendencies and a sense of oneness that can be experienced when the polarities of the internal struggle between pain sufferer and pain maker collapse.

Conor has written about his journey with cancer[2], and we are interspersing this presentation with extracts from his final chapter, which is written in a Joyceian word-salad style. Here are a couple of extracts, firstly after the original diagnosis of an enlarged prostate and prostatitis, when the pain was horrendous; the second well into dealing with the cancer.

> After the diagnosis of an enlarged pro-state, the problem nettlesettled for a few weeks as the intention became less acute. However, in the underwold, over the next few moonths, the area became more pain fuelled because of the wild, excited eyeknifer, producing the uncontrollable schisms – humping, squeezing, megaton pressure between a soft pressurised nerve bag and a hard lump obstruction ('Hee, hee, hee'). All this is taking place in a time crunch on the Somme bayonet field; freezing desolation; haunting pain; humanity in tatters.

And then later:

> Truly, there is an easel in me about dreadth; I know so much about it I could paint and recite its chasmcism. However, the www.unabletostandanothermomentof-pain.arse is a very different story entirely: I just had to address it. Various can-tankers create secondaries in specific ports of the Bodleian. Pro-state consumer cells like to spread to the skeletal mid-section for a pelvic dance floor. This type of canker (pro-state) is usually a good one to get; doesn't smell for one thing; moves slowly or stays in one place. Mine, however, is meaning, aggressive; possobsessive. If it has spread to the bones, the wild-eyed bayonet thruster will go 'Ha, ha, ha'. Talking about fury eyes, he often comes along the trenches with his Proust mates and shouts: 'Shoot the coward, shoot him now!!! Put a bayonet through him, go on, keep sticking it in, keep twisting it. Leave him there, make sure nobody finds him, leave him to die, the bastard.'

It may be worth describing some of the altered states that emerged. Sometimes these were shockingly powerful, and really challenged us to dig deep into our resources. They affected each of us, our belief systems, and our experience of ourselves in relationship.

One of the most prevalent was almost a lack of interest, a desire to get away from it, not to have to work on it. The pain was so all-consuming that both of us would do almost anything just to get rid of it. It is easy to see that the urge to be distracted, or more significantly, to shift level, is at the heart of this impulse.

The wild-eyed bayonet thruster could emerge between us, too. The pain maker can become a ghost that causes all sorts of relationship problems. It was imperative to get the other's permission before trying to intervene at a dreaming level, to 'work on it'. When the pain is intolerable, everything on top of the pain is intolerable too, so the best of intentions can merely amplify the helplessness. Kindness towards whatever state that was emerging between both of us was a hugely important metaskill.

Pain is hypnotic, both for the one experiencing it and for the carer. Normal thought processes and behaviours disappear, a mesmerising/mesmerised state takes over. It is an insatiable sponge consuming all other life experience. Both of your lives lose their usual shape and meaning.

Pain is powerful. The best attempts of Eastern and Western medicine cannot help that much, and it is easy to fall victim to it, to feel utterly helpless. On occasions that feeling of helplessness can be total. Life becomes meaningless and potentially discardable. In the carer, the inability to really alleviate the pain in your loved one can further increase the desire to run away, to not witness it. The sense of meaninglessness was an interesting place.

This is a passage where Conor describes going beyond the helplessness into a sense of oneness.

> Consider: you have to be careful with conches; they sometimes trap words and that's bad because those wordforks lose touch with the great Oisin (mythic Irish poet and warrior) -- the wordchains clank and bang about with the noise of their heavy claims in the echo chamber. But consider quietness: in your ear you have to listen absent mind attentively to the silent universal poise until it gently goes whooooooooosh and washes all the words down the whole. Do that and Can-Sir will heel-it, we belive.
>
> On with the storfury. While listing to the poise, there was soon a focus on the symp-bums in a 'non-ruining' sort of way; without windwords or any wordchains – sound bites that eat you up - that let the factual expand as it naturally, do it. The enmountainorminous pro-state that was surrounding and gar-rotting the urethra, like a stone without a heart centre, gently slid into a www.enantiadromio.bigUni.*Verse*.
>
> Humility bled out in all directions
> The world relaxed without reflexions
> While tears and water flowed with new inflexions
>
> The hard, unrelenting male monastery of pain can produce the most gentle and soft fame-in-in feelings - 'Aphrodite, goddess of love, born from the castrated testicles of Uranus.'

On occasions when Conor was in extreme pain and very frightened by the intensity of what he was experiencing, when a human body cannot take another moment of pain but knows that it has to, then Conor could become very scared if left on his own. Some connection with someone who has an objective view was needed. At the same time, Clare was feeling equally overwhelmed by what Conor was experiencing, impotent. All interventions felt useless.

> He can make us, all of us, so scareified, so terrorfrightened that I have to make sure that my wife is near. 'I must go to work, darling', she says. With that, Bodleianwords come up from my stom-ache, get shaped in my throat and blub out through trembling contorted lips, 'No, stay with me, I'm petrified, please don't go.' But pain can't stop life; it has to go on, nothing stops him.

Suddenly Clare became very matter of fact. 'Sit down on the bed. Drink a sip of chamomile tea.' It was very directive and detached, and to her surprise, Conor's state of agitation decreased and he did it! Conor's perspective

was that he had lost discipline because of the never-ending pain, and he needed martialling in that way. Even working as a Process Oriented psychotherapist throughout almost all of this period was a way of maintaining the discipline, being distracted, avoiding self-absorption.

The anticipation of the pain, and desire to do anything to make sure it doesn't come on to the same degree ever again, creates all sorts of anxiety states and obsessive behaviours. Conor would sit on the sofa for hours hardly moving, trying to make sure that he did not trigger off another bladder spasm. It becomes the centre of your existence, your whole existence.

The experience of a tiny bit of pain can, if noticed and focussed on, amplify it a thousand-fold, and precipitate one head long from apparent normalcy into an extreme state. This is one of the side effects of long-term chronic pain.

What was even more surprising, yet not when we thought about it, since they are just as human as we are, was the way some doctors and nurses had similar responses of helplessness: 'Just ignore it' (avoidance), 'Him again', 'A bit sensitive.' When Conor was admitted into hospital on yet another occasion, one consultant got very peeved when Conor moved slowly after nearly 24 hours of bladder spasms. The spasms had just stopped, but the doctor was late for a ward round. He was irritated that Conor was moving so slowly and carefully, not triggering another spasm. Paradoxically, the doctor's annoyance became a jab like the pain, but Conor was able to address the consultant's irritation and need to move quickly, and also stand up for his own need to move slowly and carefully. This was yet another example of the impulse behind the pain, which was the development of self-support.

Here's another passage about the dreaming level that Conor was experiencing in the midst of pain:

> Several moans went by and the First World War eventfully merged with the second. Now, on the bad days, I'm on my own in jail – the prism, with the wild-eyed Gestapo torchbearer who loves to ram his knife into my gro-in, twisting it with delicious wild excitement, while saliva dribbles from his teeth. This is my personal coach; the pain-maker with his dark krow. He broke me and collapsed me on the floor so many times and never got bored. He loved breaking me and I tried to be Humpty Dumpty but I couldn't. However, eventually I had a trick up my peeve; I stole him for myself, I shipshaped into him; I occupossided that Gustapo menace and became the pain captain myself and the pain suddenly vanquished. I shifted identi-pritty and what which was a sadistic torturer became sweet ferocity. I loved being the wild crazy eyes with a knife in my hand, joyously sticking it into a plasti-cine effigy of the Bodleian. The pain turned to excitrament, to joy, to flow, to estuary, to the triumph of Beethoven. The nasty pain-faker turned out to be nothing more than my own echo; and the pain, my shadow. The three of us together – the echo, the shadow and me, combined to become the captain; I shapesloped into myself and entered a continuum that led from suffergy to ecstasy. Pain and ecstasy turned out to be the same energy but resided at different ends of a perspectrum.

Exercise

There is much to discover about illness, much of which is written about in Arny Mindell's Book *Quantum Mind and Healing*. This is an exercise we created, using Process Oriented methods, that you might want to try, which is specifically designed as an intervention to alleviate the pain when it is acute. Think of the kid in a supermarket who says 'Mum' while she chats to a friend, then gets more and more pushy till he shouts at her and thumps her leg. Mum then wonders about this angry little creature beside her with amazement. But the initial impulse from the child was something totally different, and eventually one needs to go to the initial impulse in a symptom to really find out what is going on. This exercise is like First Aid when things are rough. Do get the permission of the person to try something out first, or else you may just be overloading them. Watch for the feedback!

Finding the creativity within pain

Focus on an acute pain you have experienced or one that you can feel in the moment. It could be anything, from a toothache or migraine, whatever. Something which gave you a real 'ouch', even if it was only for a short period of time.

Describe it to your partner in detail; use your hands to help you represent it, or mirror it. At this point you are entering the energy behind the pain by changing levels. You are not only feeling it but you are beginning to reproduce it or recreate it.

The partner's role is to keep listening and unravelling with the person who had the pain until they get a felt sense of the nature of the pain maker and the intensity.

When the one listening has a sense of the pain maker, then act it out. Suggest to the person that you try to become the pain maker, and that they

watch and choreograph you. Then, picking up as much of the intensity as you can, really go for it! Create that pain on an imaginary victim in front of you!
Interact with the feedback from the person who was suffering the pain.
The one watching can choreograph in any way they wish. If you have any details at all about how this fits into the person's history, use it. Try to keep acute, congruent with the nature of the pain maker though.

Our experience of this is that it is hugely relieving to the watching sufferer. When you have pain, all of the parts of you, the different perspectives, your internal culture, are in turmoil. The following is Conor's resolution at a dreaming level.

> But let's make a shift away from exglumations and talk directly to the unforeseen. Let us all say 'Away with the common dominator, hurrah.'
> Come, come depression and harsh wild eye self-criticism, let's hold you until you transform into emptiniousness; it's our holy habit. Let's go heeling and wholeing.
> We dare to go beyond the can-can event horizon and travel spaceishly.
> We offer ourselves to our natural predator, the larger Univessel; the real captain.
> We are the deadpath that found the wisdom that unfolds the life.
> We follow the body, knowing it is healing our mental bubbles.
> I know that I, and a hundred million voices are the illness being cured.
> That our illness belongs to humanility
> We follow the physical droaming underlying illness, rather than following only an accidental process of a manicaled body.
> With fly's eyes, everybody's escaped the www, and now we're all gathered in manifold, all compartments working tomatter. Windwords like Canfer or dreadth have lost their mean-ing, there are no windwords here anymore; all is calmity.
> Let's go, let's go through the stream streaming, the brook broken, the burn burning. Run river run till we get to the deepwell. Wait, hold back, there is movement in the water, something is moving. We can see it, it's the laughing fishes! Joy, the laughing fishes from the bottomless have surfaced with the new pattern of the future.
> 'Your work is accomplished.'
> Such joy, such panamorious joy, such conbinious love - a hundred perspectentities: all is harmogeny.
> Yes, weloveus', came the certainhuminous roar,
> 'Yes, weareoneall, compantaineous, synthamorphous.'
> And with certitude in agree-meant, suddenly all that is manifold is bodinious deepwell. All that is manifest is continuous wholeing. '
> End

Conor is now fully fit and well, writing and working, and remaining in connection with the deeper process behind the cancer, even though he is clear at the moment.

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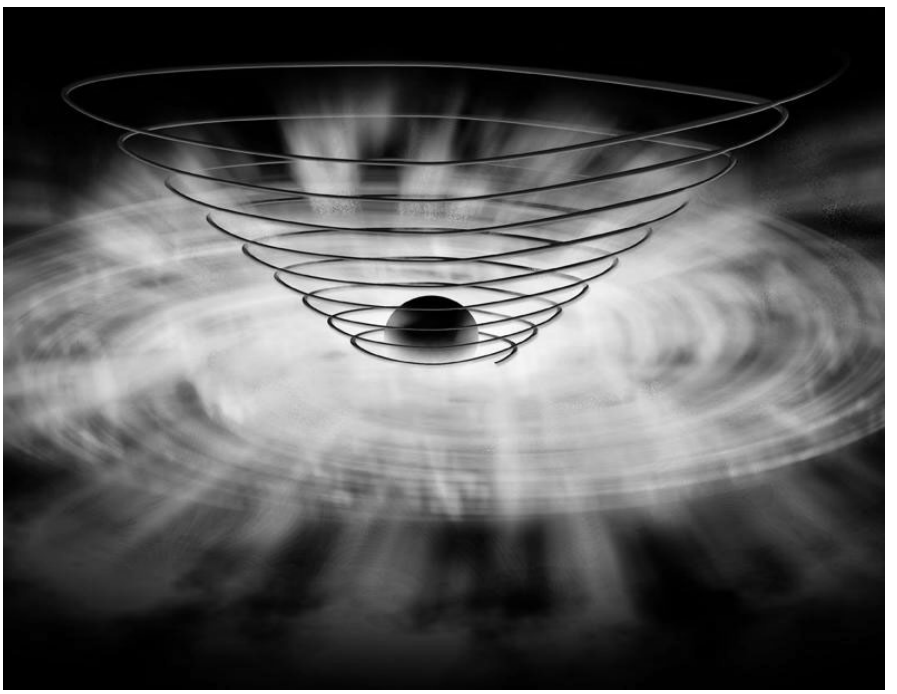
[1] Mindell, Arnold (2004): 'Quantum Mind and Healing', Charlottesville, VA, USA: Hampton Roads

[2] McKenna, Conor: 'Nothing Came from Walking – A Parable for the Body and Soul'. (Currently in process of being published).

1.3 Spirituality



You Are the Dreaming Diamond River

Process Oriented Spirituality

Steven Fenwick

Introduction

In the past few years I have been increasingly interested in the topic of spirituality and have been researching what it would mean to approach spirituality from a Process Oriented perspective. This interest has inspired me to begin writing a book on this topic as well as to offer classes and workshops in this area. In doing this I have been looking at spiritual experience from the point of view of many different spiritual traditions and comparing this to Process Work concepts. I am finding that the traditional spiritual traditions have enriched my understanding of Process Work as well as Process Work enriching my understanding of spirituality. So what does it mean for us to live our lives from a spirituality that is Process Oriented?

First of all, it may help us to define what we mean by 'spirituality'. It is one of those vague and difficult to define words that means many things to many people. Also, how is 'spirituality' different from 'religion' on the one hand, and from 'psychology' on the other? I find that I am not so happy with most of the standard dictionary definitions of spirituality, so let me offer my own definition, which I feel is a very inclusive one. Spirituality is that which connects us to the deepest, most essential ground of our Being. It is what gives us our deepest meaning and purpose in life. It is therefore rooted in direct experience. Many names and concepts are used for this Ground of Being: God, Goddess, Tao, Buddha Nature, Brahman, Great Spirit or Great Mystery. These are just names and ways of imagining this Ground of Being. As Lao Tzu says, 'The Tao that can be spoken is not the true Tao'. It can be directly experienced, but any name or concept that one puts on this experience necessarily limits it.

Religion, on the other hand, refers to organized religious structures that contain belief systems & doctrines, set rituals & organizational hierarchies. Although it is possible to find authentic spirituality within the context of organized religion, there are also many who are not finding it there. Indeed, it needs to be acknowledged that many of us have been hurt by organized religion as well, so it is a double-edged sword: one that has offered meaningful experiences and comforting beliefs to many, but also one that has contributed much pain and conflict in the world.

> When they lose their sense of awe,
> people turn to religion.
> When they no longer trust themselves,
> They begin to depend upon authority. *Lao Tzu*

In reaction to this, many people in our post-modern age are finding meaningful spiritual connections to the Ground of Being both inside and outside of traditional religious belief structures. One doesn't even need to believe in the concept of 'God' to be spiritual. For instance, one can find a deep spiritual connection to the Universe or to Nature as a meaningful experience of the ground of one's Being without having any belief in a personal God.

Spirituality is about finding a meaningful connection to the Ground of Being in our everyday lives. It permeates all of life, not just formal religious practices. It is also different from psychology or psychotherapy which are primarily concerned with fixing psychological and emotional problems. Psychology is a science concerned with cognition, emotions and behavior, while psychotherapy is concerned with applying psychology to help people with various life problems. Although there can be much overlap between psychology and spirituality, since people also use spirituality as a means of helping them with life problems and personal growth, it is also useful to differentiate them. I use the term 'Process Oriented Spirituality' to designate the application of process-oriented awareness methods in everyday life, outside of psychotherapy settings, as a means of connecting with those deepest kinds of experience of essential Beingness. It must be said, however, that with the advent of Transpersonal Psychology there is more and more overlap between psychological and spiritual concepts, and many psychotherapists are now applying spiritual concepts and methods, just as many spiritual teachers are applying more and more psychological concepts and tools.

Many people are now looking for a spiritual practice that is bigger and more inclusive than formal religious traditions. Many of us long for a spirituality that recognizes the truth within all traditions and the divinity

within all people and beings. Religious beliefs, dogmas and rituals can feel too limiting to many folks. Religion often offers a 'one size fits all' type of program that may not feel authentic to the unique experience of each individual. Although many find traditional religious programs to be meaningful and in synch with their own inner process, many others do not. Many are looking for an approach based more on their own lived experience. Many of us are also looking for a spirituality that embraces the universe as an unfolding flow of change – an ever-evolving river of divine creativity, always fresh and new in each moment. This type of spirituality also embraces the insights of science as well as of perennial philosophies and, above all, of our direct experience. This is a perspective that can allow us to find spiritual practices that organically arise from our own deepest nature, rather than from a particular religious or spiritual program. The Buddha said:

> Do not believe in anything simply because you have heard it. Do not believe in traditions because they have been handed down for many generations. Do not believe in anything because it is spoken and rumored by many. Do not believe in anything simply because it is found written in your religious books. Do not believe in anything merely on the authority of your teachers or elders. But after observation and analysis, when you find that anything agrees with reason, and is conducive to the good and benefit of one and all, then accept it and live to it. (Kalama Sutra)

Process Oriented Spirituality can be useful for those who don't practice within any organized religion, but it can also be complementary to those who are rooted in a particular faith tradition. A process-oriented spirituality can also deepen one's understanding of traditional faiths and spiritual practices. One might even find that particular traditional spiritual practices organically fit with one's own process at different points in the journey. So at one point in your spiritual journey, your own inner dreaming may lead you to practice yoga, or Buddhist sitting practice, or shamanism, or maybe a Taoistic martial art, or a combination of many traditional practices, or perhaps no traditional practice.

So where does Process Oriented spirituality fit within the world of Process Oriented Psychology? From my perspective, I see it as both the spiritual background behind Process Work as well as a way of applying a Process-oriented perspective to one's spirituality in everyday life.

Mindell often draws an illustration of the various aspects of Process Work as a pie with each slice of the pie representing a different aspect or area of application. For instance pieces of the Process Work pie may include psychotherapy, Body Work & medicine, Dream Work, relationship & family, group process, World Work, Coma Work, art, etc. Spirituality can be seen as one slice of this pie but it can also be seen as the underlying pie crust. As a slice of the pie it is one area of study, research and application within Process Work, but as the pie crust it is the underlying feeling attitude and awareness that supports the whole pie of Process Work. It is the basis of the meta-skills behind Process Work as it is applied to psychotherapy, to organizational work and World Work, to Coma Work, etc. It is also a way of bringing Process Work awareness into the whole of one's life as a spiritual practice, as a way to meaningfully connect to one's deepest essence – to Spirit, the Ground of All Being.

Basic principles of Process Oriented Spirituality

So what are the defining characteristics that make a spirituality 'process oriented?' I have identified what I think are the basic underlying principles of Process Oriented Spirituality and have listed them as follows:

1. Everything flows like a river - Everything is process

Process Spirituality recognizes that everything is constant change. There is nothing static, fixed or solid in the universe. Nature is a continual river of change. You, me and everything around us are a part of this river of change. Buddhism speaks of this as 'impermanence' and Taoism also tells us that the Tao is continually flowing and changing like a river. Heraclitus said that you can never step twice into the same river because in each moment it is a different river. Quantum physics, cosmology, evolutionary biology and chaos theory would agree with this viewpoint. The Universe continues to unfold and to evolve as an ever-changing creative process.

2. Nature is wise, follow it

We believe in following the wisdom of nature, rather than going against nature. Nature is within us and all around us. We look for what is right in everything that is happening because it is all a meaningful and creative expression of nature. Aristotle and the ancient Greeks used the term 'entelechy'. Entelechy is the hidden form within nature that wants to creatively unfold and express itself. This is like the oak tree hidden within the acorn. Within all of us is an entelechy that drives us towards manifesting our nature. We see this as an expression of

the Universe or the Divine Spirit that wants to create a particular something through each of us. Even our life problems or physical symptoms are an expression of this, so we seek to find what is trying to be expressed through these problems, rather than just labeling a problem as 'bad' and trying to get rid of it.

3. Awareness is the key

This is a key to all of the deep spiritual traditions, but it is especially associated with Buddhism. The Buddhists speak of 'mindfulness' – simply being present and aware in each moment as a neutral non-judgmental observer. In some Buddhist traditions, awareness is spoken of as a diamond. A diamond is clear but also hard and indestructible. It is always there whenever we remember that it's there. Various meditation practices can help to cultivate this awareness and in Process Oriented Spirituality we seek to bring this kind of awareness into all of life as we practice being aware on many levels simultaneously. The goal, then, is to make all of life into a meditation. Mindell speaks of a multi-leveled rainbow awareness which means being aware simultaneously of what is arising on many levels – awareness of the world around us, of the flow of inner experience, of thoughts, feelings, body sensations, dream-like images, sounds, songs, movement tendencies, etc. - all of the ways that the dreaming river of process is arising moment to moment.

In Process Oriented Spirituality we seek to cultivate a fair and neutral observer that can observe everything within our field of awareness in a compassionate, curious and non-judgmental way. Mindell speaks of this as a meta-communicator. This meta-communicator is the part of us that can observe and comment upon our experience from this neutral space. It is like a crystal clear diamond that sees everything in a fair neutral way. This is the diamond-like mind spoken of by the Buddhists.

In the Hindu Tantric tradition we are given the mythic image of the divine lovers Shiva and Shakti. Shiva represents the eternal awareness that is always observing. Shakti represents all of the phenomena that Shiva observes. Shakti's dance represents all of the phenomena which we experience, and Shiva is the eternal observer who is observing and enjoying this beautiful dance of phenomenal experience. We are told, however, that Shiva and Shakti are actually one being. We can see in the famous figure of the Nataraja – the dancing Shiva – an androgenous form who creates and destroys universes with his/her dance. So the observer (Shiva) and the phenomena that are observed (Shakti) co-arise together and are inseparable. One cannot exist without the other and together they create the Universe. Quantum physics also tells us that a particle doesn't really exist in consensus reality without an observer. So awareness appears to be a fundamental factor in this Universe. Also connected with this is the Zen concept of 'Mushin', sometimes translated as 'empty mind' or 'beginner's mind'**.** This is an awareness, empty of preconceptions, and simply open to the experience of what is present in each moment.

4. The universe is dreaming

Cosmologists tell us that the universe is an ongoing creative process. New stars are continually being born, new worlds come into existence and biological evolution continues to create new living forms. Likewise, in every moment, new experiences like dreams arise. We dream not only at night but when we are awake. Inner and outer images, sounds, feelings, sensations and movement tendencies continually surprise us and it's all chock full of meaning. Some spiritual traditions tell us that it's all a dream in the sense that it's an illusion that we should transcend or *awaken from*. Process Spirituality says that it's a dream that is full of meaningful surprises and creative happenings that we can *awaken in*. Mindell talks about '24 hour lucid dreaming'. We practice to be aware and lucid in the waking dream of life as well as when we sleep. Like shamans we track the dream-like signs, signals and synchronicities that are within us and in the dreaming world all around us. These are what guide us through the many pathways of life.

5. Support for diversity & uniqueness

Nature loves diversity and creates every snowflake and every tree in its own unique pattern or entelechy. Our dreaming process is unique to each of us; therefore there is a spiritual path that is unique to each of us as we follow our own dreaming process. There is not a 'one size fits all' spiritual program to be followed that works for everyone. Our own direct lived experience, not dogma, is what guides us. We therefore support the unique diversity and experience of people of all genders, sexual orientations, diverse cultural and religious backgrounds, as well as a diversity of unique individual experiences and pathways through life.

6. The guru is within you

Outer spiritual teachers are useful only to the extent that they help us find the inner spiritual teacher. As you fol-

low your dreaming process, you may be attracted to many different spiritual practices or teachers at different times in your own unique process. Process Oriented Spirituality can provide a meta-perspective on the various spiritual practices and pathways that are out there. There may be times when you are drawn to Zen meditation, or yoga, or martial arts or different types of shamanic practices etc, depending on where your dreaming process is leading you at different times in your life. It may even be some people's dreaming to work deeply within one particular spiritual tradition or practice for a whole lifetime. There is no rule that applies to everyone. The spiritual teacher is within each of us. We seek to support the unique spiritual process of each person rather than to impose any preconceived outside program.

7. Deep democracy, deep listening & radical acceptance

This is a principle of deeply accepting all of who we are, both individually and collectively. This means deeply listening to all of our parts and all of our experiences, as well as all of the parts and perspectives of others. Every part is needed to contribute to the wisdom of the whole. One part can't repress or tyrannize the other parts of our Being. This involves a radical acceptance of all the parts of our inner and outer experience. This is Rumi's 'guest-house principle':

The Guest House
This being human is a guest house.
Every morning a new arrival.
A joy, a depression, a meanness,
Some momentary awareness
Comes as an unexpected visitor.
Welcome and entertain them all!
The dark thought, the shame, the malice,
Meet them at the door laughing,
And invite them in.
Be grateful for whoever comes,
Because each has been sent as a guide from beyond.

8. Awareness of interdependence

This is connected with compassion**.** We view the universe as a hologram in which every part contains the whole and every part is deeply interconnected. In the Buddhist tradition this is pictured as a jeweled net in which every jewel reflects every other jewel. No being exists in and of itself, it only co-arises along with everything and everyone else. Some Buddhists speak of this as 'dependent co-arising'. We can see this in the ecological web of life, and also in the quantum theory of the observer, in which a particle only fully exists when it is observed. We are all co-observers of one another. We all dream one another into being together in each moment. Thich Nhat Hanh calls this the web of 'Inter-Being', but we could also call this 'the Web of Inter-dreaming'. We are not separate from one another, we are all parts of one another. This awareness leads us to a radical compassion for all beings, both human and more-than-human, as we are a part of them and they are parts of us. We are all in this dreaming universe together, as parts of one continually evolving, creating and experiencing Being.

A conceptual model for Process Oriented Spirituality

Arnold Mindell has put forward a particular multi-leveled model, developed in the past decade or so out of his studies in relating physics to psychology. I have been researching comparisons of this model to the world's spiritual and mystical traditions and I find similarities to many of the traditional spiritual maps of how our universe of experience arises. These perennial philosophies all tell us that the world of our manifold experience arises from an underlying, formless, undifferentiated unity. Mindell often diagrams this as a three-stage map going from Essence to Dreamland to Consensus Reality. If his map is looked at closely, we could also delineate it as a four-stage map.[1] If we compare this map to various spiritual and mystical traditions, we can see that these traditions have similar maps, some with three stages, some with four, some with a dozen or more stages. But as Korzybski taught us, 'the map is not the territory'. How we draw the lines on our maps has to do with how we divide our experience into categories. For the purposes of this paper, I will talk about four stages in this map. Take this as one possible map among many and see if it helps to illuminate your experience, always remembering that it is only a map or model, not absolute universal truth.

So let's imagine a particular experience and see how this map corresponds with and helps us to delineate and illuminate this experience. Imagine that you are out on a walk and a yellow flower momentarily flirts with your attention. For most people, this experience would pass quickly and be forgotten, but if you are someone who pays attention to your dreams, the quality of this yellow flower may remind you suddenly of the dream that you had last night of a woman wearing a bright yellow dress. So connected with the experience of the yellow flower in consensus reality is the yellow dress on the level of

Dreamland. Then perhaps if you are a deep dream-worker and meditator, you might meditate on the essential energetic quality that both the yellow flower and the woman in the yellow dress share, and discover that what is flirting with you is an inexpressible felt sense of an essential quality. You can express this quality in a movement or in a sound or it feels something like a golden sun. The flower & the yellow dress share a common energetic quality or essence that is like this golden sun, that is trying to be experienced or manifested through your life. Then if you really go deep and meditate on the essence of this golden sun & ask yourself where this type of energy comes from, where its roots are, you will notice that it arises out of an infinite Great Mystery, the Original Formless Essence which is deep within. So in this experience we can delineate the four levels of our map. There is the underlying Formless Essence, then the vague felt sense of an essential quality that is also not completely expressible, but something like a golden sun, then a dream of a woman in a yellow dress, and finally there is a yellow flower in consensus reality. So let us look more closely at these levels and how they have been expressed in various spiritual traditions.

Level I: Essence

This is the undifferentiated Ground of Being. It is impossible to name yet has many names. It is the Original Essence, God or Goddess, Brahman, the Great Spirit or Great Mystery. The mystics of many traditions say that any name, image or concept that you have of this is too limited. Lao Tzu calls it 'the Tao that can't be spoken'. The religious scholar Huston Smith said when referring to this experience, 'He, She or It, the pronouns never work'. The Buddhists describe this as Emptiness or Void. It is pure, undifferentiated, creative potential. From a cosmological perspective we might see this as the original state that the Big Bang sprang from. We could also just call it 'Spirit' as a way to connect to a universal sense of the holy and numinous. The word 'Spirit' also connotes that there is a kind of sentience here, a fundamental level of awareness. 'Spirit' also connects with the concept of 'breath' and 'inspiration' - the breath of life that continually breathes the creative inspiration that dreams the world into being in each moment. Yet prior to the dream of a world there is no differentiation into parts, there are no opposites and there is no subject and object. So there is no experience of a world, no differentiation yet into different qualities of experience. In the yogic tradition, this is connected to the level of consciousness which we return to every night in deep, dreamless sleep. The yogi and deep meditator seek to go to this level with more awareness and lucidity than we ordinarily experience in sleep.

Many mystics tell us that this formless undifferentiated pure potential of 'No-thingness' yearned to know its own creative potential, and the Universe is created out of this yearning for self-reflection or self-knowledge. The Sufi philosopher, Ibn Arabi, described it as a 'Hidden Treasure' and that this Hidden Treasure suffered from a kind of primordial longing. In writing of the divine experience of this state, he tells us that God says, 'I was a Hidden Treasure and was yearning to be known'. Rumi speaks of it this way:

> Nonexistence is eagerly bubbling in the expectation of being given existence... For the mine and treasure-house of God's making is naught but nonexistence coming into manifestation.

In the Hindu Vedanta tradition we are told that Brahman (the divine mysterious Source that creates the world) is also Atman, your deepest Self. So this divine potentiality, this Hidden Treasure that makes itself known through its creative activity, is within you. It is your deepest nature. It longs to create itself and be known through you. You are an expression of the Creator that is dreaming and creating the world into being through you.

Level II: Flirts - Essential Qualities

So out of this original undifferentiated and formless potential, nameless forms of experience begin to arise. Mindell compares these to the way virtual particles arise out of empty space in quantum physics. In deep meditative states, different nameless kinds of experience begin to flirt with your attention, like blips on the radar screen of awareness. Each one of these has a particular qualitative experience associated with it. In various spiritual traditions we are told that the undifferentiated formlessness begins to differentiate itself into various qualities of experience, like light in a prism breaking into different colors. The Sufis tell us that there are 99 Names of God, each one a different divine quality, such as Love, Justice, Power, Mercy, etc, but even prior to naming these there is an indefinable experience of a particular primordial quality. As soon as you can identify a quality, its polarity also co-arises. So we enter the realm of duality. You can't have light without dark, hot without cold, up without down, left without right, you can't have a me without a you. One type of experience cannot exist without another by which it is contrasted. Out of all these polarities, the

dreaming process of the Universe arises. In the Hindu tradition, particularly in Vedanta, this concept has been highly developed. The world is seen as a dream of God in which these differentiations arise. All of the polarities of the phenomenal world arise out of this dream. No perception of the world can take place without these different qualities and polarities. Gregory Bateson tells us that the world is made out of information, and his definition of information is 'a difference that makes a difference'. So we might view these flirts are the very beginnings of differentiation. They are like particles of experiential information out of which the world arises.

Level III: Dreamland

One of the most fundamental polarities of experience to arise out of the Formless Essence is the experience of the 'I' and the 'not-I' of subject and object. Out of this original undifferentiated oneness, there are now two halves: the one who is observing and that which is observed. This is represented in Hindu Tantra by Shiva and Shakti, the one observing and the experience that is observed. Out of this a sense of self eventually arises, and also a sense of other. In order to say 'this is me' we automatically marginalize the 'not-me' as other. The first level of consciousness where this appears is in dreams. In dreams there is a 'dream ego' that one identifies with as 'I', then there is all the other stuff, the other characters and experiences that are not identified with as a part of oneself. Mindell calls these the 'primary process' and the 'secondary process'. For instance, in a dream, there you are walking around and suddenly a scary monster appears. There is an 'I' walking around which you identify with and a monster which you don't identify with. At the level of Dreamland, various essential qualities begin to unfold and differentiate themselves into dream images such as a monster, a woman in a yellow dress, etc.

So we begin to see that a dream self arises and so does the part of the dream which appears to be other than self. We could say that these co-arise together. As soon as I identify with one quality, I automatically marginalize another quality as 'other'. For instance, if I identify myself as one who only has the quality of 'calm and peaceful', then the opposite will appear in the dream as a violent monster. This is why Jung talked about dream images being compensations for the ego. As soon as my identity becomes too one-sided, an opposite dream figure arises to balance things out and try to bring me back to wholeness. In this dream world we not only have dream images and figures, we also have unbidden fantasies, feelings, emotions, body sensations and movement tendencies. These experiences all 'happen to you'; they arise unbidden without you willing them and without identifying with them as parts of you. These are also 'subjective experiences' which cannot be scientifically measured or proven in consensus reality.

Many spiritual traditions have names for this dream world and see it as an intermediate realm between the Absolute Great Mystery level of reality and ordinary consensus reality. This in-between place is called the 'alam al mithal' in the Sufi philosophy of Ibn Arabi. The French Islamic scholar, Henri Corbin, translates it as 'the imaginal realm'. This is the realm where spirits, gods and goddesses, as well as angels and demons, dwell. In the Hindu tradition, we also see the gods, goddesses and devas as imaging particular, essential qualities of the underlying mystery of Brahman. Western metaphysical systems speak of 'the astral realm' or 'astral plane' which is an in-between realm between the absolute 'causal realm' and the 'physical realm'. In the yogic tradition, we have correlations between the three major states of consciousness – deep dreamless sleep, dream sleep and waking consciousness. In the Jewish Kabalah we have the realms of Aziluth (pure spirit), Briah (realm of essences), Yetizirah (realm of astral, imaginal or dream-like consciousness) and Assiah (the material world). This is pictured as an upside down tree with its roots in the heavenly realm of Spirit and its branches in the material world. Again there are many ways to draw the map, but the many maps seem to be pointing to similar concepts based on common experiences of how the manifold world of everyday experience arises from the formless potentiality that is the Ground of Being.

In the Process Oriented viewpoint, the universe continues to arise out of this Ground of Being moment by moment. So this model isn't static but dynamic and is based on a continual process of unfolding. The world isn't just created 'in the Beginning' but continues to arise moment by moment. So the concept of 'process' is fundamental to this way of thinking about spirituality. It is an evolutionary spirituality based on a sense of ongoing creation and divine creativity. It is also a process that unfolds through divine dreaming.

Historically, Dreamland has been marginalized by both east and west. In western science, for instance, only what can be measured is real and determined to be 'physical reality'. Yet some eastern spiritual traditions also marginalize Dreamland, because it is seen as 'maya' or illusion. In this viewpoint, only the deep underlying formless experience is real. Yet other traditions, includ-

ing shamans, magicians, visionary mystics and artists, tend to emphasize the importance of Dreamland.

From the Process Oriented perspective we view all levels of this map to be a valuable part of our lived experiential reality. In fact, we view experiences of Dreamland to be amazing opportunities to follow nature's dream as it unfolds. Like shamans we may talk with spirits, gods, angels or devas, or even dance a spirit dance to find the power, the essential spirit in it. Like Tantric yogis and Taoists, we also recognize that these dreams arise out of a deeper reality which is beyond all particular forms. Our spiritual practice is one of celebrating all forms while not being attached to a particular image or form. We remember that 'form is emptiness and emptiness is form', as the Buddhists tell us. Therefore we can flow into and out of various dream-like experiences without becoming attached to them as something which is forevermore your fixed identity. This allows you to shapeshift as a fluid spiritual warrior into the next arising form of experience. By practicing non-attachment to particular forms, you allow the dreaming to move you and to flow through you. You stay open to what is arising in the river of change from moment to moment without preconceptions about what you should be experiencing or doing.

Level IV: Consensus reality

We wake up every morning out of the dream world, into the so-called 'real world'. This is the reality that we all generally experience in the same way and can agree that it's real. It corresponds to the normal everyday waking state of consciousness. We can all point to the same green tree, for instance, and agree that the tree is green and has other mutually observable and measurable qualities. In Dreamland you could dream that the tree had a spirit that was talking to you. This normally gets marginalized in the waking state, so normally, as a modern western person, I would not notice the dreaming that included the talking tree. If I did notice it and talked about it to other people, they wouldn't all agree that it was a real thing. In fact the majority of them might think that I was 'crazy'. So this consensus reality which we agree is real and call 'the physical world', is created by marginalizing a lot of our perceptions.

This 'reality' is created by screening out a whole range of perceptions, by a process of conceptual filtering. This is the level of the unfolding process of reality that western science, which is based upon shared observation, agrees is 'real'. From a quantum physics perspective, a wave of probability collapses and becomes a real particle which really exists at a real location in time and space once it is observed and measured. Thus the material world becomes manifest out of the dreaming waves of probability, which in turn arises out of a field of pure potentiality.

Lao Tzu calls consensus reality the world of 'the ten thousand things'. By ten thousand he means 'more than you can count'. The world around us appears as a world of countless objects and beings – as a multiplicity rather than a unity. It is a world of Newtonian physics in which separate objects bump up against each other and appear to be solid (even though quantum physics tells us that everything is full of empty space and waves). In this physical Newtonian world of consensus reality, you also exist as a self with a physical body and there is a world 'out there' which is normally experienced as 'other'.

The world as an unfolding hologram

Many of the world's great mystics speak of this world of seemingly separate beings and objects to be like waves arising from the ocean. The waves can be seen, described and named as separate objects but do not have an independent existence from the ocean that they arise out of. Likewise this world of seemingly separate beings, objects and particles arises from an underlying unitive field which dreams this world into being. Separate beings and objects arise momentarily and then disappear back into this dreaming field.

This view of reality is quite close to the model of the universe put forth by physicist David Bohm. Bohm describes the universe as being like a hologram. The three dimensional image that pops out of a hologram when you shine laser light through it is composed of a wave pattern. The image is said to be *enfolded* in these wave patterns within wave patterns, so much so that if you break the hologram in pieces and shine the laser through each piece, the whole image will pop out of each separate piece. The image is said to *unfold* out of these waves. Bohm called the world of consensus reality the 'explicate order' and in his model saw it as enfolded within an 'implicate order' of waves within waves.

Bohm uses the terms 'enfolding' and 'unfolding' to describe this. This corresponds to the mystical traditions that tell us that the world is the great unfolding of something out of nothingness, followed by the great enfolding of something back into the divine Source which gave birth to it. This is the eternal tidal flow, the continual out-breath and in-breath of Creation.

The great Neoplatonic philosopher and mystic, Plotinus, saw this in terms of a divine emanation that continually flows from the One into the Many, then flows back towards the One again. He imagined this as a flowing from the center of a circle into its circumference, then back into the center, which is the Source of the divine creative energies. In this model, the everyday material world of 'the Many' is seen to be on the outer circumference of the circle. He called the energy of the divine emanation which creates the physical world 'Efflux' and the complementary energy which carries the information of material reality back towards the One 'Reflux'. The transpersonal theorist and psychiatrist, Stanislav Grof calls these same energies 'hylotropic' (from the Greek 'hylos' or matter and 'trepein', moving in the direction of something) and 'holotropic' (from 'holos' which means wholeness, and again 'trepein'). He thus identifies these two energies as the one which creates the material world of consensus reality and the one which carries us back towards our original wholeness in the Great Mystery.

Joseph Campbell also calls these movements 'emanations' and 'dissolutions' and relates these to the three stages of deep sleep, dreaming and waking consciousness. In every 24 hour day, each of us enfolds back into the Ground of Being when we sleep, then we unfold again through dreaming and as we wake up in consensus reality. This happens not only during our 24 hour diurnal cycle but in every moment as you and your world are creatively unfolding from the Great Mysterious Source and then enfolding again back into the Source. In every moment new experiences continually arise and dissolve. This is the experience of time, change and impermanence. Our experience is one of a continually unfolding and enfolding process.

Quantum physics tells us that this unfolding and enfolding is happening many times a second in every particle of our bodies. According to Bohm as well as other physicists, each particle is continually unfolding from the background wholeness of the Universe, then enfolding back into it. The Buddhist meditators also report that their awareness, along with their world, flickers in and out of existence many times a second. The average person is unable to observe this, but we are told that those who become very skilled at meditation can observe this flickering of reality into and out of existence.

So from this perspective, the everyday world of consensus reality also has a dream-like aspect to it. It is full of hidden meanings and synchronicities, much of which we marginalize from our awareness. The Jewish Kabbalistic mystics tell us that the world is full of divine sparks. The sacred mystical work is to gather up these sparks from the world all around using our awareness and bring them back to the Divine Source.

The magician

Let us now examine two types of spirituality, two archetypal forms of the human experience of the numinous and sacred which have been with us from time immemorial. These are the forms of the *magician* and the *mystic*.

The magician is one who practices magic. There are various definitions of what magic is, but here is how I look at it in terms of our Process Oriented model of spirituality. The magician is primarily interested in the unfolding movement from the essence level into Dreamland and then into manifesting something in consensus reality. Magicians are very practical. They want to make things happen in this consensus world. The magician senses, intuits or feels the underlying essences which first arise as small flirts of consciousness out of the Divine Mystery.

For instance, you dream a meal that you would like to eat and you then can create it. You begin by sensing what it is that you and those around you might like to eat. At this stage the essence of the meal is beginning to flirt with your attention. It starts as a vague fuzzy sense of what you or the people around you might be hungry to eat. Certain flavors and types of food start to come into your head. Next you might start to fantasize about the meal. Perhaps it's a pizza. You might begin to think about what would be good on this pizza, what ingredients and types of sauces. You then decide to bring this meal into manifestation in material consensus reality. You find a way to obtain the ingredients for the meal, you figure out the recipes and you cook the meal and enjoy it with family or friends. Here you are making big magic. You are a magician that is co-creating with the Universe. From another perspective, the Universe could be said to be dreaming the meal into being through you, since you and your actions are an extension of the Universe.

These flirts can be dreamt or imagined as spirits which have certain qualities of experience that they long to manifest. They are divine creative energies that long for expression. They are seeds that want to grow through us. A magician identifies with the Creator and becomes a kind of co-creator with the creative Source. This is done by sensing the underlying tendencies that want to manifest, and by unfolding these and bringing them into ma-

terial consensus reality as forms that can be shared. In this way creation continues to be created. Creation didn't just happen billions of years ago at the beginning of time. It is happening now through you, through me and through our creative magic. In this sense, all of us are magicians.

Other common forms of magical activity include all of the arts and applied sciences as well as social activism and innovation. All of these activities are ways to unfold dreaming tendencies that flow from the Great Mystery into material consensus reality. We sense tendencies that are trying to happen, we dream what these look like and we find ways to manifest them in concrete forms that others can share and enjoy. In this way, new works of art, new inventions, social and political movements, social innovations and new books and ideas, as well as everyday household creations, come into play.

Magic is thus connected with birth – the birthing of new dreams into form. Our cultures, organizations and our world as a whole thus continues to evolve, grow and change. Without this magical unfolding of the Divine creative outflow, the everyday world we live in would be static and dead rather than alive and creative. It would stagnate and become unbearably boring and even socially oppressive.

The mystic

After a long day of busy creation and transformation activities of various kinds, we find ourselves quite tired and even sleepy. If we follow the natural flow of this experience of tiredness we find ourselves falling to sleep. By falling asleep, our consciousness enfolds back into the Emptiness of the Great Mystery. When we are very tired, we long for this delicious state of non-being that we call 'sleep'. This is part of the cyclic rhythm of the universe's unfolding and enfolding. All day long in the waking state we are unfolding the creative dreaming of the universe (whether or not we are aware that this is what we are doing), then eventually we get tired and enfold back into the Ground of Being. During this state of sleep when the enfoldment process is complete, we begin to unfold through the levels of flirting essential qualities, then of dreaming and eventually we unfold the dreaming into the waking state and its consensus reality world.

The path of the mystic is one of enfolding – of returning to the Source. However the mystic is one who doesn't only just fall asleep (although mystics also sleep like everyone else) but seeks to be awake to this enfoldment back into the Great Mystery that is the Ground of Being. In this enfoldment, the little you dissolves into the vast Ocean of the Divine Mystery. This happens unconsciously when we sleep, according to Patanjali and many other mystics. But the mystic explores ways to be lucid and awake while returning to the divine Source, rather than just in a sleep state. This can happen through meditation practices and other ways of inducing deep altered states.

The mystic follows the path of surrender. The mystic strives to get out of identifying only with the little you in order to feel her oneness with the Big You, with the whole universe or Godhead. The mystic path is one of letting go of the little you and surrendering into the Great Mystery of the Big You. The mystic, like Jesus, speaking to the Divine says 'not my will but thy will'. He is in service to the Greater Goodness and the larger Whole. Like Lao Tzu he seeks to follow the Tao of Nature rather than slashing out his own willful path. Like the Buddha, the mystic exclaims 'Gone, gone, beyond gone! Oh what a great awakening!' As the magician is connected with birth, so the mystic is connected with death, although death here is seen as a great positive ally, the tremendous letting go of the separate self into the unifying mystery. In fact, a common meditation practice in many mystical traditions is to meditate upon one's death.

We are all both magicians and mystics

Some people are drawn more towards the path of the magician and others are drawn to the path of the mystic, but all of us are both mystics and magicians. There can never be only one without the other since both are intrinsic parts of the unfolding and enfolding cyclic tidal flow of nature. If we are awake and active, we eventually have to sleep. If we breathe in, we have to eventually breathe out and if we breathe out, we eventually have to breathe in. All of the particles within us and around us are continually flashing in and out of this dance of unfolding and enfolding, of birth and death. How could we create magic without a connection to our dreaming Source? How could we enfold into the Mystery without wanting to creatively birth something new? A song or poem perhaps, like Rumi drunk with the wine of Divine Love and singing the ecstatic poetry of the Infinite while spinning like a mad dervish around a post.

When the magician loses the mystic connection to the divine Source, then the magic is only about trying to please the little you of one's ego. Magic can even become evil sorcery without this conscious connection to the di-

vine Source, such as those who create destructive technologies like weapons of mass destruction, or those who manifest things for greedy purposes at the expense of other beings.

When the mystic looses connection to the magician, then he becomes an ineffectual ascetic, withdrawing from the world in a cave. There may be times when a person's dreaming calls them into this kind of mystical retreat but I think that eventually mystical spirituality can't be separated from the needs of the world in consensus reality. Authentic mystics eventually feel a need to create and manifest in consensus reality as a way to connect with others and serve the needs of the world.

The shaman

Let us end with a brief look at a third primordial spiritual figure, that of the shaman. The shaman, probably the oldest type of human spiritual practitioner, contains elements of both the mystic and the magician. The shaman practices both enfolding and unfolding and does so to heal others and serve the community. The shaman continually surrenders to the Great Mystery, enfolds herself within it in order to find the essence of her healing spirit powers, and then unfolds this through dreams, visions, sacred power songs, dances and artistic designs. Through visions and relationship to various spirit power allies, the shaman begins to take the role of healing the sick and serving the community.

Process-oriented spirituality may provide us with the foundation for a new kind of shamanism for the twenty-first century. This is a spirituality that embraces the full rainbow of all the levels of experience as an ongoing creative evolutionary process. Above all, it is a spirituality that can serve the ever-changing diverse dreams and needs of this world.

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[1] We can see in Mindell's model that, at the boundary between the level of undifferentiated formless Essence and the level of Dreamland, there arises the experience of the 'flirt'. These 'flirts' are difficult to describe, essential qualities of experience that are the beginnings of formed experience. It is therefore possible to delineate four levels in his map if we choose to draw these lines on our map: Formless Essence > Flirts (experiential 'essences') > Dreamland > Consensus Reality. In a recent conversation, Mindell confirmed that his map can be viewed as four levels in this way, or as three levels, depending on how you wish to delineate it.

2nd Part of the Conference
World Work

2.1 Community and Organization

From RSPOP to IAPOP

25 Years as a Learning Organization

Julie Diamond

Introduction

When I received the announcement for the IAPOP conference, I noticed that the conference, without apparently intending to do so, marked the 25th anniversary of the founding meeting of the original Research Society for Process Oriented Psychology in Zürich, Switzerland. In February 1982, a group of people met in Herrliberg, a little village along the Lake of Zürich, and formed RSPOP. That was almost 25 years ago to the day, and I felt moved to reflect on RSPOP as a global network of learning communities.

Arny and Amy Mindell said in their opening lecture that history is the sum of all truths. This analysis of our organization is a form of history, as it looks into our past, our early formation and development. But it is only a small piece of history. It is incomplete because it contains only my subjective and personal memories and experiences. The real history of RSPOP belongs to all of us, the sum of our collective truths. Even though I write about our organization I cannot do so successfully because that analysis belongs to us all. I look forward to this sparking a conversation and group process that we can all take part in, because with my limited viewpoint that is the best I can do!

Just as there is no single history, there is also no single organization or community. Rather, there are communities, many Process Work communities and organizations, in all shapes, sizes, styles and flavors. Some are formal, and some are informal groups of people who gather to study, discuss, and process what happens. And some of the most robust are virtual communities of people who have never met face to face.

What makes Process Work a learning organization? Peter Senge, who writes extensively about learning organizations, defines it as 'a group of people continually enhancing their capacity to create what they want to create.'[1] There are many kinds of learning organizations, and thus, many definitions. But the basic essence of the learning organization is its interest in and capacity to adapt, evolve, and learn. A learning organization can transform itself through learning, whether that means self-reflection, acquiring new knowledge and skills, or adapting to environmental change and pressures. In a learning organization, the individuals are also on a continuous learning journey and the culture as a whole supports learning. In that sense, I would say we definitely meet the characteristics of a learning organization.

Over the past 10 years, I have had the privilege of studying and working with parts of our own Process Work organization, and with other organizations, groups and communities. One of the most important results of my work with other organizations is the realization that we have much in common with all organizations. However, if there is something unique in the Process Work learning organization, it appears that through following our own process, learning and evolving through changes, we have, quite inadvertently, created a cutting edge organizational model. What fascinates me most is that this cutting edge organizational structure was not a deliberate design, but emerged through following our collective dreaming.

This article attempts to discover more about our form of organization. What have we learned about ourselves, and about organizational life and learning over the last 25 years? In particular, I am interested in looking at our organizational myth and its connection to our organizational structure. The myth, patterned in early dreams and dreamlike experiences, represents the pre-conscious picture of collective possibility. Mindell (2006) currently defines the myth as the Big U, or the sum of the tendencies that together define and express the organization's essence. He calls it the DNA, or inner code that constitutes the group.[2] The myth of an organization or individual makes it recognizable, and constitutes the often unspoken or unexpressed principles that unite it and provide it with a sense of vision, culture and task in the world.

What is the connection between myth and organizational structure, its roles, responsibilities and relations that enable the organization to perform its functions? Does the structure of the organization flow from the myth? If myth is an invariant essence, a patterning force, then how free are we to choose different structures? How

critical are decisions about structure? Or does the essence or myth assert itself through any structure chosen?

In particular, what happens in the life of an organization, when it encounters challenges to its structure? Many local Process Work organizations worldwide are facing challenges related to authorization and accreditation, economic, political and social pressures that raise the possibility of making structural changes. Do changes in structure alter the myth? Or is there an essence, a kernel that is invariant, no matter what choices we make? Or, are there real choice points, crossroads that we come to as an organization, where one decision or another is critical? By examining these and other questions, I hope to discover more about organizations in general, and in particular, what our unique structure can offer others as a model for organizational growth. Finally, I hope that from what we learn by looking at our organizational myth we gain some guidance with some of the challenges we face as an organization.

History

To get to the heart of these questions, we need to look at the beginnings, the myth and history of the organization. Because of the fluid and non-institutional nature of Process Work, many of us who study Process Work become organizational or group founders. And many of us here at the conference, or reading this article, are original founders of the Zürich RSPOP, or another center – Portland, Japan, the UK, Ireland, Poland, Australia, and others. Thus, we each have our own set of memories, and also experiences of the myth. The roles and myths I'll discuss below may be familiar in some ways to us all. We all have lived through, fought with, struggled against, and embraced the various roles that have emerged in our own communities.

Being a bit of a history buff, I saved all my notes from that very first founding meeting, as well as the minutes and agendas from the first meetings and assemblies – the *Generalversammlungen* and *Ausbildungskomittee* (General Assembly and Training Committee). I thought that would be a good place to start. So I dove in, and spent a morning immersed in memories of my early years in Zürich, from 1981-1989. I was amused, touched and also surprised to remember what we looked like, how we spoke, and what we said. It was like looking at home movies and being amused and distracted by the early hair styles and clothes. What did we wear back then? Did we really think that was a good hair cut?

I was surprised by how we spoke. We used terms which were still very much in the Jungian paradigm. For instance, we described channels in terms of *inferior and superior archetypes*, as if they were Jungian typology functions. The list of phase I exams, for instance, included Visual Archetypes, Kinesthetic Archetypes, and Auditory Archetypes. We referred often to 'the unconscious,' and to 'mother and father complexes.' Therapists were called *analysts*.[3]

We also spoke about our hopes and dreams for the world. We described our visions about opening up a clinic in the Zürich hospital and creating a partnership with the local university hospital doctors. We were full of energy and dreams. It was amazing, and reminiscent of today. Yet it also gave me pause. On one hand, I was happy to see how far we'd come, on the other I was plagued by a rather sad feeling that we hadn't come as far as we -- or was it I -- wanted? I could feel a sense of exhaustion as I contemplated the effort it took to come this far, and still takes to create a viable organization in the eyes of the world.

On one hand, we have accomplished so much: we are now a world-wide network of communities, practitioners, and training organizations and we are working in, and applying Process Work in, schools, hospitals, government agencies, organizations, agencies and hospices. On the other hand, even as I recognized this, I could still feel a sense of longing, as if some of those hopes and dreams of playing a vital and leading role in affecting world change had not yet been accomplished. My mood puzzled me, I tried to work on it, but felt stuck. In a sense, I felt too close to the issue, even emotional and upset. And then it struck me, I am the organization! We all are! I am the organization I am studying. I am entangled in the organization I am trying to study, and it dawned on me what an impossible task I am attempting.

So my own history comes in. I have been and still am deeply involved in the organization, playing a number of different roles. I could see from the notes, though I had forgotten, that I was part of the first Training Committee. I also helped create the first newsletter, the *PopCorner*, with Dawn Menken and Jan Dworkin, I helped organize the first intensive courses, and continued to do so through the 1990s. I recall being part of a small group that helped create a business structure for POP, together with Jean-Claude and Arlene Audergon. Later, in Portland, I set up and helped run the Portland center through its first rocky five years. With Joe Goodbread and others, I helped design the first MA degree in Process Work, and helped shepherd it through the Immigration Depart-

ment, to get visas for foreign students. I helped found both non-profit entities, the Process Work Center Portland and Global Process Institute, and served as a board member on both. I also served several times as Academic Dean or director, and co-authored with others our second MA degree in Conflict Facilitation and Organizational Change. No wonder I looked at those notes and went into an altered state! I grew up in this organization, and my own development and the organization's development are so entangled that it's a Herculean task to get outside myself enough to write this article. I am all of the roles within the organization, and as I contemplated those notes and bits of history, I understood my mood more. I understood that the dreams, roles and feelings I was reading about are very much alive in me and in the organization.

The story

My notes say 44 people met on Sunday February 8th, 1982 in Herrliberg, Switzerland, about a 25 minute train ride south of Zürich, to talk about the forming of a society. With the help of feedback from others, I discovered that in fact, there was no Sunday, February 8th in 1982. It was, however, some Sunday in February, 1982. Here's what the letter that went out to the first participants of that meeting said:

> On Sunday Feb 8th 1982, the first meeting of an as yet unnamed collective met in Herrliberg to talk about the possibilities of forming a research organization involved in training and research within the parameters of process oriented psychology. 44 students, teachers, dancers, analysts and doctors came. Some talked, others listened. Some expressed doubts and hesitations about forming an organization, while others expressed the desire to move ahead. The *I Ching* was thrown and number 18 came up, 'Work on what has been spoiled'. We discussed the hexagram in light of forming a collective. Collectives, work groups and institutions have formed countless times in the past, and either stagnated, deteriorated or rigidified to the point of losing their initial flexibility, spirit and goals.

Further on in my notes and in a *PopCorner* article, I discovered a questionnaire and follow up report that Max Schupbach created. He sent out a series of questions to the participants at the meeting, and asked them what kind of organizational structure they envisioned. He reports in his findings, that out of 50 questionnaires, 15 came back filled in. I was curious about the 30% rate of return. I looked up the average rate of return for surveys which is between 2 -10%. So 30% is a phenomenal rate of return. But the article in *PopCorner* states: 'Here is the most explosive data from the questionnaire: sent out 50, returned 15.'

I found that illuminating on two counts. First, it helped reveal something about the early process structure. There must have been a high dream or role that sought a lot of participation. Even though 30% is an extremely successful rate of return, the article seemed to indicate more would have been better! The second thing it helped illuminate was the source of my own mood. I could very much relate to that desire for more participation. This little hotspot at the beginning is probably common to many voluntary organizations – the tension between participation and independence. There is often a tension between who is a team player and who is off 'doing their own thing.' I know I can easily occupy both roles, and have, repeatedly, in the community. It was fascinating to see it so early on. And as we'll see, it's a repeated theme over the years.

People could vote more than once, and not everyone voted for each choice. Here are the questionnaire results as reported in the *PopCorner*:

1) **In favor of a structure**: 9
   Against a structure: 2
   Undecided: 2

2) **On the form of the organization**:
   Loose structure: 3
   Society with definite goals and structure: 5
   A mock organization that represents activities to the outside world: 5
   Undecided: 3

3) **Reasons and motivations:**
   Research, information, learning: 7
   Place to get an accepted degree: 2
   Formal structure to get money: 1
   To build infrastructure: building, library, newsletter, research coordination: 3

4) **Main reasons *against* forming an organization**:
   Not enough energy
   Fear of rigidity, and of losing the spirit of the unconscious, 'of becoming a "Jung Institute."'

Organizational myth

This early article already shows us one scenario for the organization's 'childhood dream,' or early patterns. We can discern the following roles and ghost roles in how people describe their thoughts, feelings and wishes about an organization:

Role 1: This is the role that emphasizes the *process* of RSPOP. It is the spirit of the Tao, the 'unconscious' as it

was called then. This is the essence of flow, of flexibility - the spontaneous, unstructured, yet patterned, dreaming process that brings people together.

Role 2: This is the role that emphasizes the *society* within the RSPOP – it is the essence of community, collaboration, participation. It is the drive to coordinate activities, to make a footprint in the world.

These spirits or roles define us, and create our organizational structure. As roles in interaction, sometimes polarized, sometimes in relationship, they form the content of our group processes, of our fights and of our family feuds. They also make us special. They express our sparkle and pizzazz. As I will describe below, the Big U or sum of these essences make us a cutting edge organization. It helps us address our problems, and gives us much to offer others as an organizational model.

Gifts and symptoms

Roles or essences manifest as both gifts and symptoms, depending on our relationship to them. The observer's point of view, edges and relationship to these essences depend on whether they are experienced as polarized, symptomatic experiences, or as a unique spark or talent that results in creativity, energy and excitement.

In the beginning organizational dream, there are two roles. One, the spirit of the Tao, is often represented as Lao Tse, the mystic or shaman who follows the laws of nature, not of society or people. This role shows up in our dreaming abilities, in the amazing way the community was formed by people following their dreams, impulses and feelings. This role is evident in the types of training we developed: experiential, self-directed, and loosely structured curricula. It is evident in how the community operates: deeply democratic, open, and consensus driven structures that organize our communities.

The other role is the spirit of collaborating together, of teamwork, friendship and community. It is also a spirit of coordination, joining together to make a collective impact or footprint. Even as this was the primary reason for meeting on that February night in 1982, it appears that this role was (and still is?) secondary. It shows up as a fear, as a ghost, something 'other' than our identity: the 'Jung Institute', a rigid, impersonal, bureaucratic entity that threatens dreaming.

Both roles belong to our process. At any given moment in our development, one may be less known, or marginalized, and another more known and embraced. At the beginning, it appears that the myth could be told as a narrative that says 'institutionalization threatens dreaming'. We must have processed this tension quite well, to begin with, for in the editorial of the first issue of the *PopCorner*, April 1984, Arny wrote about the founding of POP, just past its one year anniversary:

> 'I never thought such a democratic organization could get anything done. The first meetings were filled with all kinds of people with utterly different interests…. '

Gifts

Each role has a certain gift or power. Native Americans call it 'medicine'. What is the gift of the Tao, of the dreaming spirit or process mind? Well, that is for each of us to say, of course. One gift of the Tao is its deeply creative nature. The unique and unstructured force of dreaming is the capacity to follow spirit, and flirts, and evolve and grow in the most organic fashion. To be in touch with dreaming is to tap into an endless source of energy and creativity. It is the hexagram 'The Creative', the source of being, life, nature, or Ch'i.

This manifests in our organization in countless ways. I often marvel at the energy and longevity of this organization. I think this is directly attributable to the *renewing* and *rejuvenating* powers of dreaming. The average life span of businesses in most of Europe and Japan is about 12 years. In the United States, 50% of small business companies disintegrate within 4 years, 70% within 8 years, and 98% within 11 years. Of all new businesses, 50% breakdown in their first 5 years. And yet, the Process Work organization has been thriving and growing for over 25 years. In my mind, this is the direct result of the force of dreaming.

The spirit of the Tao is also non-compulsory. There is no requirement to participate. There is an enormous support for the individual's process, and there are many ways individuals can participate. Of course, we may feel differently about this. We may feel pressured to participate, or criticized for not participating. And those who do participate might feel unseen or unappreciated. But as far as I know, there are few rules or requirements about formal participation.

Another key feature or gift of the spirit of the Tao is its emergent property and style of innovation. Projects, programs, activities are all emergent – they are seldom planned in a top down, strategic planning session and then broadcast to the rest of the organization in email memos. Projects emerge spontaneously out of relationship, group activity, and dreaming together. Like mushrooms after rain… new ideas, theories, projects spring up

suddenly. Some bear fruit, and others don't. But there is an endless source of new ideas and projects that emerge each year. And what's more, anyone can start them. There is not a Research and Development department, or leadership team responsible for generating new projects. It is deeply democratic how things emerge and evolve.

Another way the spirit of the Tao manifests is in the tendency to continually self-reflect. As an organization, we embody the central characteristics of a learning organization: we practice participatory action research. We act, study our actions and ourselves, reflect on our learning, and then try something else. We use awareness, watch the feedback, and continue to make changes based on this process. This definitely characterizes us as a learning organization.

What about the gifts of the other role, the spirit of the society, cooperation, collectivityand teamwork, represented in its strongest form by the idea of the institution? Each of us has our own answers. Here are some of mine. The word 'institution' comes from the Latin verb, *statuere*, 'to cause to stand, put, place, or set up.' It shares the same root as the words 'constitution' and 'status', which are related to the concept of 'role'. This is the essence of an institution: that roles, not individuals, are rulers. People occupy an organizational role because of a rational, legal and transparent structure. The office holder stands up, is accountable, responsible. In American English we say, 'The buck stops here.' That means I am responsible. I am accountable.

So, the gift of this role, the role of the society or institute, means procedures are clear and transparent. Power and lines of authority are made clear. There is accountability and responsibility. There is someone to go to for help, with complaints, someone or some role which follows through with ideas, dreams and projects. Years ago, in Zürich, one of our very first structures was to create a 'heart center'. It was a place to go with troubles and woe. The gift of structure is the heart and hearth, the parent or grandparent who is there for us. I remember in an early *PopCorner* issue, there was a critical letter written to the editor, entitled, 'Where is the MOM in POP?' It meant, 'Where is the one who takes care of us? Where is the community in the community?'

The institute is the one who makes things 'stand up.' It manifests dreams into reality. Its gifts are coordination and teamwork. This role likes the concrete work of business and administration. This helps create a home, a center or hearth which feeds and nourishes the people. Like the *I Ching* hexagram 48, 'The Well,' it is the well-spring of community, the place where people gather. And this role manifests here today in the form of this conference. It is also present in the form of high dreams people have for becoming involved in Process Work, the dream of community and togetherness.

One of the essences of this spirit of institution is gathering together in friendship, alliance and collaboration. This is important, because I sometimes think that we need community, not only because we all need community, but also because in society following the dreaming process is a marginal activity. Process Work is an alternative practice that can be a lonely endeavor. To have others to work with is important, and the feeling of community we have with each other can be a healing for the experience of feeling marginal.

Symptoms

The myth of an individual or an organization is like an optical illusion, like a painting by the graphic artist M.C. Escher. Like his so-called impossible structures, from one perspective the myth is heaven. Its different tendencies merge into a creative song, working harmoniously and creating a unique masterpiece. Yet from another perspective, it's a nightmare. The parts are out of synch, incompatible and discordant. Neither role can express itself completely while they are locked in mortal combat. When the roles of the myth are out of relationship, they are experienced as problematic and the individual or organization has no meta-perspective. In such a case, the myth is experienced as a chronic symptom. Let's look at how these roles of the organization are also sometimes experienced symptomatically.

The role of the society can be rigid, inflexible, impersonal and bureaucratic. It is an academic, dry institute that doesn't appreciate the individual nature of each person and becomes a damper on creativity. It creates rules and policies in place of processing and relationship. Accountability becomes bureaucratization. Instead of a human face, we have an impersonal office holder who

deals perfunctorily and technically with people. Learning transforms from a process of discovery and self-awareness to a process of gate keeping, satisfying rules and requirements. Learning is replaced by hoop jumping; students learn how to pass exams, not how to work with human beings. The institution's goal-orientation reflects itself in annoyance with the inefficiencies of democracy and impatience with processing feelings.

On the other hand, the dreaming spirit or Tao, when symptomatic, becomes chaotic and uncoordinated individualism. Dreaming marginalizes consensus reality needs and therefore overlooks the needs of the community, whether of its administration, finances, students or faculty. Its lack of interest in consensus reality translates into a lack of presence in mainstream. Spontaneous and unstructured dreaming creates more work because things fall through the cracks and the community has to revisit the same issues again and again. Rules are made, forgotten and remade, all the while processing things endlessly. People forget to check with the requirements, with the needs of the administration, and feel constrained by the needs and protocols of community life.

When policy and procedure are marginalized issues and conflicts are worked on through relationship, which is exhausting. This leads to burn out and a feeling of unaccountability. For students or those in lower rank in an organization, to have to process things at the level of relationship requires enormous personal power to confront issues within a potential dual relationship. For those with higher rank, it feels exhausting and unfair to constantly have to be available to work things out. What could be a simple policy or procedural issue becomes hours and hours of work.

The Big U and cutting-edge organizational structures

While everyday life means being in one role or the other, connecting with the myth means being in touch with the essence of both roles, the Big U or sum of both tendencies. When we only see through one role or the other, it's like being in a dysfunctional family – caught in a system of polarized experiences at odds with each other. Neither role can fully express its essence. All of us have spent painful hours at community or faculty or student meetings, where these roles were deeply polarized.

Identifying with both tendencies shifts our perspective. Suddenly these tendencies coalesce and produce a fluid, flexible, and cutting edge organizational structure. The Process Work organization displays the features of today's most cutting edge organizations. Organizations today are desperate to discover new ways of doing things that are more efficient in our rapidly changing, information-rich era than the conventional pyramid structure or Taylor [4] model of organization where work was strictly divided into hierarchical departments. Organizations need to be flexible, innovative, and have a speedy idea-to-market turnaround time. The Big U of the Process Work organization displays those very cutting-edge features that organizations are keen to adopt. Here are some of the cutting-edge organizational features that Process Work displays.

Emergent design/self-organization

As we saw above, the essence of the Tao spirit is its spontaneous, emergent nature. Emergence and spontaneous organization is a feature of a self-organizing system, one in which the internal organization increases in complexity without being guided or managed by an outside source. Self organizing systems have what's known as emergent properties - features that arise spontaneously and uncontrolled, through simple interactions between the parts of the system, and between the system and its environment. The idea of emergence is found in philosophy, systems theory and the sciences, and usually refers to the way complex systems and patterns, such as those that form a hurricane, arise out of relatively simple interactions. A classic example of a self-organizing system is the weather. Weather events emerge out of the complex individual interactions between numerous variables.

Organizations that have emergent design, or display characteristics of self-organization are able to work well with instability, change and chaos. Rather than respond rigidly to outer or inner threats, or try to become more focused and linear in the face of complexity, they allow themselves to be reorganized and reconfigured through the chaos and complexity and out of that, develop innovative solutions. For Process Workers, this is the essence of picking up unknown disturbances and secondary processes, and allowing our identity to be creatively reconfigured through that encounter.

In the Process Work organization this feature of emergence is one of our most apparent. Innovations and ideas abound; events are created and organized without apparent planning or design. People act on their impulses and feelings, gathering together friends and colleagues to produce things: seminars, conferences, training programs, creative productions, etc. I was fortunate

to be involved in many 'emergent phenomena': the *Pop-Corner*, the Intensive Course, Worldwork, the MA programs, and many more. Looking back at these events, it felt like a spirit just grabbed people, and an idea took off on the spot. Action came first, planning followed along later!

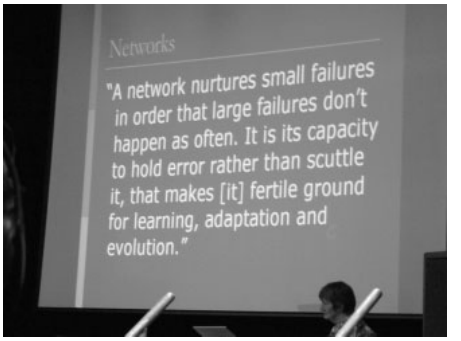
Networks

A self-organizing system is decentralized, meaning that information and power are distributed throughout the whole organization, and not just located in one person, office, department or actor who has the information and power to innovate or direct. Such a system is called a network. Networks are very robust and secure systems. When knowledge and information is distributed the amount of power one person holds is limited. Thus, if one part of the organization shuts down, fails or ceases to operate, because that one part doesn't hold all the power and information of the system the network can survive.

When information, functions and roles are replicated throughout the network, they are messy and redundant, but also incredibly robust. It is just this redundancy that makes a network smart. It tolerates a constant stream of errors, goofs, failures and mistakes while managing to stay afloat. 'A network nurtures small failures in order that large failures don't happen as often. It is its capacity to hold error rather than scuttle it that makes [it] fertile ground for learning, adaptation and evolution.'[5] If one part of the system goes down, the system reroutes itself along the nodes of the network and finds the information somewhere else. When the 1989 earthquake in San Francisco destroyed bridges, neighborhoods, power and electricity, the Internet did not go down.

A network consists of nodes which are more or less independent of each other. Each node can act, without being determined or decided by other nodes. Nodes can communicate within and between, join together in an ad hoc fashion, and then go their separate ways. This highly de-centralized mode of organizing is a feature of terrorist groups, drug traffickers and radical organizations such as the Underground Railroad.[6] It is also a structure often used in the film and entertainment industry, sometimes called an 'adhocracy'. Writers, directors, cinematographers and actors create one or more companies, clustered around an idea. They create a film or production, and as soon as the project is over, disband. Some couplings work together for a while on several projects, but each node is free to hook up with another for another project. Networks are thus very nimble, fast moving and creative.

The Process Work organization is a network, and displays all the features of a de-centralized organization. Nodes emerge spontaneously, and like a franchise, each community, center, group or organization duplicates the information. If one node or center were to go down, the entire network would be unaffected. Each node is more or less free, within certain loose guidelines, to create their own structure. While some nodes may be bigger than others, there is no one central node which controls the activities of other nodes. Thus, boundaries are loose, and divisions between nodes are very permeable. This makes it very easy to act quickly, to create across language, cultural and geographic divides, and also creates a very robust organization.



Open source community

The Process Work organization displays similarities to open source communities. An open source community refers to the collective of users and developers of free software. Open source communities arose out of a movement of software developers who sought to make and use free, rather than proprietary software, so that all users can participate in the development and distribution of the software.

Open source communities are now being analyzed for their unique organizational structures. They offer a cutting-edge model of innovation in which a basic code, or theory, is available to anyone to be used, improved, refined, applied, and put back into general circulation. The Open Source community is peer controlled rather than led by rules or traditional leaders. For instance, the user-generated online encyclopedia, the Wikipedia, is an example of an open source organization. The 'code,' or capacity to create and modify entries is available to all, but postings are edited by a peer controlled network. Other famous examples of open source software and platforms are the operating system Linux, Mozilla (the

developer of open source web browser Firefox, and other software products); the server software Wiki; the content/learning management platform Drupal and many others. The following are characteristics of open source communities, together with the ways in which the Process Work organization reflects them:

- *Open and widespread membership based upon participation*. The original structure of membership in RSPOP was that whoever showed up in a General Assembly had voting rights. Membership and power flowed from participation. The organization is in this way peer controlled.
- *Geographically distributed, asynchronous, networked collaboration*. Process Work communities are internationally distributed. Members collaborate across the network, regardless of time zone, geography and in many cases, language. Examples are student study committees in which members may belong to different faculties and the IAPOP organization, Worldwork seminars and regional certificate programs in which faculty from different regions participate.
- *Project transparency: open, recorded dialogue and peer review of project materials*. The Process Work organization realizes this feature in part. In events such as Worldwork, each facilitator's work is subject to review by other facilitators. Similarly books, articles, workshops and other materials are all subject to review by peers and participants. Revision of our work through testing it in the public arena and getting feedback is a hallmark of how Process Work theory gets developed.
- *Discussion and decisions made collaboratively.* A major feature of the Process Work organization is the amount of discussion and collaborative decision making, whether face to face or online. All levels of the organization participate in a great deal of discussion around decisions and policy. Even when decisions are made by a small, closed group they are constantly subject to debate and discussion within the wider community. In my experience, on several occasions, decisions made by a small closed group have been overturned because of debate and reaction within the wider community.
- *A compelling foundational artifact to organize participation and build upon*. Here, the open source community is referring to the source code of the software. In our Process Work organization the source code is process theory itself. The theory is a compelling artifact or tool around which the entire organization is structured. For some, this theory is the spiritual art of living one's dreams in the world. For others, it is an application that can affect world change; and for others still, it is a method of facilitation to be practiced, taught, and refined. For many, it is all three, which in my mind, makes it compelling.
- *Collaborative, iteratively clarified, living documents and project artifacts.* There is a plethora of written and freely circulating artifacts and documents. Seminar notes, exercises, website articles and documents, workshop descriptions, theses and dissertations constitute a living, growing and freely accessible body of lore and literature. While the amount of material is extensive, free and open, it is also not well coordinated and at times difficult to access. There is no central library or website where it is all available, and basic theory and methods are sometimes hard to pin down.
- *A mechanism for institutional history.* In Open Source software, this means that earlier versions of the software can be accessed even after changes have been made. In other words, one can go back to an earlier version and start again. This is certainly possible in Process Work as revisions to process theory and innovations of its applications in no way cancel, preclude, or hide previous versions of it.
- *A community-wide sense of project ownership.* Whether or not there is widespread sense of ownership is a group discussion. I believe from my own experiences that the existence of process work study groups, and the ease with which people facilitate and use the work, constitute a sense of ownership.
- *Foundational developers and early adopters who, along with the originator, set project ethos*. There is a cadre of early adopters and foundational developers whose influence in the organization is widely felt. They frequently are responsible for innovations, and set a tone, atmosphere or ethos. However the entire community, because of the openness of participation, can be said to contribute to the tone and atmosphere of the organization.

- *Consensus as a decision-making tool.* Over the years most, if not all, key decisions and directions were made by consensus. Consensus, in the Process Work organization is achieved through processing, discussing, taking various roles and positions, and self-reflection.

- *The right to fork, or to develop different versions of a program*. In software, some developments of the code lead to entirely new directions and innovations. It might even create different software entirely. This 'right to fork,' or to go off in a new direction, is and always has been a key feature of the Process Work organization. Not only has Process Theory itself forked, creating innovative applications in bodywork, conflict resolution, hospice and palliative care, organizational development, etc., but communities have forked as well. Each community has its own flavor, direction, unique culture and over the years, we may find that they also have different tasks, visions and outcomes they achieve.

Chaordic organization

These cutting edge organizational models all attempt, in various ways, to reconcile the tension between competition and coordination, or between the tendency to grow organically and the need to coordinate functions, roles and tasks. Dee Hock, the founder of Visa, coined the phrase the 'chaordic organization' to describe an organization that navigates these tensions. A chaordic organization is highly decentralized and highly collaborative. Authority, initiative and decision making is pushed to the periphery of the organization, out to the members, without losing coordination and efficiency.

The chaordic organization that Hock developed puts together individualism, cooperation, care for the community, and the need to follow one's own vision. The Visa bylaws, for instance, do not enforce cooperation by restricting members' activities. Rather, they are encouraged to compete and innovate, to 'create, price, market, and service their own products under the Visa name.' [7] Through this method of cooperation and competition Visa has expanded into a worldwide organization, spanning hundreds of different currencies, languages, legal codes, customs, cultures and political philosophies.

In an interview in *Fast Company* Magazine, Hock said that this was the only possibility. No traditional hierarchical model could possibly have taken in such complexity and so many variables. 'It was beyond the power of reason to design an organization to deal with such complexity,' says Hock, 'and beyond the reach of the imagination to perceive all the conditions it would encounter.' Instead, he says, 'the organization had to be based on biological concepts to evolve, in effect, to invent and organize itself.'[8]

The Process Work organization creatively bridges dreaming and imagination with the need for coordination and outcome. Like many organizations today, Process Work communities try to reconcile the tension and trade-off between creativity and productivity, innovation and coordination, collaboration and efficiency. While many organizations and businesses are working on this, what's distinctive in Process Work is that we arrived at our model through dreaming.

Myth, marginalization and awareness

Twenty-five years is a long time, and in this time Process Work communities have been faced with different developmental and outer challenges. Today, a big challenge lies in the need to consider and in some cases work towards accreditation, recognition and authorizations, whether professional or academic, from various governmental and professional regulatory associations. This challenge requires more coordination, greater control, accountability and bureaucracy.

In the freewheeling atmosphere of the 1970s, when Process Work began, experiential education was its own justification. Learning for learning's sake, experience and personal growth were enough to satisfy participants. Today, at the Process Work Institute, we field a steady stream of questions from participants concerning Continuing Education credits, licensure, compatibility with university degrees, authorization and accreditation. Unlike the 1970s, 1980s, and early 1990s, students and participants today are choosing carefully where and what to spend their money on. Process Work is incredibly attractive, but unless our degrees can also offer a mainstream accreditation some participants will prefer to do a traditional degree and study Process Work on the side.

Staying competitive and being able to address these needs of our students puts our organization face to face with authorities who scrutinize, audit, accredit, authorize and investigate our practices, curricula, policies, finances, procedures and credentials. It is a tough process, and yet I have found we stand to gain much from interacting with authorities. It forces us to look at our own

issues as an organization and to come to know ourselves better. It forces us to look at where and how we might be marginalizing parts of ourselves. And if we look back at our myth, we could have predicted these outside pressures! In our initial meeting, we were excited about joining together in the spirit of the 'unconscious,' and yet the fear in the background was the ghost role of the 'Jung Institute.' The institutional aspect of ourselves is certainly something we have struggled to identify with. Like any double signal, it sticks out, and grabs people's attention. We have often been criticized for being too sloppy, not accountable enough, and in the same breath, being *too* institutional.

In 2000-2001 the Process Work Center of Portland was audited by the State of Oregon following a complaint from a former student. The 'Jung Institute' was suddenly present! As a group, we worked deeply on this process, trying to integrate that spirit and see it as a part of ourselves. Working through that process was extremely enlightening, and we're still in the midst of it. When I see what other Process Work communities are working on it appears we are all similarly engaged with that ghost role.

However, a question niggles at me. Why? Why was that role split off? We certainly knew about it. Even though we struggled with it, we were aware of it. Why did it emerge so 'symptomatically?' Why did it appear as an outside entity? Why were we not just able to pick it up? My question reminds me of the joke about the shoes of the shoemaker's children. The shoemaker is so busy making nice shoes for all the other children that his own children's shoes are in disrepair! I found myself thinking that we, the organization whose 'product' is awareness, should never be found guilty ourselves of marginalizing parts of ourselves! I suppose then that my question here, 'why did it appear symptomatically?' is not really a question, but a complex! It's tantamount to asking 'why do we dream?'!

One answer might be that this is typical of all psychological associations, and indeed, part of the myth of psychology itself. When I lived in Zürich, it was common to joke that psychotherapists had a weak sensation function, meaning they paid very little attention to the world of business, money, marketing, or administration; what today we would call, 'consensus reality'. What's more, this was often said with a note of pride: being too concerned with the material world somehow tarnishes one's reputation for being intuitive, feeling, and in touch with our innermost self and dreams. It is part of the image of the psychologist to be more aligned with dreams than with current events. This is also true somewhat in the Process Work community today, when to call someone 'shamanic' is high praise.

Digging through my early papers, I came across the horoscope for RSPOP and for the founding of the United States Process Work organization, done by Urs Buettikofer, an original founder and Process Work diplomate from Zürich and an astrologer. He found that the 'weakest' element in both the Swiss and American Process Work chart is earth, the astrological symbol of the sensation function.[9] Urs wrote in the *PopCorner*, 'this could mean that we should keep a careful eye on how, we, as a small collective, in the big world collective, bring our ideas into daily life.' Jokingly, he added, 'I hear someone murmuring, that's not new! Psychologists with a weak intuition and strong sensation function, now that would be really something new!'

Marginalization

But the answer to the question of why the institution side was split off has more to do with marginalization, than with sensation functions and worldliness. The larger question I'm asking is: 'why does any individual or group marginalize one of its parts?' Are we, as an organization, unaware? Are we not picking up our signals well enough? Or is it a universal lack of awareness, or one sidedness? Is there something universal about marginalization?

Mindell does define marginalization as a universal tendency. In *Quantum Mind*, Arny uses physicist John Wheeler's image of the universe (U) bringing itself into existence by observing itself, to define marginalization. Mindell calls this a self-reflecting universe, the drive to know oneself, the fundamental drive to awareness. The universe 'wants' to be conscious, to know itself. Like God creating humans out of sheer boredom and the divine spark of curiosity, the Dreaming realm or God wants to expand itself into manifest reality. Mindell shows in *Quantum Mind* that the universe does so by 'squaring itself', reflecting on itself. Thus, through amplifying and expanding itself, it becomes 'real.'

Splitting off and marginalizing things is the first ingredient for consciousness. There can be no 'I' without 'you' or 'it.' it is part of identify formation to create the other. Thus, in our initial dream of RSPOP, *not* being the 'Jung Institute' was an identity. It gave us a huge cache of energy! Being different, the new kid on the block, not the stuffy, old guard, is a feeling of power. It must be how Apple feels relative to Microsoft. Or how social

movements or marginalized groups feel when they first band together. There is nothing like those first 'good old days.'

In the beginning of an organization, there is a feeling of being special and unique. It's the sense of being united in a special cause, an almost subversive task. It creates bonding and unity, and feels like having an enormous gas tank. People are buoyed by the sense of energy and vitality linked to this identity-in-opposition. In these early stages, no one complains about volunteerism or burnout.

These very feelings of power and togetherness, of purpose and alignment which feel so amazing in the beginning, and are so attractive and compelling to others, become annoying and limiting later on. Over time, the sense of uniqueness becomes exceptionalism and the sense of affiliation becomes elitism. Energy gets depleted, as the possibility for revolution recedes. People feel burnt out, and a low dream settles in. Moods and disappointment happen with greater frequency.

This is also seen in political processes. Freedom-*from*, or freedom-*in-opposition to* something, like identity-in-opposition, is a quick fix but not sustainable. It is fast food for the soul, but doesn't have the solidity and power that freedom-*to* has. Freedom *from* has been the dominant mode of democracy to date, whereas freedom *to* is a lesser known, not-yet-realized form of democracy. *Freedom to* is more than absence of constraint. It is the inner capacity to self-actualize, to tap into a power to create, not just to resist. It's a generative, not just an oppositional power.

If marginalization is the first step in the process of identity formation, what comes next? How do we move past the phase of *not* being something else, and into becoming who we are, from *being-in-opposition*, to *being*?

The process of self-awareness looks something like this: First we are not *that*. In the process of grappling with *that,* we develop a meta-communicator - a capacity to notice ourselves, to notice what we feel and what we are doing. Grappling and struggling further with our self, reflected in the other, results in developing a meta-*position* - the ability to be in and out of a role. This is more than just reflecting on ourselves and our feelings. A meta-position is the awareness needed to see ourselves as a role, to see the others as a role, and to know that we are all both roles. But there is more. Another stage is the development of meta-*awareness*. Meta-awareness is more than knowing what we feel, and knowing that we, and the others, are roles. Meta-awareness is the ability to reflect on the values, assumptions and beliefs contained within our own reflections.

In organizational learning theory, this is expressed as single and double loop learning.[10]

Single loop learning

Single loop learning is self-reflective. It is the process of reflecting on one's actions and their results, and then modifying the actions or the theory according to the feedback. Single loop learning is also known as the action research model, in which a theory or method is tested, results are fed back into the model, and a new action or output is created.

However, single loop learning, while valuable, doesn't necessarily reflect on the values and beliefs of the analysis. The system confirms its theories and ideas by interpreting data through the model itself. It analyzes feedback according to the system's own theories and benchmarks, and either ignores, disregards or absorbs it, or reinterprets it according to its own value system. In single loop learning, feedback doesn't make it through the firewall of our values and beliefs.

An example of single loop learning comes from my own experience trying to give feedback to a large local corporation here in the Portland area. Nike, a Beaverton-based company, known for its creative marketing and advertising, ran an ad for one of its running shoes. In the ad, the American 1500m runner, Suzy Favor Hamilton, spots a man in a hockey mask about to attack her with a chainsaw. She runs off, and maintains such a strong pace that the attacker collapses wheezing with exhaustion. A caption at the end of the ad reads: 'Why sport? You'll live longer.'

Apparently many people were offended by the ad. When I saw it I was too, and thought I would call and give my feedback. I got in contact with someone from publicity and gave my feedback. The young woman on the phone very patiently and patronizingly explained to me that the ad was meant to be ironic. Whereupon I explained back to her, no doubt in an equally patronizing voice that I was well aware that it was meant as irony, and that nonetheless it missed its mark.

In preparing this paper I actually looked up this incident on the internet, and found to my amazement that Nike received thousands of phone calls and e-mails complaining about the ad, and what's more, many people complained that Nike handled the feedback poorly. In fact in one newspaper article, a Nike spokesperson

denied the chainsaw advert was in poor taste and a company executive said he was 'disappointed by the response.'

In other words, the negative feedback was interpreted through the organization's own values and culture. The people who gave the feedback just 'didn't get it.' They weren't hip and sophisticated enough. It's not just Nike. All organizations have this tendency to reject, disregard, or interpret negative feedback in the light of their own values. Frequently, the feedback giver is also interpreted or analyzed as deficient, problematic or just stupid. A common example of single loop learning in psychotherapy is calling a client 'resistant' or difficult for not following the therapist's interventions, or calling children 'defiant,' or 'oppositional' when they have trouble focusing in school.

And the Process Work organization no doubt, at times, is caught in a single loop learning tendency. For instance, the State of Oregon got dreamt up* in part to help us see the value and beliefs that underlie our choices within our training programs. Double loop learning helps us see that structure and design are not neutral. Design selects participants and therefore generally speaking, feedback from participants confirms the design. Let us look at this more closely.

The training aspect of the Process Work organization is an outgrowth of several trends and values: it followed a European model of therapy education, as developed by Freud and Jung. It was based on training analysis, a mentoring, highly relational and experiential form of learning. It was also influenced by a European research-based – rather than curriculum-based - university system in which students are free to attend courses as it suits their own research, not because they are required to do so. It also incorporated the individualized spirit of Jung and Taoism, of learning being guided by dreams and the spirit. And finally, the Process Work training program was influenced by the experiential, self-directed, 'university-without-walls' model of education in the 1970s and 1980s.

Thus, the original Process Work training program developed in Zürich and adapted by Portland and other centers around the world, has been, more or less, a highly self-directed study, without time limits, mentor-based, and designed by the students. This served not only the purpose of allowing students to study at their own pace, in their own way, and to make their personal process central, but also allowed the faculty the same privilege. Faculty could likewise follow their creativity, their impulses, teach whatever they want, and work one-to-one with students. This also served the economic interests of the faculty, who were independent practitioners. The RSPOP organization certainly couldn't hire a staff of faculty, so teaching what, when, and how you wanted, and allowing mentorship and therapy to be the cornerstones of the program, was an ideal structure that satisfied many functions and needs at once and reflected the value system and beliefs of the organizations.

As with any model, this creates a self-perpetuating cycle of feedback. Independent learning models select independent learners and un-select those not suitable to it. Those who would thrive under a different system of learning don't show up, don't select us, and therefore we don't receive that data or feedback. The model therefore receives positive feedback from those who give it, but doesn't collect feedback from those not selecting the model. Data feed back positively to the system, strengthening the system's neural pathways, so to speak. This is single loop learning.

Furthermore, in single loop learning, the values of the organization imbue these choices with meaning. The organizational knowledge base remains invisible in single loop learning and data are interpreted in terms of the model itself. Thus, if students don't flourish in this model, there is a tendency to interpret this, not as a function of the model, but as something to do with the individual's process. In the Portland training program, over time, the number of new students began to decrease, and while there was some discussion about the model of training, there was an equal amount of discussion about the pressure of awareness in the learning model. I remember thinking that the model demanded self-aware students who could follow their own process, and that these were selective pressures. Not many people could do this, thus, low numbers were to be expected.

Double loop learning

Double loop learning is learning that makes the organizational knowledge base visible. It brings to light the assumptions, values and belief system of the system itself and therefore is better at breaking down the firewall that keeps out feedback.[11] Double loop learning seeks to analyze and reflect on theory, action and feedback, as well as on the values and beliefs, economic interests and assumptions that interpret the data.

In doing so, double loop learning offers a meta-perspective – a hyperspace relative to the values that serve

as a firewall against feedback. In terms of our example of the training program, double loop learning solicits feedback, not only from those within the program, but those who never chose it, those who have other models and those who might even be antagonistic to, or critical of the model. A double loop investigation asks: who's not here? Who doesn't come to my training? What does my opponent think about me?

A wonderful story about a business comes to mind that illustrates double loop learning in action. This company was wildly successful because it had managed to corner the market on a product that no one else had yet developed. It was a virtual monopoly. Orders rolled in, and without competition they were doing exceptionally well. The owner/founder was not happy though. On the contrary, this made him very nervous, because the lack of competition leads to complacency and lack of innovation. What did he do? He invented a fictitious, rival company. He created a company name, a logo, press releases, memos, financial data, quarterly earnings, everything! Each quarter he would send out memos of press releases showing that the rival company's earnings had exceeded all expectations and were closing the gap to mere percentage points. He would call emergency meetings and ask his leadership team, 'What do you think our rivals are going to produce next year? What are they up to? How will they beat us?'

If this creative business man had used single loop learning to spur on his team, he would have asked them, 'What else could we do?' He would have had them think up new projects, new marketing approaches or new products. But those ideas would still be within the single loop of their own company. Instead he used double loop learning by creating an opponent, a deliberate 'other' to get the team way outside their typical way of thinking.

Double loop learning is a challenge for all organizations. It is a difficult task to become aware of one's own values, in particular, because they tend to be very self-confirming. It's a feel-good thing. Why would we want to break through the firewall of values, beliefs and theories that tend to confirm who we are? Well one reason is that double loop learning is critical for development. For instance, if we want Process Work research to be taken seriously by academia and within other disciplines, we have to demonstrate it using the instruments and methods of traditional research. This evidenced-based practice and research requires that outside raters, not steeped in the values, assumptions and beliefs of Process Work to evaluate our interventions. The Zürich Process Work community is currently engaged in this process. It is a real break with tradition, to allow outside raters and professionals to assess our interventions along the lines of *their*, not *our*, values and benchmarks.[12]

The State of Oregon demands that we formulate our standards and criteria in educational and psychological terminology not in our own Process Work language. We cannot say a dream is an entry requirement into our training program without defining why and how that is useful.

There is no way around an outside perspective, an outside challenger or perspective. Regarded as an aid to double loop learning, the State of Oregon is a hyperspatial intervention, adding another state of consciousness to our existing one, a double loop, in order to know ourselves better. We need outside challengers, other people, organizations and authorities, to help us gain more awareness about ourselves. Our values, beliefs and assumptions, which tend to protect us, are too great. I remember receiving the audit from the State of the Oregon following the investigation. As I read through it, my heart pounding, I remember having this forbidden thought, that there was nothing in it that I hadn't somewhere, subliminally once thought myself. But I had marginalized it. Every criticism, every little thing the State wanted us to answer, I had once asked myself too. But I minimized it. My value system was a firewall, and didn't let it in. Or I let in the doubts, but then used the values and beliefs I had to minimize the significance of my doubts.

Structure and myth?

Looking back at our original inquiry -- at what the connection is between organizational myth and structure – it appears very much from the initial dream of RSPOP that our structure flows out of the myth. And what about the second part of the question - what about having to integrate outside pressures, to change structure and to evaluate ourselves in light of other value systems? Is there a point when responding to outside pressures, to adapting and changing structures takes us further from ourselves and could possibly alienate us from our myth?

Looking at our Big U, it appears that our changes are consistent with our myth. The roles of the State, the structures and values of the outside observer are part of our dreaming process, and even predicted by our initial dream. Furthermore, this so-called problem of marginalizing the State, or the 'Jung Institute,' also appears consistent with the developmental process of developing

meta-awareness, or becoming a learning organization capable of double loop learning.

As individuals and organizations we need others. We need to be reflected back in not always very affirming ways. This is not new. In fact, it is basic Process Work! Yet I believe that organizational change feels difficult because it touches on our human history of being victimized by collective movements. It is difficult to experience organizational change and challenge as a part of one's process and not as something extraneous or alien. Perhaps in our human history there has been too much trauma in collective life, too much oppression, so that we forget that our process work organizations *include* outside challengers and forces. It is an organizational reflex, I feel, to close ranks, fortify identity and put up a firewall when an outside force challenges the group's identity.

How we incorporate and deal with outside challenges gives us something to offer other organizations outside process work and something to contribute to organizational theory. For instance, picking up roles, a very simple, basic technique, is a powerful way of helping organizations push information and power out to the margins. The way we processed the audit in the Portland center was to process and pick up its role, even as it felt antagonistic and alien. As soon as we picked it up and identified with it, within minutes, it no longer felt like an outside challenge from the State against which we had to close ranks but became a part of us the center itself --the office and administrative center that had been feeling marginalized. Those who felt more identified with the office, trying to organize or administrate things, expressed their frustration. Suddenly, we were in our own dynamic and the State was forgotten! The office often feels burdened by how the community marginalizes the role of administration.

The amazing thing is that picking up this role offsets organizational costs. When people marginalize the administration it costs time and money. The office has to spend extra time, money and labor calling people up, chasing them down to pay, fill in forms, or send in their documentation. This not only costs money, it also creates burn-out and resentment. By identifying with the State we offset the costs of organizational burnout and suffering.

This is a tremendously powerful tool for organizations because this is an area where many organizations struggle. Organizations are faced with the dilemma of getting everyone in the organization to pick up power and agency, to identify with the organization's mission, and to become more decentralized so information and power is available and accessible to everyone. Organizations struggle to get everyone to pick up the vision, to know the mission. The CEO sends out memos; the vision is posted on the wall by the water cooler, there are offsites and meetings, but it rarely works. It's a huge challenge for individuals in an organization to identify with more than their single role or identity.

This is especially true in organizations with a dangerous, difficult or technologically complicated task which sets it apart from society. An example comes to mind. I recently worked with the Portland Police Bureau on creating a crisis intervention training for officers. This was in the wake of a highly controversial incident in which a schizophrenic man died in police custody. The media and public immediately criticized the police action and called for heightened training and awareness of mental illness in the police force. The Police Chief thus created a mandatory training for police. To the officers, this was perceived as a punishment. They had done something wrong, they felt, and training was the punishment. They were a defensive, closed and skeptical group.

As soon as the Police Chief announced the new training, her Crisis Intervention coordinator was flooded with calls from activist and mental health advocacy groups offering to give the officers sensitivity training, to talk to them about mental illness, and to participate in the training. They wanted to teach the officers what it's like to live with a mental illness, and how people suffering from mental illness experience the police.

But the coordinator of the training, a lieutenant who felt passionate about crisis intervention, took a different approach. Rather than represent the role of mental illness 'out there,' or something other than the officers, her first action was to go around the police force, and ask fellow officers if they would be willing to talk about their own or family members' mental illness. She encouraged them to come forward and tell their stories, and she videotaped a half dozen interviews with police officers speaking about their first-hand experience of mental illness. She showed these tapes to the skeptical, angry and defensive group on the first day of the training and the change in the air was immediate and palpable. Resistance, skepticism and hostility melted as the officers saw their colleagues and peers self-disclose about their pain and suffering. By day two of the four-day training, officers would come up to us, the trainers, during the break and begin to share stories of traumatic incidents, depression, struggles with family members, and so forth. Mental illness had transformed from something out there,

something that 'they' wanted 'us' to be sensitive to, to an experience that all knew, felt and experienced.

Epilogue

As I came to the close of this article, I suddenly felt the urge to re-throw the I Ching about the organization. I wanted to ask, 'where are we, 25 years later?' To my surprise, I got Ch'ien, *The Creative*, with a changing line at number four. Something in the changing line caught my attention:

> A twofold possibility is presented to that man: he can soar to the heights and play an important part in the world, or he can withdraw into solitude and develop himself. He can go the way of the hero or the way of the holy sage. Each one must make a free choice according to the inner law of his being.

Hero and holy sage. Being in the world, and being internal. Nothing captures our Big U better than these two tendencies. And as I ponder this, it is no wonder that of all the characters that have populated our dreaming as an organization there is none more beloved and oft-cited than Castaneda's mentor, Don Juan Matus. Don Juan is the intersection of hero and holy sage, embodying with ease and charm the worldly shaman, the lover of the tonal and the nagual, equally at home in a business suit in the middle of Mexico City, or in sandals in the Sonoran desert.

It is a rare being who can love the world as Don Juan does, without compromising their nature. What Don Juan embodies for me is the capacity to step out into the world, fully himself, unique, uncompromising, yet not with a chip on his shoulder. Sometimes, the uncompromising love of the dreaming world takes the form of rebellion or elitism. Or it hides from the world or puts down the values of the world. But Don Juan could be in the world but not of it; love the world and its everyday mundane bits as much as the mystery of the nagual.

Don Juan symbolizes a Big U of hero and holy sage, or the worldly institutional side of our myth and the dreaming Tao. With heartfulness and humor, he brings them both together so seamlessly and effortlessly that there is no longer a sense of two spirits. There is just awareness of flowing and following whatever life demands. This is the essence of the learning organization. Beyond our spirits, the roles that constitute us, we are, in essence, a learning organization. Whatever we do, whatever we produce or develop, our first 'product' is always learning and awareness and helping others develop that too. In twenty five years what will we be doing? Maybe we'll be an entirely different organization, producing widgets or making shoes, or selling books. It doesn't matter. As long as we are learning, growing in awareness, and helping others, then we are truly ourselves; we haven't changed a bit.

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[1] Senge, Peter, (1990): *The Fifth Discipline.* New York: Doubleday, p.3

[2] Mindell, Arny. (2006): 'Advice to the President' seminar. Yachats, Oregon.

[3] Current Process Work usage has come away from the term 'analyst,' and often the word 'facilitator' is used, which emphasizes assisting the process as opposed to providing treatment.

[4] Frederick Winslow Taylor (1856-1915) was an American engineer known for his 'scientific management' theory and for redesigning the work process using a machine model to increase efficiency.

[5] Kelly, Kevin(1994): *Out of Control: The New Biology of Machines, Social Systems and the Economic World.* New York: Perseus Books, p. 26.

[6] The Underground Railroad was a secret cooperative network that aided fugitive slaves in escaping to freedom in the years preceding the abolishment of slavery in the United States.

[7] Waldrop, Mitchell M. (1996): 'Dee Hock on Organizations,' *Fast Company*, Issue 5, p. 84

[8] Ibid.

[9] See Ibell, Graham, '*Horoscope as Childhood Dream'*, in this publication

[10] Argyris, Chris and Schon, Donald(1978): *Organizational Learning: A theory of action perspective*, Reading, MA: Addison-Wesley.

[11] I believe, however, that ultimately there is always a firewall – our process itself is a firewall. Our learning is directed by our dreams, and while it is important to discover our own biases and beliefs, we also cannot be open to everything.

[12] See Josef Helbling's poster presentation in this publication

The Horoscope as Childhood Dream

The Birth Chart of the Research Society of Process Oriented Psychology
A personal contribution

Graham Ibell

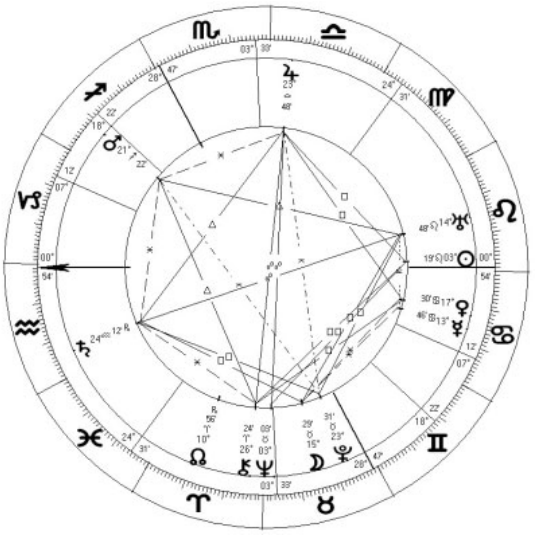
I was particularly moved and stimulated by Julie Diamond's plenary presentation at the recent IAPOP conference in London: *From RSPOP to IAPOP – 25 Years of a Learning Organisation*. In it she shared with us the evolution of the international Process Work community from its beginnings in Zürich, and as it unfolds in response to many complex layers of influence. One of these layers caught my attention: the organisation's underlying myth, as reflected through the 'childhood dream'. To explore this, Julie took us back to the first meeting of 44 students, teachers, and analysts, who met on Sunday 7th February 1982 to discuss the forming of a society dedicated to Process Oriented Psychology.

Being an astrologer, ears immediately pricked up. I became interested in this date, and what the horoscope of this moment might reveal in terms of its guiding myth. As I listened to her talk, I became captivated by the notion that a horoscope (of an organisation or a person) can be seen, in part, as a symbolic reflection of one's childhood dream. So what, I wondered, might the astrological chart of the RSPOP organisation tell us of it as an organisation, and how might it reflect its childhood dream, or guiding myth? (See picture 1)

I have drawn the chart for 8:00pm, Sunday 7th February, Zurich. This was, according to Julie, pretty much the time at which the meeting began. Clearly this is not a 'birth chart' in the strict sense, as the organisation was formally formed at a later date[1] (and the chart for this date would also be of interest, carrying with it other strands of the organisation's myth). Moreover, Process Work itself, as a system, had been forming and gathering as 'an unofficial' organisation for many years beforehand. However, the above chart gives us a potent and fascinating look into the myth of the RSPOP as an international school or movement, and, I believe, into the spirit of Process Work itself[2].

There are so many things of interest in this chart (below). Firstly, the Moon is in Leo: this suggests a spirit that feels most at home when involved in a central role in society, a midwife to meaning in an evolving world: a spirit that deserves to shine, wanting acknowledgement that it's special, a child of the gods/esses. This Moon is conjunct (around the same part of the zodiac as) the Sun in C.G. Jung's chart.[3] The Moon in a chart connects with mother, with lineage, ancestry, hinting at a parent-child type relationship. Interestingly, Jung himself extensively researched Moon-Sun interactions in charts of couples (where they are very common), helping him formulate his ideas on synchronicity.

Picture 1: Horoscope of the founding meeting of RSPOP



Picture 2: Horoscope of C.G. Jung

There are many other interesting and telling connections with Jung's chart, including RSPOP's Chiron (17 degrees of Taurus) conjunct Jung's Moon in earthy Taurus.[4] This could be seen to symbolise, in part, that RSPOP carries something of the wound that it experiences in Jung's relationship with body/physicality and seeks to right it. On its own, this Chiron could represent a challenge to the organisation's ability to relate to the sensate, material world. This is where it hurts and things seem unfair, where the organisation feels vulnerable, and might defend or protect itself. And equally it might learn acceptance of limits and imperfections, possibly quite a challenge for the Aquarian idealism that's present in the chart.

This Chiron in the RSPOP chart, by the way, is also conjunct Freud's Sun[5] (16 degrees of Taurus), Carlos Castaneda's Moon[6] (14 degrees Taurus), and Richard Feynman's Sun[7] (20 degrees Taurus) revealing further connections with Process Work's lineage. It also comes up in the chart of RSPOP UK Co. Ltd., formally created as a charity in 2003: it has Sun and Mercury at 15 and 16 degrees of Taurus respectively [8]

This is an unusually striking highlighting of a very small area of the zodiac: 15-20 degrees Taurus. What's the significance of Taurus? Taurus, being an earth sign, carries themes of the body, physicality, materialityand pragmatism. It's a sign of centripetal consolidation, bringing things inwards in order to construct something lasting, offering a stable and secure resource. Being ruled by Venus, there is sensuality, pleasure, gentleness, and beauty associated with it. Some authors link it with the Earth herself, picking up Taurus' connection with nature, fecundity, and fertility.

With Arny's Uranus[9] (carrying the themes of innovation, rebellion, evolution, invention, freedom from bondage, eccentricity, experimentation etc.) at 18 degrees Taurus, it seems as if Jung, Castaneda, and Feynman have directly and indirectly inspired his urge to move the world forward, and change the way we view substance, the body, and how we relate to earth (Taurus). And with RSPOP's Chiron at this same point, wisdom, grit, and realism can be forged as the organisation works with bringing some of the work of Process Work's forebears down into an imperfect and scarred world.

I'll pick up on one other connection between the RSPOP and Jung's charts: Saturn and Pluto are in significant relationship in both charts (and in Arny's chart too). This relationship carries with it the themes of toughness, endurance, extreme effort and discipline and persistence, fascination with death and dying, constant urge for renewal, deep searching, the occult, the shadow, collective transformation, etc. Individuals with such a configuration are often strongly drawn into probing deeply into the mysterious workings of the world. Alchemy could be seen as a Saturn-Pluto activity.

On a collective scale, these configurations often manifest in wars or violence, as the world is forced to face its shadow. They are times of collective purge. Things get stirred up, so we may know our underbelly. In the early 1980s, during the con-junction of Saturn and Pluto that RSPOP was 'born' into, there was massive slaughter in the Iran-Iraq war, the Falkland Islands war, and the fiercest part of the Soviet war in Afghanistan. In 2001, when Pluto and Saturn were opposite one another, we saw 9/11, and the beginning of the 'War on Terror'. This planetary alignment affected the RSPOP chart profoundly, as it fell across a highly sensitive part of the chart (the Mid-heaven/IC). I was interested to hear that the organisation was audited that year, and received some damning publicity: surely this is part of its process of getting to know itself deeply.[10]

It will be interesting to see how the organisation experiences the next Saturn-Pluto alignment of 2009-2011, another, arguably even more potent, time of deep collective change..[11]This may well be felt very deeply within the whole Process Work community, affecting its direction and purpose, its very essence, perhaps.

As Julie told us, at the initial formation meeting the *I Ching* was consulted, and *Ku*, hexagram 18, was cast: 'Work on What Has Been Spoiled'. One can hear Chiron here (Chiron is often referred to as the 'wounded healer'), and in the chart we see a strong connection between the Sun and Chiron. This suggests a motivation to bring light and awareness to where there is suffering and wounds. And it's such an appropriate hexagram for a horoscope that has Virgo rising. The rising sign of an entity (organisation or person) reveals its style, how it goes through life, something of its outward personality, of its outer path through life. Virgo: the sign of the fixer, the worker bee, the assimilator, server, researcher, practitioner, sorter and healer. Process Work must be of real and practical use in the world, and, guided by the efficiency of nature, make well that which was unwell.

Julie talked of the high dream of inclusion amongst those present at the meeting: that everybody should be in on it all, real democracy. It's exciting to see that the Sun in the RSPOP chart (signifying something of the highest ideals of an organisation, its guiding purpose, its

heroic calling), is in Aquarius, the sign of equality, democracy, idealism, principles, human potential, the group (as opposed to the individual, found in Leo, its opposite sign), friendship, etc. Sometimes Aquarius is linked with the myth of Prometheus, who stole fire for humans from the gods and was punished. This suggests a fundamental motivation of the organisation to do good in the world, even if it risks being ostracised or misunderstood.

This Aquarian Sun is also beautifully shown in the organisation's lack of hierarchy, its structure being more of a network of interconnected though independent nodes. Julie likened it to 'an open source community', a very Aquarian concept indeed.

The founding meeting occurred only hours before a full moon, when Sun and Moon are directly opposite one another from the perspective of Earth. Full Moons bring the qualities of reflection, self-observation and self-awareness. They are strongly linked with an emphasis on relationship, on seeing oneself through the eyes of another. This is an organisation that values awareness and relationship, and thus might find it difficult to pursue goals 'single-mindedly'. It can also signify polarisations within the organisation, a more solar (purposeful, wilful, rational) versus a more lunar (relational, rhythmical, intuitive) attitude.

This also reminds me of a polarisation Julie explored in her presentation: something like Process-Tao (creative, energising, spontaneous, organic, individualistic, messy) versus Society/Structure (collaboration, nourishment, accountability, rigid, impersonal). This I can see symbolised in the opposition in the chart between Moon in Leo on the one hand (Process/Tao; always following the creativity of the universe, the child-mind) and Sun in Aquarius (society/structure; responsible, aware of others, system-oriented).

And, moreover, a significant planetary relationship is presently moving over the very positions that the Moon and Sun were in at the founding meeting: Neptune is between 18-21 degrees Aquarius (RSPOP Sun is 18 Aquarius), and Saturn is around 17-18 Leo (RSPOP Moon is 11 Leo). With Neptune representing our urge to connect with source, to merge with life itself, to go beyond separateness and flow with the current, and Saturn representing the principles of law, structure, limits, separation, consolidation, and material reality, one can see that this polarisation is being put strongly into the spotlight. Flow versus structure.

This polarity is reflected in so many ways within the wider Process Work community: the struggles to hold onto the dreaming (Neptune) as the UK programme applies for accreditation (Saturn); the separation of two schools in Poland, partly as a result of values around structure and flow; the formation of the IAPOP; and what is clearly a fairly major 'restructuring' of the organisations in Portland, Australia and New Zealand.

This Neptune-Saturn opposition is a configuration that's been around for about three to four years, though particularly strong though 2006-7. It can be seen, when looked for, everywhere. One author puts it as an alignment of disenchantment/re-enchantment:[12] a period of disillusionment, perhaps, but also one in which hopes, dreams, ideals, yearnings can be reasserted, realised and expressed in the world of form.

And, the influence of this pairing extends to all the charts briefly discussed above, with planets around the 14-20 degrees Taurus, as Neptune and Saturn are 90 degrees (a highly significant 'square' relationship) from these planets in Taurus. This, to me, highlights that what is going on in the wider Process Work community at the moment concerns not only the organisation, but also something of the spirit of Process Work itself, in its connection with its roots and lineage. Process Work is being asked to work on the paradox of bringing flow and unconscious inspiration together with structure, form and limits.

One of the last times that these two planets were in significant relationship was in 1988-1990 (a conjunction), when RSPOP relocated to Portland[13]. Then again in 1998/99 (a 'square', or 90 degree angle), which may also have affected the work of the organisation, as it fell on Mercury in the RSPOP chart, the planet concerned with teaching, information, communication, ideas, mental processes etc.

At present (2007-2008) Uranus is moving across the RSPOP's Descendant, marking a powerful, though unstable, period of transition – a time to break out, to liberate, to forge different relation-ships with the world, with other organisations and modalities. Here's an opportunity for Process Work to get to know and experiment with hitherto unknown aspects of itself, particularly through the stimulus of relationship with those outside. What an appropriate time for the IAPOP conference!

As inspired by the ideas of Geoffrey Cornelius in his seminal work 'The Moment of Astrology'[14], I like to see a horoscope as a divinatory device. In this case, with the above chart of RSPOP we are divining for something like

the spirit of the organisation, asking, say, 'What is the organising or underlying myth of this organisation?' And as I hope is clear, the chart reveals some rich and relevant answers, which I have only just begun to explore in this article. I suggest that through the horoscope we can get another perspective on the childhood dream of an organisation, a person, a relationship, or even a country. And as I've shown, this can be both what the dream itself may be (from the static chart), and how it might unfold over time (from the subsequent planetary movements through the chart). I believe this perspective has some interesting implications for both horoscopy and Process Work.

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[1] I refer you, if you are interested, to a compelling critique on what constitutes a 'birth moment' in Geoffrey Cornelius (2003): 'The Moment of Astrology: Origins in Divination', Bournemouth, England: Wessex Astrologer

[2] Another crucial chart for an organisation or move-ment is that of its founder, which seems to act as a major guiding influence on the unfolding of that organisation or movement. So, for a take on the guiding myth of Process Work and its evolution, we would study Arny's chart. From Jungian psychology, for example, the individuation process is a strongly Solar myth, a reflection of Jung's Leo Sun (Leo being the sign most strongly related to individuality and self-expression).

[3] Carl Gustav Jung born 26th July 1875 NS, 18:52:50 UT, Kesswil, Switzerland.

[4] Julie mentioned the supposed Jungian's 'undeveloped sensation function'. This, I believe, can be seen reflected in the Moon in Taurus in square relationship with Uranus in Jung's chart, suggesting a tendency to cut off from the body.

[5] Sigmund Freud born 6th May 1856, 6:30pm, Freiberg, Moravia.

[6] Carlos Castaneda born 25th December 1925 NS, 2:00pm EST, Cajamarca, Peru.

[7] Richard P. Feynman born 11th May 1918, unknown time, New York City, USA.

[8] The chart of RSPOP UK Co. Ltd. Has Sun and Mercury at 15 and 16 degrees of Taurus respectively (formed at 19:42 BST, 6th May 2003, Camden, London, UK)

[9] I feel compelled to keep Arny's birth details confidential, and will not be discussing his chart in detail.

[10] RSPOP UK Co. Ltd. was also formed during the opposition phase of the Pluto-Saturn cycle (2001-2003), linking it in with the themes mentioned above, as well as with the RSPOP, Arny's and Jung's charts.

[11] As Uranus will also be involved in the configuration. The last time this occurred was in the mid-1960s, perhaps the last time of widespread social revolution.

[12] Richard Tarnas (2006): 'Cosmos and Psyche: Intima-tions of a New World View', Viking Penguin, New York

[13] It is interesting to see that the local space line (planetary vectors that circle the earth, highlighting the influence of that planet along that particular direction) for Neptune for the RSPOP chart goes almost directly through Portland. This vector, and hence all places on its path, hold for this organisation its high dream of connection with 'sprit', or with life itself.

[14] Cornelius, op.cit.

Conference Reflections

Lea Misan

Where Fields Meet'. The Conference title was catchy. It echoed the wholeness of a world in consilience[1]. I was hooked. I am not a process worker, not yet, and joining the IAPOP conference as an 'outsider' might have felt overwhelming, somewhat daunting. Instead I felt welcomed, at home.

Celebrating 25 years of Process Oriented Psychology, and hearing Julie Diamond's presentation reviewing the past quarter century of RSPOP as an organization provided me with a different time lens through which to view the difficult birthing pains of my own fledgling charitable organization, *Act for Change*. I came away with an evolving sense of the hot spots that will catalyse around an organization and how vital it is for marginalized roles to be picked up. At the conference I learned to welcome and not to fear hot spots.

I have felt a burden unload off my back as I have shared it out to others in *Act for Change*, pushing information out from the center. I experienced a big 'Wow' moment, when I truly heard that 'when you name things, it makes things easier to perceive – just don't name too quickly'. It was a difficult challenge to grapple with, as it also means that that which is not named, cannot be seen. Between the experiences of my two young sons I had examples of both how essential it is not to name an experience too quickly, and also just how much of a challenge it has been for me to perceive what was going on in a situation that I had not named, and so could not see. This realization was painful, but it also detached me and provided me with an observer's balcony from which to understand what had happened.

I came to the conference with burning questions for which I hoped to find some answers. I came away rich with a variety of new questions to ponder.

Lea Misan is a personal and social change facilitator, the initiator and one of the founding members of Act for Change, a charity which encourages positive change in behaviour and awakens attitudes of personal responsibility in young people. Lea is a former lawyer, Fellow in Holocaust Education with the Imperial War Museum and facilitator and spends most of her time working to facilitate, plan, train and deliver Act for Change programmes.You can reach her at leamisan@actforchange.org.uk

[1] The term used by biologist Edward O. Wilson to describe the synthesis of knowledge from different specialized fields of human endeavor. Wilson, E.O. (1998): 'Consilience: The Unity of Knowledge', New York: Knopf



A Personal Account of an Inspiring Event

Lara White

This was not a regular conference; there was definitely something very special and unique about it, and I have no doubt that it is due to the quality and depth of the work and also the dedication and inspiration of the people involved. It was very stimulating to see people so passionate and enthusiastic about the work they do, people who are not just talking about making a change, but who are contributing to the creation of alternative models of exchange, interaction and development. There was something very humane about the honesty and humility that both the presenters and the participants practised. The facilitators' open, calm, and relaxed attitude created a comfortable atmosphere of trust which allowed for engagement and improvisation. The ideas and values of Process Work were beautifully embodied and the illustration of cooperative human relationship was truly heartening. I really appreciated the male/female balance that revealed itself through Amy and Arny's shared facilitation: their partnership was playful, skilful, sincere and beautiful.

Right from the start I was aware of a real sense of a strong and supportive international community, and although I was a novice to Process Work I felt very welcome. It felt like I'd entered a thriving eco-system where the wise old trees stood strongly giving shade, support, advice and guidance to the younger saplings. The environment was just right to allow for a meaningful exchange between those who have something to teach and those who have something to learn. If you already have a body of knowledge the next step is to start sharing and explaining your ideas. This exchange links generations and allows for ideas to carry on, develop and adapt to new contexts. I knew very little about it all on arrival and I took to it like a fish to water! The richness, diversity and similarity of peoples' understand-dings, perceptions and awareness was exceptional. I enjoy such complexity and depth: Process Work is definitely an elixir I will return to in the future. I feel it is a deep ocean to be explored endlessly, a backdrop to link and support my extensive range of interests, a bigger picture to frame my research and practice. It promises to embody its philosophy, to heal chasms and dichotomies and to nurture relationships. It allows people to follow their dreams and discover the nature of their unique selves and extensive potential. It acknowledges that everything is in constant flux and it dares to kindle and foster a paradigm shift in the way we think about the patterns, processes and relationships that contextualise our lives.

I thought the event was a wonderful introduction to a new world: engaging and at once simple and complex, clear and completely mysterious. It was great to be introduced to the idea of Deep Democracy. For me personally, Deep Democracy acts as a reminder that we are all free to be our whole selves all the time, that we can interpret and act upon the possibilities and challenges of our lives as we choose to, that the way to make things happen is to empower ourselves and others through self-fulfilment. We can choose what reality to create for ourselves, I am relieved to find people choosing to engage with the challenges of our times with an approach that has the courage to take into account our whole beings rather than just the rational productivity of our mind, and to consider the value of the natural cycles of birth and death, magic and mysticism.

A collective enquiry into dreams and reality

This conference was a celebration of 25 years of Process Oriented Psychology and it demonstrated the rewarding growth of a special seed.

25 years ago:
A small group of people in the Swiss Alps.
An alternative approach to life.
A desire to question and discuss, to research, and to experiment.
A dream and some dedication.

Today their ideas have been put on the map of history and brought forth into the world, into the realm of the mainstream and the professional.

Process Work has become an exciting and pioneering approach to individual and collective change. It combines research and the fields of Taoist philosophy and Jungian psychology. Facilitating processes of social change is one area of Process Work, and its tools and concepts are applied to all sorts of different situations of conflict. It has inspired me to believe in the things I value, it has encouraged me to hold onto my visions and not let them become diluted or dissolved by dry bureaucracy and fixed strategies for fixed outcomes.

When you know that there is no such thing as a fixed state, you understand that the only way to maintain sustainable activity is to be flexible and adapt to new situations. Not only did the presenters at IAPOP share their reflections upon their interesting and inspiring process thus far, they also presented their current questions and enquiries. Here are a few examples that show their motivation to rise to the challenges of operating in the mainstream and to adapt to change:

- What is the new role of Process Work?
- How to remain experimental and keep the original dreams and myths alive whilst also becoming a viable and concrete presence and part of history?
- How to make our methods, skills and metaskills available to the mainstream?
- How to take the quality of the atmosphere in this conference and introduce it into the world?
- How can public forums support both the need for raising awareness and social action?
- How to evaluate change?

I thought it was really interesting to invite the participants to engage with these queries that arose from the Process Work community and an excellent way of creating community amongst process workers world-wide. It is especially important to open up to external ideas and advice when seeking flexibility. However I feel the exercises used to prompt participants' reflection and feedback were rushed. I think IAPOP would have re-ceived much more and very interesting feedback had we been given more time to really engage with the questions and concerns. Having recently been acquainted with Open Space I think that in the future a whole day dedicated to Open Space could be really exciting. Open Space starts off with a group of people and no agenda. All participants are free to raise a question or propose a topic for discussion. These issues are then arranged into a schedule and everybody self-organises to engage in whatever conversation they are passionate about. Notes are taken so that all conversations are recorded.
(see: http://www.openspaceworld.com/papers.htm)

Towards the end there was a bit of an experiment with Open Forum whereby a conflict that occurred on the street was brought into the conference and played out in roles. I think it would have been interesting to have had a few more opportunities to experience similar tools that are used in Process Work.

I am especially interested in coming up with alternative ways of evaluating change and capturing the value of exchange, conversation, and creative collaboration.

Embodiment and integration

I understand the importance of acknowledging that the personal and the planetary are deeply interconnected and the insanity of denying this. Yet there are still very few guidelines for young people like myself seeking to put ecological philosophies into practice. The structures we have created over the years have become very limiting, these are the structures that shape our lives and the way we think about the world we live in, structures we are encouraged to adapt to and settle into. We have so much potential, but by standardising, categorising and specialising we lose the ability to cultivate an integrated perspective, a wholesome self.

This meeting of fields and minds inspired me to keep pushing boundaries and thinking outside the box in an experimental, non-linear way. It showed me that it is possible in this day and age to work professionally with ideals and values. It introduced me to a group of people who want to keep learning, expanding, creating tailor-made niches and collaborating meaningfully along the way rather than finding neat pre-fabricated slots to fit into.

This conference reminded me of the potential I have for World Work; it was great to see others combining Inner Work and the building of communities. The timing could not have been better for me. I want to know how to make fields meet and work together collaboratively. Integration comes with time, patience and a combination of education, experience and trial and error. I am ready to learn and I am up for the challenge of taking the path less travelled because I know by meeting people at the conference how much more rewarding it will be.

I like to end with something that Arny Mindell said, something that I loved: *Nothing is new yet everything is so exciting and new! It's not the ideas that are new it's the context in which these ideas are embedded.*

Many thanks to everyone who attended and organized.

Lara White is an Arts and Cultural Management student at Dartington College of Arts. She is interested in bringing people together to co-create 'Social Sculptures' in the form of residencies and events that encourage all participants to use and develop their full potential and unique creativity. She aims to initiate cooperative and self-organising projects that embody sustainable practices and allow her to work with chaos and emergence.

How Does Your Oyster Grow?

Lessons from Process Work Learning Communities around the World: A Presentation and Roundtable Discussion

Carol Zahner

Abstract

Process Work learning communities have grown up around the world. After years of seeing community growth begin and then wither in the Northeast of the United States, I became interested in examining what developmental trends and patterns could be found in successful communities.

The following is the edited transcript of my report of interviews with representatives of ten Process Work communities and the subsequent roundtable discus-sion at the conference session with Shar Edmonds, Brisbane, Australia; Susette Payne, Chicago, USA; Bogna Szymkiewicz, Warsaw, Poland; Alexandra Vassiliou, Athens, Greece; Clare Hill, Edinburgh, Scotland, UK; and Evelyn Figueroa, Paris, France. The transcript also includes contributions from conference delegates participating in the session.

In my report I use the comparison of what a farmer needs to cultivate a successful aquaculture business with what is needed to cultivate a learning community. Interviews with members of ten different Process Work communities and the roundtable discussion revealed these trends:

- Communities formed around a nucleus of mutually supportive individuals.
- These individuals exhibited passion, ability and financial resource.
- There was support of institutions and/or established individuals.
- The economic, social and cultural climate welcomed Process Work.
- Communities are creating bridges to mainstream certification and licensing credentials.
- Competition and envy of training and certification can be either a growth inhibitor or a growth incentive.
- Mentorship from senior diplomates at all stages of growth is vital to growth.

It is my hope that these findings and what emerged in the round table discussion can serve as the basis for future research on keys to successful learning community growth.

I am both an oyster farmer and one of the few Process Work therapists living and working in the Northeast United States. I will draw on the analogy of what it takes to successfully grow and sell oysters to examine what may be necessary to develop and maintain a thriving Process Work learning community. For 15 years I have tried to develop interest in Process Work: I sponsored workshops; I organized peer groups and I worked with colleagues to make things happen while I was still studying. It's been about three years now since I finished my studies and became a diplomate. I came into Process Work not as a psychologist but from research engineering. I have found myself developing a practice while simultaneously fostering interest in Process Work.

In the time since I began studying, I have seen groups come together in New York, and in Boston, and then disappear. I have seen it happen several times. Quite a number of people would come together, bringing teachers, and studying amongst themselves – and then the groups would disappear. And for myself, in organizing workshops and trying to develop interest, I put in a tremendous amount of effort, and then I'd get tired and drop the connections that I'd made.

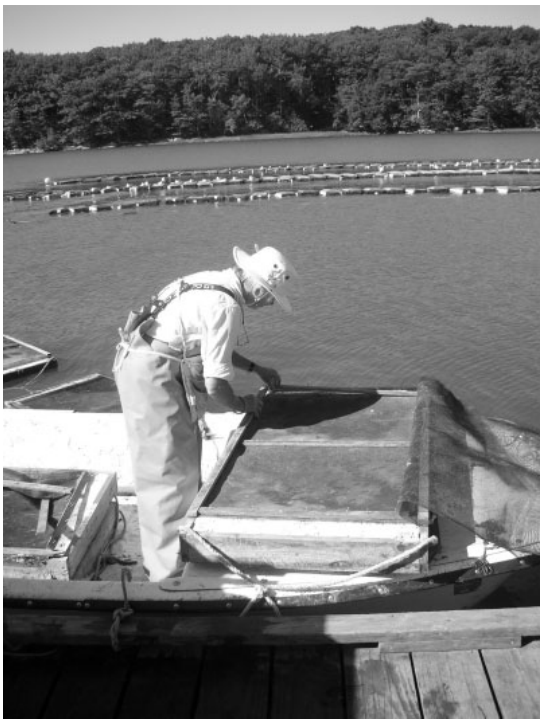
Recently, as I have been trying to promote myself as a therapist, I have been studying and reading about how to build up a practice. It occurred to me that there must be experience and information that could help me learn about building a learning community similar to what I

have been learning about building a psychotherapy practice. So I decided that I wanted to connect with other communities around the world to see if I could find some trends and patterns in their growth. By a learning community, I mean a community in which people are interested in incorporating Process Work in their practices in some way, studying, training and practicing together, formally and informally. It is a community where there is continual inquiry and a stimulating learning environment for Process Work. As I began to think about this, I worked with Caroline Spark[1] and I said to her, 'I am interested in knowing what helps community growth, what are the detractors, what actually diminishes growth and what encourages growth.' She said, 'Oh, you're a farmer, you're looking at the elements of what to do to make that plant grow'. Caroline made the connection that helped me to see the project in a larger frame.

An oyster cultivator's concerns

The following are things that concern me as an oyster farmer:

Oyster bed location - geology, ecology, access
Quality of seed stock
Growing and handling practices
Harvesting
Working partners and employees
Market
Local politics
Business relations with buyers



My farm is on the Damariscotta River estuary, which is one of the most amazing natural resources for growing oysters. It always has been. There are oyster shell mounds created by Native Americans that are over three thousands years old. It has an unpolluted freshwater river and a lake that flows into the 14-mile long salt-water estuary. In the estuary there is a natural geological obstacle, a granite ledge, that constricts the flow of water from the ocean, and keeps the estuary water warmer. The warmer water means that the phytoplankton (the oysters' food) grows very well. As oyster farmers we lease our plots from the state to establish our oyster farms. I have a six acre plot. My location is very important. There are many places in the estuary where you can grow oysters but not very successfully, for instance there may be sediment that will bury the oysters, or the tide might drain too much, exposing the oysters in the winter. We have temperatures that will occasionally go down to minus 10°F (minus 23°C) at which point the oysters will freeze and die. So not every place in the estuary is suitable for a farm. I am lucky to have a spot that has a lot of flow, which means it has a lot of nutrients, and it is a place where the oysters really grow well.

Each year I buy new seed stock. I buy 1.1 million oysters, the size of sesame seeds. I get those tiny, tiny oysters and place them in about 100 floating containers. These containers have fine mesh mosquito screens. The oysters grow in these for about six weeks. When they've grown big enough I divide them among a larger number of containers with coarser mesh screens. About 1100 of these 2nd stage containers float on the surface of the estuary. It is very crucial that the oysters are thinned out at just the right time - when they are big enough not to go through the screen in the coarser mesh containers - and that they are not too crowded so that they can grow well. In early November, when they are about two inches in length I release them onto 1/3 of my oyster farm area. Then, it takes three years for them to grow big enough to harvest.

Harvesting presents a series of challenges. Working partners and employees are crucial. My oysters are harvested both by dragging from a boat and by divers. I don't dive myself. I cannot employ full-time divers; they are only employed seasonally. I have to hope that they are around when I need them. My relationship with them is very interesting: we each are dependent on the other. They juggle their other jobs, the weather, their need for ready cash, their health and their love of working on the water.

I have to make sure that I have a market for my oysters, which means having buyers, agreeing on prices, and harvesting the right amount at the right time. The business relationships with my buyers can sometimes be a challenge due to personality and style differences. And, I sell to two buyers, which makes relationships delicate because they sometimes vie with each other for the oysters.

Also, the relationships between oyster farmers are important. We need one another to look after our mutual concerns for environmental quality and public support, yet tensions and feuds between farmers occur.

Local politics are dynamic. My area has become very popular for retirement and summer homes. We have a lot of coastline, and people spend a lot of money for shore-front houses. Some residents have decided they do not like to see oyster aquaculture gear in the river estuary. They want a pristine view. Lobster buoys are okay because they are a symbol of Maine, but other things are not. A few of the new land owners are putting pressure on the Department of Marine Resources to limit the number of oyster farms in the area.

Those are some of my concerns as a farmer. Looking at the whole system has helped my thinking as I ponder how to cultivate a learning community. What are the best conditions, what is the right environment, what are the relationships, and what is the market?

My inquiry into how Process Work learning communities have been cultivated

This presentation and roundtable is a continuation of my investigation. I am hoping that what we do here, in talking about what I have found, will guide me in the next steps in this exploration.

I have asked Shar Edmonds of Brisbane, Australia; Susette Payne of Chicago, USA; Bogna Szymkiewicz of Warsaw, Poland; Alexandra Vassiliou of Athens, Greece: Clare Hill of Edinburgh and the Boarders of Scotland; and Evelyn Figueroa of Paris, France to join me in talking about my findings. I am looking from within my investigation and I would like some outside feedback to challenge me in how I am investigating.

I began by getting on the phone and calling people. I have an inexpensive phone card that, these days, makes it possible to be living in a rural place in Maine and still be connected around the world. Connecting around the world to people was so exciting. It made my day, every day talking to people. (See acknowledgements at end.)

I talked with Clare Hill, who is extremely involved with what is happening in the United Kingdom. I interviewed Lane Arye, who is now in the San Francisco Bay Area, and who formerly lived in Poland for four years. I spoke with Claus Bargmann in New Zealand. It is very exciting to hear about what the New Zealanders are doing right now. They are joining with Australia. I am very inspired by Claus because he is way over there in New Zealand and yet he has a strong sense of being connected to the world and the role of New Zealand in the world. After these conversations I felt very enthusiastic about my project. These three people are or were in communities that are well established and growing and each have training programs. Then I talked with Rami Henrich in Chicago who is in a beginning community. This was useful to me because I wanted a comparison between beginning and established communities.

Now Lane, in the Bay Area, is in a different position. He went from a place with a very established training program, to a place where there isn't one. There have been efforts to make an established one happen in the San Francisco Bay Area but it has not happened yet.

I spoke with Jill Brierley about developments in Ireland, which has a certificate program and is starting a diploma program. Then I spoke with Tomek Teodorczyk about his experience in Poland. And then with Evelyn Figueroa in Paris, France who, like myself, is in a place that has no training program. I talked with Alexandra Vassiliou in Athens where there is an established community. I spoke with Anurada Deb in Mumbai, who has been a diplomate for several years now. India hosted the Worldwork Conference in 1997, but Anurada feels that now there is a lull in activity. Then I spoke with Ayako Fujisaki who was very instrumental in setting up the diploma program in Japan.

Characteristics of established learning communities

My investigation is not rigorous research; it is more a gathering from conversations and, of course, my own interpretation of those conversations.These are the patterns I have seen in established learning communities:

- Communities formed around a nucleus of mutually supportive individuals.
- These individuals exhibited passion, ability and financial resource.
- There was initial support of/from institutions and/or established individuals.
- The economic, social and cultural climate welcomed Process Work.

- Communities are creating bridges to mainstream certification and licensing credentials.
- Competition and envy of training and certification can be either a growth inhibitor or a growth incentive.
- Mentorship from senior diplomates at all stages is vital to growth.

Where there are established training programs, there seems to be a group of mutually supportive people. I am thinking for example of New Zealand: Claus Bargmann, Gerald Maclaurin and Kay Ryan all came together at the same time. They supported each other in studying, starting groups, and organizing together. That was true in other places as well. It seems it also requires individuals that have the financial resources and the absolute passion for Process Work to sustain them and keep them going. For instance Claus, Gerald and Kay were all established professionals, they had a financial base and an institution and an umbrella in and under which they were operating. So they had an established base through which they could introduce Process Work concepts. Gerald was a doctor, Claus was professor at a university and Kay is a practicing psychotherapist. Those institutions and established individuals were important. I am also thinking of the situation in Athens, Alexandra, where you had a patron.

Alexandra: Yes, Anna Maria Angelopoulos was a networked, established woman, a person of passion. She had an incredible love for the work and so she organized and financially supported three major seminars a year for five years. It was an incredible contribution and it was just her love for the work, she wasn't gaining anything financially from it at the time.

Carol: It's so touching to hear that kind of passion and the power behind it. Bogna, I think that your situation in Poland is different and somewhat similar, at that time you were an established professor?

Bogna: Yes, Tomek Teodorczyk was already an established psychotherapist, a really important therapist in Poland. I was at the university; I was just finishing my dissertation at that time. We got supported because I was at the university.

It was a time of big political changes in Poland. The social climate definitely helped us. There was a need for something new. We actually met Process Work just before the changes, at a time of hopelessness. Ten years earlier the Solidarity movement started and then was brutally stopped. So the late 80's was a time of economic depression, social depression, and ecological depression.

Then Max Schupbach came to Poland to run a workshop and introduced Process Work to us, and all of a sudden something made sense. There was just an enormous hope that we had, that life was meaningful or something like that. I think that what we had at that time, was this incredible passion, and we had a lot of support, and also financial support, but not from inside our country, from outside. Process Work teachers were coming to Poland, for free, and sometimes we were just trying to feed them with whatever we still had in the country. Within our group we were mutually supportive and competing with each other constantly. Like we were trying to find out who knows better what Process Work is, from the very beginning.

Carol: The welcoming economic and a social climate that was so powerful at the end of the 80s and beginning of the 90s, in which Process Work answered such a huge need, really carried people into it with a passion. I feel there was a time spirit influencing how these communities grew and I am interested in what kind of time spirit is around these days. What is the climate now? I feel that in the United States, back then, there was a hunger for the combining of the dream world, social work and a relationship to the body that really fed an interest and a passion for Process Work. I know it did in my case. I was looking for something that would combine bodywork with my psychological study and dream work. People were telling me to study dreams here and study bodywork there. I had just come out of an engineering environment where I felt split between my life with my kids and my work life. I was longing for a way to bring both of those/everything together.

The other pattern I have been seeing is the creation of bridges to mainstream certification and licensing. Not all countries offer licenses for psychotherapists, and psychologists. But in many they do. I think this touches upon the change of the time spirit. When we first got involved it was so important to us that we didn't care about credentials. It was just too moving; at least that is how it was in my case. I was privileged enough to have the resources so that I could have the luxury to study Process Work even without having any credentials or a mainstream organization to support me. That is changing now.

In my own case, I have found competition and envy, to be a growth deterrent. In my location in New England, I was confronted by people who I feel were envious of my training, or envious of my connection with teachers from Portland and I was unsuccessful in resolving those

conflicts. My efforts to resolve them went on for a couple of years. I became depressed. I lacked the development and skill to resolve these conflicts. I feel this created a cloud around the community. And I got tired. I was not able to sustain it on my own. I think that that is one of the things that a group of mutually supportive individuals can help with while dealing with competition and envy by providing the means and support to resolve conflicts. I now feel - I'm taking a long view - that competition and envy can actually be a catalyst for going further, and doing more. It's inspired me to look further, and to have a broader view, and not get stuck in my own struggles with my own unresolved relationships.

My other point here is that I saw a pattern of mentorship, connection and relationship with senior diplomates in the communities that were really well established. I keep seeing that relationship, whether it is a relationship with a mainstream organization, a relationship with a government, or a relationship between peers or mentors, at all levels relationship is extremely important.

Near where I live in Maine, is the visitor center of the Delorme Map Company with a three-storey globe that rotates. Every time I drive by, I can see the earth's position. Because of its tilt you often don't see North America, you usually see Africa, South America, or Australia - the southern hemisphere. After talking with Claus, I got really excited about what I was doing, because I thought, 'Oh, even though I feel isolated I can be just as connected to the rest of the word as Claus is.' I do feel like there is support around the world, and even though I don't have that community of supportive colleagues around me I did feel that support from the people that I had interviewed. I used to think 'I have got to get more diplomates to come to New England'. But now, I am also thinking that I really need to cultivate my relationships with people from a distance and also get the support that I need from a distance.

So as a result of this I am feeling better about what I have done over the years. I had been feeling very self-critical about what I have been trying to do and finding nothing has happened. Now it's like, 'Oh, here's some things I need to think about!' I need to think about what kind of umbrella organizations could bring Process Work into this area. I am not a licensed psychologist. I don't have those kinds of credentials but maybe I could find a supportive organization. Maybe I don't need it, but I kind of think I do. It feels like the time spirit is one in which credentials, continuing education units or something is required. People are hesitant to spend their money these days, where I live, unless they can go home with something. They want to be able to say, 'This is helping me in my work', or 'This furthers my credentials'.

Round table discussion

Now I will open this up to you in the panel. Is there anything in my inquiry that particularly interested you? I would love to hear from each one of you. I would also like you to challenge my ideas. I feel I was in my own world, and I would love to get from you any challenges you have about how I am thinking. Shar would you start?

Shar: I didn't know all those things about you Carol. It's fascinating. It's wonderful. I loved your analogy of being an oyster farmer, and creating the right environment and all the elements and I think this is a fabulous investigation.

All of the things you listed fit us in Australia, and there are a couple of others as well. You have been talking about the culture of the time. The time spirit in Australia was optimistic. The mob that got together in the early 90s was totally inspired by Process Work, and mainly we were social activists as well. We thought anything was possible. Process Work gave us a way of exploring ourselves in relation to the world and supporting each other in the various areas that we were interested in. We wanted to create change in different institutions, or specific areas of the culture.

That was a time of growth in the community; it was a 'fiery', interactive time and we were working on things in a particular way. It was a time of finding our identity. And I think, in the learning we were young and hadn't yet developed eldership at that stage. So one of the original issues, which I think also was part of the fall-off that then happened after a little while, was that it had to be 'Process Work done properly and purely!' There was a 'right way' to do it. And we would come together … (I wasn't living where there were other process workers at that stage), but there was a core group in Brisbane and also in Sydney. In Brisbane we would travel to come together on a monthly basis and other people would join us to experiment with it. But we hadn't yet learned how to welcome, and be inclusive. Even though we were raw (and I think we lost a number of people because of that) it was an important time in our development. It was a time when we struggled together and formed strong bonds. Then there was a whole shift that came later as we learned to be a little more inclusive and open up to

the other side. But all of those things you listed earlier were applicable to our ongoing development.

Susette: I'm a Phase II student, in Portland, and I have belonged to the Process Work community in Chicago. I think that being here and talking in a forum kind of way is very exciting, because in each community, you feel so isolated and think that it is just your problem, or personality issues, or difficulties, but it is a role that we all share and sharing in this way just informs the kinds of challenges that we meet. It is relieving; like the competition that you are talking about. Just brain storming ideas of having more group processes around competition with groups of people I think would be exciting.

In the Chicago area, it's as you said about people coming together, we have people from Madison, Wisconsin, Milwaukee, Chicago and we even have someone in Ohio. So now we have the MACF program [Master of Arts in Conflict Facilitation at the Process Work Institute in Oregon] and we have three or four students in different cohorts that are scattered around our region. I am the only diploma student right now.

Other people in Milwaukee had started off and then dropped out. There is a history there of communities. You say that you have seen communities trying to grow, come together and then dissipate, and my understanding is that that has happened in Chicago over and over again. An exciting new development is that there is a woman in the MACF program, who is going to bring all the people from the different communities together for a weekend, and try to process some of the issues in the background.

Arny's concept of being with the land and that the land is growing Process Work rather than us each individually growing it feels exciting; it takes the heat off the individual in a way, something about it relieves the competition around that. I just love talking and hearing about it, so thank you.

Bogna: I actually love having this forum, where we can talk. It makes me reflect also on how it has been happening in Poland and in different places that I have been. I would like to add something to your points: about the special kind of attitude or feeling that we had in our Polish Process Work community when it was being formed. It was the feeling that we had a gift. When the first teachers came, I didn't think I was advertising something. I was just having this feeling that if I didn't share this amazing gift I would be a mean person! Now it is a little different, but perhaps it doesn't have to be different in the market economy? I remember particularly one case when I was just making sure that a friend, with whom I had a conflict, would come to the workshop anyway, because it is such an amazing thing that I can share. So that was also part of the attitude that we had at that time: more having something to give than having something to sell, even if people had to pay money for it.

I also think when we were starting in Poland we had this romantic, pioneer spirit. All we had was one copy of the 'Dreambody'[2] and the notes and exercises that our friends had from the first intensive course. We were experimenting on each other, probably a little like you were doing, at the beginning, we were just like copy cats, we were copying the exercises, but experimenting on ourselves and then traveling, following our teachers. We were often invited to workshops for free or with a small fee, and then we would go by bus, for example from Warsaw to Oxford or London, to be able to participate. There was this spirit there. I don't know why we were doing that. I mean, I do know, but not if you measure it by any kind of profit!

Question from the audience: How many were you?

Bogna: I think that there was a core group of about eight to ten people and then there were people coming and going.

Two more points to add: first, we wouldn't have been able to develop our community without one diplomate, Lane Arye, who moved to Poland and lived there for about four years - teaching, giving sessions, supervising, struggling! Second, after some years, we were given this special permission to teach under supervision. This helped us enormously: we started with this one or two year program, so that it wasn't just one-off workshops. We had a group of people studying together for a year or two years. Always one or two of these people got really into it. Formally, the course ended with a paper about attending the course, nothing more. But I think that really helped people.

Alexandra: I'd just like to say that what I say is my personal journey and does not represent all of us in Greece because I guess we each have a different way. For me there were three ways of bringing Process Work to Greece. One was through therapy, becoming a therapist and doing therapy with people. Another was through developing a Process Work training program so there would be more process workers. And a third way was by taking work out into the community. In the first ten years in Greece, I put most of my emphasis towards taking my work out into the community, teaching Process Work on other people's training programs, for example for drama therapists, counseling schools, medical schools, graduate programs on pain, university graduate programs in clinical psychology, I was just giving them a little bit of a taste of it. Then I was going out into the community and doing a lot of work with drug prevention, community work, communication skills etc. And at the same time, we also taught a lot of Process Work seminars, about eight to ten a year, but we were using them more for personal self-growth.

Carol: Do you mean that you didn't make money out of running them?

Alexandra: Oh no. We did make money on them, but they weren't for training participants in Process Work, they were more 'personal growth' seminars: you come and work on your dreams so you get to learn about working on your dreams, they were like that. If you're a therapist you might be able to use those tools, but I'm not training you to become a Process Work therapist. I'm doing a seminar on working on your dreams or working on your body symptoms. The community work was within different independent organizations.

So we had these three: therapy, personal growth seminars, and outreach into the community. The good thing about that, for me personally, was having the huge privilege of coming from a family of established therapists. And even though they are not Process Workers, I had an incredible amount of trust and support from them for my work so I pretty much had work as soon as I arrived in Greece. And it didn't really matter that it was a different discipline because it was more who I was and my metaskills that they were hiring rather than my approach.

Another good thing was that we didn't have to market a training program. I didn't want to have to persuade people that they wanted to become Process Workers; I wanted people asking for a training program. So, ten years later, we've reached the point where there is a group of people that want us to start a training program. So now we can start designing one. It will be small. It won't be our income maker. We are not doing it for the money. It is going to be income, but five students cannot support three professionals! But the good thing about it is that now I feel like people want to be trained, so now something is more ready for it to take shape. And I just want to say that of course it is an incredible privilege having had work for ten years without a training program; I didn't need to train people so that I could work. That makes a huge difference, especially as a freelance worker.

Clare: I would say that all of those points that you've listed apply to the U.K. I am also noticing that Bogna and others were actually in the very first seminar in the U.K. So you can quiz them about that afterwards!

There are just a few specific things that I can add - I was interested in the temperature in the room debate we had, as we came in, about hot and cold and about the oysters. ,[At the beginning the room was very warm, but opening the windows made it very noisy. We had to figure out the air conditioning controls.] And I was thinking: there is something about keeping the temperature right, to keep things going which feels absolutely key in there. And also I was thinking about your 1.1 million oyster seeds and that part of the development of the community almost does need the three branches that Alexandra was talking about. Some people are going to be more interested in professional training; some people just have a passion for Process Work, but don't necessarily want to apply it to anything other than self-development; and then there is the community aspect. And I think that you need all of those. And sometimes some seeds will take root in certain areas and eventually a certain group of people are specifically interested in the training aspects. I think that is what happened in the

U.K. I remember Jean-Claude said to a group of us students, 'You could take your phase I exams, you know?' We were studying and very enthusiastic, but Oh, oh! It was a sort of realization. We were signed up as students, but there was a feeling that maybe because we lived in the UK and because we were the sister school, Zürich was just being very gracious to us, and that perhaps we couldn't do it; perhaps we weren't real Process Work. But there was the dawning realization that - Oh yes! Somehow we were a module of the real thing, or potentially the real thing.

The other point I would make is that something about the U.K. is unique, (though not when I consider what you are saying about the global aspect) which is that we very much don't have a focused center in the U.K. We are very 'virtual', we are scattered all over the country and, in fact, our boundaries have gone beyond the U.K. So we don't identify one particular place as being the center. In a way I think that is an echo of what you said before, Carol, about the importance of global support. Of course being so scattered means emailing and telephone conferencing comes in a lot, in the way we organize ourselves.

Evelyn: I am also in a very specific position, being in France. I felt very close to Carol when she was speaking about her situation and her inner critics that asked, 'Have I done enough?'. That has been very much part of my process. Fortunately, I am part of the U.K. community, which is where I did my training. So the U.K. community really feeds me. I am part of the UK faculty too, so that keeps me alive.

What happened in France was that, for a long time, I thought that what I was really up against was that there is a very, very strong Freudian, Post-Freudian, Lacan community, and everything else is like shwwwwoosh [E makes a gesture showing 'not important']. And it is true I am partly up against that and it has felt like a huge obstacle. I had been seeing this as an obstacle, but then I realized, 'Wait a minute, that is their primary identity and actually, there is something else.' French people identify strongly with being Cartesian [Descartes: the body and the mind are split off, the mind controls the body]. French people are very proud to be Cartesian and to be very individualistic. But then what is there underneath it all? There is a huge need, actually, for something else; something that brings in the body.[3] And in a way, that is what has been happening. I am now teaching every three weeks; I have a small group. I'm also a yoga teacher and the people that have been coming towards me, most of them are dancers; I have someone who is a masseur, and also people who are doing work in dance companies with people who have disabilities. And so, there is a whole thing underneath the Cartesian identity that is actually demanding, or asking for support. I think that it is a slow process. But I now feel that with a little help from my friends that it will pick up. It will pick up! I am feeling very stimulated by this conference, by being in contact with you all. Also, Process Work books have not been translated into French so, at first, I thought I would translate them, but I've now decided that I am writing my own book in French. It is a big project, and I am in the process of doing it. (*At this point the round table discussion opens up to the audience.)*

Julie: I think this is fabulous, everyone, thank you so much. I feel like 'a pig in clover', this is so thrilling and exciting to learn about and I love what you have done, Carol.

I just want to say that according to your own list of trends, which you said helped you with your inner critic, you personally were lacking four of the crucial things on your list:. You didn't have a network, you didn't have an established institution, you had some financial resources, but certainly not enough to establish a community yourself and you had no attachment to certifications and licensing. That's four out of seven crucial aspects, which sort of relaxes the feeling that you could just go and do it yourself.

In my experience, I just wanted to say I agree as you first mentioned that established networks are a hugely important thing through which community can grow,. And if you're an independent or sole practitioner, without a really strong network or connection, it is really, really difficult. I don't think I've ever seen it really develop, unless you were so well connected to a referral base that you just had oodles of networks through which the thing could travel.

The other thing I wanted to say is that the land is very interesting to me, the actual geography of the place. It's so funny that you talk about your oyster farm because sometimes I feel like the land itself created a community or the community resembles it. It's like people who look like their dogs. I sometimes think that communities look like the land. This may be anecdotal but I would love to explore that, - the connection between the time spirit, or the history of the culture, and the actual place. And then what Evelyn just said about the Cartesian spirit, there is a lot in there to explore. What is the spirit of the place?

Carol: There is a whole dreaming that is behind how a community starts …

Julie: Yes for example New England, and the independent, rugged farmer. That is the spirit of New England.

Carol: Did you know the motto for New Hampshire, in New England is 'Live Free or Die.'? It says, 'I don't want anything to do with anybody who constrains me or puts any kind of rules on me!' That is my neighboring state.

I don't have any answers to these questions. At this point in my life my question is, what do I really want? Through this project, I realized that one of my motives is to have a community in which to work and practice. Doing this investigation came from my own needs. I had the idea that I was looking for a community, which I definitely am. However, I am the eldest of 12 kids. I go back and forth between needing community, needing the heart of community and wanting to be entirely by myself. Another question as I age is, where do I want to put myself in terms of all of the work that needs to be done to make community? Should I move to an established community?

Clare: It was so lovely to receive your phone call one afternoon and to have such a rich discussion. And I think; that is also part of the community - a global community. It felt like we were talking for hours, it was so interesting.

Carol: Clare, you were my first interview, and you just set me off, because I said: 'This is fun!' So, I had a blast, and that sense of loneliness and all-by-myself-ness disappeared when I started talking and connecting throughout the world.

Bogna: I want to thank you for that, because I sometimes have this feeling of loneliness too. I have this big community, but sometimes I feel like I'm on top or at least a part of it, and it is a different kind of loneliness, but it is also that I am just longing for someone, and for other teachers to keep coming, and I hope someone is there who is just more aware and then I can relax. [Note: Bogna is one of the senior teachers in Warsaw.] So, it doesn't stop, and I think that if we are not networking we should and that we have each other, this is a huge thing.

Carol: You've inspired a thought for me. Elke Frensch, my dear friend, has a theory. She has been by herself for quite a while, and she said, 'You know, I think self-awareness requires a community.' I think of awareness as being such a personal thing, yet it may be that it requires a community to be encouraged.

Audience Member: I am very new to Process Work, and I have also just started Tai Chi and I am very interested in management and leadership and things like this. And I have just discovered, through studying Tai Chi, that you don't make Chi flow. But you create the conditions under which Chi can flow. And since I have started, I've had a new perspective on the whole of my life, which I still feel that I'm right at the beginning of, but I still have a very long time, and now I feel that it's okay to slow down It's okay. Things will come and fall into place when they need to fall into place. But it is important to create the right conditions, and not act to make things happen in a yang way, but more by a cultivation of these things. Just through talking to people on the phone that is already a way of establishing or cultivating those conditions.

Audience Member: I would love to introduce a Process Work community where I live, so I don't have to travel. There is nobody really in the place where I live. There are more people here. I wonder if there is some sort of networking that we could do to help those of us who are isolated?

Ivan: I would like to be one of your next interviewees. I'd like to tell you about the beginnings and continuation of Process Work in Slovakia. And then maybe André could pick up from there about the current conditions.

Carol: I would love that. Because I feel that this is very much a work in progress.

Shar: I just want to reiterate what you said about the richness that has come from the continuing mentorship and supervision being held by our senior teachers and how that continues to be so essential in our development.

Carol: Relationship! Mentorship! Yes!

Julie: Carol I want you to continue, I feel like this is the beginning of something really special.

Carol: Thank you so much. And all of you come and visit me in Maine and I will feed you oysters!

Many thanks to the round table participants as named in the abstract and to my interviewees, who were:

Clare Hill	Edinburgh, UK
Lane Arye	Berkeley, California, USA formerly Warsaw, Poland
Claus Bargmann	Auckland, New Zealand
Rami Henrich	Chicago, USA
Jill Brierley	UK and Ireland
Tomek Teodorczyk	Warsaw, Poland
Evelyn Figueroa	Paris, France
Alexandra Vassiliou	Athens, Greece
Anuradha Deb	Mumbai, India
Ayako Fujisaki	Tokyo, Japan, and Portland, Oregon

Carol Zahner, M.S., Dipl. P.W., Process Work Northeast, USA, works in Cambridge, Massachusetts and Portland, Maine in the Northeast, USA, specializing in somatic process, authentic movement and relationship counseling. She has researched the transformation of cultural shaming around sexuality through exploring an early childhood memory and using the expressive arts.
A blog to further this conversation is:
http://theoysterfarm.blogspot.com. Please add your experience to mine. I would be grateful for your comments
cz@processworkne.com

[1] Process work diplomate Caroline Spark was formerly known as Lee Spark Jones

[2] Mindell, Arnold (1984): 'Working with the Dreaming Body', London, England: Penguin-Arkana.

[3] Editor's note: Evelyn brings in an important awareness. One specifically process work way to nurture a learning community is to study the primary and secondary process of the existing community and feed into the unmet secondary needs.

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Personal Contribution: Where Fields Meet

Birgitte Reich

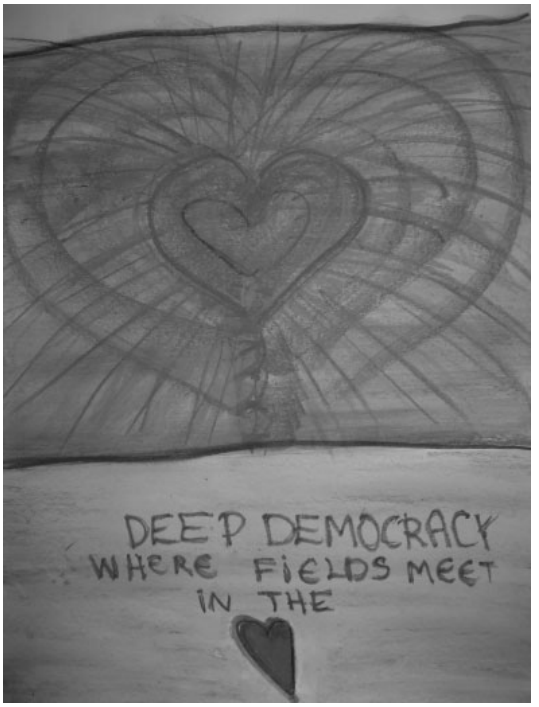
I am sitting in a dark room with a lot of different people. Two good friends are sitting next to me and there is a warm, excited atmosphere in the room. I feel happy and excited to be here. I feel wonderful things will happen which will inspire and give me strength to go on in my ever-changing life and I have such a good feeling being among all these amazing people from all over the world. I am delighted when Lily Vassiliou and Jean-Claude Audergon warmly welcome us. They also welcome Arny and Amy Mindell who swing each other round like children and Arny says, 'When I cannot do it, she holds me … and when she cannot do it, I hold her', and then they hold each other and swing. It is wonderful to be a witness to the way they support each other.

I love 'to swim with the fish' as Arny expresses it, when he was telling us about a dream he had 25 years ago when Process Work began for him and quantum physics became part of Process Work. The question Arny asks and then answers is: 'Is this a particle? Or is it a wave? Yes and no! It is a process!' This is such a huge mystery to me that I cannot be reminded of it enough. It gives me goose pimples! Quantum thinking is incredible and mysterious, a place where you cannot grasp things. With his reminder this small place inside myself, which is home, became a little bigger.

And with that the conference has begun. Arny goes on telling us about Deep Democracy. I hear him saying that it is about the freedom for us to be our whole selves, and for that to be possible for all people so much cultural change is needed that it takes a revolution! I felt warm and happy and at home hearing these words, it is so good again being among other people who care for each other and the world, and of course for themselves too, but not only for themselves.

Coming from Denmark I grew up with a strong social consciousness and a personal urge to 'make a difference' and to help people. This worked well for me for many years. I became a social worker, I helped my family, I was part of good professional work where we cared for people and the government supported this work and I joined the women's movement. Then time passed and changed, the eighties came and with them huge social and political change. 'Yuppie time' came and collective society disappeared and everybody, including me, took care of themselves. It happened in many countries, money became more important than people.

I, and others with me, missed being part of a collective. We worked for ourselves and I am sure I was not the only one who felt stuck in this pattern of caring only for ourselves and who grieved over the loss of the collective. We were longing to be part of it again, longing to be part of a group of people who are working together and caring for each other and for the world. And now here I am listening to all these people speaking about the amazing work that they are doing and I am so happy and satisfied to be together again with other people whose hearts are burning for the world and its people and who want to learn to do it even more. I sense that the big wheel of life is turning again and that it is bringing a new time when people and life on the planet are again open to new insights.



Later Julie Diamond tells us of how she 'grew up' with Process Work and how she has been 25 years in this learning organization. She quotes Arny that history is the sum of all the truths; that there is no *one* history or no *one* community - it comes in all shapes and sizes; that you need a group to support and nourish you, and that the

Big U is the sum of the individual and the collective. She also tells us how this makes us a learning organization: we are learning on all levels and reflecting as we learn; there is a lot of self reflection. There is no 'I' without a 'you' and marginalization is the first step to building an identity. We are all here developing awareness, getting to know ourselves, each other and the universe.

Julie had thrown the I Ching for the time to come. She got the hexagrams for the creator and the creative, the hero and the holy sage. Julie said that Don Juan can be found in business and on a mountain. In the end it is just learning, what matters is that there is the spirit of learning.

And for the first time I notice something happens: the light changes a little bit and the big posters which are on both sides of the stage, and in other strategic places in the room, start to glow and seem to pulse and the picture which shows the inside of an umbrella in bright red colours, transforms into a pulsing heart! I feel deeply moved and think to myself that I must have entered some sort of altered state. I feel my own pulsing heart and sense the heart pulse of the others in the room. I notice some of the text on the posters saying 'Where fields meet' and I think 'Oh! They meet in our hearts!'

I notice it happens again and again during the conference and it touches me so deeply that it makes me wonder and understand that this is 'Heart Dreaming', and the mystery of Process Work has once again touched and nourished my soul.

I am so happy to be part of Heart Dreaming that I took one of the posters back home with me to Denmark (and it gave me a lot of trouble in the airport!). It is now hanging on the wall in my room where I see clients, so it constantly reminds me of the learning of the IAPOP conference in London spring 2007 and of the community of which I am so happy to be a part.

Birgitte Reich is a psychotherapist MPF (Gestalt) and a phase 2 Process Work student in Portland USA, with a private practice in Denmark. As a Gestalt therapist she has been working with individuals and groups in many and various ways for the last 20 years. Her main interest now is in the creative process.

Reconnecting & Dreaming

Personal Contribution

Gerlinde Landwehr

Of course I know there are process workers in many countries, but to actually see so many in person and hear about what they´re doing - what a difference! I had met at least a third of those who were at the conference in my 17 years of 'being around'. Witnessing how they have developed - what a pleasure! Feeling seen myself by so many people - how invigorating!

Best of all and very moving indeed, were the special meetings with good friends and other people from long ago. For instance chatting with Margaret Godwin in complete darkness after we both had woken up in the middle of the night while sharing a tiny room, or Nick Turner remembering Edge Farm (Edge, Stroud), where I used to live. I had many good meetings with new people from many countries including Germany, the country I moved back to 14 years ago.

So wonderful to get to know more of my colleagues all over the world. So hard to choose which presentation to go to, impossible to choose really. Great work is being done! I was specially moved by Stephen Schuitevoerder (organizational consulting), Michal Wertheimer (inner critic) and Pierre Morin (new research about coma).

What's next? 'Everything is just a beginning'. - Well, we´ll see. There are things going on… some of them are seeds, some seedlings, and you never know which of them will grow in which way... some of that growth is secret…. But what may be most important for me in this summer break: reflection, returning to my inner stillness... the emptiness between everything… listen!

Gerlinde Landwehr is an M.D. and psychotherapist working in the German health system in Cuxhaven, at the border of the North Sea. Her special interests include working with couples and groups, conflict resolution and community building, shamanism and simple living, improvising music and singing.

Critical Moments in Organizational Consulting

Using World Work and Structural Analysis Principles

Stephen Schuitevoerder

Welcome. A little on who I am: I live in Portland Oregon; I come from South Africa, and moved to Portland in 1991, just after part of the Process Work Institute had moved there from Switzerland. I've been there ever since.

I was born in South Africa and when I finished school, my mother wanted me to be an accountant. I was seventeen, and I didn't want to go and fight in the military in South Africa. So I went to University, and, as I didn't know what I wanted to do, studied accounting and business. My brother, who was three years ahead of me, suggested I also try some subjects outside of business, maybe psychology, sociology, or philosophy. I chose psychology which finally became my profession.

There has always been a background feeling in psychology that polarizes against business. Have you noticed this? It actually goes both ways. Let's explore the way that psychology polarizes against business. I remember thinking, 'I want a profession that has heart,' and so I became a clinical psychologist, not recognizing the unbelievable power, influence and compassion that businesses can also have.

When I was doing some research for this presentation, I found out that 37 of the 100 largest economies in the world are business organizations. They're bigger than many countries, in terms of gross domestic product. I've done a little work in connection with Boeing. Guess how many people Boeing employs? 175,000! Microsoft employs 85,000 people. If Boeing or Microsoft has a layoff, the city of Seattle and the State of Washington are impacted. When they are doing well, the city thrives. These organizations have massive impact in the world, to the point that they can often dictate countries' policies, directions and philosophies.

It's also true that as psychology and Process Work move into the organizational world, organizations are very wary of us. They consider psychology to be a 'soft' skill. But organizations are changing. They are recognizing increasingly the importance of people, the importance of taking care of the welfare of people, and the importance of bringing in psychological awareness. So how we present and how we frame Process Work becomes really important. This is part of the job of taking Process Work into our work with organizational systems. If we frame it well, using the language and values of the organization, then it's more acceptable. When we begin to move too quickly or marginalize too many roles, it becomes difficult.

So the question that I have for Process Work is, 'What do we have to offer?' Process Work is a remarkable model. It has a quick turn-around and you can see changes happen almost immediately. And that's exciting for organizations, as opposed to theoretical training models, where people learn skills over a few days and then are sent away to apply them, and it's questionable whether you see changes in six months or a year or ever.

We are all impacted by organizations. I don't know how we can avoid organizations in one form or another. For many years I was executive director of the Process Work Institute. I left for about three years and then I was asked to come back, about a year ago when the person who had taken the position decided to leave. And my question was, what should I do? Should I come back? There's an incredible freedom in our own personal expression, it's the sense of not being beholden to organizations, moving away and doing your own thing. That whole role of freedom, following our impulses, that's super, super important. However, what I have also found to be really important is the influence and impact that organizations can have; 175,000 people at Boeing. It's powerful. One of the reasons I came back, in my new role as President of the Process Work Institute, was that I recognize that all of our organizations can have a profound impact on the world. In a way, it's about a collective energy moving out, and impacting the world. And we're all impacted by them in any case, so why not come back and see what I could do?

I do some consulting in organizations, and I've found that consulting is much easier than running an organization. Organizational management and change is a remarkable process; it's powerful, and it's difficult. Many organizations and consultants are really interested in what we have to offer. I work a lot with training consultants. Most consultants in the business sphere don't have

the depth of psychological awareness we have in Process work and in this we have a very useful tool. By bringing in our dynamic model we have fantastic things to offer them. A friend of mine is a well known consultant in the United States with quite a reputation. She's familiar with Process Work and when I was first interested in organizations about six years ago I asked her what I needed to learn. She replied that I already had the skills, and that I just needed to frame them well. Based on my experience of the last six years in working with organizations I agree, framing is critical in how we apply Process Work in organizations.

Framing is creating a structure and a form that allows you to communicate your ideas to the audience that you're working with in a way that meets them where they're at. In other words, I'm creating a structure, a frame, a form which allows me to take information that I have, and give it to an organization or people in a way that's digestible for them.

Let me give you an example of framing that I use a lot in my teaching, and I think is really fun. I often tell a story, when I'm trying to explain Process Work, about the **Three Billy Goats Gruff**.

> Once upon a time there were three goats. They live on one side of a river. On this side of the river it is very rocky. There's not much to eat, and they're not so happy. They are no longer satisfied. They look on the other side of the river and it's beautiful. There's grass, it's green, there are flowers, the sun is shining, it's looking good on that side of the river – it's attractive. And the only way across the river is by a bridge. And underneath the bridge there lives a troll. The favorite food of the troll is goat.

If I want to explain Process Work, I use this story. On the rocky side of the river is the Primary Identity. It's the part that's known, usual, and familiar. The side with grass and flowers is our Secondary Identity. It's our emerging identity, more mysterious, less familiar and less known. Process Work is a change model. It's interested in transformation, and the flow of experience from one state to another. The Primary Identity works well until there is no longer a nurturing function, it is no longer fulfilling. When it's no longer fulfilling, we are disturbed. We're disturbed by the state, and we want to move from that state. If something is working well, if it's not broken, don't fix it. But when it disturbs us, we begin to look at alternatives, and we begin to consider crossing the bridge. Now the river is the edge, and the troll is the edge figure. The edge is the boundary between our familiar or known state and the emerging or secondary state. And the edge figures are the attitudes and values and beliefs that keep us in our usual identity. So here we have a really simple model of how things work. There are two main mechanisms I use in organizational change: the first is the disturbances that create change – you're no longer satisfied, you need to move and you're going to have to deal with the edge (bridge) and the edge figures (trolls) at the edge. The other one that creates change is attraction. You look across the bridge and you see sun shining, grass growing, flowers, yummy things that you want – also part of the change process. So essentially when I work with a group I'm interested in keeping it really simple. The more complicated you make things, the harder it is for people to digest them. Keep things really simple, for instance by looking at a very simple structural change model like this.

This fable is I believe a Grimm's fairy tale, maybe 500 years old. It demonstrates that Process is already present, it is within the nature of our growth and development, we're just learning how to access it and work with it. So back to the fable.

> There are three goats: a little one, a medium one and a big one. The first goat to cross the bridge is the little one who is really hungry. As the little one comes across, the troll jumps up and exclaims, 'Aaah, here I am, I'm ready to eat you.' And the little goat says, 'Don't eat me, there's a yummier, fatter, bigger, juicier goat coming after me.' And the troll looks up at the goat and says, 'All right you can pass.'

In other words, one of the ways of working with the edge figure is to negotiate with it so it allows you to proceed. For example, imagine you would like to buy something but it is a little expensive for you. It looks beautiful and desirable but it costs a lot. So you say to yourself, 'how about I buy it and not go out for meals for a few weeks to make up for it?' You just negotiated with the edge figure. This is the beauty of the model, it is meant to describe what is already happening.

> The second goat comes along and… same story. The third one walks across the bridge, and now once practiced this particular edge has become easier. As the third goat crosses the bridge, and the troll says, 'You're my dinner, now I'm going to eat you.' But the goat is big, knocks the troll off the bridge, and the troll falls into the water and drowns. All the goats cross the river and live happily ever after.

Once you have practised crossing an edge, it gets easier. What's fun is when you begin to play with these kinds of ideas, with the structural analysis idea, beginning to apply them to organizations becomes really ex-

citing. I want to give you an example of a group which is a well known computer hardware company. When people come into the organization, they are expected to be highly competent; they strive to employ only high performing people. As can be anticipated they also have a large attrition factor: if you don't do well, you're asked to leave the organization. There is pressure to perform at a high level of knowledge and people are expected to know what they are doing.

Can everyone get the idea of the primary identity not only of the individuals, but within the organization? Here the primary identity is competence, effectiveness etc. But as we begin to explore deeper into the organization we discover that many people admit to not knowing certain functions. However when they don't know something they cannot admit it and it has to go underground. So people are required to present as highly competent even if there are occasions when they are uncertain about a skill or how best to approach a problem.

In this organization the primary identity is one of performing at a high level. Not knowing or being uncertain is secondary. It is part of the emergent secondary identity, the one who doesn't know. Behind the one who doesn't know, deeper within this is the learner in the organization. Most consultants who come into organizations like this have a lot of trouble, because if people were to show that they are interested in learning, and that there are areas they are not competent in, it would indicate weakness. So you get a whole culture which is structured around this primary and secondary identity, not only in individuals, but within the dynamics of the whole organization, its myth and structure. Beginning to work on people 'not knowing' in this context is a huge edge. And in the background of that edge is an exciting learning community. Using Process Work, a simple structural analysis can become really exciting, because suddenly you begin to work with the edges within an organization. And each organization has typical or mythical edges that you can work with.

Using structural analysis models like this I find really helpful in working with organizations. When I work with organizational systems, I frequently won't expect them to know anything about Process Work. The idea is that I'm meant to follow them; I'd like them to follow me, but I'm meant to follow them. So I'm really working with them, and I've worked with groups where I come in and tell them nothing, and start work facilitating without any theory or any idea of what they should be following, with the idea that all of the model is inside me, and what they're going to learn will come from that. So I don't expect groups to come to me; I expect the model, if it's any good, to apply to whatever situation I'm in, and I find that the group's dynamics are naturally understood within the framework of this model.

There are a number of areas of theory that organizational folks have found particularly useful. The first theory they find useful is role theory. Once I have worked with a group for a while, and we begin to explore conflict and the various sides of a conflict, I might demonstrate how one group can stand on one spot in the room, the other group stand on an other to model the sides of a conflict and we begin to define roles, role theory and fields. Roles and ghost* roles are remarkably important in organizations. Another area that I find really helpful is rank*. Rank is a really great tool, and that's easy to learn and really easy to apply; these two are very easy principles. Of course, hot spots* and edges are an additional tool which I have found particularly useful. The whole mechanism of how our edges operate and hot spots operate is a little more challenging.

In working with organizations it is very important to pace their primary identity. If you go too fast, or if you expect things to come to you, if you hold back in certain ways, you get into trouble. You need to pace things really slowly, and often for good reasons. I've been working in Central Europe recently, in an organization there, and in that specific culture when people get too emotional they go to war. It's the history of a thousand years of war; people get upset and they go to war. In a group I am working with we're beginning to work on an issue within the team, and someone starts getting upset. Another person says, 'Let's have a break.' Immediately, it quietens down. Now one idea is that we can look from a Process Work perspective and say, 'Oops, they're at an edge, obviously we can take it further.' But you have to do it skilfully, knowing the history of the organization that you're working with, because if you move too quickly, what typically happens is that they start going to war with each other. And so at that point in time the skill is how to work with hot spots, keep awareness and slow down the whole process. What happened in this example is that I mentioned to the group that the best way to work with this might be to go slowly. The guy slowed down, he took a moment, and he started talking about his experience of going to war, in the former Yugoslavia. It was a very, very powerful experience.

We needed to slow the whole thing down, pace the concern, rather than fight the concern, in order to get to the secondary experience of the group. What we think is very simple in psychology is quite extreme for many

organizational groups. So go very slowly; you'll be surprised how very fast things go that way.

Before I go into any organization I prepare as much as I can. I've worked with a lot of interesting groups like the United Nations, colleges and growth Institutes such as Esalen in the United States, also large multinationals. What I've noticed, in every single situation, irrespective of the size of the group, is that the more prepared I am, the better the work. Frequently I'll ask to speak to many people in the organization before I go in. So if people ask me to come in to a group, I want to talk to a whole bunch of people beforehand so I know what I'm heading into. There's nothing worse than not knowing what you are entering into.

If my work is local, I will interview people personally, but if it is easier I will call them on the phone. I try and connect with as many people as I can. The interviews assist me in gaining information. They also allow me to connect with people more intimately and cultivate trust. I recall one person who when I phoned her, said, 'There's no issues.' I said, 'Great. I just wanted to get to know you. The main job of the interviews was to get to know people.' I wasn't pushing her, and five minutes later she said, 'You know we had a consultant before who was so pushy.' I told her I was not into pushing. Five minutes later she said to me, 'The reason there's no issues is I'm too traumatized.' I said, 'Tell me about this' and she began to talk about the war and the trauma. An hour and a half later we were into the depth of all the issues that were present in the organization. The idea is not to push; in creating safety there's an incredible reassurance. Anything that anyone tells me in an interview goes nowhere. I'm absolutely clear. As soon as confidentiality leaks you are in trouble, so it is important to create absolute confidentiality. And it permits the cultivation of wonderful personal relationships.

Every interview, every communication, every book I read, everything… I'm hunting for information which can help me be effective with this organization. So the idea is to hunt, and catch everything you can about the organization. Some of the information is in the organizational chart, some of the ideas come from personal interviews, some comes from just listening. For example, in my work with United Nations, they gave me private reports, internal memoranda on strategies and directions, and information like this. I try and get as much information as I can. This gathering of information is part of my contract. Within my contract I allocate for preparation days and report days if I'm writing reports.

I'm going to give you an example of the importance of self awareness and preparation. I went to teach in South Africa in 2001. I had left South Africa in 1983, initially living in Australia and then moving to the United States. In 2001 I was very excited to come home to tell people what I'd learned over the last 20 years. I was facilitating a group of about 40 people and it didn't go so well. I never knew why because my presentation was good. The first announcement from the group, right at the beginning, was, 'Do we need a facilitator?' I was enthusiastic: I didn't want to hear that, so I put it on one side, I repressed it, which was my first bad move. By the middle of the morning I was in a process of being systematically attacked. It wasn't just one person, it was many, all white folks actually, so that when I wanted to demonstrate an exercise, someone would come up and say, 'That's not how you do it' and took over. It was very complicated. I came back to the United States and I didn't know what I'd done wrong. Finally eight months later I got it, I was working on myself and I thought it must be a rank problem. Where am I unconscious of certain powers that I have? And I realized that I saw myself as a white South African coming home. They saw me as an American coming to tell them what to do. But worse, not only was I an American, but South Africa at that moment, after many many centuries of trouble, was a very violent place to live, and for many white people, leaving at that point in time was a privilege. And so not only was I an American telling them what to do, I was also an ex-white South African who had the privilege of being away. Those two privileges together were a bad combination, and sufficient for people to be upset with me, especially as I showed no awareness of these privileges.

The beauty of this example is the importance of being aware of our rank when we work with a group. Rank awareness is such a powerful tool, and yet most consultants and trainers don't have sufficient awareness and self-reflection around rank. Process Work offers an awesome structural analysis model, a great group-process model. It is also incredible around working with marginalized and difficult folks, as well as focusing on personal development and emphasizing the importance of self reflection. The ability to self-reflect, to look at where we can make mistakes and how we can grow are crucial parts of work with organizations.

As organizations grow they begin to redefine some of their terms. For example, there is frequently reference to 'the bottom line' – how much money an organization makes. Currently the idea is emerging of a 'triple bottom

line', which consists of three factors. The first factor is money. The second factor is the environment: how sustainable is the organization and how does it impact the environment? Many organizations in the United States are now interested in the environment. The third factor is very interesting: how does it care for stakeholders? Stakeholders, basically, are those who are impacted by the organization or will impact the organization. And they will create trouble if the organization focuses in certain areas. So you need to appease the stakeholders, those who will be affected or who will influence the organization even if they don't necessarily have a financial connection. Let me give you an example of the importance of stakeholders. For many years cigarette companies had various researchers supporting their ideas. But one of the stakeholders they missed was the public, and the public's health. And the issue came back to catch them for billions of dollars. The stakeholders and their impact were ghosts that were not addressed within the organizational system. Roles that are impacted by the corporation frequently come back to haunt them. The idea is to work with the ghosts and address them before they come back to haunt your bottom line.

Not dealing with ghosts creates trouble. A number of high tech companies have huge problems with attrition, people being unhappy and leaving the organization, decreased productivity and more. All of those problems come from pressures in the corporate field which are not addressed. Many of the symptoms of organizational problems are symptoms of marginalized roles or marginalized voices that need to be heard in order for an organization to work really effectively. In the United States, the president of Wholefoods is not taking his salary this year because he insists on making sure that everyone who works there has health benefits. The challenge, of course is to balance employees' welfare and the financial interests of the corporation. The skill in balancing these diverse pressures is an essential one for all executives.

A further awareness in working with organizations is the concept of emotional heat. Certain organizations have an environment where intense expression of feelings and issues can be expressed. However many organizations are not interested in emotional heat and actively discourage it. What I find is that it doesn't have to be super-emotional to be real unlike many popular psychological beliefs. As we make the transition into working with organizations, it is important to recognise that just discussing an issue is already very, very profound. If there's not that much emotional heat, it's fine for me in an organization. Frequently, as the organization grows and evolves, it can consider embracing a broader range of expression, but as a consultant I feel no pressure for those in an organization to express themselves emotionally in order to work together.

One of the beauties of an organization is that you have to come to work tomorrow. Implicit within this is an awareness that how you relate today will impact you tomorrow. Many social groups don't have this implicit interconnection. Many of us don't have to meet each other tomorrow or work together, and so we feel freer to express ourselves with less sense of the immediate effect of our behavior on other and ourselves. Within organizational systems, the very nature of the interaction is contained. This has advantages and disadvantages. The advantage is that people will have awareness and care for the other in the process, and that's a really great thing to have. Because of this sense of interconnectedness, whatever learning happens in the interactions of people in the organization, often results in a significant movement and development of the group collectively. Of course the downside is that organizations will reach certain collective edges, and it becomes easier for us to get stuck at growing points or edges when many others around us are at the very same growth point.

When I enter an organization I arrive as prepared as I can be. I'm working in the former Yugoslavia, with some of the non-profit organizations there, and prior to my work there I read a lot about the area. I want to understand where I am going and what I plan to do, because once I am facilitating a group they will refer to certain information, and I need to know what they're referring to. When I want to go into an organizational system I need to begin to understand the language of that system. So the first task for me is preparation, including as many interviews as I can manage. I was working with a group in the United States of about a hundred people; in this case it was close to the whole organization. I interviewed about 20 people, in different places in the organizational system before I went in. I wanted to know their different perspectives. So when I arrived at the meeting I already had a sense of some of the psychological and emotional issues that were present, and this enabled me to work more effectively with them.

If you can, also know the history of the organization. Organizational charts are really useful tools to work with. For example, let's use the Process Work Institute in Portland. We can show all the problems that you get into, and you can begin to talk about primary and secondary processes within the organizational chart. Essen-

tially, there's a board and I report to the board as President and CEO. Below me is the Director of Training and development, with many faculty members reporting to this position; and a head administrator with various admin. staff. We also have consulting and advisory groups which are not really within the chart but are more informal groups. A very simple chart. Now this looks like the apparent power structure of the organization. However, there are many groups that impact me and the organization, sometimes having significantly more power than I have. These are part of the secondary organizational chart. When we work with organizational charts they are not always what they seem. If the board of teachers is upset with me, what will happen to me? There are a lot of teachers, so I'm not going to do so well. So actually, paradoxically, when we begin to look at the effective chart suddenly we find that there are a number of ghosts. There are the ghosts of the founders and creators of the approach, the ghosts of the teachers and students, the ghosts of the State regulators and the larger Process Work community. These ghosts are at times invisible and yet impact the Institute and myself hugely and at times shift the organizational chart quite considerably. We might consider this the secondary organizational chart.

When I consult with organizations I'm really interested in how the organizational chart operates. By being aware of the primary organizational chart, we can begin to map the secondary influences within that system. This is why just creating structural changes in an organization often doesn't work. You need to begin to have a look at some of the complex dynamics in the background of the organization. Typical of most organizations, but especially non profits, is the challenge of working with the founder of the organization. I've been working with one institute in California with a situation where the founder is getting much older and beginning to leave the organization, and how the organization evolves and develops independently, and in relationship to the founder is often critical to whether the organization continues after the founder leaves or not. In a way, for the organization, the founder is a ghost which means that it's secondary to everyone in that organization. So actually the success of organizations like Process Work in fifty years from now depends on how we and others integrate into ourselves our own rank and this founder part of ourselves as the secondary identity of the organization.

I want to give a couple of examples of consulting cases and how we can apply some Process Work ideas to these cases. Let's look at hot spots. Hot spots will typically catalyze around the mythical and major issues in an organization. I was working with one organization, where there are about 100 people working in the organization, and my job was to come in and facilitate this group for five days. I went into this organizational system, and the story that I heard was that within the organization they'd developed an underground newspaper in reaction to some management decisions. It was circulating every week, and no-one knew who the editors or writers were – it just arrived. Eventually management got really upset. At that point in time, the management structure was quite autocratic; it had been a very open group which then began to experience this more authoritative and structured style where certain viewpoints were difficult to express. Then this newsletter emerged – in reaction to this style – you can see it's a ghost, a marginalized role.

Just before I arrived to facilitate this group, one person admitted to being one of the writers. And at the same time they did something upsetting and they were fired. The question in the gossip of the group was 'why were they fired?' Because of what they did or because of the newspaper? And so I came to facilitate this group in this field; it was quite explosive. The person who had been fired was present. We got into a hot moment, when the employee got really upset with the person who fired him. A remarkable interaction followed where one of the people in a power position apologized for what happened. And it was a moment when the group began to change. It was the first time that those who'd been put down for a number of years had the opportunity to come out and express their unhappiness. Can you see the emergence of the ghost? The ghost was underground, and it began to emerge. I worked with this organization for three years until they finally integrated this process. It started with one voice emerging, but this was only the beginning of a huge process. I watched as this voice began to emerge in others. I remember a moment when an employee confronted the president and said to the president, 'When you say that, it makes me feel really uncomfortable.' This is in a group of 100 people, and the group was silent. A hot spot! I said, 'Let's go slowly.' We held this moment down for the group, and every single person who worked in the organization was watching what the president would do. And the president at that point in time heard the concern. I helped the person, went over to their role and supported them, I helped them tell what made them uncomfortable and the president recognized the feedback as important and changed. The president was remarkable and everyone watched

and saw that now we had an organization where actually people were open to feedback.

Something really interesting happened after this. At another meeting, the same process was still unfolding – an employee came up and confronted another executive, and this executive momentarily couldn't pick up the feedback, he wasn't able to do it. A remarkable thing happened: the person who was accusing the executive began to recognize their power to change the relationship dynamic with the executive. Through modeling this new form of interaction with the executive the group became a learning organization where power was not only projected onto those in authority, but where each person began to recognize their own power and their own personal responsibility in the transformation of the organization. Recently, I was invited back to facilitate this group, but had other commitments and was unable to facilitate. It was an important meeting as the board was going to be there, so they employed an alternative facilitator. Afterwards I inquired about the meeting. I was told the facilitator was not very good, but the group didn't need them and facilitated well themselves. So the biggest problem with this work is as you help organizations over edges, don't be surprised if you are unemployed. That's the success, when you're not needed!

The idea of working with marginalized roles and giving them a voice is very important. I was working with a college, a healing college, and they bring over many doctors from China for their programs in Chinese medicine. Many of these doctors are highly qualified and skilled, but can't speak English very well, and so they feel incredibly marginalized by this low rank, low power in terms of language. In working with this group I accessed the marginalization of the doctors and helped them bring out their feelings, allowing them to talk about what they were experiencing, and how they were marginalized; the whole college practice began to change. And about a year later they were still talking about this two-hour meeting. What was exciting, was that as I supported the marginalized role, one of the Chinese doctors said something amazing: he said , 'I don't want us just to feel weak by our language. We are really strong and powerful. I don't want us to feel victims; we need to be accountable.' So as the group emerged and was able to find its voice, it was also able to pick up its power in the organization. In terms of order, if there is any order of group process, it looks like one of the first things is to catch the marginalized roles. A second one is seeing if the marginalized roles and the accusations of others by those who are marginalized get picked up by the leaders. It's always nice if you can get a leader to pick up something where they're accused. And then the third thing of course is if those who are accusing can also pick up their own personal power. Not necessarily in this order, but these aspects seem to be important in a group's development.

When I'm working with groups, approaching edges can be very complex. Edges can be very big and are present for various significant reasons. Sometimes it is very hard for people to speak up because they are afraid for example, of getting fired. If you're working with a social group, it's different, but if you're working with an organization and you mention something, and your boss doesn't like it, you may get fired. So when I work with organizational systems what's super-important is to catch the hesitations and instead of pushing them over the edge, begin to talk about the problem of not being able to go over the edge. In other words, if someone feels afraid of being fired if they expressed what they feel, I would need to say something like 'Let's address the concerns about being fired before we begin to talk about any of the content of what makes you unhappy.' If there is a risk of being fired, it's worthwhile to consider deeply the consequences prior to saying anything. This then would be the organizational system they are in. Rather than push people over edges, it's important to begin to address some of these concerns that folks have, even in expressing their concerns.

If you work for the United Nations, nationals or those who are residents of the country are on the same pay scale as those who are internationals in the country for a relatively short period. Because of economies of scale, nationals sometimes get paid more than successful business people and politicians. The relative amount of money they receive is very high, and often takes care of a large extended family. How nationals behave is critical to their own and their families' survival. Frequently people won't express any dissatisfaction because of this huge pressure, and working through these edges to actually communicate becomes really big work.

I recall going into a meeting of 90 people and someone came up to me and whispered, 'Stephen, there's an accusation in the background that you're in the board's pocket. The board is paying you and you're not able to support all the people and voices in the room.' So I thought, this is a ghost, I'd better bring it out. So at the beginning of the meeting I said to the group, 'I believe that there's some concern that I might be in the board's pocket. Let me be absolutely clear. It's true that I know and communicate to the board; however, in this meeting

I absolutely need to support you. If I am not good in this meeting, please tell me; if I'm not supporting the diversity of roles and the diversity of expressions, please tell me. If I cannot support you, don't use me I'm not good for you. Please fire me.' And that was actually a way of addressing this concern, by bringing it out. I opened up in the group to address any concerns that were present. The group liked this and this was the end of this issue. Being aware of the rank that you have, the associations you have, and how you affiliate is very important. It is valuable to recognize the power you have as a facilitator and use it well.

Many people love…executives love…learning, growing and working on themselves. The idea that executives don't like working on themselves isn't true, many are hungry for information and knowledge. If you can skillfully help them they are extremely happy, and if they go over edges they are excited by the learning. Remember, they might not be so familiar with channels such as movement* initially, but after a number of meetings and they begin to trust you, their humanness emerges and they're longing for contact. And such significant growth becomes possible. I have been so touched by executives once we get through some of that initial stuff, so pacing them is really important. They often have big visions for their organization, and helping them with their emerging wisdom and awareness can be very fulfilling.

If you're going to work on the margins of what a group is familiar with, it is important to frame it well. For example for many organizations the whole idea of dreaming* is marginalized, so if we begin to bring in dreaming, try and frame it really well. Do it in such a way that it is understandable to their primary identity. Framing with examples can be really useful. For example one of the things I might use is an amazing story about a savant, Daniel Tammet, who's incredible with numbers. If you ask him the question what is 17 by 17 by 17 by 17, he says 83,521 and he's right! It's just amazing how he computes. And people ask him how he computes things, and he says, 'Each number is an image.' He doesn't see numbers in terms of digits, but as images which then interact together to form another image. Using this example is a great way to encourage people to look in different ways. It allows you to step out of your usual way of processing to explore alternatives and offers the possibility of coming back to our usual framework with something new and remarkable. Folk get interested in this. We can frame dreaming in this way to allow us to step out of consensus reality, in order to dream, and then come back with something exciting and useful.

Below is an **exercise** we might want to experiment with in exploring our own attitudes towards business and corporations.

1. If you are familiar with Process Work, think about the whole psyche of Process Work, your subjective view of it. See if you can describe it, how you think about Process Work or how you understand Process Work and find the deepest or most essential quality of it. If you are not familiar with Process Work, feel the deepest quality of your inner wisdom and knowing.
2. Make a movement with one of your hands that describes this quality.
3. Once you have done this, put it on the side, and then think about the psyche of business or organizations. Something that you really don't like or you disagree with in organizations. Pick a specific one.
4. See if you can describe it, find the depth of this quality and make a movement now with the other hand.
5. Now make the movements with each hand simultaneously. Allow the hands to interact, and see how they influence each other. See if you can drop your usual mind and go deeply into the movement. Notice how the hands influence and change each other.
6. The hands might settle into some expression or form. What is this movement and what does is symbolize? What does it tell you of you and your work with organizational systems?

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Poster: Study of Out-Patient Psychotherapy Practice in Switzerland

Josef Helbling and Thierry Weidmann

'As therapists, most of us hate to have a critical look at the way we work. We must learn to support our insights with hard facts and more empirical research.' Arny Mindell[1].

Introduction

As members of the Swiss 'Charta' (the professional association for psychotherapy accreditation), FG POP Zürich (the Research Society for Process Oriented Psychology Zürich), together with 11 other psychothera-peutic training institutes, is participating in a large-scale research study entitled PAP-S. This research is designed and conducted in cooperation with the Medical Centre at the University of Cologne (Prof. Dr. Volker Tschuschke) and the College of Further Education for Applied Psychology in Zürich (Prof. Dr. Hugo Grünwald).

The study aims to record scientifically the effectiveness and outcome of various psychotherapeutic methods, as they are actually practiced in out-patient settings.

In Switzerland, in contrast to some other countries, there is still a wide variety of methods funded by health insurance. This study offers a unique opportunity to evaluate various therapeutic approaches using the same general criteria of effectiveness, and to relate this effectiveness to the procedures of specific schools. People's diversity and personality differences call for a corresponding variety of psychotherapeutic approaches. Such a study is particularly valuable in offering in-formed opinion in the context of the current political debate about the significance of the wide variety of psychotherapeutic methods. 15 Process Oriented diplomates from Switzerland have registered to participate in this important long-term study.

In this poster presentation we present the study design and discuss questions arising from our participation in it: what distinguishes process oriented interventions from others? To which mainstream psycho-therapeutic school should we affiliate? Financial ques-tions and other hopes and fears are also addressed.

The research questions

1. What is the general benefit of the various therapeutic methods? Can the effectiveness of a specific treatment concept be demonstrated in comparison to others?
2. How effective are the various therapies in the treatment of depression and anxiety disorders? Which changes do they seek to achieve in the client's symptoms, relationships and psychodynamics?
3. Can differences be shown between the participating therapeutic methods in terms of the relationship between time spent, frequency and effectiveness of treatment with comparable client groups?
4. Are there indications as to which therapies are particularly suitable for which clients and for which diagnoses?
5. What are the prognostic indicators for successful therapy among the various therapeutic methods?

Methods

In a random sample of approximately 60 completed cases from each therapeutic method, external questioners will collect data at three points of time (at the beginning, at the end of the therapy and again one year later). Additional data from therapists and clients will also be gathered during the course of therapy.

The assessment of the outcome and therapeutic process will follow from the perspective of the client, the therapist and that of external experts. Medicines taken during the therapy will be recorded. Standardised and widely recognised assessment techniques from various streams of psychotherapeutic research will be used at each of the three stages of therapy studied.

The research is planned for the period 2006-2012 to include longer as well as short-term therapies. In total, in that time, therapy with about 900 clients should be examined.

Assessment tools

The assessment tools include general criteria of success and effectiveness from various therapeutic directions, together with those of specific schools belonging to five psychotherapeutic mainstreams: depth psychology, humanistic psychology, body psychotherapy, behavioural therapy and systemic therapy.

Established recommendations of the Society for Psychotherapy Research are followed for choosing the common factors of treatment success and process quality.

Examining allegiance to the chosen method

Assessors will listen to recorded therapy hours and, using lists of interventions, record which method-specific interventions were made by individual thera-pists in addition to the general interventions.

Provisional suggestions as to specifically process oriented interventions to be listened out for by assessors on the basis of auditory signals in the therapeutic work:

1. Working in a feedback-oriented way
2. Unfolding the secondary process
3. Establishing various positions and roles in a process and interacting with them
4. Working at an edge
5. Interacting with critical inner figures
6. Working with hierarchy, rank and privileges
7. Being dreamed up
8. Working with a flirt
9. Bringing the essence to awareness
10. Integration

Are there other important interventions which can be clearly recognised by listening to auditory signals that you would put on this list? Since the number of listed interventions is limited to 10, bringing in a new one means deleting an already listed one.

To which psychological mainstream should POP affiliate?

If you were to choose only one mainstream to affiliate Process Work with, which would be your choice? Answers to those questions were collected at the conference.

- Depth Psychology
- Humanistic Psychology
- Body Psychotherapy
- Behavioural Therapy
- Systemic Therapy

The potential benefit for participating training institutes

The results of this study offer participating institutions the possibility of a public scientific validation of their psychotherapeutic work. At the same time, scientifically showing that their work is effective should positively influence the way they perceive themselves. Professional associations, training institutes and therapists who participate in the study demonstrate clearly that they do not shy away from submitting their work to scientific examination.

On top of this, the study offers a unique chance to research together the diversity of therapeutic methods.

Timeline

- March 2006 – September 2006: Initial building and pilot phase: setting up the assessment centres, recruiting and training the therapists, doctors and assessors
- October 2006 – March 2008: Recruiting the clients and the beginning of therapy assessments
- September 2012: Last assessments after end of therapy

Costs

The Charta is assuming, that with an expected duration of seven years, the whole study will cost around two million Swiss francs (€ 1.22M; £ 0.83M; $ 1.64M). About half the costs will be covered by the participating and researched institutions. The remaining costs must be met through public and private sponsorship. Participation in the study is costing the FG POP Zürich a total of 42,000 Swiss francs (€ 25,600; £17,500; $34,600). We are trying to cover these costs in a variety of ways:

- Contributions from the association FG POP and the training institute IPA (Institute for Process Work, Zürich)
- Contributions through the charity specifically created for research purposes
- Diverse fund-raising activities, and hopefully also voluntary contributions from interested POP communities around the world

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Thierry Weidmann, lic. Phil., grew up in North America and Switzerland. After a first training as an art restorer and further studies in history, social and physical anthropology at the University of Zürich he worked on several archaeological projects throughout the world. As his interests expanded towards psychology he studied Process Work from the end of the eighties on at the FG POP in Zürich. Since then he has been working as a psychotherapist, supervisor, group facilitator and member of the faculty of FG POP Zürich.
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www.psychotherapieforschung.ch
www.prozessarbeit.ch

[1] Mindell, Arnold (1993): Intra, Psychology and Society, 16, p. 62.

2.2 Conflict Resolution

Post-war Reconciliation and Community Building in Croatia

Arlene Audergon, Tanja Radočaj and Milan Bijelić

Welcome and setting out

Arlene: Welcome everyone. We'd like to take a few minutes to introduce ourselves, and then we will share three stories – and bring out some of our learning from these stories. We'll also lace in some time for inner reflection, as well as questions.

I've asked my colleagues Tanja and Milan for the privilege to begin. The reason is that I have been welcomed by Tanja and Milan so many times. Sitting like this in front of large group forums, my colleague Lane (Arye) and I were welcomed with such hospitality, every time we were in Croatia, over the several years of our intensive work together there. I am so delighted Tanja and Milan, that you are both here, and that I can welcome you!

I met Tanja for the first time in Slovakia in 1994, at a 'Worldwork' seminar. The application of Process Work to working with communities and groups and with social and political issues is often called 'World Work'. 'Worldwork' is also the name for a particular event where large gatherings of 300 people from 30 countries work together on issues such as racism, gender, sexual orientation, east-west issues in Europe, war and more. It was 1994 and the former Yugoslavia was at war. As Tanja took part in the Worldwork seminar, she began to have a vision, could we bring this work to Croatia? Could it make a difference?

Tanja (and Mirela Miharija, a colleague of Tanja's, also from Croatia) invited Lane Arye and me to facilitate our first seminar in 1996 in Osijek, a town very close to the border of Serbia and Croatia, that had been hit very hard during the war. This first seminar was organized by the IRC International Rescue Committee. Tanja went on to set up an organization called Udruga Mi, and together, we designed a programme of further forums, supported by United Nations High Commission for Refugees UNHCR, and other sources, including Office for Security and Cooperation in Europe OSCE, Office of Transition Initiatives OTI, Open Society Institute OSI, and several embassies. We had four-day forums twice a year for several years, as well as regional meetings. Tanja worked together with Nives Ivelja, who led the programme when Tanja moved to Kosovo, where she worked for UNMIK (UN Mission in Kosovo) and later became head of UNICEF in Croatia. Tanja is a woman of great vision and hard work making those visions come to life.

I also want to introduce Milan. I met Milan at our third forum in Croatia, held in a village called Topusko. This region was also hit very hard during the war. It is the region of Milan's home and where he was working during those years, which he'll tell us about later. Milan was very enthusiastic about the forum, and attended all of our subsequent forums in Croatia. Later he went on to study Process Work facilitation. Milan is now a staff member of Udruga Mi. Also a man of vision, he is currently involved in conceiving a project to bring new forums into Croatia, and to have regional forums involving Bosnia, Serbia, Macedonia, Slovenia, Montenegro and Kosovo, looking at post-conflict issues, and questions for the future, within and between regions and in relationship to European identity.

Tanja: It's difficult to talk after this! Let me say a few personal words about myself. And I then have the very difficult task to give you a short history of the region and I promise it will be short.

I was born and raised in a country called Yugoslavia. And I liked it. Although I spent my childhood in a

mountain village and never really moved outside of the Croatian part of Yugoslavia, I think it's relevant to share a little of my personal myth that I discovered through this work. That is I was a very unusual child. Living in this mountain village, I was so interested in the world, not in the world that children usually dream of, such as celebrities and movie stars, and the American dream. I was thinking about the children of Vietnam or Namibia. When I was 11 I tried to write to them, and they never replied. I think the old man in the Post Office really liked me and never told me that the letters were never sent. I am telling you this, because when I came to World Work in Slovakia, I had the strangest feeling – and it was very overwhelming and stayed with me a long time - a feeling that I had finally come home.

At that time my country was in a bloody war, and I was working with refugees, the people who were perceived to be the biggest victims of the war, including women, children - people who had lost everything. I became haunted with the idea that this work was not enough. I began to think about funding possibilities to work for example with the men who were in the war. This was with me, when I came to Slovakia and I met a lot of great people. I met Arlene and Lane. My friend Mirela was in Lane's small group, and I was in Arlene's small group, and immediately we grabbed them and wanted them to come and work on the extremely difficult issues in our country. This is how we started with these large forums that we want to share a little bit with you today. These forums were made up of all sorts of people working in the field with issues of reconciliation and building community, from NGOs, international and governmental organisations. They were Serbs, Croats and Muslims and of mixed and other ethnicities, each with their own war experience.

Let me go back and share with you who don't know these things, and I think we never know enough about one another's homes. Yugoslavia was a communist country, but more open than other communist countries in the region. People were able to travel, and it was very much identified with being non-aligned. Between east and west – a little space - and we were proud to be in this little space. Also Yugoslavia was a federal republic which consisted of six separate republics that had the constitutional right to separate.

When the collapse of communism came in the late 80s, this was reflected in Yugoslavia. There were a mix of factors – a communist regime afraid of falling apart, combined with emerging Nationalism, and domination of the largest nation (which was Serbia), and Milošević as its leader, both Communist and Nationalist. This was combined with nationalist movements in Croatia and other parts of the former Yugoslavia, and ended up in a bloody war, that started with the separation of Slovenia in 1990. Slovenia had a very short war – ten days and the Yugoslav army easily gave up on Slovenia. But Croatia had a much more difficult time when it declared its separation from Yugoslavia. This is because Croatia is a much more multi-ethnic country, and there are a large proportion of people of Serbian ethnicity in Croatia. So, some parts of this Serbian group were supported by the Yugoslav army to fight Croatia. So this is how the war began. The war later went on in Bosnia, and after Bosnia in Kosovo, then Macedonia. The most recent separation from Serbia was Montenegro, which happened very recently, without war. And we are waiting news about Kosovo. And that news depends very much on how Russia will vote in the Security Council.

So it is still ongoing, and we have passed through different stages. There are very big books about all this and it will get bigger.

Milan: Thank you Arlene for your welcome. When you spoke about our welcome of you and Lane, I thought how it is good to be in this conference, not only to speak about our work, but also as an opportunity for me to personally feel a sense of internationalism – to speak with so many of you here from different countries and lifestyles and learn from you.

I'll share a few words about myself. In 1998, I was with an organization that worked with people affected by the war. The job was supposed to be for six months, but I was there for six years. When I went to my first forum, I had a strong belief system that peace in society can only be achieved through personal development. I had a spiritual practice and I was about to finish my homeopathy training. I did not think it was possible to work on things at a collective level, especially in the situation in Croatia in that moment. This has changed now obviously. Going for the first time to that forum had a major influence on me. I would say these forums influenced my whole life. My family was internally displaced. This means being 'refugees' within Croatia. Where we lived was on the outskirts of a town that was occupied by the other side, so my family had to leave their home. I have to tell you, I am from a family that is so-called 'mixed'. My father is Serb, my mother Croat, and my nationality, also new in those days, was 'Yugoslav'. You could do that. My idea at the time was that things should just be peaceful, which was… not possible, actually. I remember the first forum, how I was sweating, trying to

understand both sides. For me, going through all the forums, I somehow learned that it is necessary to listen to all sides. And this involved a very difficult and great process.

Arlene: As a part of our welcomes and introduction, I want to name a few other people. First, Nives Ivelja, who is head of the organization Udruga Mi, has been a crucial person to this programme, organizing many of the forums in Croatia. She was going to be here today, but could not come. Also I want to mention Bobo, Edi, and others with Udruga MI, who helped make this project happen. And we want to especially mention Lane Arye, who co-facilitated all of the forums. He also would have liked very much to be here – in fact he would have been here - and the only reason he isn't here is because he just had a baby! He has just emailed photographs, and she's gorgeous!

Distance and closeness: Osijek and the story of TV watching

I remember coming into Osijek in 1996. In 1991, there had been a big action by Serb paramilitary, backed by the Yugoslav army, and you will remember the terrible ethnic cleansing, killing and atrocities as Croats fled. In 1995 the Croatian army had seized the area back and this time there was ethnic cleansing, killing and atrocities towards Serbs. There was also violence towards Muslims in Croatia, and with this, I need to preface that everyone in our forums had been a part and had suffered during the war.

We gathered in Osijek, from regions all over Croatia, and there were also some participants from Bosnia. There was a great tension to begin to even consider talking about what was going on. It was a big group, of mixed ethnic backgrounds, Croat, Muslim, Serb, and other and mixed ethnicities, and this was true in all the forums we had. The participants had usually never been to a seminar that is psychological or emotional. They were mayors of small villages, teachers, social workers, doctors, nurses, NGO's involved with humanitarian work, and social activists, lawyers, peace-builders.

There was a group from Sarajevo, who often came into the forum a little bit late, because one young man was in a wheel chair, after being shot by a sniper. There was not so much accessibility, and his friends carried the wheelchair up and down the steep stairs. They were seen as a group, coming in together, with a cosmopolitan feel from Sarajevo. And they would sit together, so there was a gap in the circle until they arrived.

That afternoon, something different emerged about how they were seen, as one of the women from Sarajevo said to the group 'You are looking at us like museum pieces. You look but don't touch'. Everyone had been affected by the war, but Sarajevo had recently been hard hit. And there was a kind of hush across the world when you mentioned Sarajevo. Then someone from across the room got up, and walked over and sat on her knees in front of the woman from Sarajevo. She said. 'It's true.' She did something so simple and profound. She said, 'It's true. I keep you at a distance. I remember watching on television, and you were only about 150 km away from me, and the war had stopped where I was, and I watched television and I looked and I couldn't feel anything.' She paused, and said, 'And I remember being glad that it was happening there and not here.' As she said this, tears filled her eyes. And the woman from Sarajevo began to cry with her. And some of you have been in large Worldwork forums and group process and you know that there is often a lot of emotion, but I'd never seen something quite like this. Every person in the room began to weep, tears streaming down their faces. And Lane and I were crying too, and the translator started to tremble – everything was translated between Croatian and English - and she was frightened to lose control and her capacity to translate, and we said to her, it's okay, and she fell to the ground and wept, and others passed around the translating job, pitching in.

And I notice that we still are very moved telling this story. I've told it in a few places. It became a kind of myth behind our work in Croatia. And we want to say a few words about the learning.

Tanja: As a part of the group, I felt that a pattern became very clear – recognizing how we experience war as belonging to the other - or does it belong to all of us? Is this really happening to you? Or is it only the other? Do you watch it on TV? And if you watch it on TV, how much choice do you have to remain distant? Or, even if you are inside the experience, you may feel, due to frozen states and trauma, distant or cut off from your own and one another's experiences.

This group interaction became a deep learning about TV Watching – the painful experience of being watched on TV, or watching someone else on TV, someone else's house burned down. It may be inappropriate, but you know our Bosnian colleagues have a great sense of humour. And they have a curse that was developed during the war. They say, 'Let your house be on CNN.'

It related also to my own experience coming to the Worldwork seminar a year and half before, coming from a war torn country. The group was involved in heated discussions about east-west, men and women, sexual orientation – but at first it felt as if no one was aware of the bloody war happening very close by in our home county. We then were able to bring this forward, and the group worked on this together, and it became more real for everyone, and this was very healing for us.

Milan: This feeling of being close and distant to the war was important to me. Just before the beginning of the war, it happened that I went to Germany. The territory of our family house was occupied by the Serb paramilitary forces. My family (parents and brother) moved during the war to the town of Karlovac, having the status of 'Internally displaced persons'. I was going to stay away for 2-3 months, until things calmed down. I didn't want to be involved in the fight. I was in continuous contact with them and felt close to the war. I was honestly trying to find reasons on both sides for the war.

My family wanted me to stay away until it was better, but I wanted to go back, so I went back before the end of the war. It was calmer in this period around 1994. I went to school, and there was this sense that life was going on – people accommodate to the situation that is actually extreme. The front line was three or four km away. In 1995, the Croatian military seized the occupied territories. I remember it was a beautiful spring day, I went to the park, and at one moment I heard a mine thrown. You hear it at a distance. And for a moment, it's a particular sound, it's a matter of seconds, people around me were running. But, I was still standing there puzzled. I didn't have that immediate impulse to run, until after I heard the explosion. I felt completely exposed, unprotected and I didn't know if I would be destroyed in the next moment or not. Then I started to run to the first shelter. I was breathless, trying to get my breath back and to my biggest surprise, I found myself cursing the other side. My whole attitude of trying to find reasons for both sides in the war was gone in a second. I just wanted to preserve my life...and they jeopardized my existence. I later understood that this fact is important in each violent conflict and can't be skipped over when trying to work on the conflict.

Tanja: This story about distance and closeness was important throughout our work. One woman said, 'You keep us at a distance, you are just watching us' and the other side said, 'Yes, it's true', while feeling deeply about how we do this to each other. Through this interaction, we became closer. We ended up the seminar, with such incredible excitement. I remember a colleague who was there – he phrased it – that we were putting a great puzzle together. We were so excited about putting the puzzle together, a sense of integration, and that if we do this work, we really can get closer.

Individual and collective trauma

Arlene: This act of saying, 'Yes I keep you distant' bridged the distance. It was so simple and is very important. It has many different meanings actually. One is the importance of admitting, or taking accountability for how our actions and perceptions influence others. Another important meaning of this story is to understand the dynamics of trauma. Within an individual, trauma involves splitting, separating from the traumatic experience, because it is too big, too much to feel, to bear. Life must go on, often in the midst of crisis, and there is no possibility to feel one's emotions, no time or possibility to react. There is shock, and a sense of distance, fuzziness, or that part of oneself which perceives and responds to the experience steps out. One part is separate, cut off from the experience. Another part is left, caught in the experience, which repeats in the form of nightmares and flashbacks, and visceral memories. It repeats as if seeking that witness, or our awareness.

We discovered how dynamics of trauma also happen on a collective level. Part of the community disassociates from the traumatic experience, due to the shock and the need to go on to survive and rebuild. Many have been hurt. There is a sense that it would be impossible for the community to touch this well of pain. Similarly part of the world disassociates from the violent and traumatic experiences across the world, whether due to shock, or going on business as usual, or having the privilege to not care.

This area of individual and collective dynamics of trauma has been of deep interest and concern for me. Being able to feel and reconnect with oneself and with another is so important. But, when there is so much pain, how? Even now, how we tell these stories, and how we feel hearing them is very important to us, the importance of how it is to hear the stories, and to reflect on them, rather than just repeat the violence, or splitting off, in the re-telling.

It is also important to highlight that distance is not necessarily a negative thing. Julie mentioned it actually today in her talk, and Arny yesterday, that distance can be the beginning of finding a different way of approach. The distance can be protective, and the beginning of

bringing awareness along. In this case, the act of bringing awareness into the distance, bridges that distance and brings a profound sense of intimacy.

Again and again, we had this experience that it was possible to directly enter the conflicts and the pain, but without just falling into a repeat of the conflict. By facilitating, bringing awareness along into the interaction, this led to real transformation.

Short inner work

Before we go on, we wanted to give you a short inner work, a chance to reflect on this. So, if you would like to do this, it will take just a couple minutes.

- Think of a situation in the world, in the past or present that upsets you. Pick one.
- Notice, (if that's right for you), where you go distant from that issue.
- Now, go ahead and become more aware of that distance, and try to go even more distant. Find yourself in a distant place that feels safe. (Follow yourself, let yourself be surprised. You might find a distant safe place away from the violence, or even if you feel no place is completely safe, where you are even a little bit safe.)
- Go to one particular place. Notice its quality, what you like there.
- Now, make a gesture with your hand or arm that would represent this quality a little bit.
- And make that gesture again. Now make it again, very, very slowly this time. So very slowly that you are not moving at all, but rather feeling the impulse to move just underneath the gesture. Notice its quality or essence.
- Stay with that essence. Notice how you can bring this essence / quality with you as you consider again the difficult world situation that upsets you. From this essence take a look at the world, and this situation, and notice if a new attitude or possibility arises in you.

As we are now coming back together, one learning to consider from this, is to not be against that part in all of us that splits off, or separates, but rather notice it and support finding out more about it, with awareness. This allows us as individuals, and collectively, to return to the impossible situations that need our attention with a new kind of attitude and awareness.

Trauma and accountability

Milan: Milan showed some photographs of the war, and the region where he was from.

Arlene: Are you up for a couple more stories from the forums and our learning from them?

I want to preface the next story. I became very concerned with the question of how to work in a situation with that much trauma. Some of you know that Process Work describes the 'hot spot', as a spot where something is sensitive or sort of sizzles. This is a spot that people usually back off from. Or, it is the spot where conflict escalates and cycles. We also know that if you go to this spot, and carefully facilitate, that 'hot spot' can be a doorway to transformation. Around a hot spot there can always be trauma. And in a zone of war, there is a huge trauma. You touch a hot spot, and there is a potential for a lot of people's trauma to be reawakened. I went through a lot of soul searching, researching and going back to my training and developing my abilities to work very carefully around those spots. I want to bring another example that demonstrates work with trauma, as well as the topic of accountability that came up again and again, and this story also touches on how we work with roles.

Each side wanted the other side to be accountable, like in every conflict. And there is so much in this need we have for accountability. At one level accountability means the need to account for the missing, to find the information from one another that will lead to finding the missing bodies in mass graves, to be able to bring closure. Accountability also means telling the story, filling in what happened. Accountability means seeking justice. And accountability means the ability for someone to be able to step in and acknowledge that I did that, or my group did that, and to take some responsibility.

Yet there was often a sense that this could not happen, yet no one could go forward without a process of accountability. And the story I want to tell now, is a story of the uncanny wisdom – and I think this is what Process Work is so much about, and I know others have been talking about the same - discovering the uncanny wisdom in process and in community. Just when you think you are stuck and it can't go further, if you follow the group as accurately as you can, with this idea of going in and following the fish and bringing awareness to where the group is, they come up with unfathomable ways of going forward, that you could not have quite predicted.

One day people began to bring out their suspicions of each other. Where were you? Why did you leave? Why did you stay? Where did you go? And there was an atmosphere of great tension, because not only were people suffering from their own personal war experiences and trauma, but on top of it they had to deal with suspicions and demands to be accountable for their whole group. At one point we outlined two simple roles, underlying the group process – the role of the questioner and the role of the one being questioned. There was also a ghost role, (which means an implicit role, that is not yet represented, the one who is accountable).

Within the tension, one guy became extremely agitated. He had a lot of trauma from the war, and his trauma was being triggered. His knee started jumping and trembling, and he started sweating and jumped up to leave the room. We were able to quickly and clearly say, 'Look, you are of course free to choose to be here or not- if you could choose, do you want to stay or go, and if you want to stay – what would you need right now to make that possible?' And he said, 'I want to stay, I want to be able to do this more than anything, but I don't believe it's possible.' We said that his message was a protective message for the whole group. We asked the group how to find a way forward in this impossible situation that could take care of everyone. Now, a woman spoke. She said 'These roles, the questioner and the questioned, I know them both, they are both in me.' She stood up, and said, 'I question myself all the time'. Then she told a detailed story about how she'd been terrorised and her life threatened during the war, and in this moment she had put her friend's life at risk by the choice she made in that moment under terror. They had survived the situation. But, she said she never stopped questioning herself. She couldn't sleep. She was the questioner (in this role), asking herself (in that role) 'How could you have done it?' As she spoke, the tension in the room dissolved as everyone listened, and then one by one people spoke very personally about their own inner questions, accountability and grappling with conscience. It was a group that found its way together, deciding that day to do it through sharing their inner conscience. One man said, 'I am the mayor of a village, and at a certain time, my own life didn't matter anymore, but I had my whole community, and each decision I made could impact hundreds of people's lives. And I go on to this day questioning myself about that. Or, a mother asked herself about what decisions she made to protect her child. The man who had jumped up was deeply moved and relieved and said he would never have believed this kind of dialogue could be possible in a mixed group. I get emotional telling the story and want to especially recognise how a group has this uncanny wisdom to find its way, if you follow it carefully. I also want to highlight that issues of accountability are very important in situations of conflict at many different levels, which we cannot go into here - from International Tribunals and Truth Commissions, to how society and communities begin to grapple with accountability between groups, and also through this grappling with conscience, about how we are each involved. And there is one more story we wanted to tell about that.

Collective awareness

*Tanja***:** During the forums, some themes were repeating and each time we'd also go a step further One of the themes that repeated over and over again, and Arlene just showed a little of it was the questioning about who is responsible, who is guilty, who is to be blamed, who started first. Some of you may know a little of the history of the Balkans, and this can go on forever. And it really went on forever almost!. One side would say, 'You were shooting at us'. And the other would say, 'But you started first'. 'No, 50 years ago, your group did this.' 'But, three centuries ago your group did this.'

*Arlene***:** Or in a period of these five days …

Tanja: Or, yes very precise periods, when your leader made this kind of speech, and so on. So, this was cycling so many times, and obviously very present in discussions in society.

Arlene: In a forum, you naturally wish sometimes for things to transform, or resolve, and there was often a deep sense of momentary resolution or transformation. Of course you can't resolve the whole great problem in one group process. But, one day we reached a point of sheer stuckness. We finally said we cannot go farther now, let's take a break.

During the break, Lane and I were trying to think things out, mapping the roles, and when we got back we decided to just share what we had been talking about, the kind of roles that are around in intractable conflicts.

On the flip chart we showed the different roles:

- On one side someone who says:
  'You did it' (pointing their finger)
- And on the other side someone, saying:
  'You did it' (pointing their finger back).
- Then there is the ghost role, of the one who did it!

It's a ghost role, because no one represents this directly, but it's implicit. And there were other ghost roles: the ghost role that stands between the two and roots for each side 'You are great and right!'; the ghost role of the ones who are suffering from this conflict; the ghost role of the vacationer, who puts his hands behind his head and says 'let's forget it', take it easy', and finally the ghost of the manipulator/profiteer, who rubs his hands together and profits from the whole interaction.

We mapped this out and suggested we map this visually in the centre of the room, with different people in the roles with a physical posture. We didn't like to do a lot of theory in these forums, but we were wanting to share what we were thinking, so it was all transparent.

So, there was a demonstration of these roles, with different people coming in. So imagine this: Milan and Tanja stand across from each other, pointing their fingers in a blaming gesture, each to the other side 'You did it'. Then a participant (Timmy comes in to demonstrate) stood near them, rooting for them. Another participant (Evelyn comes in to demonstrate) made a posture of being hurt, standing with hands on her head, suffering. And another (Gill comes in to demonstrate) showed the vacationer, who is bored with it all. Last, (Joe came in to demonstrate) showing the manipulator, rubbing his hands together with glee!

Try holding these postures, creating a visual map. At the time, we said okay, that shows something, now how about we get back, and see where we go next as a group.

Tanja: We all sat down. And a man said, 'I want to show what the manipulator was doing'. He wanted to demonstrate the manipulator's pull, by pulling on someone.

Arlene: So I gave my arm for him to pull - he pulled hard. (Milan showed this with Arlene). When you play a role, you can feel into it. I remember my heart started racing. He just wanted to show this. He pulled. And I was resisting his pull. And there was this dead silence. And suddenly someone rushed in (Tanja came and showed this) and broke us apart, in one strong movement. The whole group started to clap!

Tanja: After this moment of clapping, people saw our recent history there and how we would have wanted it to happen, someone stopping this grip and manipulation.

Someone said, 'But, that's not how it actually happened.'

No one resisted and no one broke the grip, the spell. What we really did was just follow the manipulator, like sleep-walking.

Arlene: They started walking around, arms outstretched sleepwalking. (Milan and Tanja and Arlene showed this) This is hard to describe. It was a sense that a spontaneous ritual began and the whole group entered into another space / time, this period before the war. They entered into the collective atmosphere, which is surrounded now by the question, how could this have happened? How could we have done this? And there was a sense that the group decided to enter this period before the war, this time re-enacting it with awareness. The time between, and the ritual was used as a way to have some distance or perspective, while re-entering the process. The group found a way – and I don't think you could plan something like this.

Someone would say, no this happened, and they would enact it. Then this happened. And it went on for

maybe 20 minutes. And each person in the group was utterly riveted.

Tanja: There was this sense of collectively recognizing what had happened to all of us.

Arlene: A sense of witness. Like a group becoming conscious of itself, witnessing.

Tanja: And realizing that if we are aware of how we are manipulated; if we can keep this awareness, then we can break the spell. For me that was the learning for the moment. You know if you keep this kind of awareness (to not just be swallowed inside it), then you cannot be so easily manipulated and polarised.

Arlene: We are also the manipulator of course, but we easily get manipulated when we are not conscious of how we are a part. On one side or the other side, we are easily swept up in this polarizing field of conflict and war. There was this sense of actual collective awareness that emerged, that if we could be aware that we are each of these parts that we had seen before. That's the one who did it. All of them! When it is unconscious, it can be manipulated. The action of breaking through the spell was the awareness itself. It was also an integration of the manipulator, the one who says we can do something with all this. It wasn't a social activist. It was the experience that you can free your awareness from the field and take action.

Milan: I just wanted to say something about the feeling in the group, as a participant in those moments. I'm thinking also of the story before when the woman described her inner questioner and questioned. In that moment something shifts, from everyone looking outside for responsibility – why did you do that – to a feeling that the group is going into itself, becoming aware of itself - and you can feel and almost hear the thinking and reflecting and shift of awareness. With this process of the manipulator, the shift of awareness was shared by each and every participant. That this happened spontaneously in the group brought a sense of almost magic. I feel it in the body. You feel the tensions in the body, and then a sense of relief, something of a showering down. And that is a general feeling there in the group, just when it's so tense, and you don't see any way out. I had this image of a thick cloud, and we are inside of it. And there is lightning and loud sounds, and you don't know what to do. You want to go out, to be distant. Or, you think I'll caress it or give positive energy, but it doesn't help. Rather than going away, you go into the very middle of that cloud, into the space, right in the middle. You facilitate there, you go right into the middle of the problem, and then something transforms. The cloud is not so thick anymore.

Arlene: Everyone may know a bit of that experience for themselves, the feeling of waking out of a bubble. You know you are caught in something, and you suddenly wake up and you can see where you were. But to experience that as a collective like that… we are excited to try to share it. The last thing we wanted to talk about was leadership and relationship that came out of this.

Leadership and relationship

Tanja: One can always ask and the outside world must ask, 'How do you know you achieved something - outside of your own understanding and awareness? And of course it's a very difficult question to answer.

So many people come to these forums. And these were not people who knew about Process Work, and they were not psychologists. Many of them have not been to an experiential kind of learning, except for living their own lives. They had all kinds of resistances, and were puzzled at first about what was going on, and they questioned us, and at some points they thought Arlene and Lane were American spies, and all sorts of things. But we had extraordinary experiences together and many people went back to their communities to do things in a different way. And I know Milan can tell a lot from his own experience about learning to stay in the middle of conflict, and not avoid it. I remember a young woman. She felt so disempowered about ecological issues in her community and after this seminar she went to the mayor's office. She organized petition writing, and she couldn't recognize herself.

Arlene: She came to the next Forum and said 'I went home and said "We have to do something about the nuclear reactor in town", and the mayor said, "I am too small to do anything" and she said, "Well you can't be small, if I can do it, you can do it!', and she became his elder. They made a big action that was successful.

Tanja: Many experienced that they were affected very personally, and were able to contribute much more to their communities, as a result of these forums.

And deep relationships were formed from years of this work – it would be very difficult or impossible to say much about this in these few minutes here. We met so many fantastic people, and we got to become their friends, and they became our friends. And still, each time we meet - and we go on with our lives, and work and do not now meet regularly - but when we meet, this experience really connects us very deeply, and I think this is worth any effort.

Milan: Related to the leadership theme in all the forums, I mentioned that I was working for an organization in a war-affected area. We were working with Serb returnees. At the end of the war, many Serbs in the region escaped to Serbia, and now were coming back to their homes. Meanwhile ethnic Croats from Bosnia had fled to Croatia, and the temporary solution at that time was to put them into the empty Serb houses. Imagine the kind of situation this created when the Serbs were coming back. This was one of the biggest issues of return and reconciliation in Croatia. So, there were development programs, humanitarian programs, rural development, and social development. It was tough, not easy. And you would be accused by each side. 'You are helping them more'. One of the things that came out of the forums for me was the ability to stay with people in the midst of conflict. I only had a few tools in those days. But I was able to stand in the tension and help others do this, too. I also found I was able to take a stand, and to advocate for people's needs.

The most important thing was that all of us at the forums recognised we were carriers of that change, which was opened up through the facilitation. So not only were we working on the collective conflict through us and were changing that, but we were at the same time given opportunity to express and discover our individual leadership that was part of the solution and raising of both collective and individual awareness and responsibility. A new perspective and awareness came organically from us.

Often in so-called 'psycho-social' assistance projects, if there is no immediate result after one event, it is not supported further. Luckily this program had strong support, and was going on for several years, from 1996-2001. So, it was very unusual in this way, and this result would not have been achieved, if this didn't happen.

Tanja: I just want to say one more result of the forums and the Process Work we did in Croatia. After the first seminar in Osijek, a group of some friends and myself decided to organize an NGO, named MI, which means 'we' or 'us'. It represented our sense of community, belonging to a community, doing something for the community. This NGO was then responsible for organising all of the following forums, and for doing many other good things. Everything was with a spirit, with a basic understanding of Process Work that all voices need to be heard. And this very basic learning, I think everyone at MI has and really is the baseline of our work.

Arlene: Our wish today was to pass on a bit of the spirit of our work in Croatia, some of the stories, and some of our learning. We have a few moments now, and are happy to talk during the break with people, about your thoughts or questions.

*Question***:** I was interested in a (UK) forum that you facilitated, when someone stood up, and said 'I'm a conflict resolution expert, and this isn't conflict resolution'. Did you ever get that professional level challenge?

Arlene: Yes, everyone has different ideas, and good ideas, too. Often people challenge because they have an important message to bring in just at that moment, and the group is at a 'hot spot'. At the forum you are speaking about we were at a hot spot about the Palestinian-Israeli conflict. We had just supported two people to continue their interaction and someone said, 'No this can't be right to stay at this spot, we should be trying to calm things, rather than supporting them and the group to go further into the conflict.' What I said to her at the time was that I appreciated her wish to take care, and to assume responsibility to not just let the conflict heat up and escalate, and that we needed care and focus here at the hot spot, where everyone will always come with different ideas. I asked her personally if she would be willing to trust the two people who were in conflict, to give them our support and facilitation as a group, to take a step further together.

But, yes, the notion of following the fish, going into all the difficulty, and particularly working with hot spots, looks unusual to most people at first. Even in the field of conflict resolution. We've looked into this, and

Process Work is one of the only methods, at least that I've found, that works directly with the strong emotions surrounding conflict, bringing awareness along into the processes of escalation and de-escalation of conflict, following people as closely as we can, not making less of their emotions, including the rage and pain.

Tanja: My personal experience from inside Croatia, we had very few conflict resolution facilitators working around the country, because it was really hot. People from social activist groups were considering themselves peace-builders, and we were challenged by them sometimes about whether what we were doing was resolving the conflict. They had other ideas. But then, when they would come to our forums and contribute their voices, we became friends.

Milan: My first meeting with a hot spot - when Arlene and Lane said this is a hot spot - I thought 'why stay here? You know it's so tough.' It brought up physical reactions. But then, as we were slowly going into that spot, and carefully following the group, surely it wasn't easy – but even when the momentary resolution didn't happen, if the situation was at least somehow opened up, and all sides heard, it was afterwards better!

Arlene Audergon, Ph.D., Dipl. Process Worker, practices and teaches Process Work internationally. With her partner Jean-Claude, she has led the development of Process Work training in the UK. She co-founded CFOR Force for Change, facilitates organizations and forums on post-war reconciliation and community building and Europe wide forums concerning conflict resolution and social inclusion. She is author of The War Hotel: Psychological Dynamics in Violent Conflict, John Wiley 2005; and with Lane Arye 'Transforming Conflict into Community: Post-War reconciliation in Croatia', a chapter in Totton N (Ed) Psychotherapy and Politics, Open University Press, McGraw Hill 2006, and 'Daring to Dream' a chapter in Hart B (Ed), Trauma and Peace-building, University Press of America 2007. Exploring her long-time love of theatre in connection with Process Work, Arlene developed methods for coaching actors, improvisers, puppeteers and musicians, and for devising and directing theatre. She co-directed Improbable Theatre's SPIRIT with Julian Crouch, which played at the Royal Court Theatre in London 2001 and has continued to play in numerous festivals internationally.
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Tanja Radočaj is a psychologist from Croatia, used to work as a counsellor to individuals and families in crisis until the war. During and after violent conflict in her country her focus shifted to the plight of refugees and other war-affected groups. Through this work, in 1994, she got to learn about the Process Work and pursued to bring Process Work facilitation in that war-torn area. Together with her colleagues from the local NGO MI, and Arlene Audergon and Lane Arye she co-organised a number of large group forum dealing with consequences of the war, through a project named 'Building a Sustainable Community in the Aftermath of War.' Tanja also worked in Bosnia and Macedonia, and in 2000, immediately after the escalation of conflict there, she went to Kosovo and joined UNICEF. Since then, most of her work is dedicated to children and young people living in difficult circumstances. From 2002 she is head of UNICEF in Croatia. tradocaj@unicef.org

Milan Bijelić, born 1965 in Croatia, is a Phase I student of RSPOPUK since 2006. His inspiration to study came from the application of Process Work in the reconciliation project «Building Sustainable Community in the Aftermath of the War» in Croatia, and he participated in all forum-seminars from 1998 to 2002. He was also one of the founders of the «Training Group» in Croatia, which consisted of forum participants who were interested to learn more or train Process Work. At that time he worked with Catholic Relief Services in the relief and post-war development projects in central Croatia, in one of the regions most affected by the war. Since 2005 Milan works with the Association «MI», a local non-profit organization in the town of Split. His work supports other NGOs in the region and the improvement of partnerships within the non-profit sector, as well as building and facilitating cross-sector partnerships, particularly between non-profit and public sectors. milan@udruga-mi.hr

Walking Our Talk

Group Process and Conflict Resolution in Thrace, Greece

Alexandra Vassiliou and Lena Aslanidou

Since 1997, Greece has been implementing a large-scale intervention project[1], led by Professors Dr. Anna Frangoudaki and Dr. Thaleia Dragonas, of the National and Capodistrian University of Athens, aimed at reforming the education of the Muslim minority in Thrace[2]. The web site of the program[3] describes the Objectives of the Project as follows:

The Project for Reform in the Education of Muslim Children (PEM) is a product of a new strategy of the Greek State for the Minority of Thrace, which began in the nineties. Consistent with this new strategy, the Project has the following basic goals:

- *Integrating Minority children smoothly into the Greek society through the educational system.*
- *Improving and enhancing the education they receive, with emphasis on their achieving fluency in Greek, which would help them in their future integration into the workforce under better conditions.*
- *Making sure that the ethnic identity of the minority children is respected equally by the educational personnel and the majority population.*
- *Providing the educators both with special knowledge and with appropriate and cutting-edge educational material.*
- *Supporting the families so that they could help children improve their performance at school.*

Enhancing the education of Minority children, and offering equal educational opportunities for their integration into the society as first-class citizens of Greece and the European Union, does not only concern the Minority, but it contributes more generally to the progress of Thrace and the entire Greek society as well.

The general approach of the Project (PEM) that guides its efforts to contribute since 1997 to a better education for Minority children is summarized by its motto: ***Addition, not Subtraction / Multiplication, not Division****.*[4]

As part of this project, two community centers (KESPEM) were set up, staffed by minority and majority staff (Muslim and Christian).

The web site of the project describes the goals of the KESPEMs as follows:

The main goal of the KESPEMs (the Support Centers of the Program) is to help the Minority population break its isolation, which is the main reason why this group of people has been socially marginalized. Isolation results in Minority children's inability to integrate into the mainstream society, because, due to isolation, children's exposure to the Greek language is inadequate or even non-existent outside school, and they have little contact and communication with the rest of the local population. The establishment of KESPEMs is based on the assumption that breaking Minority children's isolation would have a positive multiplier effect.

KESPEMs are staffed with members of the Minority and the Majority, and organize and develop educational and creative activities parallel to the school. Their activities are intended first and foremost for pupils and parents of the Minority, although they also pursue active cooperation and communication with members of the Majority. In the pedagogical activities of the Centers emphasis is given on the use of new technologies, while at the same time trained educators utilize the new PEM-produced educational material and apply innovative pedagogical methods [5]

Since October 2006, support for these centers was also offered in the form of 'Group Process and Conflict Resolution Training' for the staff. During these monthly gatherings we offered training on communication skills and conflict resolution and also facilitated a group process of the staff, using Process Work facilitation tools.

We found that issues arising in the community in Thrace were manifested in the group, as were the complexities of individual choice vs group identity.

This presentation, at the IAPOP conference, was an opportunity to share our experience so far, our successes and failures, things we tried and things we didn't. In attempting to 'walk our talk' we found ourselves at times immersed in the process, occupying one of many roles in the field. Those times we were forced to work on inner and team conflicts. Working with the field as an inner process helped with our awareness and interventions. Other times we were able to metacommunicate about what was happening and to facilitate the group to gain a deeper understanding of their experiences, both on an individual and on a collective level.

Our participation in the project has been a big learning experience, both personally and professionally. During our presentation at the IAPOP conference we had the opportunity to share our experiences, and discuss with the group the achievements, shortfalls and challenges. It was a lively discussion and an enriching experience.

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[1] http://www.museduc.gr/en/

[2] National and Capodistrian University of Athens, Research Committee, Special Account for Research Funds. Operational Program for Education and Initial Vocational Training II. Action Line 1: Promotion of equality in accessing the labour market for all and especially for those in danger of social exclusion. Measure 1.1: "Improvement of the conditions under which persons of special categories could integrate into the educational system". Action Category 1.1.1.a : "Integration of children from target-groups -- Muslims, Roma, Returnees, Foreigners, and Ethnic Greeks from Abroad – into school." Activity 1.1.1: "Integration of children with distinct cultural and language characteristics into the educational system." Title of the Action: "Education of the Muslim Children, 2005-2007". The Program receives 80% of its funding from the European Social Fund, and 20% from the Greek Ministry of Education and Religious Affairs.

[3] http://www.museduc.gr/en/

[4] http://www.museduc.gr/en/index.php?page=1&sub=2

[5] http://www.museduc.gr/en/index.php?page=5&sub=2

Intimate Interactions

Vassiliki Katrivanou

Intimate Interactions is a documentary about how a group of Greek Cypriot and Turkish Cypriot women handle conflict during the period of the referendum in Cyprus for the reunification of the island, in April 2004.

The film explores how one can create change and a sense of home through intimate interactions. It shows a special and inspiring capacity for contact between women that transcends national, religious and class differences. Their love for their land and community and their longing for a better future motivates them to cross all kinds of boundaries. This whole process resonates with my personal journey as a woman raised in Greece and brought up within the cultural framework of specific gender relationships and nationalism. It reflects my desire for creating community in the midst of conflict. Using the film as a reference point, I want to discuss specifically how public dialogue, within the framework of Deep Democracy, can be a vehicle for conflict work and civil empowerment.

The Deep Democracy approach to public dialogue, which addresses the socio-political facts and at the same time the feelings and dreaming of the people, furthers more intimate interactions, by supporting a deeper rapprochement with the 'other.' You can view clips of it on my homepage.

Vassiliki Katrivanou, M.A, was born in Athens and has lived in Portland, Oregon for the last eight years. She is a Certified Process Worker and works internationally as a therapist, educator and group facilitator. Her main interest is in group work and conflict resolution, and the interconnections between politics, indigenous wisdom and creativity. Vassiliki is passionate about what creates sustainable social change. She is also interested in how different states of consciousness assist people to connect with their personal path and meaning in life.
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The Social Key: From Conflict to Community

A Deep Democracy and Process Work Approach

Gill Emslie

Introduction

This article introduces a Process Work approach to transforming conflict though embracing the skills of deep democracy. Process Work is a process orientated, cross-disciplinary approach to individual and collective change. I will illustrate its application through examples of work in a grassroots project in Bolivia. What particularly stands out for me having worked on these projects, and in other very different settings in Europe, is that the skills outlined below can be applied in any context. The language and metaphor used may need to be adapted to a specific situation, but the underlying whole systems approach and compassionate attitude needed towards human experience are the same, whether the context is grassroots organisations in the global south[1], the global eco-village network or corporate Europe.

Through these experiences it has been humbling to realise how similar we all are. The myriad of common threads that can be found in all of these settings has deepened my understanding of the systemic and interconnected nature of the world we live in, giving me hope that increasing our skills and awareness in this area can make a difference and lead to major and lasting change.

Process Work

Process Work has been pioneered and developed over the last 25 years by Drs Arnold and Amy Mindell and their colleagues. Process Work started as therapeutic work and then developed into group work and as a method for working with organisational development and leadership. Arnold Mindell, initially a physicist, subsequently studied psychology at the Jungian Institute in Zurich. The theory and practice draw on Jungian psychology, physics, quantum theory, shamanic traditions and Taoism.

Process Work seeks to **increase awareness** and in so doing supports the individual, group or organisation concerned to access a broader base of insight from which to make choices. Obstacles, disturbances and even conflicts are seen as an attempt to bring new information to a person, group or organisation and help them realise their full potential. Process Work assumes that each soul, individual or collective has a drive towards wholeness, which creates an underlying motivation to seek meaning in life.

Deep democracy

Mindell describes deep democracy in the following terms. 'For organisations, communities and nations to succeed today and survive tomorrow, they must be deeply democratic - that is, everyone and every feeling must be represented. Deep democracy is awareness of the diversity of people, roles, and feelings about issues. When we are asked to become aware of and value our deepest inner experiences, almost any group or world situation becomes immediately different and manageable' (Mindell 2002)

Deep Democracy is one of the pillars of Process Work. It links one's attitudes and belief systems with one's external experience, offering an approach that supports a deeper understanding of the interconnected relationship between our 'inner' and 'outer' realities. Cultivating this approach on an organisational or group level leads to a more deeply felt sense of resolution and congruence in all aspects of organisational or group life, leading to a shift in atmosphere in the workplace which allows more individual and collective creative expression. This leads to enhanced performance and focus.

Three levels of awareness

In Process Work there are three levels that the facilitator will be aware of in the process of facilitating conflict. These levels can appear simultaneously or at different times and skill and fluidity is required by the facilitator to stay very present, to be alert to the signals which appear and which indicate the level at which the conflict needs to be facilitated.

1. **Consensus Reality**
   Here we deal with 'real' events, problems, and issues connected with the development of individuals, couples or groups. Facts and feelings are used to describe conflicts, issues or problems. The dynamics

of rank, power and privilege (see below) are apparent here.

2. **The Dreaming Level**
   Here what emerges are dreams, deep feelings, the unspoken truths, 'double' or unintentional signals and ghost roles (unrepresented figures) as well as the zeitgeists (spirits of our times) that often unconsciously influence the 'field' of our groups or communities**.**

3. **The Non-dualistic or Essence Level**
   At the deepest non-dualistic or 'essence' level, Process Work deals with the sensing of tendencies which move us but which are not as yet easily expressed in words. This area of human life is sometimes like a subtle atmosphere around people and events.

Deep Democracy recognises the simultaneous importance of all three levels of experience. Everyday reality and its problems are as important as those that figure in the dream level and also as important as a spiritual experience at the essence level of reality where rank no longer exists.

Rank, power and privilege

Mindell defines rank as 'the sum of a person's privileges. A conscious or unconscious social or personal ability or power arising from culture, community support, personal psychology and / or spiritual power. Whether you earned or inherited your rank, it organizes much of your communication behaviour, especially at edges and hot spots.' (Mindell, 1995)

When facilitating individuals or groups it is helpful to support the areas of strength in each person and how they can use this for the benefit of the whole. Many of us have difficulty doing this, but the effects of rank are felt anyway. Owning and acknowledging one's rank helps to create a more congruent and authentic atmosphere. When rank is not acknowledged, it will communicate itself through unintentional or double signals, where the body language, content and tone of what is being said do not match. We often tend to react to these signals and because the other person or group does not identify with them, conflict often ensues.

There are four aspects of rank:

- **Social rank**: derives from the privilege and power that comes from money, class, gender, race, education, age, health, physical appearance and other values held in high esteem by the mainstream
- **Psychological rank:** comes from feeling secure and cared for or from surviving suffering and becoming stronger and more compassionate
- **Spiritual rank**: comes from a connection with something sacred that keeps one centred during difficult times
- **Contextual rank:** comes from the power and privilege that is derived from a position or role in a particular context

Working with rank awareness in Bolivia

Ana Rhodes (a friend and colleague from Findhorn) and I were invited to work with a group of largely indigenous farmers in Caranavi, a small frontier town on the edge of the rainforest in the Las Yungas in Bolivia. The farmers were representatives of an agricultural producers' network aiming to produce organic, fairtrade products. We had been told that the group suffered from apathy and a lack of engagement, and our brief was to teach conflict facilitation and motivational skills

The cultural context

Bolivia is an extremely beautiful country. Nestling amidst the Andes in South America, its capital city, La Paz, sits at 3,800 meters above sea level. Stretching from the majestic icebound peaks of the Cordillera Real and bleak, high altitude deserts of the Andes to the lush rainforests and vast savannahs of the Amazon Basin, Bolivia is a rich resource of biodiversity. The beauty and variety of this landscape is matched by the ethnic and cultural diversity of the country's population, the majority of whom are of indigenous descent. Indigenous languages, such as Imara and Quechua, are still the first language of many people. One of the 'poorest' countries in the world, the country's underdevelopment has been, perhaps, a blessing in disguise for the environment, allowing vast wilderness areas to survive in near-pristine condition.

Unfortunately, although the country is incredibly rich in natural resources, growing pressure from the North and global 'free trade agreements' mean that national markets find it increasingly difficult to protect local interests. In the last 30 - 40 years over 40% of the country's population of 5 million has followed the global trend of moving to rapidly increasing urban slum areas, in this case of La Paz.

The training

On the second day of the training we worked with the concept that conflict is not just something that happens outside of ourselves; each of us is part of the system within which the conflict is happening and consequently affect and are affected by the conflict. We then introduced the dynamics of rank, power and privilege and encouraged the group to find areas of rank that they could celebrate.

At the end of this exercise one of the participants, Victor, stood up suddenly and began addressing the room in his native language of Imara. His presence and posture had changed dramatically. From being relatively quiet and somewhat deferential in nature, his posture, tone of voice and presence changed completely, unexpectedly commanding the attention of everyone present. It seemed as if it was no longer just Victor speaking and that something greater was pouring through him. There was a tangible sense that he was speaking not only on behalf of himself, his family and community but also for all proud indigenous people of Incan descent and perhaps for the spirit of all peoples who have been marginalised over the centuries, finding his and their voice. The power of their presence was palpable.

When Victor stood up many people were very touched, especially when he proceeded to share how he had lost confidence in himself after years of being humiliated for being indigenous. We saw how the 'symptom' of apathy that we had been asked to address in the training was directly related to a lack of confidence because of the voices of humiliation and criticism that he and his people had internalised over the centuries.

As Victor picked up his rank, finding the inspiration and courage to speak out, the atmosphere in the room changed completely. A sense of passion and commitment to taking a stance filled the room. This was exactly the kind of energy that the group needed to confront the conflict that they were facing in their local area in which a very large company was pressurising the local communities to sell their land, lose their autonomy and become employees. The community leaders' response up to that point had been mostly to shout at the company representatives and walk out of negotiations, leaving the more vulnerable members of the community to be won over by false promises. As Victor accessed the sense of inherent wisdom, dignity and entitlement within himself and in the group, their right and ability to stand for autonomy and sustainable livelihood became stronger.

This example demonstrates how important the understanding of the dynamics of rank and power are for any group or organisation. When rank is used without awareness it can lead to abuse, which can happen both when the hierarchical structure of a group or organisation is clear and in groups that identify with equality, where often there are hidden power structures that lead to conflict.

Working with Open Forums

An Open Forum is the application of Process Work principles to large-scale interactions. It is a method of working with groups that facilitates conflict or difficulty as it arises in the atmosphere or 'field'. This approach involves:

- identifying the issues or themes that are currently 'up' in the group.
- reaching agreement or consensus on which theme to work with.
- identifying the roles, voices or differing points of view that are represented, or that may not be represented but are nonetheless felt by all concerned.
- facilitating an interactive discussion or unfolding of the theme, including the less tangible or obvious aspects of the dynamic.
- noticing temporary resolutions or shifts in atmosphere, as well as points of tension and group 'edges'.

An atmosphere or 'field' includes not only the individuals concerned but also the entire organisation or culture of which the group is a part. It consists of the more familiar or overt aspects of group life like agenda items, identified roles and rational discussion as well as the less obvious and more difficult aspects of any group. Examples of the latter include the minority views, shadows or what we sometimes call 'elephants in the room' - the things that everyone knows are there but nobody mentions. It also includes cultural influences that reflect the belief systems and 'spirits' of the time as well as 'ghosts' which are the points of view or opinions that are not identified with or easily expressed in the group and yet strongly influence the field. Often when these 'ghosts' are voiced and interacted with there is a sense of relief and resolution.

Addressing the content and structure of concerns is important in groups. However, if the underlying issues or feelings in the background are not addressed it is unlikely that a deeply felt resolution will be reached.

Applying Open Forum in the training

On the third day we began to teach an Open Forum approach to working with large group conflict. The theme that the group chose to explore was the conflict between their cooperatives and the large company on their doorstep that was pressurising them to sell all of their raw coffee beans. There was a sense of urgency in the group because they had to make this decision within two months. The alternative was to take the risk of strengthening and organising their own cooperatives, advocating for the right to trade freely and activate the local government support that they would need to do this.

Although there was a clear wish to do the latter, there was also a sense of apathy or hopelessness in the atmosphere that we had begun to address the previous day with Victor. In the group of 26 participants there were two people who already worked for the company and were able to represent their point of view. This was useful in terms of having all the sides of the conflict represented.

We facilitated the Open Forum by inviting people to take positions or 'roles' that represented the various points of view. After airing many opinions and feelings, the group began to express some of the despair and anger that they felt; however as we worked with these roles, encouraging people to inhabit different sides of the dialogue and to experience 'the other side', the atmosphere began to change. The sense of absolute entitlement and clarity, which was initially something oppressive they felt coming from the company, became useful to them when they began to experience their own sense of entitlement and clarity. This demonstrates how cultivating an ability to pick up an aspect of the 'other side' is a key tool in Process Work.

A renewed sense of resolve, solidarity and commitment to strengthen the cooperatives and to look for solutions that would enable them to become more effective in all areas of coffee production began to emerge. Rather than just focusing on fighting the company, they could then use that energy to build alliances, improve the internal practices of their own organisations and find ways to be more inclusive of other producers.

We ended the training with a decision-making process that supported the group to come up with clear next steps which they could take in order to really ground their intention and to strengthen themselves as cooperatives.

The president of the coffee cooperatives arrived unexpectedly to hear the outcomes of the workshop and he was so impressed by the next steps that had emerged from the Open Forum that he offered his support in taking the dialogue to the next level needed within local government.

The role of the facilitator

This article provides an outline of some ideas drawn from Process Work that we have applied in our work during the last few years. Because Process Work is not a prescriptive approach, rather one based on unfolding the signals as they appear in the moment, it is a creative, alive and intuitive process. This requires the full engagement of the facilitator and a willingness to work on increasing her own levels of awareness, particularly in the area of belief systems and bias, so as to be facilitating from as clear a space as possible. As she forms part of the field, the facilitator's inner attitudes will be communicated either directly, when they are held with awareness, or through double signals if they are not consciously identified with. This is why the ability to reflect internally, or to do 'inner work', is an important part of the facilitator's skill set. Being fully congruent is what instills confidence and generates trust. It is what will help to build the quality of the relationship between the facilitator and the group, which is necessary for working at the deep levels required for organisational transformation.

While we were in Bolivia we also had the opportunity to apply many of the principles described above in other trainings such as in leadership and confidence building for women and organisational development for several NGOs. This year and next we will be returning to run training for trainers' programmes so that the local people themselves can incorporate these and other tools into their own training programmes. We will also be continuing our work in other parts of the world.

I would like to thank my colleagues and teachers who over the years have provided, and continue to provide, huge amounts of inspiration and support and without whom I would not able to do this work.

Gill Emslie is a long-term resident of the Findhorn Foundation Community in Scotland and part of the management team. She works as a consultant and trainer in organisational development and capacity building in Latin America and Europe –in grassroots organisations as well as business. She is a mother, loves music and nature and has studied and worked with various approaches to transpersonal psychology. Prior to living at Findhorn, Gill spent several years living in remote areas of North and South America where a deep respect and appreciation of the Earth's beauty was born, along with a profound concern for the senseless destruction of its vital living systems. This realisation motivated her to come to Findhorn in search of ways to address this situation both within herself and in the world.
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[1] 'Global south is an alternative term used to describe countries often identified as belonging to the 'developing world'.

Finding a Jewel in the Dump

Using Process Work to help Street Children in Bangladesh

Ayako Fujisaki

Introduction

In this article, I will introduce an ongoing project with a local non-governmental organization (NGO) in Bangladesh. The organization, which provides shelters, street schools and treatment centers to street children, invited me to train the staff members to improve their communication skills with children. I taught signal awareness and skills to work with signals, which are the basic elements of Process Work. The training sessions led to many positive results, and I would like to discuss two main factors that contributed to those results: signal awareness and the power of modeling.

Street children in Bangladesh

It is difficult to calculate the number of street children in Bangladesh; the estimate varies from 600,000 to 2 million. One thing is certain: The number is increasing at a rapid rate. This rise is related to the extreme poverty in the rural areas of Bangladesh. Some children need to leave their village simply because their families can't feed them, and others move to urban areas with parents who are in despair over their peasant life, and end up being homeless.

The combination of poverty and sexism results in family dysfunction, and this drives children to the street. For example, when a woman with children becomes a widow, the only way for her to support herself and her children is to marry another man. Even if the stepfather is mean or violent to their children, as is often the case, the mother can't stop him from beating them or even raping them, because she is totally dependent on him. To survive, the children sometimes need to leave their homes.

These children often sleep at train stations, bus terminals or on the street. In many cases, five to six children team up together and support each other. Many children, including very young ones, scavenge and sell anything recyclable they find at waste-collection points or food they find on the floor of markets. Older boys work as carriers in markets or as shop helpers for almost no wage. Some girls are forced to work as sex workers. Some eventually join criminal gangs. Their living conditions are so bad the children are susceptible to diseases and injuries, and they're vulnerable to violence and exploitation by the adults surrounding them, including sexual abuse and trafficking.

The organizations

Numerous NGOs work on behalf of the street children in Bangladesh. The NGO that I worked with has more than 500 staff members and 30 facilities throughout Bangladesh, including shelters, street schools for street children, and treatment centers for sexually abused children and sex workers and their children. The NGO has a good reputation in the country and has received a national award for its work. The NGO is funded by 10 foreign organizations, and one of them is the Japanese NGO that introduced me to the Bangladeshi NGO and coordinated the trainings.

Issue at the NGO

As exemplified by the national award they received, this Bangladeshi NGO had helped many street children. From the viewpoint of the Japanese organization, however, the staff members needed to improve their skills in relating to the children. The staff focused on correcting children's behaviors rather than understanding them, and their attitude toward the children was generally

authoritarian and controlling. The staff members of the Japanese NGO observed that in many cases, children left the Bangladeshi NGO's facilities because they seemed to despise being scolded constantly, and they chose freedom over safety with confinement. Management at the Bangladeshi NGO acknowledged that some staff members had a hard time dealing with 'difficult' children who were rebellious, delinquent or silent, and there was increasing tension between the staff members and the children. Both organizations concluded that the staff members needed to receive training on communication skills, and I was asked to provide that training.

Training

I gave two series of training. The first series occurred in March and April 2004, and the second was in December 2005. In the first series, I gave a five-day basic training to three groups of 10 participants. In December 2005, I gave a four-day basic training to 20 staff members and a four-day advanced training to 20 participants, including those who had attended the basic training the previous year. In all, about 60 staff members from the Bangladeshi NGO participated in the trainings. Participants varied in age, experience working with children, position in the organization, job title and type of facility in which they work.

Dynamics between staff members and children

Before the first training started, I visited different facilities within the organization, where I interviewed the staff members, worked with children and discussed issues with the team of organizers. From my interviews and observations, I concluded that staff members' demanding attitude didn't come from a lack of care. Actually, many of them care deeply about the children and tried their best to provide a better environment for them. This attitude is, in fact, very common in people of higher social rank when relating to people of lower rank in the culture. In Bangladesh, the social hierarchy is very important and the roles related to the hierarchy are very rigid. The role you are in determines how you behave and how you relate to those with higher or lower social rank relative to you. If you are a teacher or a boss, you have all the authority to tell your students or staff members what's right and what's wrong. The students and staff members aren't supposed to argue with you. The person with higher rank usually has an authoritarian communication style toward those of lower rank.

Another reason for their authoritarian attitude was the staff members' unexpressed feelings of inadequacy. Despite their job titles as teachers, counselors and social workers, and their high level of education, few staff members studied psychology or social work because these subjects weren't taught widely in the universities. They didn't know how to relate to children other than through this common authoritarian style. When confronted with troubling situations they didn't know how to handle, they felt tremendous pressure to solve the problem, and the only way they knew was to become more controlling. This approach was in fact their desperate effort to manage the situation.

Children, on the other hand, couldn't challenge the staff members directly when they didn't like the way they were treated, because they were afraid of repercussions. Their resentment appeared indirectly through behaviors such as leaving the facilities, neglecting their assigned work and breaking the rules. Because staff members were evaluated by how many children they had in the facility and how smoothly the facility operated, the children's departures and sabotaging efforts posed a threat to the staff members, who in turn became more controlling out of fear. In return, more children left or sabotaged the facility.

The staff members and the children were stuck in their apparent roles – as caretakers and poor children – and in a vicious cycle where they were using their power not only against each other but also toward themselves. The staff members exhausted themselves in an effort to control the children and were on the verge of burnout. The children were risking their safety and future by leaving the facility.

Attitude of deep democracy

I was aware that the same dynamic as the one between the staff members and the children could be created in the training between me, as the designated teacher, and the participants. If I were to tell the staff members they shouldn't be so controlling and should listen to the children more, I would be placing myself in the role of the authoritarian teacher in a rigid system who was telling students what to do without listening to them! One way I could avoid repeating the pattern was teaching through modeling. I tried to treat the staff members in the same way I wanted them to treat the children.

I thought deep democracy was important especially here, where everybody seemed to be stuck in one role. Deep democracy is a term coined by Dr. Arnold Mindell

that describes the feeling attitude that comes from the belief that all parts of ourselves, and all the voices and feelings of the group, are equally important (Mindell, 1992). In a deeply democratic community, roles are fluid and any member, even the youngest or seemingly the weakest one, can be a teacher or a leader, and the teacher can be a learner in a given moment (Mindell, 1995). The fluidity in roles is vital to create a sustainable community, because nobody wants to stay only in one field all the time. This is the fastest way to reach burnout.

Rigidity of roles can be found anywhere. However, it seems to be trickier to notice the problem in aid activities, be it a domestic social welfare activity or an international relief activity, because people in the caretaker role mean well and people in the beneficiary role are definitely in need in some way. The first intention of most support activities comes from a good-hearted intention to share the power. However, anybody can become resentful if they need to share their power all the time as a caretaker or are seen only as the weak one. Deep democracy empowers both sides and makes members more fluid among different roles.

Whenever I teach, I try to create a deeply democratic learning atmosphere. But in this case, I was even more deliberate. I encouraged the participants to bring their own ideas and opinions forward so they, too, could be teachers. I showed my vulnerability and imperfection. When I found participants had better ideas than mine, I acknowledged that and thanked them for their teaching. When I slipped into the role of the controlling teacher, I caught myself, admitted it and apologized for my unawareness. This demonstrated that I, as a designated teacher, was also a learner.

Focus of the training

Because the Bangladeshi organization wanted to improve communication skills with children, I decided to focus on signal awareness and skills to work with signals. Signals are pieces of information we are constantly sending through our tone of voice, facial expressions, posture and physical movements, as well as the content of our speech and the clothes we wear. Signals can be verbal or non-verbal. Some signals are intended and go along with the person's identity, while others aren't intended or don't go along with the person's identity.

Unintended signals are called double signals. Mindell, the founder of Process Work, discovered double signals contain additional valuable information to the person, and he developed a systematic approach to work with signals. This awareness of signals and the set of skills for working with signals enable us to understand and work with a wide range of people, including those whose verbal communication is limited. Let me give you two examples from one of the Bangladeshi facilities.

I met a boy of about age 12. He looked rather tough and confident, like many other boys who had been on the street for a long time. I heard from a few staff members that he had strong leadership skills, but was sometimes rebellious against the staff. I noticed he was wearing a shirt with a drawing of a crying girl on the back. I thought that the drawing didn't go with his identity of a tough boy on the street, and it must be a double signal. I asked him about the girl and he proudly told me that he drew her for himself. He told me that she was crying because she was lonely. I realized that he was talking about a sensitive part of himself, which he couldn't admit. I shared my understanding of him to his caretakers, and they realized that the reason they had difficulty with the boy was that they related to him only as a tough street kid, but didn't pay attention to his feelings.

Another example was a very shy boy, who looked like he was about six years old. When other children formed a circle where they sang and danced, he sat outside the circle and looked down. But I noticed his feet were moving slightly in the same rhythm of the song the other children were singing. The signal of looking down went along with his intention to be outside of the circle. However, I didn't think he was aware of or deliberate with the movement of his feet, and I interpreted this as a double signal. I sat next to him and moved my feet like he did. His face brightened up with a shy smile and his whole body started to move. I moved my whole body a bit more than his, and he mirrored back. Then I stood up and danced. Now without hesitation, he stood up, started to dance and joined the circle.

When we work with children, many of whom are not able to articulate their experiences verbally, signal work allows us to communicate in different channels such as movement and drawing. Furthermore, in the setting of the Bangladeshi organization, where resources are limited and ongoing 50-minute counseling sessions for each child impossible, signal awareness is particularly helpful, because signals are always present and can be worked on in brief interactions. I will discuss additional advantages of working with signals later in the article.

Feedback from training sessions

The training brought positive change in the staff's attitude toward the children, their confidence in dealing with the children and the overall atmosphere of the organization. The following is the feedback that I received either in written form or from interviews.

The participants and organization leaders reported staff members now:

- Treat children more respectfully and pay more attention to their signals
- Feel more confident about their work with children
- Feel less pressure to know 'the answer'
- Feel happier with their work because the new skills help them build better relationships with the children
- Apply the learning to their personal lives
- Have a hard time applying the learned skills to severely abused children
- Found problematic behavior presented by about 60% of the children dropped to almost 0% (reported by one facility)

The children indicated they:

- Noticed staff members' faces becoming less angry
- Felt happy that the staff listens to them more
- Felt proud that they manage their own studies and hygiene, and save their own money
- Were a bit annoyed by staff members trying to do 'counseling'

The Japanese NGO:

- Noticed the staff's attitude became less authoritarian and bossy, and more relaxed with children
- Noticed the children becoming more self-disciplined
- Noticed the relationship between managers and staff members improved
- Found their own relationship with the Bangladeshi organization improved

Discussion: what really worked?

As can be seen in the feedback above, the training brought positive changes in the organization. Many factors contributed to the success, but I would like to discuss two main factors: signal awareness and power of modeling.

Advantages of signal awareness

The participants in the training responded positively to the idea of being aware of and working with signals. Some reported they were so excited about new learning they couldn't wait to try the newly learned skills, and stopped by their facilities after a long day of training. Many were surprised by its effectiveness. Some told me that signal awareness allowed them to join the children's world, and consequently improved their relationship with the children and built better rapport and trust, restoring joy to their work life.

One participant mentioned an interaction with a boy in which the staff member applied signal awareness and intervened based on a double signal. The boy was crying, and the staff member asked him what he was crying about. The boy told him how badly he had been beaten by his stepfather at home in a slum. The staff member noticed the boy making fists while talking and asked him what the fists were doing. The boy looked perplexed at first, but soon held up them like a boxer. The staff member imitated him, and they started to act like two boxers fighting. The boy now looked very happy with a grin on his face and he declared that he was strong. His strength, which he hadn't seen in himself as a beaten child, was in his fists.

The feedback and this example show that signal awareness has many advantages for training at aid organizations in underprivileged areas of the world. First, signal awareness is universal and applicable regardless of cultural differences. There are, of course, cultural-specific signals that could be misinterpreted by people outside of the culture. For example, Bangladeshi and Indian people shake their head sideways when they say 'yes.' However, once you have learned these basic differences, you can identify most double signals and work with them.

Second, signal awareness is efficient. You don't necessarily need a long interview to understand the overall process of a child and help him. In the first example of the tough boy with a drawing of a crying girl on his back, the obvious signal of the girl told us where he needed support, which he probably would not have told us verbally. In the second example of the shy boy with moving feet, I could have simply encouraged him to join the circle. If I had done that, however, I would have gotten resistance from him and needed to be more forceful. By simply joining in his double signal, positive change occurred very naturally and without any force. At this Bangladeshi NGO, where the staff was already strained by their heavy workload, working with signals proved very helpful because it requires little time and energy to understand a child and lead to a change.

Lastly, signal awareness and derived interventions are relatively easy to train. Mastering Process Work, of course, requires long and extensive training. But the re-

sults from these training sessions showed that signal awareness and the skills needed to intervene based on signals can be trained in a relatively short time, if the application is specific and the participants have worked in the field already.

Power of modeling

I remember a few moments during the training when I was surprised how much I sounded like some of my teachers whom I deeply respect. I often asked myself what one of my teachers would do, when I didn't know what to do next. As an instructor, like a girl who imitates her mother, I had my teachers as my role models. After the training, I received feedback that indicated modeling also played an important role in the students' learning.

Two participants reported they tried an exercise I introduced to them with a group of children. In the middle of the exercise, one boy started to cry, and the staff members were at a loss as to what to do next. First, they felt pressure to know 'the answer' to the situation, but one staff member stopped and asked himself, 'What would Ayako apa do?' (Apa means sister and I was called 'Ayako apa.') Then he told the boy, 'If you want to tell us what is happening inside, we are happy to hear that. If not, you don't have to tell us.' To the staff members' surprise, the boy began sharing that in his imagination his mother was crying because she missed him. The boy admitted he wanted to go home. Later, the staff members found the boy's parents' address in a rural area and were able to send him back home, which didn't happen too often. In this touching example, they were able to free themselves from the perfect teacher/caretaker role of people who always had the answer by remembering me and allowing the boy to find his own solution.

During a training session, another participant, a manager, suggested an idea to the group rather forcefully, which was his usual style. However, he stopped for a second in the end and added, 'Only if you all agree.' I saw big grins on the other participants' faces. This would probably sound like nothing to many readers, but it was revolutionary in their culture that a boss asked for approval from his staff. The interesting thing here is that I had never told them to ask for feedback from those of lower rank, but he told me later he thought of me in the middle of the sentence.

In both examples, they remembered me as I remember my former teachers and used me as a role model at the crucial moment, where they tried to apply a new pattern. In the first example, the two staff members were able to go beyond what they knew and even what I taught by 'playing me.' Mahatma Gandhi said, 'We must become the change we want to see.' This famous statement expresses the importance of modeling. You can't force somebody to change, but you can show what the change looks like. Modeling was especially important in this project, where the roles were so rigid. If I had used more force, the participants would have become either defensive or rebellious, and as a result, the rigidity of their roles would have been reinforced and there wouldn't have been positive change.

Tasks for the future

Even though these two training series brought positive changes in the Bangladeshi NGO, there is still a lot of room for improvement. The Bangladeshi organization, the Japanese organization and I are talking about the possibility of training trainers, so the organization itself will eventually provide this kind of training to their new staff members. This will be the next important step, because it will empower the organization and make it sustainable when they can teach and learn within the system.

Some participants who deal with abused children reported they had difficulty applying the skills they learned from the training. This may in part be due to the unique challenges presented by abused children. Mindell defines abuse as trespassing somebody's boundaries without their permission. As a result, it becomes extremely difficult for abuse survivors to set appropriate boundaries with others. Some survivors might say 'yes' to suggestions, even though they don't want to and others might seem shut down, even though they actually long for help. Their 'no' or 'I need your help' appears through subtle signals that are easy to miss. For example, I interviewed a teenage girl in one of the Bangladeshi NGO's facilities. When the translator asked her to tell us about her experiences of abuse, I noticed an edge of her lips turned down ever so slightly, although she started to tell us her story right away. The signal of her lips was in fact expressing 'no' to the translator's request. It is difficult, but vital to notice these subtle signals to build trusting relationships with abused children. Working with them requires much keener awareness to signals and it takes time to train practitioners. It is clear that those staff members working with traumatized children need more training. However, most organizations that help the most underprivileged people in economically disadvantaged areas have few resources. It would be a

great contribution if Process Work could develop a more easily accessible set of skills in this area.

Conclusion

The training sessions for staff members of the Bangladeshi NGO improved the staff's attitude toward the children, increased their confidence in dealing with the children and improved the overall atmosphere of the organization. Signal awareness was particularly advantageous for staff members who worked with street children but had little training in psychology. The feedback from participants indicated that modeling played an important role in the participants' learning. Based on this experience, I believe Process Work has a great deal to offer those working in aid activities.

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2.3 World Work in Different Contexts

Poster: Dealing with Violence and Aggression

Lukas Hohler

Introduction

My professional career has taken me into many interesting areas of working with conflict. These past years I've been in Zurich, facilitating conflicts in communities and especially out in the streets among street people, business people, police, residents, addicts and the city administration. Recently, I have mostly been in schools, where I work with conflicts between teachers, students, parents and the school system.

One of my areas of interest is dealing with violence and aggression. On the one hand, I constantly practise by making interventions in conflict situations, while on the other hand I teach courses and workshops on the subject, and study what proves most helpful for the participants. Especially city administrators and youth workers have shown great interest in getting training on what they perceive as the aggressive and violent behaviour of their clients. This article will introduce the structure and the essence of these workshops.

The structure

A Workshop usually takes about three hours. The first hour is dedicated to introducing myself and presenting my ideas and theories regarding what is perceived as aggressive and violent behaviour. In this article I use the term 'client' when I talk about the person whose behaviour is perceived as violent and aggressive by the workshop participants, because most of the participants in my workshops are professionals in the field of social or youth work.

After that we take a break and get prepared for action. The remaining time is dedicated to practical training on how to deal with and respond to behaviour that feels aggressive and/or violent to the participants.

Ideas and theory

I always tell people that in order to be helpful in intervening around violence or aggression you need to work on two poles:

1) A sense of being able to defend yourself and to draw boundaries: Impact Training
2) A sense of openness and excitement towards human beings and the things they do: the guest house attitude

In my experience, if you're lacking either the one or the other, it is very difficult to be helpful in intervening around violence or aggression. By 'helpful' I mean an interaction happening between the sender of a message (the 'violent' person) and the receiver of this message (the workshop participant) that helps bring awareness and de-escalation to both of the parties.

Between those two poles lies the whole communication process that is also part of my workshops. I introduce some communication basics as well as what I refer to as the 'call centre principle'.

Impact training: how to defend yourself

In my experience most people don't interact with those who, in their view, behave strangely, because of a fear of not being able to get out of the interaction again. They try to avoid interacting – even if they are supposed to be in that interaction for professional reasons.

I get people in touch with a perceived sense of being able to defend themselves. To do that, I draw on a training that initially comes from the United States and is called the Impact Training[1].

The core element of the 'Impact' idea is to learn how to say 'NO' with full force. Full force comes about if the whole body is included in the expression of NO. One good way to do this is to gather all the participants into a circle and then scream, 'NO!!' all together. This is a very powerful moment, and it helps people to go over the edge to express a NO with everything they have. After the circle, the participants practice in pairs: one attacks, the other expresses NO, keeping the aggressor at distance and leaving the scene.

The Guest house attitude: welcoming the human being

If you want to be helpful to the client attacking you, it is very important to do what you do with what I call a 'guest house attitude'. I often talk about the idea of the guest house[2] when it comes to dealing with people. I like

the picture, because every guest house has times when it is open and times when it is closed. Trying to push people into having an open guest house attitude is less helpful than bringing people in touch with their inner guest house scene.

It is important to have an awareness of the momentary state of your guest house: Is it open? Is it closed? An open guest house attitude is a feeling of excitement and of love for human beings, a deep trust that all people are ultimately 'good', and that every state is potentially friendly and useful. With a guest house attitude you can intervene in heavy conflicts without having to do a lot. Just radiating a trust in those involved is often enough to help the conflict unfold into something more useful and fun.

In my workshops, we do an inner work on the guest house attitude by working on the most difficult clients that participants are currently dealing with, exploring the essence of the energies that these clients express, and then finding something useful and powerful in these energies, eventually integrating this experience in the way participants feel about their clients. This inner work often shifts people and they understand the idea of the guest house attitude better. It's important to notice when your guest house is closed and be careful about intervening with a closed guest house. Get help from a colleague or let somebody else do the intervention when your guest house is closed.

Communication basics: three steps

1. Tune in
Think of your client as a sender that sends and receives on a certain radio frequency. Now you want to communicate with that sender. First you have to find the frequency on which they operate. The point is, to try out different communication styles and check the feedback. Just follow your intuition, until something catches on and an interaction begins to happen.

2. Flow
When an interaction does begin to happen, it is important to flow with it for awhile. Just chat, talk, do whatever for awhile and follow your client's feedback. Here I introduce the idea of following both verbal and non-verbal feedback. I am often surprised about how little some professional social workers or youth workers know about following feedback.

3. Intervene
Once your communication is flowing you can come in with your interventions. Whatever it is you want to have out with your client, if your guest house is open, the communication flow is happening, and you know what you represent (see call centre principle). Now you can start taking various sides: the one that you represent, your own personal side, and your client's side and help unfold a useful interaction.

The call centre principle

The term 'call centre principle' is based on an experience many of us know inside out. It can happen to all of us when interacting with calling centres or customer support lines of bigger companies. It doesn't really matter what firm, the experience of the call centre principle is known to many people. Introducing this principle I refer to my experience with a particular company, let's call them company X. The way that company X interacted with me, brought me in touch with my own 'terrorist' energy. To cut a long story short, I had a couple of technical and administrative problems with their services and tried to find someone on the other side to take responsibility for my problem. I didn't find that someone. All my calls got lost in call centres, and my letters, in which I explicitly asked for a human being with a name to take responsibility, got answered with 'Best regards – your company X'. I wrote to them threatening to go public with this experience. To 'escalate and threaten to go public', turns out to be the best way to explain an important aspect of the dynamics behind violence and aggression in my workshops. At the end of telling the story I ask people: 'Now that you have heard my story, what do you imagine will happen, when I meet a service person from company X on the street?'

This example helps people to understand that the aggression or violence that you receive is always in reaction to something that you seem to represent in the moment. The royal road to de-escalation is to be truly curious and seriously interested in finding out what you represent for your client. I have tried it in many situations. It almost always works and de-escalates the scene straight away.

I use the call centre principle in two ways. One is to ask people to reflect on their own examples of where they felt their own 'aggressive' and 'violent' selves arise, and the other is in role-playing scenes where they have been attacked and are confused as to why. For many workshop participants the call centre principle has

proven very helpful in understanding what has happened to them and their clients.

Conclusion

Having the feeling you can set a boundary and defend yourself; knowing about your inner guest house and having awareness of whether it is open or closed, realising what you are representing in the moment (the role you are in), and going by feedback are the four most important things to remember when intervening in violent scenes, wherever they occur.

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[1] The link for Switzerland is www.selbstsicherheit.ch. In the USA there are many programs like www.impactchicago.org; www.prepareportland.org, the link for the UK is www.londoncentreforpersonalsafety.org

[2] Rumi's poem 'The Guest House' has encouraged me to use this image. The poem describes the essence of the idea very well.

Poster: The Dance of Life and Death

in the Process of Medically Induced Abortion

Kirsten Wassermann

Introduction

Based on the role concept developed and used by Arnold Mindell I want to describe the field of the decision making process around medically induced abortion. An abortion is usually seen and dealt with, (by mainstream society), as a personal process of individual women being responsible for their unborn child, having to find a solution, and therefore having to deal with the inner conflict and its consequences. Besides this, the gynaecologist, who makes the decision about the medical indications on a legal basis, carries the responsibility for the abortion in law. From the point of view of field theory two aspects are mirrored: the *'inner' dynamic of the conflict* carried by the woman and the conflict of responsibilities between the woman and the doctor. But the dynamics of the conflict itself, and the different positions and attitudes, which have an effect on the polarisation between having an abortion on one side and carrying the child to term on the other, are also an expression of the wider 'outer' field around prenatal diagnostics. Disregarding this forces women to take on a conflict that belongs to the community they are a part of and to the larger society, as if it were only their own.

However, if we understand the different positions, like the 'mother', the 'unborn', the 'decision maker' and other less involved people (the 'outsider') as different roles in the field then we need to examine these roles and their connections from different point of views.

Theoretical background

The **role concept** is related to **field theories** as they have been researched in physics, e.g. electrical or magnetic fields. A field is defined through its effects. A magnetic field for example can be made visible, if you put iron filings on a paper and move a magnet underneath it. The force of the magnetic field organizes the iron filings in a particular way.

Mindell explored, that meeting in a group also creates a field. People think that they decide for themselves how they act and react, but the field in the background organizes their perceptions and behaviours and all parts of, and participants in, the field effect each other. A field expresses itself through its beliefs which give the group an identity. The field can be sensed by a vague atmosphere or by the feelings and fantasies which come into our minds. It is created whenever people come together and within each field there is a collection of roles waiting to be occupied. Usually people step into the role which is nearest to their identity so it seems as if the role belongs to this person. But roles are impersonal, which means that people can step out of, or change their roles. We experience this for example when we meet another group of people and find ourselves feeling and behaving differently. Another example is in groups with a specific content, specific roles come up all the time, even if people who usually take them are not there. So a role is greater than a person, and a person is more than a role. Through the dynamics and polarisations between roles the forces of the field become visible.

The world outside is also connected with the world within, as C.G. Jung has explored, so roles can also be seen as inner parts of a person, relating like an inner group. Therefore the role concept is applicable to both interpersonal behaviour and intrapersonal processes.

By watching the field and the tension and behaviour between roles we can recognize patterns organizing the relationships between the roles and can experience a

kind of organizing force, which can't itself be seen but its effects can.

This background organizing force can be called 'dreaming'. The dreaming is pulling us towards awareness. As long as we are only identified with one part we can not experience this, we are just moved around by the field. Stepping out gives us a chance to connect with the force of the background dreaming.

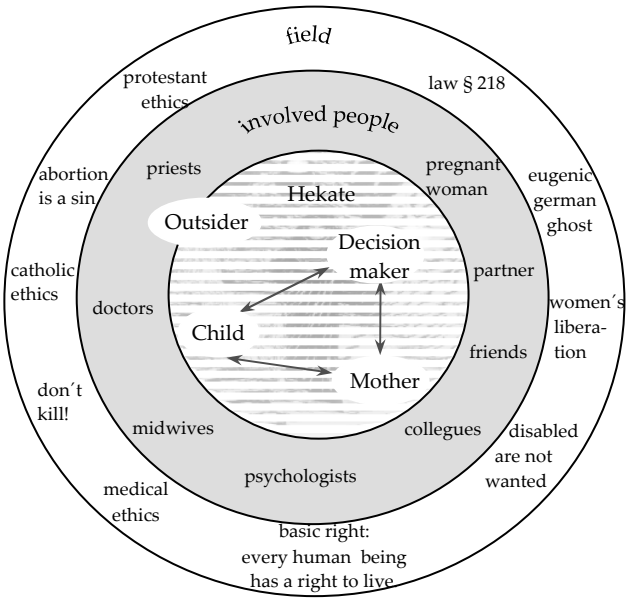
Medically induced abortion in Germany

In Germany a medically induced abortion is based on the Basic Law § 218, which says that a doctor is allowed to terminate a pregnancy if he/she assesses the situation as being unreasonable for the woman to carry the pregnancy to term e.g. after a serious prenatal diagnosis, such as missing or seriously damaged important organs,. This assessment also includes the psychological and social situation of the woman and her ability to deal with a disabled or seriously ill child. The abortion is often induced between the 16th and the 24th week of pregnancy, sometimes even later, depending on the diagnostic method used, (ultrasound, amniocenteses etc), and on the time the damage to the unborn child becomes visible.

In order not to leave the conflict only with the doctors to assess the whole situation and to make sure that the decision is not only made by the women, the German government introduced counselling services for pregnant women to support them during their decision making process and to back them up. This sometimes causes new problems, for example if a woman 'wants' an abortion, but there isn't a doctor or hospital willing to confirm the indications and authorize the abortion. The responsibility is still mostly passed to the woman, who then has to decide between life and death for her child.

The first counselling service of this kind was developed in Bonn as a pilot project in co-operation with the university hospital, which is one of the main centres for prenatal medicine in Germany. People working there need specific skills and knowledge, which counsellors are not usually trained for, eg medical knowledge about physical and genetic disorders and their prediction, the outcomes of medical interventions and operations and the different kinds of prenatal and psychological diagnostics and intervention methods. In Bonn this service is provided by clinical psychologists working independently, but alongside the doctors and midwives at the hospital.

The main roles



Picture: Roles, voices in the field and involved people

In the field around medically induced abortion different **positions** can be identified:

1. the pregnant woman, **mother** of an unborn child
2. the disabled/ill unborn **child** itself
3. the doctors, who by law have to decide whether the woman will get an abortion - **decision maker**
4. the other people involved, like the partner, family, friends and other professionals, who may support the woman, or sometimes blame her for the situation she is in, but who usually stay outside the decision making process – **outsider**.

We could stay with these positions and try to solve the conflict. However, the situation is much more complex as people do not always only identify with their position, but also show some of the patterns of the other roles too. For example:

- Doctors who are focussing on healing methods and therefore want to support life, which belongs to the mother role.
- Organisations like churches are identified with 'mothering', but also patronize women in telling them 'abortion is a sin', which means women are treated like children and often feel helpless and powerless in such situations, which belongs to the child role.
- The partners of pregnant women are also mostly identified with mothering; they want to take care of their wives and the unborn child, leaving the decision to their wives or the doctors, so at the same

time they are unconsciously identifying with the outsider role.
- Counsellors trying to be 'neutral' are identified with the outsider role of supporting the women's decision-making process, but they may also feel overwhelmed and helpless as they are unconsciously identified with the child's role.

Usually everyone involved wants to identify with the mother or outsider roles as they seem to have higher ethical rank. Unwanted experiences belonging to the roles of the 'decision maker' or the 'child' are marginalized.

The decision maker

The decision maker is the *most unwanted role*. He or she is the one who makes the decision about life or death for the unborn child and *carries the responsibility* for the abortion. The women and doctors are easily taken by this role and society readily projects it on to them as well, because it is the women who decide to have an abortion and the doctors who give the medical indications and interrupt the pregnancy. Then, both women and doctors, having taken on this role, get blamed as 'murderers'. In fact the role of 'decision maker' is also represented in the field, e.g. in statements like: 'disabled kids are not necessary nowadays' or in the law allowing abortions. Even the aggressive way of accusing women or doctors of being 'murderers' is an unconscious expression of this role.

To bring awareness into the decision making process around abortion, we need to value the 'decision maker' as an inner figure and also as a role in the field instead of fighting against it or marginalizing it.

Through my personal experience of an abortion I had the opportunity to connect deeply with the different roles as inner figures of mine. Whilst exploring the conflict between the 'decision maker' and the 'mother' inside myself, an inner image I called 'Hekate' arose, which connected both roles on a deeper level of experience.

> Hekate is an archetypical figure of Greek mythology, who supports life and death. She is a guardian of women in childbirth and she is the opener of the way to death. Sometimes she brings a new life into the world, sometimes she brings death. In a wise way she takes care and brings her love through supporting the different aspects, but also stands for clear decisions.

In that state, identifying with Hekate momentarily, I could invite death into my life, not fight against it, then I realized that I didn't have to try to keep everything, I also had the ability to let go. I felt how deeply connected both sides are in taking care of life and death. Welcoming 'Hekate' as inner figure and also as a missing role in the field, supports my work with pregnant women and helps my relationship with other professionals.

The child

The child role is the *most hidden and forgotten aspect* in the background. The decision is being made about an unborn child, but the child doesn't have a voice. Hardly anyone identifies consciously with the child's role in the field, but everybody can sometimes experience its feelings of helplessness, speechlessness and overwhelm. This so called *'ghost role'* also expresses itself in burn out syndromes amongst professionals working in the field and in acute stress disorders in women confronted with a prenatal diagnosis. In order to be able to make a clear decision those involved, the professionals as well as the women, think they need to push these feelings aside, but inviting this role in and consciously representing can, in fact, support the decision making process.

An example of integrating the child as an inner role:
Some time ago a woman came to me for post abortion counselling. She had had a diagnosis that her unborn child had a serious genetic disorder with a prediction of lifelong intensive care, and she had had an abortion.

Her identity at this time was to solve all problems on her own and be independent. She couldn't imagine herself being dependant on any help from someone else, as she had a well paid job etc. In her partnership she felt a need to be self confident and financially independent.

Confronted by the suspected handicap of her child and inhabiting the child's role she experienced herself being 'handicapped' and how much this part of herself was longing for care. This was a great relief for her, as fighting for independence took so much effort. Meeting the child in herself she could connect with her deep inner needs. In the end she decided to give up her job, follow her husband abroad and be financially dependant on him, but free inside herself to start a creative project (writing a children's book). Through her intense work with the handi-

capped child as her own inner figure, she found a new pathway for her life.

According to Process Work every disturbance carries a message, which exists as a ghost role in the field until its meaning is recognized and integrated.

The outsider

The outsider is someone, who doesn't feel responsible or *passes responsibility* on to someone else. He or she stays out of the decision making process and is detached. The outsider becomes visible in the unconscious professional 'neutrality' of the psychologist, who thinks he or she needs to be detached, while at the same time feeling helpless or wanting the woman to carry the pregnancy to term or unconsciously mothering the patient. *Detachment* consciously expressed can, on the other hand, guide them to a place from where it is possible to meta communicate and frame the process.

The outsider role is often also taken by the partner of the pregnant woman, who identifies with taking care of his wife, and therefore wants her to be the one to make the decision about the abortion while unconsciously passing on the responsibility. This also happens to the doctors.

This role is hardly ever taken by the women who are physically involved and therefore mostly identified with the conflict between the mother role and the 'decision maker' role.

The polarisation between the pregnant woman who is deeply involved and her partner, doctors and psychologists who identify as 'outsiders' perpetuates the conflict for the women by identifying her as the patient (in this case belonging to the child role). Opening ourselves up to the woman stepping into this role, takes us to what is going on in ourselves, affects us deeply, touches our feelings and connects us with the other roles.

Synthesis

The various roles in the conflict are taken, sometimes more and sometimes less consciously, by the people involved in the process of an abortion, and also by the organisations indirectly involved, such as the hospital, the churches and the government, often with little awareness of the larger field, of which they are an expression and a part. The roles people unconsciously slip into or are chosen by, become their perspective and create specific behaviour, which they are more or less identified with and which are, (as an additional difficulty), also influenced by history, (in Germany for example by eugenics, Christian ethics, women's liberation etc), and by the shifting ethics connected with developments in medical research. The roles arise in both inner and outer polarisations e.g. marital rows, controversy between the professionals supporting the women, political disputes and psychosomatic effects. The pregnant woman's experience and decision making process is hugely affected by all this taking place in the background.

When we observe and notice the dynamics between the roles and realize that they are not only personal positions nor only inner parts of the affected woman, how can we force women to take on the conflict and the decision making process which belongs to the whole community on their own?

If we acknowledge that the conflict needs to be processed on both an inner and an outer level this frees women to explore the inner dimensions of the conflict, which is the only way for women to arrive at a decision that is not only bearable but acceptable.

I want to thank all the women who take on the conflict and work on it for the sake of society.

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Poster: Weather-reporting

A Process Oriented Investigation into our Contribution to Climate Change

Emily Hodgkinson

Introduction

Climate change is rapidly becoming the most talked about environmental issue of our time and possibly one of the biggest environmental challenges humans have had to face[1]. The term 'climate change' is commonly used to refer to changes in modern climate caused by human activity, chiefly emissions of greenhouse gases such as carbon dioxide[2, 3]. The current scientific consensus is that climate change is happening and is mainly caused by carbon-emitting human activity[3]. Predicted changes to climate over coming decades include globally increasing temperatures, sea-level rises and more frequent and extreme weather events such as storms, heat waves, and droughts[4].

Nevertheless we act, as individuals and as a collective, incongruently about this. At times we behave as though we believe in the reality of climate change and are concerned about it. At other times (or even simultaneously) we behave as if we either don't care about it or don't believe it is happening.

This article outlines the beginnings of my exploration into the incongruity of our responses to climate change. I present initial results of a Process-oriented study of different roles underlying our responses to climate change, describing what happens when these roles are supported to unfold[1] and interact. So far I have studied my experience of these roles within myself, but hope to also describe the effects of this approach with small groups in diverse settings and make observations about what is happening on a collective or societal level.

Methods used

Mindell[5] described four types of approach to environmental problems: 'causal' (e.g. seeking technical solutions), 'behavioural' (seeking to modify behaviour), 'doing nothing', and lastly a 'systemic' approach in which we see ourselves as part of a global, patterned system. The first two both arise from a causal world view in which one identifies a problem and seeks to remove it by using causal reasoning. Process Work contributes to the systemic approach by taking the view that all parts of a system need to be consciously represented in order for sustainable change to happen. It is also teleological rather than causal, in that there is a focus on the meaningful direction in which a process appears to be developing.

In this heuristic study I have used Inner Work as a method, attempting to identify and explore diverse aspects of my response to the topic. This requires compassionate multi-sided awareness (often called eldership) and metacommunication, i.e. the ability to maintain an overview which is aware of all the parts and facilitates interaction between the parts. I have used the Process Work theory of roles to name these different parts of myself and describe their evolution. In this theory, different parts or aspects of ourselves can be represented as roles. Generally, one of these roles is closer to our primary identity, how we see ourselves, while another may be more challenging to our primary identity and appear as a disturbance to who we think we are. We are not necessarily aware of these roles within us, and frequently none of them get fully represented by us, although those closest to our primary identity are most fully known and expressed. Roles are like snapshots of a constantly evolving process. They can be described as states, but they continually change. When unfolded with awareness, the role's tendency towards change may be consciously supported and anchored in consciousness.

Who Is studying? Who is being studied?

As both subject and object of an heuristic study, I acknowledge that my primary identity of 'caring about the environment' has led my initial interest in the topic and the question I am asking: Can Process Work tools support the well-being of the environment? And as Process-oriented researcher I am also curious about a diversity of views: How do all parts need support? How could this conflict support the growth of people, environment and relationships?

Identifying and unfolding roles

I have identified and explored three major roles within myself: the Environmentalist, the Denier, and the Egotist. These are described below with examples of behaviour or thinking that could be seen as belonging to each role. I also describe examples of pieces of 'inner work' in which I have brought metacommunication and eldership to my inner system and attempted to unfold the roles and allow them to interact within me.

The Environmentalist attempts to reduce carbon emissions. This appears in me whenever I try to minimise the environmental effects of my actions for example by cycling instead of driving or by buying locally grown food. It also appeared when I asked for a dream to help me decide what to research for my dissertation. I dreamt I was researching this very topic, climate change. In the dream, I was identified with this role. The Environmentalist is fairly close to my primary identity most of the time, but I still frequently cut off from this part of myself, and then it comes back as a disturbance, such as an internal voice telling me I should be doing more for the environment.

The Denier is a role which does nothing. This role appears in me in the way I marginalise the issue and pretend that climate change is not happening. For example, after having the dream of researching this subject, I ignored the dream and acted as if it hadn't happened. Although I was the Environmentalist in the dream, in reality I had an edge to that role and was closer to the Denier role. It took eldership and curiosity to help me become aware of these dynamics and to get interested in exploring them.

In my inner work, I explored The Denier role further and discovered that in myself this role is in a 'frozen state' in order to try and protect itself from the enormity of painful feelings associated with understanding what climate change means. As I supported that need for protection within myself, I become more able to feel my grief for what is happening to the planet, and more able to share this with others. This brought about a lasting change in me: I became more connected to my feelings about the issue, and I approached others with a more sympathetic and less critical attitude.

The Egotist role is concerned with short-term personal satisfaction. This is the most disturbing role to me, it is furthest from my identity, but I still find myself continually acting selfishly even when I know it is not sustainable. An example would be driving to the shops, because I feel too tired to use my bike. When I take a pro-environmental stance publicly, the Egotist also appears unconsciously as my unacknowledged self-righteousness about my public position.

I often project the Egotist onto people who drive big shiny 4-wheel-drive vehicles. In inner work, I sought to find the '4WD' within myself. This unfolded into an attitude of pride in myself and my actions, including pride about and enjoyment of the way I care for the planet and how this makes helps me feel connected to the universe and my own wholeness. It changed the way I express my pro-environmental stance from one of superiority and feeling unappreciated into one of genuine self-enjoyment.

Conclusions

These outcomes could not have been predicted from the initial behaviour motivated by each role. All the roles need support, and it seems that the role which most disturbs the whole system, is the one whose support is most needed in order for sustainable change to happen. If this applies also to the wider collective, it implies that the currently dominant approaches which support only one side and try to suppress the disturber (e.g. by setting laws against carbon emissions) may work more effectively if support is also given to the deeper motivations behind our behaviour. This approach would also help us to suffer less of the internal conflict we often feel, and may also enrich our lives by creating new approaches to our lives and communities.

Unexplored questions and further work

This work has been limited to one person's experience. Further work with individuals who have a different primary relationship to the topic would make this study more widely relevant.

An important aspect of the topic, not explored here, is how the disavowal of certain roles or aspects of ourselves contributes to group conflict. Work with small and large groups around the conflicts this topic brings up, would show how these issues can be processed.

The changes that came about from my inner work may help relieve the psychological climate of my community, but it remains to be demonstrated whether they result in any change to the physical climate. Is it possible and desirable to attempt to quantitatively measure the effects of this work on people's attitudes and behaviour?

Emily Hodgkinson, PhD is a therapist, a scientist, and a phase 2 Process Work student. After gaining her doctorate in the geology of nuclear waste disposal, she worked in various fields of environmental science and is now studying the facilitation of environmental conflict.

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[1] Unfolding is a technique used in Process Work similar to Jungian amplification, in which an incomplete signal is enabled to become more complete, or a partially represented role gets more fully represented.

Round Table:
Conflict Resolution and Community Building

Moderators: Julie Diamond and Alexandra Vassiliou
Lena Aslanidou, Arlene Audergon, Milan Bijelic, Gill Emslie, Ayako Fujisaki, Joe Goodbread, Vassiliki Katrivanou, Stephen Schuitevoerder

Introductory note: a key Process Work method referred to by contributors to this round table debate is the open forum. These events may be more or less structured, and are 'democratic meetings ... facilitated in a deeply democratic manner, which means that deepest feelings and dreams can also be expressed'. They are also described as 'public meeting places that host open discussions about community problems. They are an ideal setting for a community to get to know the rich diversity of ideas and feelings within its members.' They are 'a relatively informal, open space and time for part of (or the whole of) organizations to meet for the purpose of solving problems and creating community'.[1]

This round table discussion moderated by Julie Diamond and Alexandra Vassiliou took place between:

Joe Goodbread: I do conflict work in a transitional housing project – also called a homeless shelter – in Portland, Oregon.

Gill Emslie: I do a lot of conflict work inside of myself between the different parts of myself. That's a daily practice, then in my relationships, and in the community in which I live in Scotland. I also work in South America teaching conflict facilitation.

Vassiliki Katrivanou: I'm Greek. I live in Portland, Oregon most of the time. In the conference I have just shown a documentary I made on how Greek Cypriot and Turkish Cypriot women handle conflict. My childhood dream was about an army of Greeks fighting against Turks so conflict is a main theme in my life – and conflict resolution and community.

Gary Reiss: I do open forums and conflict work in the States. I also work in Israel and with Palestinians a lot. I just did a forum in the last hour and a half on Israel-Palestine and the issue of conflicts between religions. That's a special interest I have.

*Stephen Schuitevoerder***:** I work with different groups around the world: work with the United Nations, diversity and racism work in South Africa and also conflict and communication and team development in organisations.

Ayako Fujisaki: I'm a little out of place here because I haven't done too much conflict work, but I have given a series of training sessions to local staff members of a non profit organization in Bangladesh which works with street children.

Lena Aslanidou: I work a lot with teachers in the educational system and I also work with NGOs, especial-ly NGOs that work with Roma and youth at risk.

*Tanja Radocaj***:** I'm from Croatia. The reason I'm here is that I work in post-conflict community building in Croatia. What I really did was bring Arlene and Lane there to facilitate and bring some people together in large group forums so that they can interact.

Arlene Audergon: I'd like to say that's not all you did at all because you had such a great vision in bringing people together. It was a big thing. I do different things including community forum work, working in organisations and conflict work in different places. Right now also a lot of multi-cultural work in Europe and then particularly this project in Croatia. That was something that was deeply important to me – a long-term project working with post-war reconciliation and community building.

Milan Bijelic: I'm from Croatia working in a local non-profit organisation. I participated in the post-war reconciliation project in Croatia. Now I'm involved in the association 'MI' which implemented that project, and currently I'm working on building partnership between the non-profit and public sector on a local level – working on local development where there is often conflict.

Julie: This is a workshop not just on conflict but on community work and community development so that counts – everything counts. We asked conference participants to send us some questions that they would like to address. We're going to ask the panel these questions and afterwards we're going to have time for everybody

here also to participate and address these questions together. The first question is:

> 'In conflict processes and community work why is it that some people become marginal, or are rendered marginal, while others are more able to defend their interests? What is it, in your experience, about conflict work or about community itself that influences this feature of such work?

Joe: That question came out of my work with people in homeless shelters in Portland where I discovered that, believe it or not, conflict is a privilege. Conflict is not something that's open to everybody so for the people who are what we might call City Shadows[2] – who are really on the margins of society – first of all, it's a terrific effort to be able to defend their interests and to be able to engage in conflict. That was brought into focus was last year by an incident in Portland. Somebody who was diagnosed with schizophrenia – I believe was living on the street – began to behave in a way that was considered not acceptable by the mainstream, and came to the attention of the police. A bunch of police piled on top of this guy and he eventually died of his injuries. I don't yet understand the process fully, but I'm fascinated by the fact that a community has to be open enough to permit somebody to engage in conflict. And I know Julie here is working with the police on that so we have a multi-faceted approach to that in the City of Portland right now.

Gill: I'm just thinking about the community that I live in. I live in an ecological, spiritual – at least that's the primary identity – community in Scotland called Findhorn. And we have a common ground – a sort of list that we would aspire to live. I think the downside of that is that it can be a little bit oppressive – it can be dogmatic – but the upside is that it's a reminder of what our values are and one of those things is willingness. If you want to become a member of the community or live there, there's a suggestion that you would be willing to work on your conflicts, that you're willing to stay in relationship with the person and not just walk away. Often I've been in the position of facilitating people with those difficulties or going out and inviting people to come and deal with it. Some people don't want to deal with it. Building on what Joe just said, one of the things that gets in the way of dealing with conflict is our internalised oppression – our inner critic – that stops us. Or, if we've come from a very difficult or violent background where conflict of any sort has been really dangerous, the idea of having to engage in even a verbal confrontation can be very scary. I think that's one of the things that gets in the way of us being able to articulate effectively in conflict. On the other side it's very easy, I think, to jump to judgement. I find conflict very easy. I'm happy to yell at somebody and then walk away and not really notice that the other person is traumatised. I have great freedom but have to be very careful not to become abusive. So I think different backgrounds and personal history around conflict really influence how we engage with it.

Tanya: I think it's a very, very complex question and I'm not sure I'm able to answer it. Two things come to my mind. One is that even in the worst kind of conflict there are individuals who, out of their own individual psychology can stand up for themselves no matter what – and they sometimes pay for that with their life. Then, even in the kind of conflict that we lived through[3], I experienced that people were empowered or disem-powered by the sheer power of weapons and media access. So those who were the majority in a certain area and were supported by politics and the army just had more power and the other group was marginalised out of fear. And that is reality for many violent conflict situations. I don't know if there are other aspects; they don't come to my mind right now.

Julie: thank you very much. We could stay with that for a long time. This is strange, to have to move on when so many big things are said but we'll experiment with this. Another question that came up a lot was:

> How do you measure or define change? How do you understand change if you're doing conflict work and you're working in a community? When and how do you know? What are your experiences around actually creating the change or feeling like some sort of change process has happened or is able to sustain itself?

Milan: I could try to say something about that. There have been questions, even exaggerated questions, I would say, like 'oh, do both sides live at peace now?'

Somebody wants a clear indicator like that. So, my understanding is, especially in my current working on hot issues: this is a bit of a superficial approach. There are different understandings and indicators that can describe change. Change when it is going on in a forum particularly, is change in relation to communication, through a different style of communication that happens. It might be less accusing. This morning, we also presented a little of that – how it was in Croatia. The polarisation that existed in a group might turn out to be more a way things are perceived. Polarisation and accountability, if it exists in the group, is not taken personally. There is a change when someone takes on 'This is something I am responsible for', not only accusing the other side – 'you are responsible for that'. So taking a personal stand is something that brings change. The other change that I would like to mention is change in the atmosphere – change in the body. The feelings around the hot issues change, and the body symptoms that go with[4] that. When the change has been achieved, there is a certain easiness in the atmosphere within the group. There is at least some change. It does not need to achieve a complete resolution of the current process which is going on. It can be only momentary, even minimum. Already some kind of change in atmosphere has been achieved. That is what I can now say.

Lena: I don't really know what creates change but the most amazing experience for me is when there is a chaotic group process and nothing has changed and you leave, and then next time you go to the same group and everything is different. I don't know why exactly. You can say people were able, in their inner work, to pick up the other side, but something happens in the atmosphere. I don't know what it is and I would like to learn more about it myself but it changes people, especially in the way they relate to each other. There's another type of change which I have observed. It's tricky to talk about or to say that something 'worked', but it's change without focusing on awareness. I notice that a lot with kids. When we work on something, sometimes kids change. You can see that from their pictures they identify with one role and not the other – and without saying anything about roles, without talking about conflict, sometimes we see a kid starting to display elements of the other role in himself or herself. I find this a very interesting process. It happens without the concept of awareness as we've used it up till now. This is what most interests me now to study analogical thinking, and how change can happen at an analogical level.

Stephen: I have a few ideas about change. The first thing, for me, is that I'm cautious of my own agenda of change. As a facilitator, I feel as soon as I get caught in the idea that things should change, I polarise in the group against one side. I'm thinking of an example in South Africa, where I was working with racism for about 3 or 4 days in an organisational group. I get cautious of my own agenda that people should change, because once this happens immediately a side of the conflict becomes polarised against me and I become part of the process of resisting it. So I'm much more interested, as a facilitator, in awareness; in being able to hold the diversity of the group, in being able to present to the group the diversity of expression that's happening. Having said this, for me the most exciting things happen around edges[5], when a group gets to a hot-spot[6] and there's an edge and you begin to hold it. For example say, there's a statement that is racist. As the group becomes aware of this or as there's a challenge to the presentation and the group begins to get insight, you can begin to see a whole system beginning to become more awake. So for me the exciting thing is the awakeness to diversity: when are we racist, when are we creating the polarity and when are we beginning to hold the diversity of both sides? So that, for me, is the most exciting thing about change.

Vassiliki: In most debates people are stating their positions and they argue about who is right and who is wrong. During this process I believe it is also crucial to notice that, while they are talking about a conflict happening out there, the dynamic of the conflict is mirrored in the way they interact and relate to each other. When we address that people can become more aware of it, experience it in the way they communicate and also change it on the spot. At the same time it is important to have a space to share their feelings and stories and make each other understand the origin of their position. This creates change in the way we understand a situation, a particular conflict, and in the way we relate to each other. People can feel that they have an impact on the spot, change the atmosphere of a meeting and support the potential creativity of the whole process.

Also, change is an ongoing process and we might notice it happening after a meeting or conflict work. I remem-ber, for example, in a group process in Cyprus, a Greek and a Turkish Cypriot woman were debating in a very polarised way during the whole discussion. When the meeting was over, they came together and they cried for a long time. They were the two 'enemies' but they felt connected through the common pain. You never know when a shift will happen, it is basically about relation-

ships. We need spaces to interact, tell our stories, share our feelings and see what connects us. This is one way that change occurs.

Julie: Thank you, thank you. Another question that you were all interested in is the role of public forums.

> How can doing an open forum or public forum support both the need for developing awareness and interaction while, at the same time, addressing a social or political issue in the community? Sometimes, pulling those two things together isn't easy. What are your experiences of this?

Arlene: There are two different things that come to my mind. One is that a lot of times, even if it's just a one-off community, going to – say a town meeting or evening – the process already begins with the vision, with the planning and with the ideas for follow-up; the contact with the community in planning it, the relationships with others in the area where you're working – among or between different organisations. It can be a huge work. It varies, but the kind of follow-up that happens is already happening before it starts, and so is the social action. It's not just an event where you're talking and then that's separate from social action. You might plan that within a forum, or at the end, you have a networking time or something practical where people can then get together and say, while they're very charged by what has happened, 'What can we do to follow up?' I've seen different things, but it's important to take care in the planning, for example planning the follow-up meeting before you start, things like that. I want to say one other thing that comes to mind that I think is really important: I think it *is* the social action to have a forum and that can sometimes be missed by people thinking or saying: 'Well now we're talking, where's the social action?' I think getting together and processing things deeply is immense social action and it accesses the creative juices, the wealth of people's potential as community and it just never ceases to amaze me. As other people have spoken about, I have seen the most intractable scenes: people find solutions together and then that gets carried forward into all sorts of work and leadership in people's communities.

Ayako: I'm thinking interaction between people is really important and how you interact with somebody next to you is also political. I have been giving an ongoing training programme in Bangladesh and I taught Bangladeshi NGO workers in counselling, how to relate to children. I tried to treat the participants in the way that I wanted them to treat the children. I was very deliberate about it. I can't just teach what to do when relating to children. I need to model how to and I think that modelling is very powerful and makes the learning more sustainable. You might not be aware what you learned from your teachers but their attitude really stays with you – at least in my learning. I think what the teacher teaches you is less important than how the teacher is! For example, one participant told me later, he tried the exercise with children that I had given in the training and a boy started to cry during the exercise and he didn't know what to do. Then he asked himself 'what would Ayako do?' Then he said to the boy: 'you can share your experience with me if you want but you also don't have to share your experience with me'. And then that boy started to share his experience. Giving options to a child is revolutionary in that culture. Modelling can be social action! I also noticed that in the organisation, people started to relate to each other very differently after the training. In the second year, there were more female participants than the year before even though we didn't really deal with sexism in the training. So I think modelling is important. I also need to say this is not what I invented. I was also given this modelling so I learned from my teachers' modelling. So I'm just passing it onto the next generation.

Gary: I'm partially going to echo what Arlene started with – that if I want to do some social action in my community, I notice an issue that's up or a group that's marginalised and I organise an open forum, that is my social action or a form of it. And then what happens there, in terms of working on the field[7], is also social action. And then, always at the end I create space and time to make small groups and to talk about how we're going to go on from that forum in terms of meetings and other formal social action. So those are the formal things and then there are two informal things I want to mention. One is the discussions that go on afterwards, in the press, in my phone ringing. I remember one open forum we did (with Arny and Amy and I was involved) and maybe three years later, somebody was at the dinner table and she said 'now I remember you. We've been talking about that open forum over the years'. So the discussions are a form of social action. They stir things up. And the fourth thing is you never know who's going to show up at an open forum and what will unfold afterwards. At one of the last open forums I did on Jewish-Palestinian issues with a Palestinian co-facilitator, someone came up afterwards and said they held a United Nations chair for North America, and could we create something for their students? So you make connections. People get stirred up and out of that stirring up there are all kinds of social action. It's a very, very creative form.

Vassilliki: I think that open forums are, by themselves, a social action just because people come out of their private sphere and, by participating and sharing they create community on the spot and they feel empowered to make a difference, on the spot, in how they relate. And that has an empowering effect anyway, that you can then try in other places. If you've seen it happening once you're getting educated. We educate ourselves and we learn and we do it again and again.

In the second part of the session, the three questions were opened up to all the people present. Some of the further points are noted below.

Question One

Why do some people become marginal while others can defend their interests? Which features of conflict and community do you think influence this?

- Internalised oppression and internalised criticism contribute to marginalisation especially where they align with something that is going on in the conflict.
- The idea of defending an interest might be alien - might not fit with a person's culture.
- A person or group's communication style may not be supported or invited. This may include the impact of physical differences
- Where those with more privilege are unaware of it this may contribute to marginalisation. Where people are very firmly identified as the victim they may remain marginal. This is complex when people are dominated in one place and context and not in another.
- Marginalisation is a necessary part of things, like a symptom, which helps communities to grow and become more aware at a complex level

Question Two

Many of us, when we're doing community work or conflict work, talk about change. How do you measure or define change? How do you understand change has happened in a community or in a conflict situation?

- Body symptoms and sensations
- Roles may switch. Relationships begin and end. A new kind of behaviour, different behaviour, different response, permanent or momentary.
- A change in atmosphere – things are flowing whereas previously they were stuck. One sign that the atmosphere has changed is that people comment on it. The community itself defines the change.
- The direction may change. A thought may transform into its opposite. Something surprising may happen and change direction unexpectedly
- Sometimes it is not apparent then and there. It may appear 20 years later, or somewhere else. We may find out about it remotely, say through the media.

Question Three

How can public forums support, at the same time, the need for awareness and the need for social action?

- The importance of processing missing roles or ghost roles[8]. In particular, raising awareness of where, when something is opposed through social action, it is perhaps happening right now in the group, in the forum.
- The role of the status quo needs to be supported and facilitated.
- Modelling, embodying, keeping it simple, being open to diversity, supporting everything present
- The importance of inner work and bringing it in
- The witnessing of what is happening in an open forum through art, poetry and song.
- Inner Work empowers social action and leads to more sustainable solutions. It's important that awareness and social action come together – and where they meet maybe real social action has happened.

[1] Mindell, Arnold (2002) 'The Deep Democracy of Open Forums', Charlottesville, Hampton Roads Publishing).

[2] A reference to Arnold Mindell's book of this name (1991, London, Arkana (Penguin)), which proposes that repressed and unrealized aspects of all of us are lived out by people who are labelled as mentally ill.

[3] The Croatian war, 1991 to 1995.

[4] In Process Work, experiences in the body are regarded as aspects of a process that is making itself known. They are one channel though which a process communicates itself. Symptoms, while they may need to be alleviated, are thus also treated as information (see e.g., Mindell, Arnold (2004): 'Quantum Mind and Healing' Charlottesville, Hampton Roads Publishing).

[5] Edge is a Process Work term for the boundary between our known world and the unknown (Mindell, Amy (2003): Metaskills, Portland, Lao Tse Press).

[6] A hot spot is 'An emotional, angry, surprising or frozen moment in a group meeting' (Mindell, Arnold (1995) 'Sitting in the Fire' Portland, Lao Tse Press).

[7] Working on the field, in this context, is working on the issues that present themselves in that time and place in whatever way they manifest, knowing that they are part of a larger web of connections, and that the full extent of the effects of the work may be felt beyond that immediate occasion.

[8] Ghost roles are roles whose effect can be felt even though no one present is consciously occupying them.

Religion and War

Gary Reiss

Introduction

News of war dominates the world scene, but peace, especially between the different world religions, has often been marginalized. Rarely do we find nations and groups processing the issues that drive them to war. What happened to religion as a source of peace and conflict resolution? In a world where religions are now and have in the past led to various wars, we can long for the peace and oneness that most world religions preach. We can hope that the lion lies down with the lamb, and that we beat our swords into plowshares, but so far it doesn't look like this is happening.

Our religions can sermonize that we should love our neighbors as we love ourselves, but based on all the wars our planet has experienced, we still appear to be self destructive. We not only have religions fighting each other, but also different sects of the same religion are now at war in Iraq and elsewhere, and we also have tensions between secular and religious Jews in Israel, between more modern and fundamentalist Muslims, and other such conflicts. Condemning war has done little to stop it and the forces behind it.

In many of the world's religions, for example in Hinduism, war isn't about killing people, but about spiritual warriorship. Our enemy is our own limited self, and we are battling in the realm of duality to become spiritual warriors and reclaim the land of our wholeness. By going into group process, we may be able to rediscover some of this essence or root level of the Spirit that has been hijacked into modern warfare. How did we go so astray from the essential principles and deepest feelings of oneness that the world's religions are based on? We can make an effort to figure this out intellectually. However, it is more useful and powerful to turn deeply into these tensions and process them thoroughly.

To understand and work with the role religions play in inflaming wars, we need to be able to use all of the tools of **World Work**, and this topic provides us with a unique way to utilize the three different levels in World Work - consensus reality, dreamland, and essence.

For example, the level of **consensus reality** issues may include topics such as dealing with who controls the oil in Iraq; who gets money for education in Israel and issues between the different sects of one religion compared to another.

Or maybe the tensions are between religions, such as who controls Jerusalem, or the West Bank. Whatever the issues are in the foreground, in the background are the different religious views regarding ownership of the land of Israel and Palestine. There are all the issues of rank and privilege, of how to work with the social rank of those most in power, and the balancing power of the spiritual rank of the oppressed. All this is the consensus reality level.

Then there is the **dream level** and all of the different roles, and ghost roles, the long-term dramas that can play out for centuries. The main characters are always the oppressor, and the oppressed, and as a result of their interactions, the hurt innocent one, the terrorist or freedom fighter, the children, the elders, the Spirit itself and the dead who have perished in the conflicts. We need to meet these ancient and modern forces, and let them interact so they don't just remain ghost roles that organize the whole conflict from the background.

Finally, there is the **sentient level**, that level of pre-conflict, pre-duality, the realm of Oneness from which the Creator, the Earth, and the Universe can present themselves. The manner of awareness that permeates this level we refer to as Process Mind. This sentient level is the pre-dualistic level of Spirit that is the source of all religions. Process Work offers us a unique opportunity to get back to this realm. Much of modern religion is based on books written by rabbis, sheikhs, priests, and other holy men translating for us this realm of Spirit, but Process Work takes us there directly. This encounter with God, or the Spirit, or Nature, or whatever you choose to refer to this universal force as, has great potential for healing world conflict. If this essence can surface and be twisted for purposes of war and division, it can also be taken into the realms of healing, connection, spiritual warriorship and peace making. What are the choices? We can choose to go with 'an eye for an eye', but as the popular saying goes, everyone seems to end up blind. Or we can find ways to process these tensions and go beyond them into building a sense of connection and community.

Mindell explains the way spirituality, revenge and war interact in his book *Sitting in the Fire*. He describes the eye for an eye approach. He clearly states,

> *'Revenge is a form of spirituality, a sort of spiritual power meant to equalize social injustice'*[1] *He comments,' When we seek revenge, we are apt to feel we have some sort of divine justification for our actions. This sort of 'justice' transmutes chronic violence into a sort of religious struggle against 'evil doers.' Since we have been hurt, we feel we have a right to get back at our persecutors. Abused people have only two choices: either they go numb, or they became abusers themselves.'*[2]

In Process Work, we offer a third choice, to help process the trauma, to thaw the numbness, to break the cycle of revenge, and to allow the spiritual energy that flows to connect people rather than tear them apart. This is what we worked with in this workshop in London, but before I delve into what evolved in this workshop, I want to talk about what initially called me to do this work.

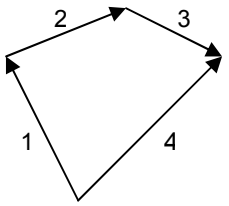
At the Wailing Wall

Many years ago, while I was traveling in Israel, I heard about a Kabbalistic, Jewish, mystical rabbi who gave great tours of the old city of Jerusalem. He showed us around, giving my wife at that time and I, a great tour. He asked if we wanted to meditate at the Wailing Wall and then took us back into the archeological areas, told us to put our heads against the wall, and guided us through a meditation. I was surprised at the strength of the visions I began to have, and the intense feelings accompanying these visions. I thought I would utilize this opportunity to acquire the guidance I desperately sought in regards to deciphering my relationship with my wife, which I was struggling with at the time. I got bits and pieces of information about the relationship, but I was basically stunned by what I heard: a voice saying that I was meant to do something to help heal the terrible tensions between the different world religions, many of which had some of their holiest spots within a five minute walk of where I was meditating.

This was about 15 years ago, and this calling has been continuously unfolding since then. At that time, I felt like I was being given a task that was way too large for me to handle, and that there was nothing I could do about it. About a week later, someone in Israel asked me if I would return the following year and facilitate a meeting between Palestinians and Jewish Israelis at a center in Haifa. This was the beginning of this work. Facilitating this workshop at the International Process Work conference in London and writing this article are the most recent steps in this ongoing process of doing what I can, as one individual, to enhance the lives of the people of the different religions by working directly on their tensions with each other. It is my highest dream that religion will again become a source of recognizing ourselves in the other, and learning to love our neighbors as ourselves, and become a source of inspiration for processing our conflicts without wars.

London, 2007

With a room packed full of people, we began our short seminar by acknowledging the size of the topic, Religion and War that we were tackling. We began with theory, and then began to walk the vectors, the different directions, around war. Vector work is one of the methods developed by the Mindells to quickly access the sentient level, and has great applications for group process. The walking helps center people before approaching this difficult topic that we need to approach so rapidly, and can then be facilitative by enabling them to bring themselves in from this center.



People first walked the direction that they felt when they thought and felt about war. This was followed by walking the direction of their highest dreams about peace and healing war in the world. Next, they walked the direction of what I call the 'surprise line', whatever is the most surprising revelation to come into their awareness. Then people followed their center line, directly from where they began to the endpoint of their three lines, and found the essence position, their center, around this issue of war, peace, and religion.

It was then group process time, and because of the short time limit, I jump started the process by showing one of the more hidden positions, or ghost roles, that I knew must be present. I stood up and showed the role of a side that exclaims, 'I have the Way, and you must get out of the way.' The room was silent, and we talked about how people went into shock when they heard this. One person said that by saying this, I was cutting them off from their Source. Other people began to challenge this position of supremacy I had taken. This was enough to get things moving very quickly. Immediately people began to polarize both on the side of, and against this figure. People started to talk about the pain of being oppressed by this genre of self-righteousness.

In Process Work, when we pick a topic like War and Religion, we get consensus from the group to focus on this topic, knowing that so many other topics will come under its umbrella. Many different countries and people wanted to speak out about their experiences related to this topic. People began to talk of their pain under the oppression of religious conflict, which made the religious side even stauncher in their position. Death and the killer were palpably in the air, from almost the beginning. Once a side feels it has God on their side, it becomes easy for them to take the next step to play God unconsciously and decide who is justified to live, and who to die. Representing this religious position so strongly, allows others to react to it equally as strongly, and as the facilitator, I am facilitating both sides to speak out, and to interact with each other.

One woman went deeply into her feelings almost immediately, and went into an altered, trance like state; holding her heart, talking about humanity being together, not separate. Someone else replied that all religions have the same core, the same essence. The religious side didn't want to enter the 'Oneness'. They don't want to allow the other to be. 'Whatever I believe is right', this side says. Suddenly the killer shows up: a woman gets up and says she wants to kill the religious side, she says she is afraid of the killer in her, for she feels she might really kill someone. I invited her to show the energy of the killer in slow motion, to show this safely. She was able to go over the edge around processing the killer.

At its essence though the killer represents unstoppable energy, and she forced people to look at their own killer, and their own unstoppable power. The killer made a movement that was like a sword that obliterates everyone. Now that one side had gone over the edge and showed war, it was time for the hurt side to react and show how it felt to be cut down by the killer. Next a fight ensued over whether to stop war or not, and suddenly a man showed how afraid he was. He also went way down into his feelings, and shook with fear. The showing of all of this feeling started to affect the killer. There was a momentary quiet, and then the next piece surfaced.

A Japanese woman jumped up, suddenly realizing that a sense of self-righteousness was what allowed the atomic bombings of Japan. She showed her reactions to this killer. When another woman got up and stood for the bombings and their need to happen, we were at an incredible 'hot spot'. Many were ready to explode. She talked about the bombing as American research. We talked about that idea being the potential bomb in the room at that moment. There was so much grief, and others tried to stop all of the intense emotion permeating the room. I chimed in and said that if we didn't make space for the emotions that were coming forward so strongly, it was like genocide was happening in the moment. People talked about their reactions to when they heard the bombs were dropped on Japan. One woman shook as she talked about what happened to Japan. A Jewish woman connected to this, understanding what it was like to be treated as guinea pigs. We went back to different people, following their subtle signals, going down deeper and deeper to the sentient. A man talked about the connection between the bomb, the physicists who worked on it, and God, that a strong essence was way down there, and had got disconnected from God and the spiritual.

As the oppressor and the one who reacts were processed, the next role to show up was the unprocessed frozen one. The woman who said that the bombings were justified made a hand motion, her arm swept across at the Japanese woman. I asked her if that movement meant something like 'We are free to kill all of you', the voice of genocide. She courageously said yes, that this was how she felt. That statement set off quite a reaction not only from the Japanese woman, but also from the entire group. We knew that now the role of the sufferer needed to speak out more, as the person playing the role of the 'powers that be' had gone over the edge and shown her hidden drive towards genocide. The sufferer popped up in a Jewish woman, who knew what it was like to be part of the holocaust. Out of her suffering, she talked of the suffering of a child, so we then knew that it wasn't just this woman speaking, but the role of a child in war. There were amazing interactions as people explored their numbness, and what it felt like to have someone taking revenge on you who has gone cold and numb from their own pain. This was an incredible 'hot spot' that got very close to this key issue: that people and nations feel justified in killing each other, because there is no one left to feel for the other, but only to seek their death for the purpose of revenge.

After this workshop in London, when I was leading a Jewish Palestinian seminar, it was a Palestinian child speaking up that broke me wide open, and I began to sob. She had melted whatever defenses I still had. She talked about how she had learned at the seminar that Jewish people suffer too. She had wondered about that for much of her life, and her mother began to comfort her.

So we know that once the child role emerges, the role of the parent comes up and back in London another

woman talked about her terror when she learned of the existence of nuclear weapons. People were crying, the agony of the people in the room grew, as those experiencing pain come forward and start to wail while sitting on the floor. I asked if there was a parent present to comfort the children. A man and woman began to speak together from their spot sitting on the ground, saying that they were the Earth herself, and that they embraced all of the people as their family. They began to speak from their own depths, as if they were speaking from the core of the Earth. From this sentient place, there are no lines between countries or religions, between oppressor and oppressed, but only one people, all of the Earth's children sitting peacefully together, which is so precious.

I am reminded of an earlier time when I was facilitating in an Arab village between Jewish and Arab Israelis. I was walking through the village, and I saw several school children walking hand in hand. I instantly, as a Jewish person, saw that these Arab children were all my children, and that I had to do something to be sure that they and their Jewish counterparts, were **all** safe, particularly from each other's families. If you are a child, being safe from war and its destruction, is a basic human right.

Back to London again where the Earth parents comfort those in agony in the room. People begin to calm down. War is an extreme state, where momentarily there aren't any elders that can love and support all sides, or if they do, it is a rare occurrence. On one occasion when I was in Israel, before the second Intefada, both sides I talked to, Israeli and Palestinian were so angry that it was obvious that out of this blind rage would come war.

Eldership shifts the group process around war. I am reminded of the Buddhist monk Thich Nhat Hanh, who said that during the Vietnam War, he felt himself as the US soldier bombing his children, and as the children being bombed. He was all of them.[3] However, this eldership is rare, and the extreme state of war, fueled by self-righteousness on one side, and the hunger for revenge on the other side, usually rules. When the elder shows up, there is often great healing, and people can relax enough to momentarily feel the Earth that connects us all and is under and supporting us all.

In the London group process, a woman began to speak of healing, as she talked about how the Catholics had been there for her, having hidden her during the Holocaust. A Jewish woman expressing appreciation for Catholics in this discussion is rare, because part of what is marginalized is the way people of all religions live out the essential teachings of their religions. The Catholics who risked their lives to save her were living out the essence of Jesus' teachings, which is different from much of the history of Jews and Catholics. Out of this came a sense of hope, of unity. People began to apologize for the racism and other injustices involved with war. Out of this, the request for the spirit of the universal mother, the great mother, was strongly felt. Someone began to speak of the fact that we are connected through bloodshed, but something was trying to happen to bring this out in other ways.

War is an extreme state, and when processing war, many altered states begin to emerge. However, the extreme state that war and processing war brings out is not just a group process, but also an individual experience. I was on one level surprised, but on another level expecting, that with such an extreme topic, someone would go into an extreme state.

I was watching a particular woman standing at the door, looking ready to bolt if given the chance. I asked her not to leave, but to say what she was experiencing. She said she felt suicidal, and had done since that morning. She was the one who had played the role of the killer. Someone asked me why I didn't do something shamanic or magical to somehow help her, even though we had only two minutes left in the group process. This brought me to my own edge as a facilitator. The group process had already been so intense, an intensity which can't be truly represented in an article like this, because the emotions were so powerful they had to be felt.

We had already experienced issues of the rank and power of those with religious authority; the raw power of those reacting to how this oppressed them, and the deep agony of those affected by war, as well as the mys-

tical eldership of those identified with the Earth, so it had been a very full hour and a half of facilitating. Even so I felt so opened up by the group process I thought I should try something with this woman. I looked at her, and let my vision open up, softening my eyes so that I could see into the dreaming realms and see her as not just a woman here, but someone in dreamtime also. Suddenly I saw a circle of blue lights moving around her head. I told her that it was clear that there was something with her, some kind of ally or support that would take care of her.

I was beginning to cry as I said this, as I felt so touched. The group got edged out by this, and tried to get away from this spiritual moment. Yet this genuine religious moment had shown up. I said it was her power, this woman's power, her shamanic powers, her connections with death, as the killer and suicide that had taken me over the edge to go into this mystical experience, and to share it with her and with the group. She said she felt immediately better, and I asked her to let that light come into her, and she did. There was so much feeling about how often people feel suicidal around the problems in the world, and yet somehow sharing this was so extremely powerful.

We ended with another woman's strong feelings as she cried and talked of her longing for peace. People spontaneously reached out to each other as I summarized what had happened, thanking everyone. Part of the hope I had, and shared, was based on what we had experienced there, that it isn't war or peace but actually following process that can transform the most severe conflicts. People were feeling the healing power of the Earth, and we ended there.

When I look back now, I see that the woman had mirrored on the individual level, what had happened in the group. Something got very extreme and traumatized, and wanted both the group and the woman, to either die or kill or whatever, and then something came to comfort both the individual woman and the group. In the group, it was people speaking, as if they were the Earth that brought the healing balm, and with this woman, it was as if the Spirit itself came to her.

One of the most hidden roles in group process on religion is the Spirit itself. Most modern religions have relegated the Spirit to something we read about, or pray to, but don't experience directly. This direct experience of the lights transformed the woman, and took us back to the ancient roots of all these religions, where people had direct mystical experiences.

Of course, only so much can be accomplished in such a short period of time, but this work demonstrates how to follow the flow of what comes up when war and religion is processed. By getting a consensus and building an umbrella, different processes that have been waiting in the collective can land and be explored. I often describe group process as similar to an airport, where the jets circle and wait for their clearance to land. In group process, the issues that have been circling in the atmosphere wait for the opportunity to be processed, and jump in. Process Work can compete with war and its intensity.

We can consciously pick up the power behind the destructive force and get to its essence which can transform the world. Going to war against war just doesn't work. Going against religion without connecting with the power that fuels religious fervor is also futile. Our work is to go into these forces that connect war and religion, and then to go deeper into their essence, where we can connect with the raw force of nature, with the power of the Spirit itself, and then explore these feelings in different ways that can benefit rather than destroy humanity and the Earth. The spirit behind war had been explored and touched upon and represented, and while this isn't the solution to the problem of war, it is a step in the right direction.

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[1] Mindell, Dr. Arnold (1995): 'Sitting in the Fire', Lao Tse Press, p.78.

[2] Op. Cit. p.79

[3] Thich Nhat Hanh (1999): 'Call Me by My True Names: The collected Poems of Thich Nhat Hanh', Parallax Press.

Personal Response: Out of the Abaissement

An Experience of Group Process on War and Religion

Luisetta Mudie

> *'In an age when all the grand ideas have lost credibility, fear of a phantom enemy is all the politicians have left to maintain their power.'*
> – The Guardian, 'The Making of the Terror Myth', Special Report on Terror, Oct. 15, 2004.

Dream, May 2002

I am in a plane with husband and daughter, and there is an emergency landing because of some kind of terror scare. We land, bumpily, near Hitchin, Hertfordshire, (where we have a house), and run like crazy from the plane in case it explodes. Then we walk through some housing estates towards the town, along a footpath. Just in front of us is the opening of a tunnel under the town, which leads to a big mosque on the other side of town (there isn't actually a mosque like this in Hitchin. This one is very grand and shiny, with four minarets). At the mouth of the tunnel there are notices pasted, and I can see the words being written in blue as I watch: la illahi illa allah (there is no god but Allah), and bismillah irrahman irrahim (In the name of God, the Merciful, the Compassionate). A lot of people are walking through the tunnel in the direction of the mosque, but I take the rough stone steps up to the left to find my husband and daughter, who are waiting for me in the community centre.

Introduction

'Step aboard, ladies and gentlemen! The lift is your friend,' intones the bouncer-like London Underground employee, whose cheery forbearance is at odds with a gnome-like life spent, I imagine, far from the light of day. As I wait for the lift in the depths of the Russell Square Tube station, I slip back in imagination to July 7, 2005, when dozens of dazed and bloodied commuters must have been shepherded back through the tunnels to Kings Cross, by perhaps this same man, after suicide bomber Germaine Lindsey had blown himself up and killed 26 of his fellow passengers. The spirits of those who died speak to me as I walk through their scattered energy. They want a poem, they say, and they have an insight to impart in return. Just as I ask them for the insight, the lift doors open with a loud beeping, drowning out their fading whispers about love coupled with awareness (was that it?), and I am ejected onto the morning streets.

I make a mental note of these unquiet shades as I head off at a fair pace for the University of London Union, to attend the second day of the Conference of the International Association of Process Oriented Psychology, otherwise known as process work. I have a feeling they will be back later in the day. Arnold Mindell is still known by many in Jungian circles as the author of *Dreambody*; this day of the conference is dedicated to the strands of his enquiry that led him into group work, social action and political transformation. I have had a longstanding interest in group work and organisational conflict and change, and have been prompted by a series of dreams about Islam and the conflict in the Middle East to explore further the possibility of working psychologically in such a troubled field.

I sign up for a session entitled 'War and Religion: Killing in the Name of God'. My dreams point to it, and the shades in the Underground would know a thing or two about it, too. It is run by Gary Reiss, an experienced process worker with a background in gestalt therapy and social work. Reiss gives a few introductory comments, and asks for feedback from the floor. I ask if he is aware that many people died in the vicinity of Russell Square, both in the Tube station and in Tavistock Square on 7/7. 'No', he says, 'but thank you for telling me, because those spirits will probably emerge in the group today.' After a centering exercise in which we link worst and best visions of religion with a unifying image, Reiss calls for co-facilitators. I volunteer. He welcomes me, and one other person.

Group process on war and religion

Reiss kicks off by taking the role of a religious person who knows they are right because they have a holy book to back them up. They aren't interested in anyone else's experience, but they are looking for converts. A woman is immediately upset and tearful at this attitude and steps up to say how much this view hurts her. Reiss has been joined by several people on the 'holy book' team, including a high proportion of men, and they say they

don't care, because what she needs is to see the light like they have. They say they are prepared to kill.

A Japanese woman says tearfully that she has just returned from Hiroshima, and there she realised that it was this attitude which caused the obliteration of so many people in that city. She is angry that her people were used as subjects in a great weapons test, and that their reality was destroyed by the attitudes of those who bombed them. A man agrees, saying, 'It's racism'. An older British woman strikes a frozen pose, saying that she feels utterly frozen by the exchange, and then strongly advances the view that the blasts were needed to stop Japanese aggression. I help her amplify this view. She mentions the POW camps. Another woman steps in saying the discussion should just stop, and makes a double-handed, sweeping gesture, which Reiss elaborates as exterminatory; a gesture for 'genocide'. The woman agrees, and amplifies, taking the 'murderer' role further.

A Jewish woman speaks with deep emotion about a terrified childhood, and how her experience of this was exactly matched by the childhood experience of a German woman she used to hate. I start to feel like a frightened child, and tell about the first day (when I was 10 years old) that my mother first told me what nuclear weapons were, and how I'd been terrified by this poisonous twisting of nature's energy and had nightmares for years. I stick my finger to my mouth, encouraged by Reiss, and say I can't deal with it; I want Mummy to sort it out.

He calls for a mother figure to recognise that we are all her children, and a man speaks up from the floor to say that the Earth is what is always being fought over, and that he wants to speak for it. A blonde German woman with flowing hair joins him, Gaia-like, with an all-embracing gesture, saying that we are united by the dead in the Earth, which brings a wave of relief to me, and confirming feedback in sounds and facial expressions in many other people that I can see. The woman who enacted the 'murderer' is by the door and confesses to having had suicidal thoughts before coming to the conference. Reiss praises her courage and gift to the group in putting us in touch with death. (A clinical social worker and therapist of many years' experience, he seeks her out after the group has closed). I ask if she wants to leave, as she is standing by the door. She says she can't, because the doors won't open, and I feel relieved. I also see that the doors aren't locked, and that she could leave if she wanted to. We close the proceedings with a hand-holding circle. The whole process seemed to take 10 minutes, and afterwards I realise we have been going for an hour and a half.

Reflection

I arrived at this conference via a circuitous route which included a difficult marriage to a British Muslim, an investigation into a formal training in Process Work and a personal experience of the Israel-Palestine conflict through the eyes of my then husband's Arab heritage. We experienced the appalling impact of 9-11, knowing how very much more difficult tensions between Muslims and non-Muslims were going to become.

The dream reported above came just a few months after September 11, on our return to England. It is hard to unravel, even with five years' worth of hindsight. It continues to challenge and mystify me, and was a driving force behind my attendance at this conference. A moving finger writes, as the poet says, and the theme is time, and how that which is written down by the turning years as history cannot be unwritten. The journey through the tunnel is to be made in the Name of Allah, the Merciful and Compassionate. His Names are the Names of Majesty, the explosive, terrifying names, but also the Names of Beauty, of manifest nature as a revelation of His splendour. The primary dogma of Islam is *tawhid*, the Oneness of God. But some mystics have described a whole intermediate world of images, the *alam al-mithal*, or *mundus imaginalis* which Henri Corbin has picked up in his work on the imagination via Ibn Sina (Avicenna). This is the plane of visionary, mystical and near-death experiences. On this level 'bodies are spiritualized and spirits corporealized[1].' For me this is something like what we were doing in the conference session on war and religion.

The ghost of what is not said haunts all discourse. Psychologically speaking, our legacy of discourse, of language used collectively to create our world, is attended by spectres of every kind. Language is by its nature discriminatory. If you say one thing, you have at least temporarily excluded the possibility of meaning something else. It voices parts of things. Jung knew that the unvoiced parts—the spooks—are both collective and individual, and that they have the power to possess us and lead to collective acts of violence. Arnold Mindell's work tries to give voice to those spectres in a way that raises the overall awareness of a group or community when the discourse is actually taking place. This work is both intensely messy, full of the *prima materia*, and highly spiritual. It requires an ability to observe oneself and

others in roles which are highly charged and valuable, but also to be mindful that people are not roles. The aim is to facilitate things so that everyone improves their ability to step lightly across the abyss between observer and actor, subject and object, to go with the flow, but not to be swept away by it. It blurs the strong line that Jung drew between individual and collective.

What becomes clear if one adopts such an approach is that Jung was right; our only salvation lies in a loving (erotic) recognition that we are not just this, but that also. The main reason for Jung's rejection of group work was just this descent; the *abaissement* which opened the group up to possession by collective unconscious material. (Is the journey through the dream tunnel to the mosque an image of such an *abaissement*?)

So, any collective act of making meaning must take place to some extent in a spirit world reminiscent of channellings, mediums and table-tapping, if it is to avoid possession by any single spirit. It must have dealings with the *mundus imaginalis*, and to know with whom or what it deals. This was a world that attracted Jung to pursue depth psychology in the first place, through his thesis research on the activities of his medium cousin Helene Preiswerk.

But possession isn't the only outcome of working in this spirit world, in which the emotion of a Holocaust escapee can take hold of the whole room in an instant. Some shamanic practices consist of an invitation to the spirit to enter the body of the shaman, but with the practitioner maintaining awareness, becoming 'as the hollow reed', stepping aside to allow the phenomenon to manifest itself, but not vacating the premises, and coming back afterwards. Such practices could result in a dance, a new song or poem, or a piece of healing work that might not have been available in a normal state of consciousness. They might take the form of an animal helper that was willing to help the group or individual concerned.

If, as the book says[2], we've had a hundred years of psychotherapy and the world's getting worse, perhaps it's time to put some of our skills to use in a broader field. What do people with an experience of the psyche at depth have to offer? The ability to enter into erotic connection with psychic realities, to respect and dialogue with them as equals, and the experience of our own shadows. These skills are underemployed in group and community settings, especially those where conflict and difference may lead to violence. There may also be a vision there among some of us; among others a genuine interest in the practical problems of our age. An awareness of the need to dream forward the archetypal roles of elder and initiator in a way that is in keeping with the spirit of our times.

I am at this conference because of wounds, lacks and failures: the inability of a marriage to approach a spiritual form which might have given shape and meaning to its travails; the inability of a society to integrate Muslim and non-Muslim; the inability of good-hearted folk to prevent the war in Iraq. These failures make me vulnerable, but without vulnerability there is no entry point for these haunting entities, which will otherwise explode into our lives as fate.

British society has often been praised for its multiculturalism and restraint. But a recent examination of our own beliefs about ourselves following the bombings of July 2005 has revealed a culture of extreme separateness in some of the cities those bombers grew up in. We tolerate, in this country, but that doesn't mean we relate. How can a liberal attitude relate to an attitude that says it has the answer because there's a holy book to back it up? And will liberals recognising our own despotic and literalistic tendencies and then keeping quiet about them make a difference? Or, rather, will it make a good-enough difference?

The theatre as sacred art gives place and form to publicly witnessed words, each with their specifically judged feeling tone that is borrowed from, that pertains to, the gods. In it, the spooks talk to each other, while we observe, protected. What if we were to manage to hold both observer and participating roles as we enacted together the stories of our age? What if the theatre were to take up once more its role as mediator between the gods and society, as a pressure valve, but with the conscious participation of the audience?

Admittedly, to try to work with these spirits without a legitimate form which points back to the past, and without intentional and collective consent from the participants which points forward to the future, is to risk a regressive move of the Lord of the Flies variety. This is what Jung believed happened with the Nazis, and we can see why he feared the collective. But we are not without legacy. We have a hundred years of being psychological behind us. We can legitimately accept psychic realities, our ghosts and shadows, as distinct and Other modes of being, and we have had some practice at forming relationships with them on our own behalves as individuals. Jung's work legitimised this modern form of shamanism, but it left out the shaman's specific and direct responsibility to her community. Perhaps it is time to engage the

spooks in community, starting at a local level, at the in-between worlds of discourse where so much is decided and where so much goes wrong. If we don't, they may continue to blow our embodied lives and our shared cities all-too-literally to pieces, in a macabre denial of our focus on the individual.

To the dead of Russell Square

May I return and ask you once again
To whisper what was lost in that black hole?
Your scattered energies from bus and train
May still hold fragments leading to the whole.
Did you say of life that it appears,
Flickering into being at the edge
Of darkness, our unknown, defended fears,
However much we hum, and haw and hedge?
This clanking, shifting city knows your names;
It holds you to its war-pocked, suited breast.
Your soul-boats float on gently down the Thames;
Its tidal waters take you to your rest.
The muddy river churns, and we can't see
How we're to be in time, or, seeing, be.

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[1]Corbin, Henri. *Spiritual Body and Celestial Earth*, New Jersey, 1977.

[2] Hillman, J and Ventura, M. We've had 100 Years of Psychotherapy and the World's Getting Worse. New York, Harper Collins, 1993

3rd Part of the Conference
Mental Health
Extreme States
and the Arts

3.1. Mental Health and Extreme States

Living on the Edge

An Exploration of Social Marginality

Joe Goodbread

This paper is based on a talk delivered on April 28, 2007 at the first IAPOP conference. It is abstracted from my as yet unpublished manuscript, *Living on the Edge: The Psychological, Mythical, and Spiritual Roots of Social Marginality*.

Introduction: A bit of personal history

A central aspect of Arnold Mindell's work over the past 30 years has been, in my opinion, the unification of individual and collective aspects of experience. While other writers have proposed unifying models, none has been so concrete, detailed, or practical as Mindell's. In my mind, two early discoveries of his stand out as forming the foundation for much of his later work. One was the phenomenon of 'dreaming up', first described in his book River's Way[1], published in 1985. Dreaming up refers to a special feature of countertransference, in which the therapist's experience is influenced by the client's dreams. A second phenomenon is that of City Shadows[2], first described in his book of the same name, published in 1988. In that book, Mindell showed how states of consciousness that are diagnosed as abnormal, such as psychoses and drug-induced altered states, reflect normal experiences that are present in, but marginalized by the mainstream. Taken together, these two phenomena put substantial meat on the bones of more abstract theories of inter-individual unity, from transpersonal psychology all the way to universalist theories like the Gaia Hypothesis[3] and Rupert Sheldrake's 'morphogenetic fields'[4].

I explored the phenomenon of dreaming up in my book, Radical Intercourse[5], published in 1997. Although it was possible to explain some instances of dreaming up through communication theory – incomplete processes lead to double signals, double signals dream people up – there was another aspect that was more mysterious. It was the sense that we share dreaming processes with one another.

I ended Radical Intercourse with a mythological explanation of entangled dreaming processes: the myth of Pan Ku. Pan Ku is a relatively late Chinese creation myth (ca. 200 AD) that won popular acceptance because it gave concrete, human form to what was otherwise a very sparse and abstract treatment of creation in the preceding Chinese literature. Here is a telling of the myth that I put together from several sources, with the intent of showing what I believe to be its main features.

The creation of the earth from Pan Ku's body'

In the beginning, the heavens and earth were still one and all was chaos. The universe was like a big black egg, carrying Pan Ku, the Yin and the Yang. Pan Ku woke from a long sleep and cracked open the egg. The Yang formed the heavens and the Yin formed the earth. Pan Ku stood in the middle, his head touching the sky, his feet planted on the earth. As the heavens and the earth began to grow, Pan Ku grew along with them. Pan Ku stood between them like a pillar so that they would never join again.

When Pan Ku died, his breath became the wind and clouds, his voice the rolling thunder. One eye became the sun and one the moon. His body and limbs turned into five big mountains and his blood formed the roaring water. His veins became far-stretching roads and his muscles fertile land. The innumerable stars in the sky came from his hair and beard, and flowers and trees from his skin and the fine hairs on his body. His marrow turned to jade and pearls. His sweat flowed like the good rain and sweet dew that nurtured all things on earth.

The lice on his body became the ancestors of mankind

I wrote at the time that Pan Ku was not only a myth, but a description of an experience: of unity gained and lost. I saw in the myth of Pan Ku the experience that many of us have, of a world unified, in which we are all part of one another, and then a world that splits into parts, all of which seem separate, independent of one another. But these parts – we – carry a memory of that unity in the form of a yearning to be once more united.

Still, I was not satisfied. I spent the next 15 years researching what I have come to call models of mutual experience. How do we dream together? What are the details of mutual dreaming? Is it something that happens at random, or is there a systematic basis for it? There are answers, but they are neither clear nor simple. They are philosophical rather than scientific. It seems that unity and fragmentation are two viewpoints of the same reality. It is possible to view the world as fundamentally unified, or as composed of many different independent things, and the way you view it depends on your fundamental values, your basic philosophy of what is real and what is not.

One very practical reason to look closely at patterns of shared experience is to understand how shared dreaming structures social interaction. *Radical Intercourse* was a book largely about psychology – the experience of individuals – and how it bleeds over into dyadic relationships. But the idea of shared dreaming must go further. We know that dreaming is shared not only by couples – friends, enemies, allies and lovers – but also by whole social groups. Stereotyping for instance is a kind of social dreaming. One group dreams about another group. It is a dream, because it is mainly in the experience of the dreaming group, and is not supported by the facts. Stereotypes are projections, looking at another group and seeing in them aspects of one's own experience that we reject, for one reason or another.

At the same time I was researching ways of understanding mutual experience, I was also fascinated with psychiatry and what Arny Mindell called 'extreme states of consciousness'. He first used this term in his book City Shadows. The term is meant to underscore the similarity between psychotic and other diagnosable states on the one hand, and more normal states on the other. Mindell explains,

> *'The word state means for me a momentary picture of an evolving process. The term extreme refers to the frequency with which these states are met by the ordinary person during everyday conditions outside of the psychiatric milieu. Thus, they are rare only in terms of occurrence; the majority of their content and structure is experienced by all of us.'* [6]

The 'City Shadows' concept underscored his findings that, although the content and structure of these states is shared by all of us, it is generally marginalized because it seems incompatible with mainstream communication styles and views of what is real and what is not.

The phenomena of dreaming up on the one hand, and city shadows on the other, seemed very related to one another. It seemed that an overly 'sane' society was destined to dream up madness, and vice versa. The 'normal' and the 'mad' were two sides of the same coin.

This viewpoint made the work of the alternative psychiatrists attractive to me. They too shared the view that madness was meaningful and even functional, but inimical to mainstream values. I believed that the mainstream, consensus view of reality had too much power on its side. I believed, following the groundbreaking work of R. D. Laing[7] that there needed to be a revolutionary reversal of the roles of madness and sanity in society. But studying Laing's marginalization by mainstream psychiatry convinced me that this approach would never work. The inertia of the mainstream was too great. What to do?

These were the background issues that were occupying me in 1994, when my partner Kate Jobe and I were invited to take part in a conflict resolution seminar in St. Petersburg, Russia. And that triggered a series of events that rapidly put everything I knew about experiential philosophy and social marginality to a radical and very practical test.

I. The road to Chernobyl

Our work with Chernobyl Liquidators woke me up to a common and tragic phenomenon: the social marginalization of those who fight our wars and clean up our messes, at great risk to their own lives. The people who cleaned up the aftermath of the explosion of the nuclear reactor at Chernobyl were, at the time, hailed as heroes – they saved the world from exposure to even higher doses of radiation and radioactive isotopes than it eventually received. But then, a mere nine years after their heroic and selfless work, they were reduced practically to beggars and invalids. Why did this happen? That is the question to which I will address the next part of this paper.

We start off with a series of questions:

- Why do we marginalize our heroes?
- What can we do to bring them back from the margins?
- What can the answer to this question tell us about other marginalized groups?

I will do this by first taking a look at the rise and fall of a particular hero. I will try to shed light on the personal and social processes that led to his fall from heroism to a socially marginalized beggar. I will note the particular problems that arise during the attempt to understand his marginalization. I will spend some time sketching out a framework in which Process Work can be used to address these problems and propose solutions. I will apply these findings to relieving this particular hero's marginality. And finally, I will generalize from his story to the broader landscape of social marginalization in situations that are more relevant and immediate in our own, present-day world.

Introducing Andrei

Andrei, then a Major in the Soviet Army, had commanded a group of men assigned to construct a shield wall in one of the most highly radioactive areas of the destroyed reactor building – the so-called 'black hole'. He himself operated a crane, receiving in a few days a dose of radiation many times greater than the highest permissible yearly dose for nuclear power plant employees. As a result of his service, he was guaranteed a hero's benefits – privileged access to then-scarce housing, a generous pension, and other social privileges. However, after the collapse of the Soviet Union in 1991, responsibility for social benefits was transferred to the individual republics into which the Soviet Union was broken. And those republics by and large failed to honor the old Soviet government's commitments. Benefits were no longer based on past heroism, but on present need. In order to gain benefits, Andrei needed to prove that he was disabled. To prove he was disabled, he needed a doctor's certificate that showed his diagnosis as proof of his disability.

But the patterns of symptoms that emerged in Andrei and his fellow liquidators were unique. They did not correspond to any earlier instances of radiation exposure. And that was because the pattern of exposure in major 'incidents', ranging from atomic bomb exposure to contamination by reactor debris is unique to each of these events. The physical effect of radiation depends on the degree and history of exposure – to what degree the body is exposed to radiation, and how much and what kind of radioactive material is ingested, inhaled and otherwise absorbed by the body. There had never been another accident quite like Chernobyl. And therefore there was little or no epidemiological evidence on which to base medical diagnoses.

Therefore, Andrei and his fellow liquidators were deprived of most of their benefits. Now, in order to receive benefits that had been promised to them in partial repayment of their heroism, they had to prove they were invalids. And that, for lack of valid diagnoses, was proving to be very difficult.

What makes a hero?

Someone who is part of the mainstream……does something extraordinary to distinguish themselves, at great risk to their own lives or well-being……and is then singled out by the mainstream as worthy of great praise, at least, and usually of some social privileges not generally conferred on someone of their initial social rank. Hero status is presumed to be permanent – that is, the hero has done society a great service, and therefore is entitled to repayment for the investment of risking his/her life.

How heroes become beggars

This underscores a common feature of many marginalized groups. Although disabled, their symptoms and experiences do not correspond to known diagnosable diseases. This is due to the usually unique conditions leading to their marginality. From the atomic bomb victims to the 9/11 rescuers, each emerging population of marginalized individuals is exposed to new and previously unknown constellations of physical psychological challenges. Because they are unique, there is no epide-

miological support for diagnosis that would enable estimation of their degree of disability.

Because there was no clear diagnosis of his illness, Andrei was not eligible for benefits based on medical disability. But he was still unable to work, and ineligible for decent housing. So he was sick, poor, unemployed, living in impossibly cramped quarters with his wife and daughter, and horribly depressed. So much for his hero status and special privileges it conferred!

This process is not unique to Chernobyl liquidators; it could be the story of any of a number of marginalized groups including:

- Viet Nam War veterans (illness due to the defoliant Agent Orange; post traumatic stress disorder)
- First Gulf War veterans (Gulf War Syndrome)
- Hibakusha – survivors of the atomic bombings of Hiroshima and Nagasaki in 1945
- Survivors of Bhopal, India, chemical disaster
- Rescue personnel after 9/11 attacks on World Trade Towers in NYC.

Each of these groups differs in details from others, but they share one quality in common: each has been associated with a major disturbance to the identity of a piece of society. These are catastrophic identity changes, not just little adjustments. And my hypothesis is that the affected segment of society, in attempting to recover its old identity, must marginalize those whose mere presence reminds us that we are no longer what or who we used to be, that we have been changed forever.

This is a very general idea and doesn't really give us any insight into how to help those we have marginalized, short of creating a revolution in popular consciousness. And that, history has shown us time and time again, is simply not going to happen.

More sustainable solutions to the problem of social marginality work at two levels: individual and social. On the individual level, psychotherapy and counselling can help the affected person's status become more fluid. On the social level, we might strive to make it easier for the mainstream to face and embrace large-scale disturbances of social identity, so that it isn't just projected onto the individuals most affected by it.

In this project we focused on the individual Liquidators, but with the intent of gathering experience and information that would help us formulate wider-scale social interventions. In a series of two initial sessions with Andrei, we helped him focus first on the physical, then on the social consequences of his work at Chernobyl. Since details of this work are beyond the scope of this article, I will describe very briefly what we worked on and its relevance to our present questions about his marginalization.

Our first session with Andrei centered around severe pain that he experienced in the region of his diaphragm. This had been diagnosed by his doctor as pancreatitis, a painful inflammation of the pancreas. However, this is a very general diagnosis, with no clear causal relationship to his exposure to radiation at Chernobyl. Therefore, his disability rating was minimal, resulting in only modest benefits.

In our session we focused on his pain. He experienced it like a strong punch to a region under his ribs. We encouraged him to 'pick up' the energy of the punch by punching a cushion while trying to match the force of his blows to the pain he was experiencing in his own body. Andrei turned out to be much more physically powerful than his depressed and somewhat sunken initial demeanor would have suggested. He told us that he had been a trained boxer before his experience at Chernobyl, but felt weak and disabled since then. In process terms, Andrei's strength was a secondary process. It was manifest in both the strength of his pain, and his obvious muscular strength when showing us the nature of his pain. But in the nature of secondary processes, he could neither identify with that strength, nor was it accessible to him for working on his rather severe social and personal difficulties.

Further work with Andrei helped him discover his own innate resources, his own inalienable source of power. The 'proper' application of his strength – the one he could most clearly conceive of using – was to 'kick himself out of his depression'. It became clear to him how to use his power to influence those about him to help him get his promised benefits and to climb out of the deep well of powerless hopelessness that had plagued him since his duty at Chernobyl.

It is clear that psychotherapy is not an option for the virtual army of Chernobyl Liquidators. Because of scarcity of resources, any therapeutic work must be supplemented with social measures. But what kind? We turn now to the social factors influencing Andrei's marginality, but now informed by the details of our personal work with him.

From a social point of view, marginalizing Andrei and his fellow Liquidators helped to downplay the threat that Chernobyl posed both to the then Soviet Union, as well as to the rest of the world.

- Chernobyl posed a threat to Soviet Union's policy of Glasnost, with which Gorbachov was trying to break through the Soviet veil of secrecy and conspiracy.
- Chernobyl posed a threat to Soviet prosperity; merely the initial cleanup involved more than 700,000 people!
- Chernobyl posed a threat to the world; it was a disaster of unparalleled proportions, whose effects were felt all over Europe, even though it had been in some measure contained. Everyone knew that it could have ended with even worse consequences if things had been a bit different.

Andrei and his brethren were the most conspicuous symbol of the disaster, along with the thousands who were displaced from the vicinity of the power plant due to long-term radioactive contamination. But *how* was he marginalized? We need to take a closer look at the exact process by which his marginalization was accomplished and maintained. We have looked at Andrei's marginalization from an individual perspective. He had lost access to his own sense of personal power, to his ability to make a difference in his own world. We next need to look at how his marginality was reinforced by social factors.

Marginalization through Medicine:
The Chernobyl Cycle

The Liquidators experienced a reversal of fortune. First they were eligible for improved housing, medical care, and higher social status because they had risked their lives for the benefit of the rest of society. But after the fall of the Soviet Union, their benefits became contingent on their degree of disability. And disability is estimated on the basis of medical diagnosis.

We pointed out earlier that Andrei's symptoms could not be diagnosed because they did not fit any known or established epidemiological pattern. Because their symptoms did not fit existing diagnostic categories, their benefits were largely denied. The more they fought for their benefits, the more they were suspected of malingering, and the more strictly their claims were judged. That led to a sort of escalating conflict between the medical profession and the Liquidators that eventually led to their social marginalization.

On the **Liquidators' side**, the cycle functioned as follows: *Deprived of their benefits, they became both depressed and desperate.*

- Deprived of a diagnosis, they focused more and more on their symptoms, emphasizing their suffering in the hope of being granted at least some disability benefits.
- When these benefits were not forthcoming, they grew more depressed and more hopeless…
- …leading them to put even greater emphasis on their symptoms.
- As a side effect of this downward spiral, they came to see the medical professions as their adversaries, standing between them and society in their attempt to get justice.

On the **doctors' side**, the cycle functioned a bit differently:

- They wanted to help the Liquidators.
- They were bound by professional ethics and political pressure to base disability estimates on established diagnostic criteria.
- Inability to reach a clear diagnosis frustrated many doctors. They began to see the Liquidators as opponents who were an affront to their skill and desire to be helpful.
- Seeing the Liquidators as adversaries led the medical profession to judge their symptoms as malingering.
- Suspicion of malingering led to tightening of the strictness of diagnostic criteria.

I have termed these two interlocking processes the 'Chernobyl Cycle' to emphasize how the two systems work together to strengthen and secure the Liquidators' marginal status as malingerers.

In essence, Andrei's problem hinges on the question of whether his disease is real, and whether or not its reality will be accepted by the medical profession. If his disease is real, he deserves his benefits. If it is not real, he is malingering and should not be rewarded for simulating a disease that doesn't exist. This is a microscopic view of the creation and maintenance of a tiny corner of the body of scientific, social and medical truth that most of us would consent to as objective reality.

This is true not only of Andrei's case, but of all the other cases we mentioned earlier, stemming from disasters of sorts that had never occurred before. New disasters produce diseases that have never been seen before, and whose existence, if proven, could prove economically disastrous for governments.

The Chernobyl cycle shows us:

- How consensus reality is created
- How it is maintained
- How it generates marginalized individuals as part of the machinery of its maintenance.

II. Why society has margins

This microcosm suggests an answer to the larger question of why society has margins. Margins must exist wherever a social system tries to maintain its identity. Any time a disaster or war happens – large scale, forced change – the identity of the system is challenged. Therefore, the perceived agents of change – or anyone who is associated with that change – become 'contaminated'. They become identified as carriers or even agents of that change. And they therefore become part of the margins of that social system that is striving for return to normal.

Reality that seems objective is, in a strong sense, a by-product of the maintenance of social identity. Any assault on the absoluteness of objective reality threatens to destroy the unity of social identity, and vice versa.

Unity myths

Humankind has a longstanding dream of a marginless society. This dream is reflected in what I call 'unity myths'. Unity myths propose a conceptual framework that suggests ways in which everything in the world is linked to everything else. These frameworks seldom have the tight empirical support needed to elevate them to the status of scientific laws. They tend to be inspirational, rather than quantitatively verifiable. In cases where tight scientific evidence is available, as in the case of the 'big bang' theory of the origin of the universe, the mythological aspect is downplayed. It is left to the poets and romantics to see unity dreaming in the big bang.

Here are some broad categories of unity myths:

- Modern hypotheses about the nature of the world, like Gaia, the holographic universe[8], etc.
- Ancient spiritual frameworks, like myths that see creation from a single being. These are collectively known as the 'Perennial Philosophy'.
- Creation myths, like the Pan Ku myth, or the story of Genesis in the Judaeo-Christian Bible, in which a single principle or being gives rise to the entire universe.
- Physical models, like the Big Bang theory, which sees everything having been created from a single point of matter.

Unity myths are peculiar because they describe a kind of yearning for an original state, rather than for the present state. To be plausible, they have to either ignore the current fragmented state of the world, or else convince us that the world is really unified. But to do that, they need to marginalize the evidence that the world is fragmented, since there are always co-existing viewpoints that see the world as either fragmented or unified! Lovelock's Gaia hypothesis can unite the world only by leaving out human beings. The founders of Athenian democracy, and of the United States of America, made all people equal by marginalizing the humanity of slaves. It seems, paradoxically, that we cannot really reach for unity without creating margins.

It appears that the world is fundamentally fragmented and that any attempt to unify it must simply drive its margins underground, making them invisible to those who strive to belong to a unified mainstream.

Back to Pan Ku

Pan Ku is a unity myth that includes human beings. It was first formulated around 200 AD, not a very ancient myth[9]. It filled a need in Chinese cosmology, which up to that point had been largely represented by the Tao Te Ching, which also treated creation in very abstract, human-free terms[10].

To me, the most interesting point of Pan Ku is that human beings were created from Pan Ku's lice. What does this have to tell us about the status of human beings in the world? After all, Pan Ku is a creation myth. The creation of human beings from lice must tell us something about the way we experience human beings in relation to the rest of creation.

Lice occupy a complicated position with regard to human beings. They are neither part of us, nor can they exist independently of us. This flicker between lice 'being part of' and 'being separate from' is, interestingly enough, reflected in the languages of some indigenous groups[11].

We can make an analogy:
lice - Pan Ku's body: human beings - natural world

In much the same way that it is unclear if lice are part of their hosts or not, it is not completely clear whether human beings are part of nature or not. There is a flickering uncertainty about the status of human beings. In a very strong sense, human beings are marginal to the world itself. Marginality is ingrained into human nature. What decides whether human beings are part of nature or not? It appears that it has to do with self-reflection. To the degree that we can reflect on ourselves, we are separate from nature. To the degree that we do not reflect, we are part of nature.

In order to establish our identity as separate from nature, we need to compare ourselves with something that we are not. And that 'something' is invariably an-

other person or group that embodies the quality that we will not have in ourselves. That is the mechanism that leads to social marginalization.

But it is not only identity that is so created. We saw from the example of the Chernobyl cycle that it is reality itself – consensus reality – that we create. This is a serious business.

Consequence of marginalization of individuals and groups

Marginalizing a person or a group not only pushes them toward the boundaries of society; it also deprives them of the right to take part in the construction of social reality. That is why marginalization is such a serious business. On the surface, it appears only that the marginalized person loses the right to certain privileges, like Andrei did. Perhaps they are economically disadvantaged, perhaps they cannot find a good place to live, and perhaps they are despised by their fellow human beings. But the most serious effect is that they no longer are part of the 'consensus' that defines what is real. They are disenfranchised in the most fundamental possible way.

It is the loss of a say in what is real and what is not that makes social marginalization such a permanent and damning condition. Because being marginal means that you no longer 'vote' on what is real, you are powerless to influence the processes that could result in your re-integration into reality.

What to do about it

There are many approaches to re-integrating the marginalized, many of which have the character of social action. Either the marginalized band together in sufficient numbers to get some power to act, or else they find an advocate who has enough position in the mainstream – is enough of a contributor to consensus reality – to be effective in changing their lot.

This method works to some degree – it is the basis of, for instance, 'rights' legislation that anchors fundamental rights of individuals in the social network. However, it is only a partial solution, since we know that there will always be margins. Any system, no matter how liberal, will always need to define itself in order to exist, and will therefore automatically, if unintentionally, marginalize yet others (although perhaps in smaller numbers than before).

An example is certain alternative or anti-psychiatry advocates, who create new categories of extreme state, but which themselves have boundaries. Christina and Stanislav Grof, for instance, in their book 'The Stormy Search for the Self', claim that many people who appear to be psychotic are really going through what he calls a 'spiritual emergency'[12] . This promises at first blush to de-stigmatize mental illness by showing it to be a spiritual process rather than a disease. But Groff then gives criteria for distinguishing between 'real' spiritual emergency and 'true' psychosis. Although his model may rescue a certain number of people from marginalizing psychiatric diagnosis, it then sets new boundaries for psychosis which are all the harder, having been deprived of those who are more 'spiritual'. Similarly, John Weir Perry found that if schizophrenic patients could be supported without medication through their first episode, they were unlikely to have recurring episodes[13] . However, he believed that if patients did receive neuroleptic medication during the first episode, they risked becoming permanently schizophrenic. Again, the openness of his system is 'paid for' by condemning those who fall outside its scope to eternal marginality.

Another approach is more systemic. It involves awakening the non-marginal world to their own potential marginality. But how can we do this in a way that is gentle and acceptable, without driving one another to the jarring edge of psychosis?

One method is to notice each time you reassure yourself of your own normalcy by comparing yourself with someone else who is 'not normal' in the way you fear you may not be. For instance, if you forget something, and you find yourself saying, 'Well at least I'm not like Uncle Ed who has Alzheimer's', then you are placing one little stone in the wall that marginalizes those with memory loss. If you have a very realistic fantasy and fear you are becoming schizophrenic, but soothe yourself by saying, 'I'm not as crazy as So-and-So (a diagnosed schizophrenic)', you are incrementally increasing the marginality connected with mental illness.

To take this further, the alternative is to unfold the unsettling experience as an extension of your current identity. By embracing and unfolding the experience, you extend the definition of what is normal, making those who have more of such experiences that much less extreme. This may seem like a tiny drop in a very large ocean. However, there are some further ideas about how to make this more realistic.

The arts and reduction of marginality

Many years ago, Arny Mindell suggested that one way of reducing the marginality of those with extreme states would be to show their stories on television, to help the public reflect on its own shadow side[14] I have meditated on this on and off for years, and have come up with my own way to do this.

Television is an ideal medium for helping people reflect on their own identities. That is, I believe, the reason that we are so fond of looking at our own margins on TV! Much of what we see on TV involves either disasters or crimes. We are very, very fond of looking at things that are way over our everyday edges.

Television is an addictive drug whose dose we can control ourselves. It is addictive, because it doesn't quite satisfy its initial promise of putting us in touch with our wholeness. It falls short, because to become truly whole, we would need not only to look at, but to embrace that which is over our edge.

Humor fulfills that role. Good comedy has the effect of taking us just a little further over our edges than we intended to go, and then showing us the result, little by little. I personally believe that situation comedy has contributed to greater social acceptability of homosexuality in the United States, due partly to the TV show 'Will and Grace', which concerns the ins and outs of trying to reconcile gay and straight relationships. It brought gay relationships into America's living rooms in ways that drama or literature never could have done. It used laughter as the solvent for a message that mainstream America otherwise found unpalatable.

It is tempting to think that the same thing could be done with other kinds of marginality. I believe, for instance, that much of the stigma of psychiatric diagnosis could be relieved by showing, through humor, how close we all are to being mad ourselves. How, exactly, to do this is beyond the scope of this paper.

Conclusion

Social marginality is a many-sided and complex phenomenon that can only be comprehended if we consider its psychological, social, philosophical and mythological dimensions. While it appears that society, as long as it has a distinct identity, will always have margins, we can still strive to make marginality more of a dynamic process and less of a fixed and inescapable state. One path to doing this is to recognize how each of us, on a daily basis, cements the marginality of those already on the margins by using them to reinforce our own sense of normalcy. Using this tendency to awaken us to our own innate sense of worth and power, regardless of how we compare to others, would be a first step in relieving the deadly permanence of social marginality.

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Process Work with People with Physical and Mental Disabilities in Social Care Institutions in Slovakia

Viera Simkovicova

Introduction

My motivation for the work with professionals in social care institutions comes from my personal history. I have younger sister, who is diagnosed with Down's syndrome. Being close to her in age, I was her playmate for many years. The experience in my family was crucial to my decision to study psychology; also my sister's problems in later life played a role in my dream to offer Process Work skills to caregivers who face similar situations in their everyday life and work. Personally, Process Work has given me a framework to deal with her extreme states, with my family and my position in it, as well as practical tools to help overcome difficult situations. Later, I had an experience of working in a day-care institution with people with various disabilities: autism, learning disabilities, physical and sensory impairment. This gave me an opportunity to experience how Process Work is useful for people with various disabilities in dealing with their difficulties, and for those making contact with them as well. At the same time I completed the three years Process Work training in Slovakia.

The situation in social care institutions in Slovakia

In the field of dealing with people with disabilities Slovakia has inherited a lot of problems from the previous regime. People with disabilities had been excluded from the mainstream community, which meant that the long-term care institutions were in localities outside of the towns. Many of them were, and still are, large facilities with up to 150 clients living in old buildings not suitable for the purpose. They were closed institutions with a low level of stimulating or therapeutic programs and isolated from the rest of the population. Most of the clients had no legal rights. The management of the institutions had responsibility for their affairs, controlled by the courts.

After the Velvet Revolution,[1] a transformation process has started and is not finished yet. Fiscal decentralization brings economic problems and a decrease in the numbers of personnel in the institutions. The institutions are more open to the rest of the community, but the wide range of diagnoses and disabilities makes the situation very complicated, as it is not possible to work with the clients in more specific programs. New facilities within mainstream communities are starting up now in a few localities, which have more respect for the basic human rights of their clients.

Currently, the institutions are run by eight regional governments. The number of institutions varies from 15 to 45 in each region, (including houses for retired or elderly people, usually combined with people with disabilities). They offer services for 40 to 70 clients on average, but there are still a few institutions with up to 150 clients. There are also some private institutions run by NGOs, with contributions from the regional governments, with 12 to 20 clients on average. The few sheltered living facilities represent a new way of community care.

The long-term social care institution by its nature carries risks of human rights violation, (as suggested also by the Open Society Institute)[2]. The main threats to the human rights of the clients are:

- low differentiation between clients – people with different problems and age groups are mixed together with no specific program or therapeutic activities
- lack of meaningful activities for the clients
- sexual abuse between clients
- institutional abuse: lots of medication or punishment for inadequate behaviour
- lack of skills of the personnel to deal with extreme states
- lack of skills in communication with the clients, in understanding their special needs
- lack of skills for stimulation of multiple and seriously disabled people, nonverbal clients and clients with dementia.

Our training program

As the transformation of social services takes a lot of time and effort, we decided to support people, working in those services, to increase their abilities to approach their disabled clients with more respect and skills. We have developed training seminars to support their intuitive compassion for their clients with more practical tools

for bringing it into the everyday life of the institutions. We offer:

- a two or three day training on basic skills in Process Work, since 1998
- a follow-up seminar focusing more on Process Work exercises and supervision
- a training focusing on nurses, educational specialists, social workers, instructors for various therapies and assistants
- a long-term 80hrs training with accreditation by the Ministry of Education of the Slovakian Republic, with more practical exercises and a deeper understanding of the human rights of the clients, since 2003.

The training in *'Using minimal signals in work with clients with disabilities'* offers basic skills in Process Work. The observation and identification of sensory based signals in the categories of visual, auditory, proprioceptive and movement signals is a key starting point for Process Work with the client. Signals are recognized as meaningful manifestations of the inner life of the person. This is an important shift in the perception of caregivers. Many signals used to be interpreted as signals of the mental disability or diagnosis, and were therefore neglected or overlooked. Perceiving the signals (sounds, movements e.g. screaming, jumping etc) as the way in which the person is expressing herself or himself, brings much more meaning to the work with them and also a lot of energy and connection to the person. Immediately the person is seen as somebody who is worthy of being listened to, and this is crucial to their perception and contact with the outer world.

We also introduce the methods of amplification, allowing students to follow and unfold the signal in the same sensory channel. According to Process Work practice, methods of amplification are effective if the intervention follows both the sensory channel and the quality of the signals (tone of the voice, color of the dream detail, sharpness of the movement etc). In this way we 'speak the same language' as the person, which is reflected by the feedback from the client.

All theoretical explanations are based on examples from my own experience and on feedback from graduates. This helps to explain the methods of amplification and also helps participants to understand and follow the client's feedback properly. Participants often also bring in their own experiences, as they have already discovered certain principles intuitively during their practice, and the training helps them to understand and re-frame their influence on clients.

We also use Process Work exercises to train students in the observation of signals, amplification, reacting to the signals of the clients and perceiving the feedback from the client.

On the second day we introduce the process structure to participants, including the edge concept and the energy of the secondary process. Giving the participants a wider picture of the Process Work approach helps them to understand why it is important to follow the signals when the person gets stuck or repeats the same pattern. It is also important to explain the concept of the edge, which is a psychological phenomenon, which divides our primary identity, (all that we already know, believe and understand about ourselves), and the secondary process, (new, unknown and sometimes scary experiences), which are trying to become part of our experience. The edge produces blocks, fears and unexpected behaviour therefore identification of the edge is crucial for understanding the psychological states of the clients and also for finding the proper way of relating to those states, with deep respect for the human dignity of the client.

Mainstream society with its rules and norms also represents a primary process, which excludes secondary signals and feelings, many of which maybe associated with the behaviour of people with disabilities, which therefore marginalizes them too. The training helps workers to understand that they are working as a bridge between the primary process of the society and the world of disabled people. This idea gives them a wider perception of their role and more understanding of the process at the edge, and of the accompanying feelings and perceptions both from the outer world and from inside.

In working with seriously and multiply disabled people, who do not give much response to the outer world Process Work coma work skills are particularly important. Following breathing signals and small movements or sounds is crucial to approaching them as human beings and to their claiming their dignity in all phases of their life.

The atmosphere in which we use our Process Work skills, and the compassion and detachment, which help the therapist to follow the deepest psychological process of his/her client, are also useful for the workers who often do their work with a lot of love, but also without much support from the environment or even from their bosses. The positive feedback given to them on the training; the support from the psychologist and the rec-

ognition of the huge amount of energy they use and also of the suffering they experience, while joining their clients in difficult conditions, is a great experience for the workers as well. They discover that the ability to use empathy, goodwill and attention to the expressions of the client is a valuable action, increasing the quality of life of the client in the institution.

Practical use of Process Work

Our experience is that unfolding sensory based minimal signals is useful in many ways. In establishing contact with the person, where the contact is minimal or difficult, e.g. by mirroring the body position, slight movements, even stereotypes, or sounds, the person feels more comfortable and the contact is established quickly. This enhances the interpersonal contact even with autistic people.

Unfolding the sensory based signals helps the people with disabilities to feel more understood, accepted and connected with other human beings. The simple sounds, movements or relationship signals are responded to in the same channel, using sound, movement or interpersonal contact. This is very helpful in relieving the isolation of the person, who is not able to express herself in ordinary ways. Instead of failing in verbal communication the person is accepted in the way he or she is able to communicate and express herself, and is deeply understood in his or her inner world. The signals the person gives to us, which are often perceived as disturbing, unpredictable and unacceptable, are turned into positive pathways to creative changes and impulses towards new communication and behaviour.

In developing people's abilities, e.g. by repeating the sounds of a nonverbal child and making additional sounds, a child may respond by developing the new sound patterns as pre-verbal communication. Working with minimal movements can help a person with a physical disability to find new ways of expressing herself. By unfolding the signals, unacceptable behaviour (e.g. aggression, self-harming behaviour) can be prevented. If we recognise the minimal signals appearing just before the behaviour we want to change or prevent, we can respond to them and change the focus of the person to a different behaviour. Or by responding to signals appearing during the problematic behaviour we can efficiently stop the person by responding in the same sensory pattern, with respect for his/her edges and dignity. These skills are an additional and supportive educational method, mainly in cases where the usual methods don't work. The signals appearing in the behaviour can be picked up and unfolded to find an alternative way of applying the method or may lead to a new, creative solution to the problem during the education. By following the signals the creative abilities of the client can be developed. They are supported to follow their body in movement, which brings new ways of expressive dancing, and also to express their feelings in painting or drawing (a form of visual channel amplification).

Responding to signals often leads to the completing of unfinished psychological problems – by role playing or responding to sound patterns or dream figures. This can be helpful in healing traumatic experiences or conflicts.

Process Work helps to overcome personal edges and barriers including prejudices, by understanding the signals and belief systems connected to personal experience and history. Process Work methods also help professionals in making more accurate interventions e.g. using a calm voice while the client is showing body signals, using verbal keys to different channels and responding in the same way and waiting for feedback, which could be delayed in many cases.

An important impact of the method is in preventing abusive situations. The risk of an abusive situation developing is decreased by following the feedback of the client and understanding his signals better, including the signals or expressions which accompany the edges and secondary process.

The Process Work method is useful for professionals, as well as for family members and for people with disabilities themselves, if they have the capacity to use it themselves as a method of personal development. It also has an interconnection to the human rights issues of people with disabilities; it increases sensitivity towards their human rights as well as bringing new creative ways of coping with difficult situations without damaging the human rights of the disabled person. It helps to perceive and experience the human dignity of each person, even in terminal illness or coma, and gives tools for practising these ideals in everyday life. It reduces the stress and burden that caring for people with disabilities brings, and is useful for the personal development of the caregivers.

Impact of the Process Work method for the clients

Our graduates say they never realised there were so many opportunities to work and communicate with the people they have cared for over many years. For example, there was a man who had to have his hands restrained all day, as he used to hit himself on his head and damage his face. The nurse identified his signals as movements signal combined with strong body feelings. She loosed his hands and asked him to follow his feelings. She thoroughly observed his movement signal, and decided to complete this movement to discover the process behind it. She supported him verbally to do so, not to stop it, and then she intervened by asking him for permission to experiment with the movement. At a certain moment she put her palm between his face and his hitting hands. He looked at her and stopped doing it. The look was a relationship signal, which was crucial to expressing the process in a different way. The attention and support coming from the nurse created a shift in the inner world of the client. He stopped this behaviour completely and now it is possible for him to keep his hands free the whole day. This shows the long- term impact of the intervention.

In another institution there is a woman who was a 'wolf child', in other words, she lived with a dog until she was 13. Her legs are weak and she has problems with walking straight; she used to scream when they asked her to walk. The nurse first mirrored the movements of her fingers and head, repeating her sounds and then they started to walk. She started to scream, and the nurse did the same. After a few times repeating this, the client stopped her screaming, and started walking silently with the nurse. Since then, the screaming only comes up occasionally and the woman has a very warm relationship with the nurse.

Another participant started to communicate with sound and touch with a young, blind man who never went out of his room and was hurting himself badly. The nurse followed his noises and movements very thoroughly and he was able to start going for walks with her and with other personnel and he has reduced his destructive behaviour. The same lady said she worked with a young man who, for the whole of his life, more than 20 years, sat on his bed, with his legs crossed (like a yoga posture) and with his hands under his thighs. He also slept in this sitting position. She very softly moved his hands, little by little, making them free, and later trying again and again to put some toys into his fingers. They were playing this way and they ended up playing with balls back and forth. She was very moved by this work, she said they always tried to give him a toy, but he didn't play with it himself. They usually found it on the floor, so they thought it was not worth trying. She said, they could give him meals, hygiene, some smiles and strokes, but they thought always, it is not possible to do more. Now she is very happy to communicate with him through his signals and offer contact to alleviate his loneliness.

From the feedback of participants we also learned that the method is important to them to support their intuitive approach, to express their love towards the clients as well as improving their ability to give evidence for their interventions. They refer to changes in their approach to clients and in their attitudes towards their behaviour. It is also supportive to them personally as the trainer is thoroughly listening to them, following their ideas and supporting them in their feelings and ideas. This is often very new and a breakthrough experience for them, because in our culture people are mostly critical of each other and are not supported by the leading people in the institutions. I remember a woman who told me, she was going to 'somehow survive' the last three years until she retired, but now she has found a completely new way of dealing with her work and she is looking forward to all the exciting experiences and findings ahead of her with this new approach. Some participants also bring the change into their personal lives and families.

The most impressive example, to me, was one in which a nurse was using the mirroring of signals with a woman who has schizophrenia and has lived in their facility for 28 years. All that time they were sure she couldn't speak. She used to half stand, half sit in the corner without a chair. Sometimes she would make some sounds, but without any meaning that could be understood. People were afraid of her because of those sounds, and because of the faces she was making. They perceived her as an old, nasty witch. A few times the nurse joined her body position and talked to her a bit. Then she would take a chair and sit down by her in the group. Later on the client started to prepare a chair for the nurse to sit by her. One day the nurse was talking to her colleague about going to work and having a lot of duties. Then she turned to this person and asked her if she used to go to work in previous times. What a surprise for all around, when the client started to talk about the job she used to do 28 years ago!

Another time the nurse joined her in her body position again, and she realised that the client had her head

in a position as if she was listening to something. She realised this might be an auditory signal and asked her if she was listening to something. She said she heard a beautiful woman's voice asking her to pray, telling her that if she would pray, her brother would come to see her. The nurse was shocked, because they did not know she had any relatives! The client had been praying for more than 20 years to see her brother again! They immediately started to look for him to give him the information about his sister. After a few days, the nurse recognised some words in the sounds the client was making, and she realised she was saying a particular prayer. She started to pray with her and she was praying more and more loudly (amplification). Other clients joined them. Since that day, she has taken her to a chapel in the facility, which the client had never visited before, and they started to go there frequently. The client wanted to stay on the ward (she was only there because of an injury she had) because this was her home, where she could pray. The nurse agreed to visit her on the other ward, I guess she was praying for her brother, but here came a sister!

These results, achieved by graduates from our trainings, show the great need for human contact and its influence on the quality of life of the clients. The crucial changes could be achieved by almost no investment on a material level, but by an investment of compassion, combined with the basic methods used in Process Work.

The outcomes of the 10 years of our work in trainings were presented at the conference of the Slovak Association of Educational Specialists (2003); at the International Conference for Multiple Disabilities (2004) and in a report for the International Helsinki Federation for Human Rights in 2006. We are also collecting short cases written by graduates from the long-term training. The numbers of trainings and graduates are shown in

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ANNWIN – the center for support and development of human potential, Slovakia - was established in 1995 as a not-for-profit educational organization in Banská Bystrica, Slovakia, in cooperation with my husband Peter and a few friends, who were interested in Process Work. The aim of this organization has been to contribute to the transformation of Slovak society by supporting human potential and promoting human rights, multiculturalism and equal opportunities. Most of our programmes use Process Work as the basic methodology. The name of the organization is from the Celtic language and is connected to the legends of King Arthur. Annwin was a cauldron with the power to bring new life to the dead and health to ill people. This is the spiritual mission of our organization. Our projects include:

- professional skills for municipalities (e.g. communication, management and personal development)
- mental health support by Hemi – Sync® technology (developed by the Monroe Institute)[3]
- basic Process Work skills for professionals working in social care institutions in Slovakia, since 1998
- Process Work in diversity issues in Slovakia and Europe – in cooperation with CFOR and EMF, since 2002[4]
- Using Process Work skills to increase human rights in social care institutions, since 2003.

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[1] For information about the Velvet Revolution see http://en.wikipedia.org/wiki/Velvet_Revolution

[2] http://www.soros.org/about

[3] http://www.monroeinstitute.com

[4] CFOR stands for Force for Change for more information go to http://www.cfor.info
EMF is The European Multicultural Foundation its website is http://www.em-foundation.org.uk/

A Process Oriented Approach to Panic Attacks

Lily Vassiliou

Abstract

Panic attacks are terrifying experiences that disrupt the flow of everyday life. The application of Process Work to panic attacks emphasizes the role of awareness and addresses the multidimensionality of individual experience by investigating biomedical and contextual, as well as dreamlike aspects (i.e. a person's subjective experience of the neurobiological and cognitive features) of panic attacks. This presentation is based on Lily Vassiliou's doctoral research and her subsequent clinical experience. The research involved a multiple case study of the work of Dr. Arnold Mindell – the founder of Process Work – with the researcher and five other people who have experienced unexpected panic attacks, from which the approach was abstracted and delineated in nine steps (phases of the work) that describe broad directions and methods composing the therapeutic interaction observed across the six cases.

A central hypothesis, brought to the foreground by the explication of the approach is that embedded within the experience of a panic attack is a needed direction for a person's life (aspects of a person's nature marginalized by the person's identity), which can be revealed by the unfolding of the dreamlike aspects of a panic attack. Implied in this central hypothesis is the hypothesis that aligning oneself with the needed direction (i.e. becoming aware of the marginalized aspects of one's nature, opening up to them, and continually and consistently allowing everyday life to be recreated from that sense of oneself) can have an effect on the person's experience of panic attacks (i.e. reduce the severity or eliminate the panic attacks). These hypotheses imply a mind-body connection – an interaction between one's awareness and one's body, between awareness and matter. The above formulated hypotheses warrant investigation in future research.

Process Oriented Psychology

Process Oriented Psychology (or Process Work) is an evolving, interdisciplinary approach supporting individuals, relationships and organizations to discover themselves. It was developed in the 1970s in Zürich, Switzerland by Dr. Arnold Mindell and his colleagues, and has its roots in Taoism, quantum physics, Jungian psychology and indigenous thinking.

The approach is in essence an awareness practice. The Taoist principle of 'process' or 'flow' or 'change' or 'following the Tao' (Mindell, 1985, p. 90) or 'observing and following the natural patterns and movements of nature' (Mindell, 1995, p. 58) is central. Process workers use various forms of awareness to 'track' (through multiple levels of reality) psychological and physical processes (be they their own, an individual's, a couple's or a group's) that illuminate and possibly resolve inner, relationship, team, and world issues' (Mindell & Mindell, 2002).

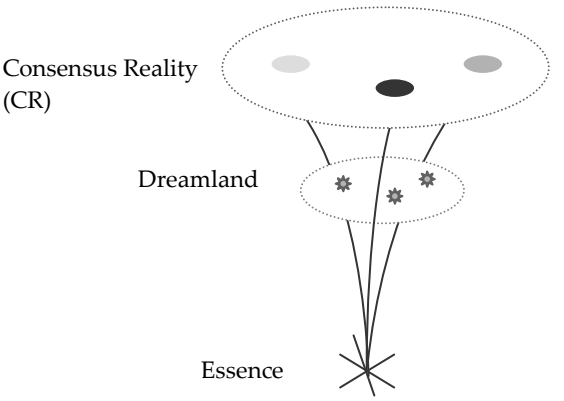


Figure 1: Levels of Reality

Levels of reality

Mindell differentiates among three levels of reality (dimensions of experience, realms of perception) which he links to three dimensions of awareness. As depicted in Figure 1, these levels of reality are: 'consensus reality' (CR) – the everyday reality that is consented to by science and most people as 'real', and is experienced as perception of 'time, space, weight and repeatable measurements' (Mindell, 2004a, p. 17); 'dreamland' – a dreamlike reality that is experienced as perception of 'fantasies, subjective feelings, dreams and dreamlike figures' (p. 17), and 'essence' – the realm of 'subliminal or "flash-like" awareness that exists without reflection' (Mindell, 2000b, p. 310) that gives rise to dreamland and consensus reality and is experienced as 'perception of subtle tendencies' (Mindell, 2004a, p. 17), 'vague feelings and intuitions that can barely be verbalized' (Mindell, 2000a, p.15).

Suppositions of the Process Work paradigm

It is beyond the scope of this article to explicate the several notable theoretical parallels that Mindell makes between the arising or unfolding of subliminal awareness into dreamlike experiences and everyday reality, and the Australian aboriginal concept of '*Dreamtime* as the root and essential power from which everything else comes' (Mindell, 2000a, p. 8). Briefly, they include the process of observation in quantum physics (wherein the wave function is collapsed so that an electron that can be any place before it is measured appears more or less located in one spot) (Mindell, 2000b, p. 177-190); the process of conjugation in math (wherein a complex number, i.e. a number that has both real and imaginary numbers, multiplied by its mirror image results in a real number and through which the wave function is collapsed) (p.191-201); and the Buddhist analysis of the process of perception (that differentiates between 17 and 45 distinct 'moments' in the process of observation through which an arising from an undifferentiated whole is perceived by an 'I') (Mindell, 2000a, p. 46-52).

For my purpose it is sufficient to say that in making these theoretical parallels, Mindell suggests that in order to understand the currently unexplainable non-consensual events involved in the above-mentioned processes science needs to assume an additional principle, namely, 'the tendency of nature to reflect upon itself' (Mindell, 2000b, p. 188). In other words, Mindell suggests that the basic substance of the Universe is 'subliminal or "flash-like" awareness' (p. 310) that has a tendency to reflect upon itself.

Assuming this, he postulates that observation or consciousness (the realms of consensus reality and dreamland) arises through a process of autonomous re-flection of subliminal awareness (the realm of essence). In other words, subliminal awareness is autonomously reflected as a function of the self-reflecting tendency of the Universe promoting itself to consciousness/concrete reality.

Mindell maintains that this autonomous reflecting process can be either marginalized or engaged, depending on whether a person marginalizes or focuses on and tracks the non-consensual aspects of her experience. When the autonomous self-reflecting process is marginal-ized, one is aware solely of the realm of consensus reality, feeling cut off from a deeper aspect of oneself and experiencing life as a series of disturbances. When the autonomous self-reflecting process is joined, however, one is aware of multiple perceptual dimensions, and experiences oneself as co-creating one's own everyday reality, developing, over time, an identity that is centered on one's awareness rather than particular experiences of oneself.

The application of the Process Work paradigm, i.e. the awareness practice of tracking the flow of experience from consensus reality through dreamland to the essence and vice versa, is based on the above postulations.

Disturbances and problems in the Process Work paradigm

As stated above, the sense of being disturbed is considered in the Process Work paradigm as a con-sequence of the marginalization of the autonomous self-reflecting process. When our identity is centered on our ordinary sense of ourselves (the sense of ourselves as a body located in time and space), aspects of our experience (including, oftentimes, perception itself of the autonomous self-reflecting process) get marginalized by this identity and the belief systems around which it is built. Those aspects of our experience manifest in the realm of concrete reality as problems. That is, margin-alized experience appears in the realm of consensus reality as a disturbance. Hence, problems are understood in the Process Work paradigm as carriers of information that are vital for one's larger sense of well being, and thus, purposeful, meaningful and potentially useful.

Panic Attacks

Panic attacks, in this light, are understood in the Process Work paradigm as a severe disruption of the flow of one's everyday life, yet simultaneously a manifestation of marginalized experiences of oneself and a potential doorway to experiencing multiple dimensions of one's experience.

For our everyday selves, panic attacks are terrifying experiences. Most people can somewhat relate to the experience of panic for, phenomenologically, it appears to be identical to the experience of fear. Fear is con-sidered by theorists (Izard, 1992; Ekman, 1992) to be a basic emotion that is present across cultures and across species. It is associated with the instantaneous 'flight-or-fight' (Cannon, 1929) response of the organism which entails specific neurobiological and cognitive features. This response is viewed by Cannon as an 'alarm reaction' in which the organism is physically and cognitively mobilized for action in order to protect itself from imminent danger. The fight-or-flight response varies in intensity depending on the situation. In Barlow's (2002) view, growing phenomenological evidence 'supports the

equivalence of fear and panic' (p. 107), suggesting that a panic attack is the activation of the fight-or-flight response in the absence of imminent danger.

In other words, people experiencing panic attacks report experiencing physiological sensations similar to those of people who suddenly find themselves in imminent danger. Specifically, they might freeze or feel an overwhelming urge to escape, experience shortness of breath or a sensation of suffocation, a racing, pounding or palpitating heart, a feeling of dizziness or faintness, trembling or shaking, sweating, hot flashes or chills, nausea, numbness or tingling sensations in parts of the body, a sense that the surrounding environment or their own bodies are not real, a fear of dying or losing control. The difference is that in the case of a panic attack there is no known imminent danger facing the person who experiences the attack.

Panic attacks usually have an abrupt onset and peak within ten minutes. They may be associated with situational cues, such as driving over a bridge or flying, or occur spontaneously, seemingly out of nowhere. They are features of various anxiety disorders, as these are defined in the American Psychiatric Association's *Diagnostic and Statistical Manual of Mental Disorders* (American Psychiatric Association, 1994), including panic disorder, social phobia, specific phobia, post-traumatic stress disorder, obsessive-compulsive disorder and separation anxiety disorder. Panic attacks can also occur due to the direct physiological effects of a substance or a general medical condition.

Standards of care

Pharmacotherapy, cognitive behavioral therapies, and combination treatments consisting of both have shown to be the most effective treatments to date and have emerged in the United States as the standard of care (American Psychiatric Association, 1998; Beamish, Granello, & Belcastro, 2002). The theorists and practitioners of these modalities have been developing methods to reduce people's vulnerability to panic attacks and offer symptom control and relief, as well as effective coping mechanisms. These standards of care aim at addressing people's biological need for relief from symptoms that are distressing and that theoretically can lead to brain damage.

In my view, the approaches that have currently emerged as the standards of care are important and very much needed, as they address an aspect of people's experience. Biomedical approaches researching the neurobiology of panic, attempting to develop anti-panic drugs, and cognitive behavioral approaches focusing on controlling or eliminating the symptoms offer ways to address a person's needs in consensus reality, such as the need to deal with the disruption of her[1] everyday life in a relatively short period of time, the need to regain a sense of control, the need to gain some distance from the experience, etc. However, these approaches address solely one dimension of human experience – the dimension that is connected with the body located in space and time – reflecting the world view prevailing currently in science, which defines reality as that which can be perceived by the physical senses, measured and tested.

Process Work's perspective on panic attacks

The Process Work paradigm brings to the fields of medicine and psychology the idea of appreciating, valuing and addressing multiple dimensions of a person's experience: the dimensions of reality that can be directly measured and collectively consented to as real (consensus reality), as well as the dreamlike dimensions of reality that cannot be directly measured or collectively consented to as real (non-consensus reality). This definition of reality as multidimensional reflects a new emerging world view that challenges the metaphysics of science (i.e. its underlying fundamental assumptions about the nature of reality) (DiCarlo, 1996; Radin, 1997).

The introduction of the idea of valuing both consensual and non-consensual aspects of a person's experience broadens the concept of healing to include the investigation of multiple dimensions of a person's experience. In this sense, the Process Work paradigm offers a new and complementary way of thinking about and working with panic attacks; one that values and investigates both consensual and non-consensual aspects of a person's experience of them.

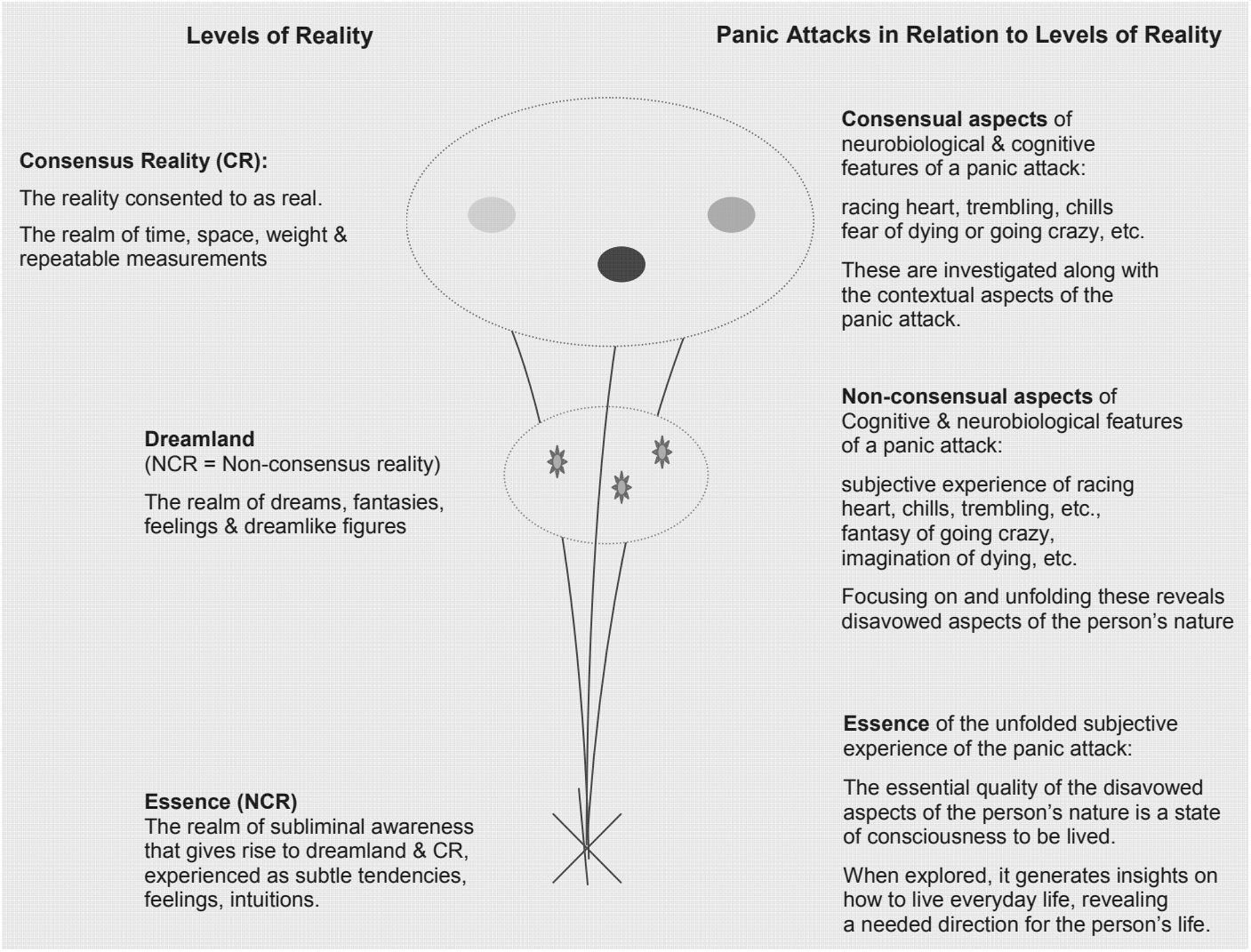


Figure 2: panic attacks in relation to levels of reality

As depicted in Figure 2[2], panic attacks are experiences that are associated with specific neurobiological and cognitive features (such as a racing heart, a shortness of breath, a fear of dying or losing control, etc.) These features have consensual and non-consensual aspects to them.

The consensual aspects are those that can be perceived by the human senses, measured or tested and collectively agreed upon. For example, the movement of the extremities or the jaw of someone who is trembling, the heart rate of a person with a racing heart, the gasping for air of a person who is experiencing shortness of breath; the statement of a person saying that she is afraid of dying or losing control; and also, the level of a metabolite of a neurotransmitter in the cerebrospinal fluid of a person who has panic attacks, the area of the brain that gets activated during a panic attack, the presence or absence of a specific gene or the number of specific receptors in a person who has panic attacks, etc.

The consensual aspects of the neurobiological features of panic are associated with the tangible, physical dimensions of the body; i.e. the body as an object located in space and time – what Mindell refers to as 'consensus reality' (CR) (Mindell, 2000b, p. 25).

The non-consensual aspects of the neurobiological and cognitive features of panic are the dreamlike experiences associated with those features which cannot be directly measured or collectively consented to as real. For example, a person's experience of the sensation of a rapid heart rate as a beating drum, a person's experience of the sensation of tightness in the chest as a sense of being frozen, a person's experience of the sensation of fear as a sense of being threatened by his soul that wants to kill him, etc.

The non-consensual aspects of the features of panic are associated with dreamlike dimensions of the body that cannot be easily located in space and time – what Mindell refers to as 'non-consensus reality' (NCR) (Mindell, 2000b, p. 25).

When explored, the non-consensual aspects of a person's experience of a panic attack reveal entry points to the dreamlike dimensions of reality and the process underlying panic. Entering these dreamlike dimensions and closely tracking the momentary flow of experience (the intended and unintended signals of the person) as it generates itself can reveal meaning and insights and lead to a sense of co-creating one's everyday life.

Steps in a Process-oriented approach to panic attacks

An awareness facilitator following a process-oriented approach to panic attacks investigates both the consensual and the non-consensual aspects of a person's experience, aiming at helping the person appreciate the viewpoint entailed in each, without identifying solely with any one viewpoint, but rather with the viewpoint of the one focusing awareness on the various aspects of experience. In this way the awareness facilitator helps the person develop over time an identity as an awareness focuser, and thus, a center around which the person's perceptions are organized that spans the various dimensions of the person's experience.

In my dissertation[3] (Vassiliou, 2005) I describe the process of investigating the consensual and non-consensual aspects of a person's experience of a panic attack by delineating nine steps (phases of the work). With this delineation I attempt to describe broad directions and methods composing the therapeutic interaction observed across the cases included in my analysis.

In summary, these steps involve investigating a person's experience in the realms of consensus reality, dreamland and essence. Investigation of a person's experience in the realm of consensus reality would include ensuring that the person has checked out the medical aspects of the panic attacks in order to investigate and exclude the existence of any of the numerous physical problems that can produce panic-like symptoms; informing the person about the options that are currently available for symptom control and relief through pharmacotherapy, CBT and combination treatments; exploring everyday life issues connected to the panic attacks such as the context within which they occur, their effect on work, money, relationships, living situation, etc.

Investigation of a person's experience in the realm of dreamland would involve focusing on and unfolding a person's subjective experience of the panic attacks and tracking the flow of experience, until the meaning of the experience for the person's life is revealed. Investigation of a person's experience in the realm of essence would involve eliciting a person's sense of the seed at the core of the experience that has been unfolded from his subjective experience of the panic attack. Further exploration of this sense would involve letting it express itself creatively and explain itself to the person in the form of an insight, an intuition or a sense about how it would recreate everyday life.

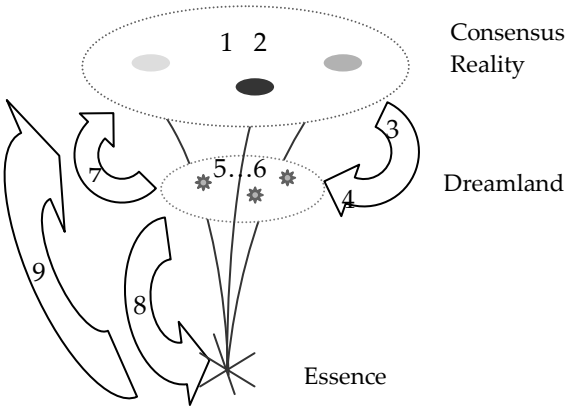


Figure 3: steps in working with panic attacks relative to perceptual realms

1. Attending to the medical aspects of the panic attacks.
2. Getting a picture of the life context within which the panic attacks occur.
3. Eliciting the person's subjective experience of the panic attack.
4. Identifying entry points into the process underlying the panic attack.
5. Entering the process underlying the panic attack.
6. Unfolding the dreamlike aspects of the panic attack.
7. Understanding the significance of the unfolded experience of the panic attack for the person's life.
8. Sensing the essence of the unfolded experience of the panic attack.
9. Exploring the sensed essence and insights it generates about the person's life.

Figure 3 gives the reader a visual image of the nine steps outlined[4] above relative to the level of reality that each addresses, though not all steps will always be taken in the order in which they are presented here.

Case study

A. Investigation of the consensual aspects of the panic attacks

This[5] is the case of a woman in her mid 30s who grew up in a culture where survival was based on community life, and thus, where the beliefs, values and social roles that prevailed protected and promoted community life rather than individuality. For example, one needed to put the other ahead of one's self, fulfilling the other person's needs before one's own; a woman's social role was to be a wife and mother, taking care of her home, her spouse and her children; a man's social role was to be a husband and father, providing for his family, and protecting it from outside dangers.

Her first panic attack occurred when she was 21 years old, a year after she had given birth to her son. At the time she was living with her husband and child in the house of her in-laws. She had gotten married a year earlier in an attempt to get away from her family who lived adhering to the traditional values of their culture, which she experienced as restrictive. She had been hoping that they would get a chance to live together as a couple for a few years before having a child but she got pregnant a few months after her marriage.

The medical doctor who treated her for her first panic attack told her there was nothing wrong with her physically and that she needed to change her life – move out of the house of her in-laws. The couple moved to their own home but the marriage was difficult; neither knew how to resolve relationship difficulties. A year later civil war broke out in their country and they moved to another city for greater safety. The country went into an economic recession. She felt she needed to start working to add to their income but her husband was against it, feeling it was his role to provide for his family. He preferred her to stay at home and care for their son who was two years old at the time. She started her own business without his support. The business went well and they moved to a bigger house. She moved her work to their house turning a room into her home-office and started to settle down. Panic attacks re-occurred.

Five years later she moved to the United States with her husband and seven year old son. She was desperate to get out of her country feeling that the traditional beliefs and values that prevailed in that culture were killing her. Six years later she separated from her husband, and her thirteen year old son went to live with his father. The interview with Mindell occurred a few months after her divorce.

Pattern in the occurrence of panic attacks: The woman said during the interview that she had noticed that she had not had any panic attacks during the previous months whilst she was in the midst of all these changes, and that she was expecting they might start again now that things in her life were starting to settle down again. According to her description, she never experiences panic attacks when her life is in motion and she is going through changes but always later when she begins to settle down.

Medical aspects: The panic attacks were occurring every few months. The doctor who was seeing her had prescribed anti-anxiety medication, which she took whenever she felt the need to do so.

B. Investigation of the non-consensual aspects of the panic attacks

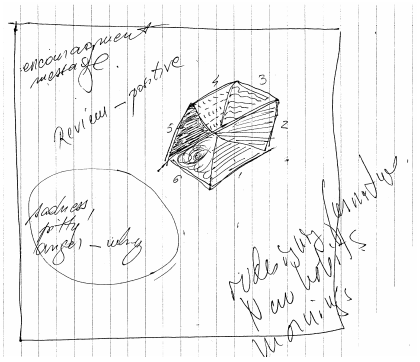
(Unfolding of the person's subjective experience of the panic attacks)

Description of panic attack: The woman described the panic attacks as a chest pain and a fast heart palpitation, while making a fist moving toward and away from her chest. She described the very first sensation as a sense of being very hyper, while moving her hands rapidly back and forth in front of her chest.

Unfolding of the subjective experience of the panic attack: The process had already begun to unfold organically through the rapid hand motions the woman made while talking about the sensation of being hyper. The awareness facilitator helped her to join this unfolding of her experience of the panic attacks by going back into the rapid hand motions and amplifying them. When the awareness facilitator mirrored her motions she saw someone telling people to leave her alone. This revealed a conflict (reflected both within herself and in the outer world) between something wanting to relax, take it easy, settle down and lead a 'normal' life, and something else reacting against being put in a box – an excited, frustrated, angry energy.

Going further into the interaction between these two experiences, the awareness facilitator supported the more marginalized experience of wanting to lead a life following herself rather than prescribed ways of being. He encouraged the woman to use this excited, frustrated and angry energy they found, when unfolding her subjective experience of the panic attack to stand for herself against the inner voices and the people in her life who turn against her (hate her, criticize her, make her feel guilty) for following her individual life path.

In an attempt to explore things further the awareness facilitator asked the woman to sketch spontaneously whatever came to her on a piece of a paper on which he had drawn a box.



The woman drew a cube separated in six triangular sections, each of which was filled with different types of lines – straight lines, horizontal, diagonal, and wavy lines, dots and dashes, more condensed lines and circular wavy lines. The drawing included messages of encouragement and positive reinforcement of her self. She saw her drawing as an image of the various states she goes through. The awareness facilitator commented on the diversity of basic rhythms of the woman's nature, which resonated with her, and described her as someone who makes many sudden, creative transitions in her life.

They then proceeded to unfold the rhythm sketched in the last box, which the woman had described as a hurricane, and which the awareness facilitator perceived as the most distant from the woman's awareness. The awareness facilitator asked the woman to describe verbally a hurricane and then imagine what kind of a character she would be if she were more like a hurricane. She described the hurricane as a wind that comes in, stirs things up and leaves, and herself interacting as a hurricane as someone who would enter spaces and rearrange them to make them her own. The awareness facilitator supported her in making all situations in life her own, pointing out the way in which she had done so at the very beginning of the interview when she re-arranged the sitting arrangements in his practice room by moving the chair she was going to sit on from the corner to the centre of the room.

C. Developing fluidity

The woman is highly creative in nature. Her deeper direction in life is connected with constantly creating and re-creating her life. Her basic nature does not fit in a box, though she also has a very organized mind. Her upbringing and education tell her that who she is, her basic nature, is wrong. The long-term work would entail a dialogue, conducted in a structured way so as to satisfy the need of the more structured aspect of the woman's nature, between a conventional 'mother' and a highly creative 'daughter' in the presence of a loving and supporting figure, which also appeared in the woman's drawing. The development of such a dialogue could bring these two aspects of the woman's nature closer together giving her the inner support to develop the fluidity to live her life creatively, i.e. as it is recreated anew each moment by her creative nature, being open to all her different rhythms.

D. Multiple viewpoints on the definition of the problem

Thinking about problems that disrupt the flow of our everyday life as purposeful, meaningful and potentially useful carriers of information begets the question: *What* is the problem? The answer differs depending on the viewpoint from which one answers.

From the viewpoint of a person's identity, the problem is anything that disturbs this identity and its devotion to the idea that consensus reality is the *only* reality. From the viewpoint of the disturbance itself, the problem is the identity that marginalizes the experience manifesting in the disturbance and the flickering signals preceding it (i.e. the various non-consensus reality realms). From the viewpoint of an observer focusing on multiple realms of experience, valuing the viewpoint of each yet identifying specifically with none, the problem is the lack of *its* simultaneous existence with the other viewpoints.

In the case of the woman above one can say that from the viewpoint of her everyday reality, in which she experiences herself located in time and space, and with a particular identity (she should settle down and lead a normal life, act in certain ways and not others, etc.), panic attacks are a problem. They disrupt her ability to function in everyday life and shred the sense of security that she derives from holding on to her perception of herself and the world around her.

From the viewpoint of a dreamlike reality (i.e. the viewpoint of the unfolded dreamlike background of her panic attacks), in which she experiences herself as a creative force that incessantly recreates her life, the problem is her consensus reality perception that marginalizes and restricts the expression of this aspect of herself.

From the perspective she gains when she is aware of various dimensions of her experience, the problem is identification centered around any one particular aspect of her experience rather than around awareness itself,

which allows her to be aware and flow with all aspects of her experience. From here, life is a mystery that can be joined and disturbances an awakening to the mystery.

The hypothesis implied in the explication of the approach

Central hypothesis

A central hypothesis that emerges in the explication of the approach and the analysis of the case study above is that *panic attacks are connected to a needed direction in a person's life* that is arising for the sake of the person's wholeness (nature).

Teleological perspective of the central hypothesis

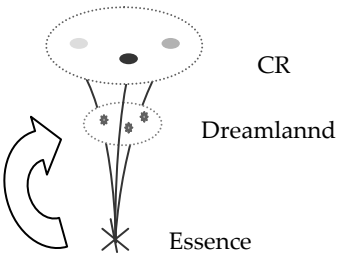


Figure 4: arising of needed direction

Looking at the experience of panic attacks from a teleological perspective (and one of experiences arising from the realm of essence through the realm of dreamland into the realm of consensus reality) the word 'connected' in the above hypothesis connotes the following: a panic attack is an arising of a direction that can be sensed in the realm of essence as subtle tendencies, that intensifies when marginalized, appearing in the realm of dreamland as disavowed aspects of one's nature that can be seen in the figures of a person's dreams, and in the realm of consensus reality as the force of a panic attack. In this sense, a panic attack serves the purpose of relaxing one's identification with some aspects of one's nature (ordinary, everyday self, one's attachment to the realm of consensus reality), to allow identification with other (marginalized) aspects of one's nature that are characteristic of a direction arising. In other words, a teleological view of a central hypothesis about the process underlying panic might be formulated in the phrase: I panic because who I am is arising for the sake of becoming all of who I am (my whole nature).

Causal perspective of the central hypothesis

Looking at the experience of panic attacks from a causal perspective (and as experiences in the realm of consensus reality that can be unfolded through the realm

of dreamland to its root experience in the realm of essence) the word 'connected' in the above hypothesis connotes the following: The problem (the disruption of every-day life in the realm of consensus reality) contains its own solution. That is,

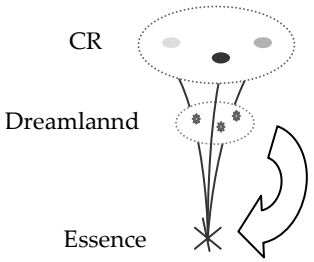


Figure 5

embedded within the experience of the panic attack is a needed direction. The unfolding of the person's subjective experience of the panic attack (i.e. the dreamlike or non-consensual aspects of the person's experience of the panic attack) reveals marginalized aspects of a person's nature and through those a needed direction for the person's life. In other words, a causal view of a central hypothesis about the process underlying panic might be formulated in the phrase: I panic because I have forgotten who I am (my nature).

Hypothesis implied in the central hypothesis

Implied in the above formulated central hypothesis is another hypothesis, namely, that aligning oneself with the needed direction that is embedded in the experience of a panic attack (i.e. becoming aware of these aspects of one's nature, opening up to them, and continually and consistently shape-shifting, allowing everyday life to be recreated from that sense of oneself) can have an effect on the person's experience of panic attacks (i.e. reduce the severity or eliminate the panic attacks). In other words, when one aligns with the direction sensed in the realm of essence, the disturbance experienced in the realm of consensus reality may dissolve. This hypothesis implies the assumption of a mind-body connection – an interaction between one's awareness and one's body, between awareness and matter.

The deeper scientists probe into biology (particularly genetics) in order to investigate physical disturbances that people experience the more they are faced with uncertainty – i.e. an ever increasing complexity that cannot be fully understood when looking at it solely from the perspective of the realm of consensus reality (the realm of the tangible, physical dimensions of the body). For example, researchers have not yet been able to identify biological causes of psychiatric disorders. Moreover, researchers are no longer searching for a single major abnormality in DNA as the cause. Rather, they are trying to discover and enumerate a list of abnormally acting genes triggered by both inherited (genetic) and acquired (envi-

ronmental) risk factors that act together in a particular sequence to cause a cluster of symptoms that appear in different disorders (Stahl, 2000).

The current formulation of the focus of biological research on the origin of psychiatric disorders includes the interaction between inherited and acquired risk factors that play a role in triggering gene expression. This as yet undefined area of interaction opens the field to various investigations, including that of the interaction between one's awareness and the subatomic realms of one's body. The investigation of this interaction is the focus of cutting edge research today in many disciplines including physics, medicine, and psychology (Mindell, 2004b; Rossi, 2002; Van Praag et al., 2002). The above formulated hypotheses warrant investigation in future research.

Contributions of the Process Work approach

The uniqueness and need for the Process Work perspective, in my mind, lies in three areas: the definition of reality as multidimensional; the valuing, appreciating and investigating of multiple dimensions of a person's experience; and the development of methods for tracking the flow of experience in and through multiple perceptual realms that can lead to the development of an awareness that spans them.

From the perspective of the world view of the Process Work paradigm, panic attacks are both a problem needing to be investigated in the physical realm and a sign of the mystery of life, inviting one to join and partake in its creation. In my experience, the Process Work paradigm offers an awareness practice that enables one to actively participate in this co-creation dance. Motivated by my personal experience, I am sharing my knowledge and understanding of the Process Work paradigm to say to you, the reader: you can join your life's creation dance by paying attention to and valuing all aspects of your experience. Care for the physical needs of your body, yet also investigate the dreamlike aspects of your experiences. Unfold your experience of the disturbances in your life, or notice and unfold your subtle movement tendencies and the flickers that catch your attention. Pick up the essence of the energy that is disturbing you, shape-shift and let it re-create your life.

Limitations of the Process Work Approach

This approach is potentially useful for people who are interested in self awareness and personal growth, desire to explore the meaning of their experiences and have an inclination toward symbolic thinking. It also addresses the needs of those who are not interested in engaging in an awareness practice by valuing, appreciating and affirming that process, and pointing them in the direction of approaches that would be best suited for them. One of the ways that the work could be further developed would be researching ways of working with people who are not interested in an awareness practice.

Social implications of the Process Work paradigm's worldview

Some of the people who experience disturbances of their everyday lives that were once referred to as 'mental illnesses,' and are presently referred to as 'mental disorders,' have embraced the notion of a 'mental disorder' for the sense of relief it offers from the stigma these experiences carry. The term 'disorder' brings to the foreground the notion of an illness with a physical origin, and this takes away the burden of blame. It also offers the hope of a cure.

It is important to recognize the difficulty, pain and struggle that many people experiencing 'mental disorders' go through in their everyday lives. Yet, it is also important to note that looking at these experiences solely as illnesses to be cured (disturbances to be gotten rid of) emphasizes the painful and difficult aspects of these experiences, ignoring the potential value of the disturbance's meaning. This makes it harder for the person experiencing a disturbance to entertain the idea of a potential purpose or meaning, and attempt to explore it.

Additionally, viewing these experiences solely as illnesses supports the identity that is being disturbed, ignoring the viewpoint of the disturbance. This one-sided support inadvertently freezes the one experiencing the disturbance in identifying with being the victim of it. Solidifying a person's identity in this way further marginalizes the experience embedded in the disturbance (the energy of the creator of the disturbance), which can potentially lead to an increase of the intensity of the disturbance.

The world view forwarded by the Process Work paradigm offers an alternate route out of the stigma, terror and weight intertwined with the concept of 'mental illness' – a route that avoids this kind of one-sided sup-

port of a person's identity, and that aims at lessening the marginalization of the experience embedded in the disturbance. I believe such a world view has a lot to offer in the mental health field today.

Conclusions

The Process Work paradigm brings to the field of mental health care a perspective that broadens the concept of healing by introducing the Taoist principle of belief in the wisdom of nature. This principle translates to a belief in an embedded wisdom in disturbances, introducing a non-pathological way of viewing experience. Such a perspective acknowledges and allows for the exploration of multiple dimensions of a person's experience, and the integration of the multiple perspectives that the exploration of each dimension reveals.

From the perspective of the Process Work paradigm, there are causal aspects to panic, possibly connected to biological factors, social issues and family issues. Yet there is also a non-causal aspect to it, possibly connected to a general process: that of returning to the source of oneself, connecting to something essential - one's roots, nature, or deeper direction in life.

Cognitive behavioral therapies, pharmacotherapy and combination treatments – the current standards of care for panic disorder – are potentially very useful in addressing a person's consensus reality need for relief from the disturbance; yet addressing solely this dimension of experience further marginalizes the dreamlike dimensions and the perspectives these carry, possibly leading to an intensification of the disturbance, due to the information embedded in it not being picked up. The investigation of this research question could provide insights into the areas of non-response to treatment, relapse and long-term maintenance of treatment gains.

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[1] For easier reading throughout the document I interchange the use of female and male pronouns rather than using both.

[2] This diagram is my adaptation, to the issue of panic attacks, of Mindell's diagram titled 'Reality Comes from Dreaming,' in Mindell, Arnold (2000): 'Dreaming while Awake: Techniques for 24-hour lucid dreaming', Charlottesville, VA: Hampton Roads.p 15).

[3] The research involved a multiple case study of the work of Dr. Arnold Mindell with the researcher and five other people who have experienced unexpected panic attacks, from which the approach was abstracted and delineated.

[4] For a detailed description of entering and tracking the process underlying panic and an illustration in the work of Dr Arnold Mindell see the author's dissertation (Vassiliou, 2005)

[5] This is one of the six case studies presented in the author's dissertation. Full transcript of the work can be found in her appendix (case number 4).

[6] 1st edition in 1988 - bible of anxiety disorders!

[7] American Mental Health Counselors Association, US

Being Creative with your Inner Critic

Michal Wertheimer-Shimoni

On my way to the conference

Many wild things happened to me on the way to this conference. Dreams, symptoms and conflicts – mine as well as my students' and clients' – all seemed to pave the way with beautiful examples and occasions of inner criticism, and to provide many opportunities to work creatively with it. One strong process happened as the deadline for submitting abstracts to the conference approached. I spent a whole morning fretting and not being able to sit down and write those few lines. Remembering somehow that I had a body, I noticed I was also having a symptom in my heart. Amplifying it, I noticed my hand movement which reminded me of a claw, which became part of an osprey in flight, catching a fish while swooping over the water. The abstract was written.

On many other occasions I noticed how thoughts of the conference and my coming presentation brought on immediately cravings to eat – my addiction, weak spot and wake up call all rolled in one. Noticing that helped me process the many fears and criticisms inside ('What if everything I say is old stuff, boring, known? What if some of my teachers sit there, and think bad things of me?' etc). By processing I mean first noticing the inner-critical voices in me, and then using one or more of the techniques I describe later to work with them. This approach is based on Process Oriented Psychology's basic assumption that what tends to 'happen to us' without our intention has meaning, and this meaning can be reached (sometimes) using one or more of these techniques.

One existential question
and how it connects with inner critic work

Before saying something about the 'how', I would like to say something about 'why'. When discussing my topic with a friend, she brought up an important question: why is it that we often find a background uneasiness or slight pain or unhappiness, everywhere and with everyone we work with (including ourselves)? What is it that creates it and why aren't we satisfied, enlightened, in paradise, as it were? So many people we know and who come to therapy or work on themselves with other methods carry this slight (or not so slight) constant disappointment from the way things are, never being satisfied or happy with what is. I tend to agree with this idea, which has a resonance in Buddhist teachings, that we were made with this slight constant uneasiness in order to be pushed all the time further, always looking for the right place or spot, or – as Arny Mindell says – in order to remind us, again and again, to reconnect with the dreaming.

I think that the widespread phenomenon of the Inner Critic is a part of this wider, constant push towards wholeness and individuation: a useful tool, as it were. This view draws on a Process Oriented perspective which is interested in where processes are tending towards, rather than where they are coming from. In working with inner critics this can be helpful, as one can come to see the critic as not only an enemy but also an ally.

Learning to recognize the critic

Without recognizing the presence of the critic inside us, the work cannot begin. We need to learn all about its manifold forms and appearances in order to become aware of its presence. Only then can we think of what to do next. That's why I choose to put a lot of emphasis on the recognition of the many forms of this widespread phenomenon. It is my experience that, as well as needing to drop the critic at some point, to work with its advice and direction, and to bypass it using different techniques, it is still crucial to do the direct, repetitive, painstaking work of recognizing and pointing out the critic when it happens, to counter-balance the long history of its unacknowledged presence and consequent dominance. Again, if we look at it through the eyes of Process Work theory, secondary processes (and Inner Critics are very common ones) stick around for as long as is needed for the person to become awake to and aware of the change that the dreambody (or the Jungian 'Self') is trying to bring about.

A moment of grace

There is also a lot which is unknown in this work, moments of grace, which have nothing to do with our con-

scious mind, our skills or experience, and cannot be brought about by will. Grace of this kind I see as being from a divine source in the Jungian sense, coming from a fundamental part of our being. It is a mystical and non-rational thing. The moment in which the recognition comes up - that I am separate from the critical voice, figure, or feeling, that it is not the whole of me, only a part, and that that part is relative - is again and again a moment of divine grace.

The presence of the critical voice is experienced often as the whole of what exists at that moment. This may be reflected in the response: 'But it's true!' to the challenge: 'Who says so?' In other words, there is total but unaware identification with the critic; no other side exists. Often the person doesn't recognize how total the criticism is, how deeply embedded, how strong the belief in it is. It takes many repetitions and firm conviction on the side of the therapist to start shaking this strongly embedded voice and figure. And then comes the moment of grace, the recognition that it is not completely so, only partially. Things may be seen from another angle. Compassion is possible, love is around.

Integration

When the client starts hearing the therapist's voice inside her or remembering things they said or using their interventions to support herself when dealing with the critic, it becomes clear that the process of integration has begun. The identity is starting to change, from unconscious victim of the critical figure to a more and more conscious and therefore powerful whole, in which there is awareness of patterns and figures, and therefore also choice. From then on, the person needs the therapist less and less to do this type of inner work and can trust more and more her own awareness and skills, to be able to tackle the attacks on her own.

How to recognize a critical figure

By figures I mean inner manifestations of thoughts, feelings and tendencies which appear spontaneously and are recognized by signals such as those described below. Process Work identifies experience in channels, the main ones being auditory, visual, movement, proprioception, relationship and world.[1] Primary and secondary processes are noticed or communicated by signals in the different channels. Here I give some typical signals that might be observed in the different channels that might indicate the presence of a critical figure.

In the auditory channel

- The tone of voice in which things are said – unloving, unsupportive.
- Cynical, downright hateful or aggressive – no matter what the content is.
- Defending, explaining, apologetic content or tone of voice. (This raises the question of who the person is implicitly talking to).
- Critical content of speech: 'I must, have to, you always, you never'; as well as direct critical content: 'You're stupid, lazy, ugly, hateful, disgusting', etc.
- Subtler content: comparisons: 'I'm not as good as …', 'I used to do better', 'How come others have/do/are able to…?'; complaints: 'Why isn't it changing?'
- Second order critic: criticizing oneself for having Inner Critic attacks and not being able to stop or get rid of them. 'Here I go again, criticizing myself', 'This critic will never end'. (This has a touch of despair in it which might be interesting to explore).

Body signals

- Addictions: attacks of smoking, drinking, bingeing, sweets, shopping, etc., often are signs that an Inner Critic attack has happened or is happening right now.
- Depressions and bad moods can also be caused and perpetuated by inner critical voices going on without our being aware of them.
- Slight discomfort, restlessness, or a generally uncomfortable, unhappy diffuse feeling or body sensation can also be signs of the presence of a critical happening inside.

Relationship

- Being angry at people we have nothing against or out of proportion to what is happening. Noticing this can help bring awareness that something is going on inside which has nothing to do with that person.
- Finding oneself again and again in relationships with people who are strongly critical. There are always people around who have something to say about your looks, behavior, achievements etc.

Working creatively with the critic

In addition to learning to recognize the critic in its different appearances and disguises, I use several different approaches and techniques to work with it. *When Women stop Hating their Bodies* by Jane Hirschmann offers a technique that I have adapted to working with all types of

critical thoughts, not only about the body and appearances. It has four steps:

1. Recognizing the critical thought (which she calls a Bad Body Thought)
2. Challenging the critic: 'who says so?'
3. Asking yourself for forgiveness
4. Dropping the whole thing - that is, until the next round.

My own belief system includes outer forces and energies which move in mysterious ways and are there to support and love us, and that the Great Goddess is one manifestation of it. These forces or ways of the Universe take many forms which are recognized by different people. Sometimes nothing works. No tricks, Inner Work or anything can get you out of the deep hole where you (temporarily) find yourself. The Goddess then becomes the place to turn to. I pray, to understand, to be understood, to be loved, to have clarity. And I drop the whole thing into her hands. For some people, magical interventions work, for instance the use of objects and sayings. They help them to remember the non-critical part of the world. Sometimes I write permissions (not to feel guilty, not to have to, etc.) and sign it. I write the permission since as the therapist I have the 'magical power'. For some, just remembering my voice saying that it's OK, or saying 'Ouch!' to a painful self-critical remark helps. For others, calling me on the phone and hearing me remind them about the other parts, and about love and compassion, helps. For a while in my life, while working with my own inner criticism, a red wrist watch band served as the constant reminder; at another time, words on the screen of my cellphone. All of the above are ways which may be used both by therapists and people working on their own.

Pema Chodron, a Buddhist teacher, describes a meditation technique which helps working with 'shenpa'[2], that sticky feeling one gets sometimes around inner criticism or just general discomfort or anxiety. She gives four steps, or 'R's':

1. Recognizing the 'itch' the discomfort, the need to indulge in the addiction, the reaction to the critical thought, etc.
2. Refraining from fulfilling that itch, going after the addiction, the behavior, the reaction to the critical thought.
3. Relaxing into the itch, the discomfort, the pain or depression or anger that come from the Inner Critic attack.
4. Resolving to do the whole cycle again and again.

It helps to remember to look for the loving kindness towards oneself, for the compassionate part or voice. Compassion is one of the most important metaskills, which are the inner positions or states from which we use our different skills.[3]. This can be more readily identified by asking whether or not the voice talking comes from a loving part or position. This can be answered out loud, either by a person to themselves or as therapist to client.

Humor and light-heartedness

These are also metaskills that help with working with inner criticism. The metaskill with which these interventions are used is more important than the sayings themselves.

'Ouch!' – is light-hearted in style, even though the content is not light. It helps bring in the pain in a non-blaming, soft way.

'I do not allow you to talk this way to my clients' is a shocking, and also humorous way to point out and bring awareness to what the person is doing with herself.

Boggarts – J.K. Rowling's great contribution to working creatively with critics and fears, which entails using the spell 'Ridiculo', which changes the critic or scary thing into its most ridiculous appearance. In other words another metaskill in working with Inner Critics is the ability (first by the therapist and later hopefully also by the client) to see the ridiculous aspect of the inner-critical voice or figure. Exaggeration is a good option here, as well as over-dramatization, or just plain joking around with the critic. Sometimes it works indeed like a spell.

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[1] For a fuller account of channels, see Arnold Mindell (1984) 'Working with the Dreaming Body', London: Penguin Arkana

[2] Shambhala Sun, March 2003, 'How We Get Hooked and How We Get Unhooked'

[3] See Amy Mindell, (1995) 'Metaskills: the Spiritual Art of Therapy', Tempe, Arizona: Falcon

Poster: An Alzheimer's Surprise Party

An Original Method of Understanding and Relating to People with Alzheimer's and other Dementias

Tom Richards and Stan Tomandl

Research hypotheses

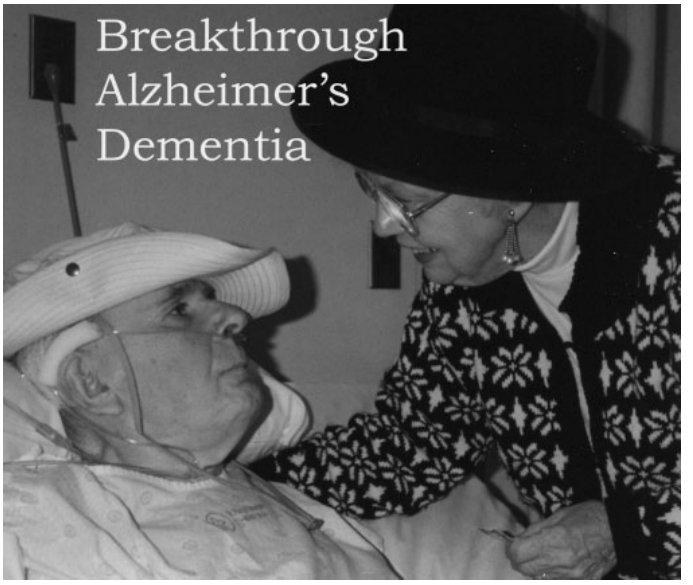
Alzheimer's and other dementias may involve a complex soulful and spiritual growth process. This process lives in the background of what otherwise appears to the conventional observer as unrelenting deterioration into a mindless pathological state. We would like to propose:

1. Even in the most advanced dementia states somebody is home: people are not altogether gone.
2. They are trying to communicate with themselves and the outside world to the best of their ability, often with hitherto uncommunicated messages.
3. Two-way communication is possible even with people in the most advanced dementia states and coma.
4. Relationship is also possible even in the most advanced dementia states including coma.
5. There exists a complex, soulful and spiritual growth process in the background of people with Alzheimer's dementia.
6. Caregivers can help facilitate inner awareness of processes in people experiencing early to advanced stage Alzheimer's dementia, for their benefit and the benefit of the family and society.
7. Detachment from personal history in people with Alzheimer's dementia is normal, but not necessarily permanent. Personal history may remain intact although access and motivation to access it are a function of patients' growth, interests, and the course of the disease.
8. While personality and behavior can change dramatically as people in Alzheimer's dementia states evolve, inherent character traits, beliefs, and memories can remain intact both pre- and post-Alzheimer's dementia and offer portals for entering into communication.

Soulful and spiritual growth

The complex soulful and spiritual growth process in the background of people with Alzheimer's dementia can be categorized into eight non-linear aspects:

1. Working on unfinished business
2. Meeting new aspects and partially lived aspects of the personality
3. Harvesting a lifetime of experience
4. Creating sacred space for marginalized experiences
5. Exploring the beauty and meaning of life
6. Making spiritual connections
7. Intimacy and deepening of relationships
8. Working creatively on cultural and societal conflicts



Stanley and Fran Tomandl enjoying new hats, wine, champagne, ice cream, music, songs, hymns, prayers, intimacy and sacred ceremonial closure at their 'Alzheimer's Surprise Party' --- the day before Stanley dies after three and a half years of advanced Alzheimer's and the last seven days in a metabolic coma.

Surprise! Communication with folks in advanced Alzheimer's stages

In their new book *An Alzheimer's Surprise Party* Tom Richards and Stan Tomandl introduce an original

method of understanding and relating to people with dementia.

Tom Richards and Stan Tomandl tell the passionate story of succeeding beyond conventional wisdom, to stay in communication with, in relationship to, and in love with a husband, a father, and a friend, who goes in and out of very remote states of consciousness. This new research helps relieve suffering and the stigma around Alzheimer's, end of life dementia, and death, while opening to the dreaming present during the elder phase of our lives.

The application of sentient communication skills provides insight into people's Alzheimer's dementia, encouraging emotional and spiritual growth processes.

According to Richards: *Alzheimer's dementia is one of the most intriguing mysteries of our time. It is a pandemic that has, to a significant degree, defied explanation, prevention, and cure for over a hundred years. The bottom line we suggest is that people's Alzheimer's states parallel ordinary life, and that sentient communication offers portals into understanding people in their dementia universe.*

Tomandl adds: *We present a deep, gentle, empathetic approach to further the understanding of this mystery by caretakers, families, and patients. This approach can aid in relating to patients, and with patients relating to themselves. Our book is an invitation to open a fresh view on this subject that panics most people when personally confronted with it.*

Included in the book's 208 pages are:

Detailed descriptions of profound interactions
Comprehensive chapter summaries
How-to demonstrations
Exercises for the reader
Extensive bibliography

weaving together a prescription for helping patients, caregivers, and families involved with Alzheimer's dementia states.

'I strongly recommend this as an original method for understanding and dealing with Alzheimer's dementia.' Dr. Arnold Mindell

From our Readers

'I bought one copy of your book and am so impressed that I am now buying ten copies so that I may have copies available to family members of persons with dementia, and am also going to give copies to the geriatric psych unit, of which I am the medical director, and to the two long term care facilities, of which I am the medical director. Thank you for writing such an uplifting and positive account of relating with individuals with dementia.' B.A.

'We are enjoying reading the new and helpful books on Dementia, Coma and Eldership by Stan Tomandl and Tom Richards. These books are both compassionate and practical.' Drs. Arnold and Amy Mindell

'I was struck with the thrill of the Flow, which is always there, waiting for us to pay attention. Your prose flows naturally in a friendly, unpretentious style. Yours is a lovely book of great warmth and I will be returning to it.' A.S.

'The urgency and poignancy and intimate connection revealed between the two of you caught me by surprise. Your writing is so alive I felt like it was happening in the moment. Thanks for showing how to honor our elders, speak to those in altered states and follow the death/separation process.' Cindy Trawinski, Psy.D.

'The presentation of your self-reflection during your time with Stan's dad, and while reviewing the video is very insightful and honest. Stan's self-disclosure about his own edges, hesitations and moving closer and farther from his father are rare in their frankness and simplicity.' Cindy Trawinski, Psy.D.

'Insight on how to open our minds and hearts to the person who is suffering from the disease is invaluable.' J.D.

An Alzheimer's Surprise Party

How to communicate and relate
to people with dementia

Available at: www.lulu.com/sentientcare

Stan Tomandl, MA, Process Work Diplomate specializes in near-death states, memory loss, dementia, traumatic brain injury, and coma, along with everyday life issues. He serves on the faculty of the Process Work Institute of Portland and the Sacred Art of Living Center, and is author of *Coma Work and Palliative Care* and co-author of *An Alzheimer's Surprise Party*.
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Heroin Addiction and Altered States

Can a Single Process-Oriented Intervention Help?

Reini Hauser

Abstract

Process Work, a modern experiential psychotherapy model, understands addiction as goal-oriented behavior, which seeks states of consciousness that are missing from the addicted person's everyday life. This pilot study investigates the effectiveness of a single Process-oriented intervention, in terms of its ability to help opiate-dependent people establish and maintain longed-for states of consciousness -- seen as potential change episodes. Two sessions with 13 opiate-dependent persons are provided: a verbal-exploratory session and an intervention session, both held with genuine therapeutic intent. The intervention effects are assessed on a self-rating measure called the Sense of Coherence Scale (SOC-13, Antonovsky 1979, 1987), in addition to being assessed on the rater-dependent Experiencing Scale (EXP, Klein et al 1969), and on the Process-Index (PI), which is an adaptation of the EXP introduced by the author. In the research literature, these measures correlate with better health and more successful therapeutic outcomes.

The results demonstrate highly significant improvements toward the health end of the health/illness continuum, as well as greater involvement in the therapeutic process and/or significantly increased levels of self-awareness. Indeed, the study demonstrates that a verbal exploratory session, followed by an intervention session has a clinically and statistically significant benefit over and above a verbal exploratory session alone.

Introduction

Process Work is an innovative experiential psychotherapeutic model with roots in Jungian psychology, philosophical Taoism and indigenous traditions, communication and systems theory, as well as modern physics. It is an awareness practice based on the hypothesis that the keys to solutions are contained within the disturbances themselves – in symptoms, altered states, relationship and group dynamics as well as social and environmental processes (Mindell 1982-2002). This article demonstrates tentative empirical evidence for the effectiveness of a process-oriented intervention for working with addictive processes, specifically, opiate dependency, on some measures. The feeling attitudes (Mindell 1995) that guide the techniques arise from the belief in a *causa finalis* of processes and events.

Accordingly, Process Work views addiction as purposeful or goal-oriented behavior related to the search for altered states of consciousness (ASC). Further, Process Work honors this search as an expression of the normal human drive for transformation and wholeness (Jung 1979).

Through the use of addictive substances, people may be seeking specific experiences that are typically lacking in their everyday lives. When the addictive impulse is understood in this way, as a striving to get in touch with neglected states of consciousness, new opportunities for therapeutic interventions arise (Hauser 1994, 2000). For example, conventional addiction treatments may be complemented with drug-free experiential interventions designed to promote whatever altered or yearned-for state the addicted person is seeking (Mindell 1989a, 2000a). The process-oriented intervention investigated in this study teaches the client experiencing and unfolding the 'high', and using it to develop new behavioral patterns[1]. The practice of 're-accessing the state' is guided by feedback and special feeling attitudes (Mindell 1995) and aims at helping the client own whatever experiences he/she marginalizes and acts out in drug addiction instead. 'Being' or 'living' the alternate state, the client learns to access the qualities of the longed-for state and use them for sustainable life style changes.

Alternative experiential states of consciousness related to addictive processes can lead beyond states of distress, personal identities, and societal roles into experiences, however momentary, of bliss, oneness and belonging. This correlates with transpersonal theories of addiction that evolve from Jung's dictum, *'spiritus contra spiritum'* (Adler 1984) – using spiritual experiences to cure the addiction to spirits – which stresses the benefit of numinous experiences in the recovery from addiction (AA 1953; Leuner 1996; Grof and Grof 1990).

This pilot study examines the effectiveness of a single Process-oriented intervention designed to establish—without drugs, and with a sober attitude – the specific

mind/body state desired by the client. In an interactive process that is closely aligned to the client's unique verbal and non-verbal feedback, the longed-for altered state is stimulated and expanded by focusing attention on the client's 'sentient experiences' (Mindell 2000a), emerging behavioral tendencies, body sensations, and emotions. In addition, movement, relationship dynamics, sound, and imagery are encouraged and amplified until deeply felt personal meanings emerge and new behavioural patterns manifest which can be integrated in the present (in role play, fantasy, creative expression, or in the relationship).

For this study, two sessions with 13 heroin-dependent persons are compared: a verbal-exploratory session and a guided inner-work procedure to 're-access the state of consciousness produced by the substance' (Mindell 1989a, 2000a). Both sessions are held with the intent to help and are assessed on a self-rating measure of health (Sense of Coherence, Antonovsky 1979; 1987). In addition, the two sessions are evaluated according to two rater-dependent scales designed to measure client involvement in the process (Experiencing, Klein et al 1969; Process Index, Hauser 2001). These measures were chosen for their affinity with Process Work, i.e. the common interest in the coherence of one's experiential world and one's connection to the sentient living process (Gendlin 1962). In addition, the research focus on altered states as an 'episode of change' relates process to the paradigm of 'process psychotherapy research' (Rice and Greenberg 1994) used to study experiential psychotherapy (Gendlin 1986; Greenberg et al 1998).

Inter-rater reliability and the effects of independent variables on in-session outcome are also evaluated. The results suggest that accessing and experiencing the longed-for state may be health promoting. It must be noted that these conclusions are tentative, due to the methodological limitations of the study.

Drug use and treatment

Drug abuse is an enormous social problem touching on the lives of millions of people around the world in both developed and developing countries. An estimated 180 million people worldwide use illicit drugs such as cannabis, amphetamines, cocaine, and opiates. Of about 13 million opiate-dependent people, an estimated nine million use heroin. Generally speaking, a society's most vulnerable, poor, and marginalized groups suffer the greatest consequences of this illicit drug use. In turn, society as a whole suffers, with devastating effects on the health and well-being of individuals, families, and communities (United Nations: World Drug Report, 2000).

Effective treatment outcomes are limited, in part because only a fraction of substance abusers – between 8% and 30% (Rotgers et al 1996) – seek treatment. Of those who choose conventional treatment such as Twelve-Step groups, psychotherapeutic support, or methadone maintenance programs, 30-40% relapse within a year after treatment termination in spite of follow-up care (ibid.). Methadone maintenance programs, some combined with psychotherapeutic interventions (McLellan et al 1993), have been shown to reduce drug use, decrease criminal activity, and improve social functioning and health (US GAO 1998; Dole 1999). Cognitive-behavioral therapy (GAO 1998) and family-based programs have also shown favorable results for treatment retention, reduction of drug use, and alleviation of problem behaviors (Bukstein 1996, Stanton et al 1997).

One of the most significant ingredients in successful therapy and drug treatment outcome is a positive therapeutic alliance, characterized by therapist empathy and genuineness (Horvath and Greenberg 1994). This is particularly true for addiction treatment, because motivation and follow-through are often difficult for addicts (Najavits et al 1994; Petry et al 1999).

Respecting addiction as a 'search for wholeness', and not mere pathology, can provide a strong foundation for the therapist to empathize and work with an addicted person most effectively. Precise feedback methods may also be used to improve a therapist's interpersonal skills, thereby facilitating better working relationships with clients. Further studies could address these considerations and measure improvement of the therapeutic alliance (Gaston 1990; Belding et al 1997).

Psychotherapy process research

Tremendous effort in psychotherapy outcome research from the 1940s to the mid-1970s established that therapy was overall more effective than not (Smith and Glass 1977) while outcome was found to be largely independent of the specific therapy forms studied. Consequently, Luborsky (1975) concluded with the Dodo bird that 'all won and all must have prizes'. It became increasingly clear that nomothetic experimental psychotherapy research poses a number of methodological problems, namely, its basis on a fuzzy notion of what really happens in a therapy session (Kadzin 1998). The 1980s brought about a paradigm change in psychotherapy research toward defining and researching in-session micro

processes (Gendlin 1986). The paradigm of Psychotherapy Process Research (Rice and Greenberg 1984; Greenberg and Pinsof 1986) developed new strategies to examine in-session events with the goal of discovering mechanisms of client change. Such discovery-oriented approaches (Mahrer 1986, 1988) encourage the researcher to choose in-session 'episodes of interest' for investigation (Elliott 1991).

The episode of interest investigated in this study is the altered state or 'high' that the client yearns for, along with the therapist-client interaction related to accessing, amplifying, and maintaining this state. Altered states of consciousness are evaluated for their potential value as 'patterns of change'— critical, decisive in-session events with a beginning and an end — recognized by psychotherapists according to markers based on 'process structure analysis' (Mindell 1985) or 'process diagnosis'[2].

Process structure analysis

Process structure analysis (Mindell 1985; Goodbread 1997) enables the researcher/therapist to describe in-session events according to the basic polarity of 'self versus other' and is used to differentiate normal states of consciousness ('I') from altered states of consciousness ('Not-I'). Both client and therapist experiences and behaviors can be identified along this continuum of self-versus-other, namely, the extent to which one identifies with one's experiences, behavior, and personal forms of expression, or rather disowns them. Parameters related to personal and relational awareness (verbal and non-verbal signals) may be used to assess location on this continuum. In addition, the modalities or the channels of the process that carry visual, auditory, proprioceptive, kinesthetic, relational, and environmental 'signals' – which are either occupied by a person's normal ('I') or altered state ('Not-I') – can be identified and employed to unfold further the specific experience / process of interest (Mindell 1985a). The therapist can use process structure analysis to identify experiential patterns in degrees of association to a person's awareness. *Primary processes* (PP) are closer to identity while s*econdary processes* (SP) are farther away. Secondary processes are further removed from awareness and are generally perceived as beyond one's control.

In working with addiction, the 'sober' state is closer to the person's identity while the 'high' is farther away – seemingly out of reach without the use of a substance. This kind of information then is used to support a client shift from a normal state of consciousness into one that is slightly altered. Next, the therapist can pay close attention to client feedback using techniques designed to amplify what is present *here and now* in the client's imagination of the desired altered state.

Altered states

Altered states of consciousness are those that differ from our usual states (Mindell 1989), particularly in regard to focus of attention, levels of awareness and degree of sensitivity to sensory perceptions (Walsh 1995). Together, they make for a qualitative shift, an 'alteration of the overall patterning of consciousness' (Tart 1983:14). Such alterations in the functioning of the mind are recognizable not only by the person having the experience, but also by outside observers (Tart 1969). ASC are secondary processes, disavowed experiences, or states of mind less familiar to the person.

ASC are marked by a shift in attention, along with a channel change into less familiar modalities of experiencing. Cues to some of these experiential modalities can be found in the qualities of voice, body positions, eye movements, breathing patterns, the syntactic structure of sentences, and the use of verbs (Bandler and Grinder 1975). When unfolded and carried forward, a vague sensation may become an image, a felt 'that'…, a movement may arise, a feeling, a poem, or an appreciation of the relationship expressed and focused on.

On the whole, drug experiences arise and unfold in less familiar modalities such as body sensations, feelings, interpersonal relations, or movements, wherein lie 'the most powerful and uncontrolled experience' (Mindell 1985:24). Integration of these unfamiliar modalities can bring the experience back into the primary sensory modalities (auditory and visual) as stories, images, and reflections. For the therapeutic process to be effective, it is essential to help the client identify and access these unfamiliar or previously disavowed aspects of the self and move into new or altered personality states (Mahrer 1996).

Methodology

The study is modelled as an AB design[3] to compare two kinds of intervention across a group of 13 opiate-dependent subjects (Kazdin 1998). The initial session was a verbal-exploratory session and the second (intervention) a structured process to access and unfold the longed-for state. Both sessions were conducted with the intent to help. In this design, the verbal-exploratory session

served as a control for the intervention effect, which came on top of the first session's therapeutic gains.[4] The selection of segments for the ratings relies on qualitative considerations, namely, the identification of episodes of maximum feeling/sensing or altered-states.

Participants

The subjects for this clinical trial were 13 men and women who volunteered to participate. For inclusion, individuals had to be opiate-dependent in accordance with the Diagnostic and Statistical Manual of Mental Disorders (DSM-IV, American Psychiatric Association 1994). Exclusion criteria were an unwillingness to focus on the self, and primary illicit use of substance other than opiates.

A diagnosis of opiate-dependency was determined from information collected at the initial interview, using the DSM-IV checklist and the drug section of the Addiction Severity Index (ASI: McLellan et al 1985), and based on information provided by the residential facility. Eight persons were worked with while in court-mandated residential treatment centers. Five people responded to an advertisement in a local newspaper. Of these five, three people were in a methadone program, and two were untreated heroin users at the time of the interview.

Study duration

Participation in the study was for two sessions of 55-60 minutes each. The time period between the first and the second interview ranged from two to nine days, and in one case, 21 days (x=6.7; SD=5).

Procedures

Two sessions per client were provided by the therapist/researcher. The first was a verbal-exploratory session, and the second hour was designed to 're-access the state'. Both sessions were recorded with a video camera.

In the first session, the client was welcomed and introduced to a brief synopsis of the process-oriented perspective on addiction. Two kinds of participation were required of the client. First, body-grounded focusing was necessary, and second, the procedure demanded a sober attitude during the exploration of the altered state. The possibility that the client's craving would increase was discussed, and the client was offered a follow-up session if desired. Informed consent, confidentiality, and video release forms were signed by both client and therapist.

Next, the client was invited to explore personal, familial, drug-related, and health problems. Each client was then asked to describe the state of consciousness induced by heroin, as well as a childhood dream or first memory. The therapist was available to help the client elaborate and clarify feelings as they emerged. Although the underlying secondary process was supported, verbal interaction dominated the initial session.

In the second session, following time for the client's questions and concerns, the therapist asked permission to proceed with instructions to access the altered state. The intervention followed several steps, which included inviting the client to shift attention inward and focus on inner experiences in order to access the longed-for state typically accessed through drug use.

Intervention

1) The first step encourages the client to recall the central yearning behind the drug use while the therapist supports non-verbal cues of the state described, strengthening or amplifying signals of the altered state, thus unfolding the experience (often not yet verbalizable) until meaning is directly experienced.
2) The next step facilitates integration of the altered state into relationship and/or a group situation (real, fantasized, imagined, or a combination of these). The client is encouraged to bring this new personality state in relating into the present moment through fantasy, role play, or relationship with the therapist. (From Mindell: *Dreaming While Awake*, 2000, p.168-170)

Measures

The **Sense of Coherence Scale (SOC-13)**, a self-assessment instrument used in psychosomatic medicine (Sack *et al* 1997), is based on the concept of 'salutogenesis', which researches health-promoting factors (Antonovsky 1979, 1987). The short version of the SOC-13 contains 13 questions on a rank scale from 1 (very seldom) to 7 (very often). The salutogenic orientation promotes interventions that increase a person's 'Sense of Coherence', defined by Antonovsky as:

> *... a global orientation that expresses the extent to which one has a pervasive, enduring though dynamic, feeling of confidence that (1) the stimuli deriving from one's internal and external environments in the course of living are structured, predictable, and explicable; (2) the resources are available to one to meet the demands posed by these stimuli; and (3) these demands are challenges, worthy of investment and engagement (1987:19).*

People with a strong SOC are more resistant to stress and illness than people with a weak SOC: a strong SOC protects one's health (Lamprecht and Johnen 1997). Of three components, comprehensibility, manageability and meaningfulness, the sense that life has meaning and purpose seems to be the most significant health-promoting ingredient. The unique importance of the 'will to meaning' was demonstrated by Frankl (1963).

The **Experiencing Scale (EXP)** assesses the quality of in-session client involvement in the therapy process or the extent of contact with inner felt referents (Klein et al 1969, 1986). Raters review transcripts and, in the present study, videotapes, and estimate the stage (1-7) at which the client operates, both at an average (mode) and at the peak level[5]. Assessment focuses on ownership and verbal expression of feelings, emotions and insights. The concept is based on the 'experiencing' dimension in the psychotherapy process (Gendlin 1962), the process of attending to an inward referent, to a concrete, bodily-felt datum that arises from the totality of our inner sentient process.

'Experiencing is a constant, ever present, underlying phenomenon of inwardly sentient living, and therefore there is an experiential side of anything … no matter whether it is a concept, an observed act, an inwardly felt behavior or a sense of a situation' (Gendlin 1962:15).

People who feel healthy enjoy higher 'experiencing' than people who do not (Klein et al 1969). People in touch with an implicit referent let their felt sense directly inform their action, thoughts and feelings: the more the person is in touch with experiential process, the more congruent awareness and experience, the healthier a person feels. Studies point out positive correlation between level of experiencing and successful outcome in therapy (Kiesler 1971; Rogers et al 1967; Klein et al 1986; Hendricks 2000).

The author introduced a **Process Index (PI)** as a measure of the extent of client involvement. The PI is similar to the EXP but emphasizes awareness of being-in-contact with inner felt referents, irrespective of the channels of experience and in addition to emotion and its verbalization (Hauser 2001). The ratings on the PI assess client processes in terms of closeness and distance from client identity and, in addition, according to the extent in which channels are occupied/unoccupied[6] by the speaker's awareness. On the PI, the manner of process is stressed and sensory-grounded data included in the ratings.

'Dreaming is not just a spiritual or mystical factor; it is empirical, an experience, something everyone senses. For example, if you train your awareness, you can sense that you do not simply move, but that your every move is preceded by a *tendency* to move in a certain direction' (Mindell 2001:10).

The contact with 'sentient' experiencing and its multi-channelled unfolding are key for the PI measure. Observation of minimal signals such as facial expressions, eye and body movements, breathing, peculiarities of voice and speech are seen as cues to identify the channel of experience a process is in. The non-verbal signals thus help determine the relative closeness or distance of an experience from awareness and support the measurements of verbal content.

Hypothesis

H1 The 'Sense of Coherence' (SOC-13) will significantly increase between the first and the second session.

H2 The *peak* experiencing level of the EXP and the PI will significantly increase between the first and the second session (mean rating of three raters).

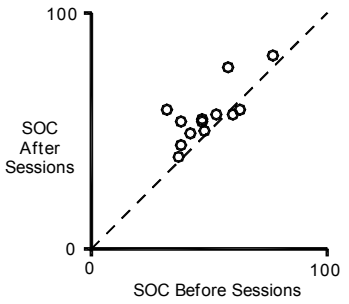
H3 The *average* experiencing levels of the EXP and the PI will significantly increase between the first and second session (mean rating of the three raters).

H4 SOC, EXP and PI scores in the first and second session as well as change scores (t2-t1) are independent of age, gender, race, education, treatment situation, incarceration and time lag between sessions.

Inter-rater reliability will be measured for the three trained raters on EXP and PI.

Results[7]

H1 The Sense of Coherence was significantly higher after, as compared to before, the intervention session. This was determined by a highly significant increase of +7.4 (SD 8.7) from 49.23 (SD 12.68) to 56.62 (SD 11.76) ($p<0.01$, t-test). The following graph depicts positive change scores (above no-change line) in 11 clients with 2 declines (below).



The results suggest that an intervention can make a change in SOC, even in a population of many periodically homeless, long-term users of illicit drugs with severe social, medical and psychological problems. While Antonovsky (1987) believed the SOC to be a stable trait, he also pointed to the possibility of influencing the SOC by intervention: within a supportive health-oriented environment, planned 'SOC-enhancing experiences' could have a longer lasting effect on the person. The results are an interesting finding, indicating that indeed the SOC can be significantly influenced by intervention and thus be used an as outcome measure (Antonovsky 1987, Sacks et al 1997).

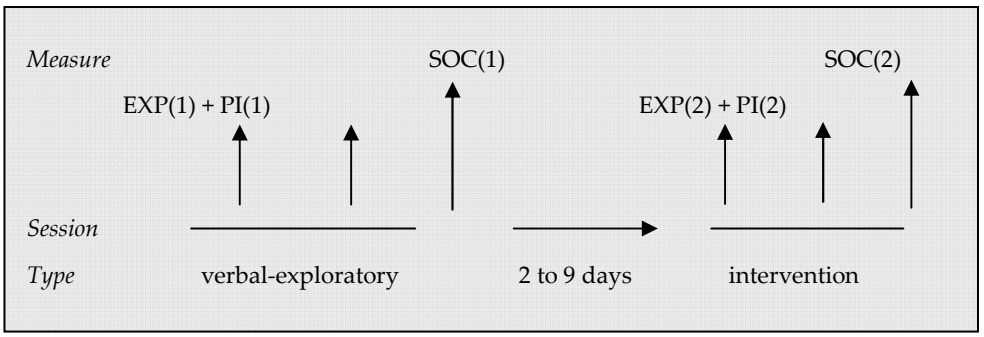


Figure 1: Timeline of the session types and measures administered

A surprise, rather, is the stark improvement of these long-term users of heroin in the present study (m=11 years, range 1 - 32 years), concomitant cocaine use (m=8 years, range 0-32 years) as well as alcohol abuse (m= 11 years, range 0-35 years) with an average of only 2.5 attempts at treatment.

The result exceeds the therapy effect Sack et al (1997) demonstrate in their evaluation of 8-week treatment for psychosomatic patients and empirically highlights the potential of a process-oriented intervention to promote movement toward the health end of the ease/disease continuum in opiate dependent persons. An increased SOC stands for an improved attitude in the face of challenges, augmented resistance to stress and more protection of one's health (Lamprecht and Johnen 1997).

H2 The peak experiencing level was significantly higher in the second intervention session, as compared to the first session. In the re-accessing session, the extent to which subjects were in touch with inner felt referents increased by approximately half a stage from 3.24 (SD 0.48) to 3.65 (SD=0.73) ($p<0.03$) on the Experiencing Scale (see appendix for stage descriptions).

Even modest increases on the lower end of the scale are clinically valuable in populations with psychiatric conditions or severe addiction. Considering the severity of disturbance, *a difference of 0.4 on the EXP scale can be interpreted as clinically meaningful* (M. Klein, personal communication). They have a health-promoting impact. The salutogenic benefit derives from the person's increased ability to be in touch with inner felt referents, the basic data from the life process. As demonstrated elsewhere, higher experiencing levels and therapy benefit correlate (Hendricks 2000).

Peak involvement in Process (PI) improved significantly during intervention as compared to the first session. The *one stage increase* from approximately stage 3 (+2.95; SD=0.34) to stage 4 (+4.03; SD=0.58) ($p<0.000$) represents a statistically significant and clinically meaningful expansion of the extent of client involvement or experiencing in session. It seems that clients actually have learnt to focus internally and to follow the stream of their inner experiences in this session with interest and to elaborate on it to some extent.

H3 During the intervention, the average or most common stage the person operates on, was significantly higher both on the EXP and on the PI when compared with the first session. During re-accessing, the level of involvement in the process was half a stage higher on the EXP and close to a full stage higher on the PI, as compared to the first session. The significant deepening of the extent to which clients are able to be in touch with their inner lives mirrors peak measurements on both scales and demonstrates the clinical improvement from the first to the second session.

H4 Influence of independent variables on EXP and PI and on treatment effects (t2-t1): To rule out confounding of results by independent variables, their influence on first and second session EXP and PI scores as well as on treatment effects (change scores t2-t1) on all measures was calculated.

To check for a possible influence of **age** on results, two age groups (35 and less (n=5) versus older than 35 (n=8) were compared (t-test). No influence was found for age nor for **education** (Spearman's rho for non-parametric data). For lifetime **incarceration**, a low (<=7 weeks) and a high severity group (>24 weeks) were compared. On first session SOC scores, the low severity group (n=5) scored +11.75 points ahead of the high severity group

(n=8) (p=0.106 trend, t-test), a trend that disappeared after the intervention session (+6.5 scores; p=n.s.).

For **gender**, the only significant influence of gender was found on first session PI peak scores (p=0.021, t-test). However, women (n=4) benefited more than men (n=9) on all measures (+6 scores on SOC change scores) without reaching statistical significance.

For **race,** non-whites exceed the scores of whites significantly on most measures: on average and peak EXP and PI in the second session, for average and peak therapy effects on the EXP as well as for average and peak therapy effects on the PI. On the rater-independent SOC, therapy effects for non-whites amount to +13.75 and +4.55 for whites (p=0.077 trend). These results deserve further clarification, particularly the question as to whether gender and race bear on results with 'objective' raters (in this case three women) when women or persons of colour are research subjects.

Treatment group affiliation to residential (n=8), methadone (n=3) and untreated users (n=2) yields a significant influence on treatment effects on EXP peak scores with a significant one stage advantage of the residential group versus untreated users, and methadone clients scoring ahead of untreated users by almost a stage as well. On the SOC, untreated users score 23 points less than methadone clients and 17.6 points less than residential clients. Methadone clients may be scoring higher than persons in residential treatment, because treatment duration is much longer in the former group (x=2 years; SD 0.5) in comparison to the latter (x=7 weeks; SD 5.32).

Time lag between sessions of between 2 and 21 days (x= 6.7; SD 5) shows a significant, negative correlation for *duration and therapy effects* on EXP peak levels (r= -,665; p=0.013 Pearson's coefficient). The longer the time lag between sessions, the smaller the net effect on EXP. A follow-up study could assess therapy effects over time.

An **alternative hypothesis,** which could explain the effect of the intervention by potential use of illicit drugs before the session, was ruled out. Increases are identical for persons in the residential treatment group (n=8) as for the overall sample (+7.4 on the SOC, p=0.080 trend) and match scores on the EXP and PI as well (t-test).

Limitations

In a small sample, significant effects are difficult to demonstrate. Statistical inferences to other populations of heroin addicts cannot be drawn without a wide and random selection of subjects. In addition, a comparison group without intervention would control for 'time effects' – increased comfort with the therapist or the therapy process – while the use of independent therapists would control for possible biases of the therapist/researcher; both enhancements would strengthen the validity of the study. Alternatively, an ABAB[8] design could control for confounding effects and evaluate the increase of scores over time.

Conclusion

Notwithstanding the limitations mentioned, this pilot study with opiate-dependent people demonstrates the potential value of 're-accessing a state' (a process-oriented intervention) to promote movement toward the health end of the ease/disease continuum, as rated on the SOC-13. As a client learns to establish the desired state without drugs, a sense of self-efficacy, resourcefulness, and optimism can return. Life is perceived to be more meaningful as inner experiences manifest purpose and reason. 'Meaningfulness' is the most crucial ingredient in the promotion of health (Frankl 1963; Antonovsky 1987, Sack et al 1997, Geyer 2000).

On the EXP and the PI, the intervention results in higher levels of experiencing, which is both a health-protecting factor and an indicator for good therapy outcome (Rogers et al 1967; Klein et al 1986; Hendricks 2000). The PI, with its focus on non-verbal feedback, is particularly sensitive for assessing the subtleties of experiencing. On the PI, post-intervention clients are shown to reach stage 4, which is strong evidence of improvement. At this stage, during sessions clients have learned to focus internally and follow the stream of inner experiences with greater awareness.

If indeed addiction is a 'psychosomatic attempt to deal with distressful conflict' (McDougall 1974), then the health-promoting effect of the intervention may be for the client to feel and own experience that is somatized in the body and direct more awareness toward experiences that are closer to the threshold of what can be felt. The fact that 95% of psychosomatic patients do not have access to a felt sense (Sachse 1991) is relevant. Thus, a primary salutogenic measure for addicted people would be to increase their sensory awareness and their capacity to unfold meaning from inner experiences.

A growing body of evidence supports the value of alternative treatment of drug addiction (Heggenhougen 1997). For acupuncture, positive outcomes have been reported on treatment retention, drug use reduction, and relief from withdrawal symptoms following the use of

opiates, cocaine, alcohol, and nicotine (Dodgen et al 2000). Studies on meditation, practiced twice daily for 20 minutes, have demonstrated reduction of negative emotions, improvement of self-esteem, increased self-empowerment, and enhanced well-being (Gelderloos et al 1991).

Meditation-based interventions are associated with 'significantly reduced levels of drug and alcohol use' (US GAO 1998). In addition, alternative therapies often integrate spiritual components. For instance, most twelve-step groups recognize the presence of a Higher Power and encourage an acknowledgment of powerlessness over personal drug use. While for some minority groups, a profession of power rather than powerlessness may be a more appropriate approach (Williams 1992), there is strong evidence that spiritual treatment for alcohol and drug use is effective in certain well-defined circumstances (NIHR 1996-97).

Process Work embraces a spiritual world view and relies on meditation, imagery, movement, and the relationship between therapist and client to support motivation and create the best conditions for change. Process Work's emphasis on addictive behaviors as 'attempts at wholeness' provides a powerful salutogenic effect on the motivation for self-exploration.

In re-accessing the client's yearned-for state through a process intervention, the 'missing pieces of reality' (Mindell 1993) are uncovered where least expected: in the addictive state itself. These 'missing pieces' can be understood as calls to aspects of the self that call for conscious integration. By using effective tools to unfold personal meaning from the underlying experience of addiction, Process Work can be shown to support a person's recovery, nourish a renewed sense of purpose, and recreate a feeling of ease in the midst of challenge.

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Appendix

Experiencing Scale Stages (Klein et al 1969)

1. The chief characteristic of this stage is that the content or manner of expression is impersonal. In some cases, the content is intrinsically impersonal, being a very abstract general, superficial, or journalistic account of events or ideas with no personal referent established. In other cases, in spite of the personal nature of the content, the speaker's involvement is impersonal, so that he or she reveals nothing important about the self and the remarks could as well be about a stranger or an object. As a result feelings are avoided and personal involvement is absent from communication.

2. The association between the speaker and the content is explicit. Either the speaker is the central character in the narrative or his or her interest is clear. The speaker's involvement, however, does not go beyond the specific situation or content. All comments, associations, reactions, and remarks serve to get the story or idea across but do not refer to or define the speaker's feelings. Thus the personal perspective emerges somewhat to indicate an intellectual interest or general, but superficial, involvement.

3. The content is a narrative or a description of the speaker in external or behavioral terms with added comment on feelings or private experiences. These remarks are limited to the events or situations described, giving the narrative a personal touch without describing the speaker more generally. Self descriptions restricted to specific situations or roles are also part of stage 3. Thus, feelings and personal reactions come into clear but limited perspective. They are owned but bypassed or rooted in external circumstances.

4. At this stage the quality of involvement or 'set' shifts to the speaker's attention to the subjective felt flow of experience as referent, rather than to events or abstractions. The content is a clear presentation of the speaker's feelings, giving a personal internal perspective or account of feelings about the self. Feelings or experience of events, rather than the events themselves, are the subject of the discourse, requiring the speaker to attempt to hold on to inner referents. By attending to and presenting this experiencing, the speaker communicates what it is like to be him or her. These interior views are presented, listed, or described but are not the focus for purposeful self-examination or elaboration.

5. The content is a purposeful elaboration or exploration of the speaker's feelings and experiencing. There are two necessary components: first, the speaker must pose or define a problem, proposition or question about the self explicitly in terms of feelings or relate feelings to other private processes. Second, the speaker must explore or work with the problem in a personal way. The exploration or elaboration must be clearly related to the initial proposition and must contain inner references that have the potential to expand the speaker's awareness of experiencing. These may also be evidence of and/or references to the process of groping or exploration itself.

6. At stage 6 the way the person senses the referent is different. There is a felt sense of the there-and-yet-to-be-fully-discovered, that is, of an unclear inner referent that has a life of its own. It is a sense of potentially more than can be immediately thought or named. This felt sense is more than a recognizable feeling such as anger, joy, fear, sadness, or 'that feeling of helplessness'. If familiar and known feelings are present, there is also a sense of 'more' that comes along with the identified feelings.

7. The content reveals the speaker's steady and expanding awareness of immediately present feelings and internal processes. He or she clearly demonstrates the ability to move from one inner referent to another, linking and integrating each immediately felt nuance as it occurs in the present experiential moment, so that each new sensing functions as a springboard for further exploration and elaboration.

Procedures

Segments
For each client, four 5-minute segments, two from each session, or a total of 52 sequences, were selected and transcribed and, with corresponding video clips, presented to the raters in random order. The samples were selected to include episodes of maximal feeling/sensing/relating or altered states as judged by the researcher /therapist.

Raters selection
Raters were three volunteer Process Work students who responded on a local email string. They were blind as to the design of the study and participated out of interest and without financial incentives.

Rater training
Three four-hour sessions of training were completed using the EXP training manual (Klein et al. 1969). After each training session the rater accord was statistically evaluated (SPSS) until inter-rater reliability reached 0.79 (Cronbach Alpha).

Rating procedures
After each speech turn an assessment was made ('running ratings' Klein at al 1969) which included so-called modal and peak values. Modal ratings characterize average level of experiencing while peak ratings are given to highest levels reached in the segment.

Inter-rater reliability (IRR)

IRR, a measure of consensus among raters, has been calculated using Cronbach's Alpha correlation, intraclass correlation (one-way average measure model) and Factor Analysis (Principal Component Analysis). The results are consistent across methods and show that agreements among the three raters (for EXP and PI) are 'acceptable' for the first and 'good' for the intervention session, which is especially true for EXP levels. The ratings explain 60% - 75% (EXP) and 52% - 66% (PI) of the total variance on the general factor extracted (PCA) which means that raters agree in approximately 2/3 of all cases.

In the exploratory-verbal session rater consensus is lower than in the intervention session on both EXP and PI, and overall lower for the PI than for the EXP scale. Intervention sessions seem easier to rate while inclusion of non-verbal material in PI ratings makes these assessments more problematic. Further rater training is needed particularly on the PI scale.

Statistics

H1 Large effect size d=0.85 (Cohen[9]); pre/post matched pairs scores (r=0.749; p<0.003).

H2 Peak EXP increased significantly from 3.24 (SD 0.48) to 3.65 (SD=0.73), with a large effect size (d=0.68) of +0.41 (p<0.03). Pre/post matched scores (r=0.568; p<0.043). **Peak PI** rose from +2.95 (SD=0.34) to +4.03 (SD=0.58) by a full stage (p<0.000) with a very large effect size (d=2.27). Pre/post matched pairs scores (r=0.577; p<0.039).

H3 Average EXP increased significantly from 2.22 (SD 0.60) to 2.71 (SD=0.47) by +0.49 (p<0.006), with a large effect size (d=0.91). Pre/post matched scores (r=0.524; p<0.066, trend). **Average PI** increased significantly from 2.15 (SD 0.38) to 2.94 (SD 0.49) by +0.79 (t-test p<0.000), with a very large Cohen effect size (d=1.73). Pre/post matched scores (r=0.49; p<0.095, trend).

H4 For race, non-whites exceed scores of whites significantly on the average EXP (+0.79; p=0.02, t-test) and the peak (+0.86; p=0.043) and on the average PI (+0.63; p=0.024) and PI peak (+0.63; p=0.070 trend) in the intervention session. For therapy effects on the EXP, non-whites score significantly ahead of whites in the mode (+0.74; p=0.013, t-test) and by +0.73 in the peak (p=0.037). On PI therapy effects, non-whites score higher by +0.56 (p=0.034) in the mode and in the peak by +0.49 (p=0.084 trend). On the rater-independent SOC, therapy effects for non-whites amount to +13.75 and +4.55 for whites (p=0.077 trend).

ANOVA detects significant influence of **treatment group affiliation** (F=4,641; p=0.038). On the EXP peak, the residential group exceeds untreated users by +1.14 (p=0.012, multiple comparison matrix, post hoc test), methadone clients exceed untreated users by +0.89 (p=0.068, trend). On the SOC, significant differences are shown for the intervention session (ANOVA; F=5.29, p=0.027). Untreated users score 23 points less than methadone clients (post hoc text, p=0.019) and 17.6 points less than residential clients (p=0.016).

Participant Characteristics

Variable	Persons	%	Min	Max	Mean	SD
Age (years)			21	51	36.85	9.21
Gender						
Female	4	30.8				
Male	9	69.2				
Race						
White	9	69.2				
Other	4	30.8				
Relationship status						
Single	10	76.9				
Married	1 7.7					
Divorced	2	15.4				
Education						
HS not completed	2	15.4				
HS/GED completed	7	53.8				
>two years college	2	15.4				
BA completed	2	15.4				
Work						
Full time	3	23.1				
Part time	3	23.1				
Day work	1	7.7				
Unemployed	6	46.1				
Drug dependency						
Opiates (years)			0.75	32.00	11.13	9.15
Alcohol			.00	35.00	11.54	11.69
Cocaine			.00	32.00	8.15	11.19
Amphetamine			.00	15.00	2.46	4.20
Cannabis		.00	15.00	4.54	5.27	
Incarceration (months)			.00	120.0	30.31	43.57
Number of treatment attempts			.00	6	2.54	1.71
Current treatment situation						
Residential	8	61.5				
Methadone	3	23.1				
None	2	15.4				
Treatment duration						
Residential (weeks)	(n=8)		2.00	16.00	7.00	5.32
Methadone (years)	(n=3)		1.50	2.50	2.00	0.50
Time between t1 and t2 (days)	(n=13)		2.00	21.00	6.69	5.02

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[1] The use of the term 'high' highlights the growing acceptance of the positive functions of ecstatic states in the recovery process (Heggenhougen 1997).

[2] Process Work and experiential therapy agree on the need for 'process structure analysis' (Mindell 1985) or 'process diagnosis' (Leijssen in Greenberg et al 1998) to identify and work with in-session microprocesses (such as ASC).

[3] Two interventions are applied sequentially across one group.

[4] I would like to thank Dr. D. Podkorny, University Ulm, Germany, for advice on the methodology of the study.

[5] See Appendix for a description of the stages.

[6] Occupied channels are carriers of primary processes, unoccupied channels carriers of secondary processes or altered states (see Mindell 1985).

[7] I am indebted to Dr. Alojz Ritomsky, Comenius University, Bratislava, for statistical data analysis. Readers interested in detailed statistics are referred to the appendix.

[8] Baseline and an intervention session alternate for control of effect.

[9] Cohen effect size on pre/post measurements (0.2=small, 0.5=medium, 0.8=large)
see http://web.uccs.edu/lbecker/Psy590/es.htm

Round Table: Mental Health and Extreme States

Process Work in Public, Private Psychiatric and Social Work Settings

Moderator: Joe Goodbread (USA)
Kanae Kuwahara (Japan), Viera Simkovicova (Slovakia), Will Hall (USA), Jean-Claude Audergon (UK), Pat Black (UK), Michal Duda (Poland), Mark O'Connell (UK), Rosemary Shinkwin (Ireland).

Joe: Good morning everybody. We're talking this morning about the application of Process Work to what we call 'extreme states of consciousness', which is a term we use in Process Work for processes which ordinarily would be covered by psychiatry. I'm going to talk for a few minutes about what extreme states are, and the history of extreme states work in Process Work. We work in a variety of clinical psychiatric settings throughout the world, so we'll each speak for about five minutes on what we're doing and how we're applying Process Work.

Back in the mid-1980s, Arny Mindell was invited to work at a social service agency in Switzerland, with some of the more difficult clients. 'Difficult clients' meant they placed a lot of financial and time burdens on the organisation. The organisation would have liked to do something that would have satisfied them, put them in a better situation, got them the money that they needed, and yet it never seemed to quite work. So they had a revolving door phenomenon, where someone comes into a clinical setting, they're treated, they go back out, and then a few days or a few weeks or a few months later, they're back, and about at the same place as when they left. Mindell at that time was also working with clients from various psychiatric clinics in the region of Zürich. Out of that grew the concepts of extreme states and what Mindell called 'city shadows'. Why 'extreme states'? The widely-accepted model at the time was that if you had a so-called mental illness, there was something wrong with you, there was a biological difficulty, or a fundamental psychological difficulty. The things you did or said were no longer meaningful, they were a product of the underlying disease. So the therapeutic intervention was more interested in finding and treating the root cause, but was less interested in listening to the details of the person's experience.

Another attitude at the time, that started maybe back in the 50s or 60s, was anti-psychiatry, represented by people like R.D. Laing and John Perry, who claimed that the problem was really with the mainstream. People in psychiatric difficulties were actually undergoing a transformative process that was painful and caused a lot of suffering, but nevertheless it was like a natural rebirth of the ego. They believed the secret to working with extreme states was to work with the mainstream. Laing made the famous statement 'If I could drive you mad, I would'. He believed that all of us needed to go mad and then we would see that extreme states were part of normalcy.

Both of those attitudes look at extreme states as states. They're fixed conditions, and whatever you do is aimed at transforming one condition into another. Mindell noticed that if you approach extreme states from a sensory-grounded or phenomenological viewpoint, things looked a little different. They looked like states that people would drift in and out of; at various times people would have more or less contact with what we call consensus reality. The difficulty came when people couldn't be free; they could no longer drift fluidly in a way that would also facilitate their contact with the mainstream. The states of consciousness were not in themselves difficult, it's just that we get stuck in them. Everybody knows that when we're upset or angry or grieving, we have moments when we're really stuck in one state or another. Mindell called them extreme states because they were on one extreme of a spectrum of states, like a rainbow that went from so-called normal states (which really aren't so normal, as Laing said), all the way to these states where people spent a lot of time in parallel worlds or alternate realities. We're interested in helping someone become more fluid, passing back and forth among states, and eventually finding the root that connects all those states as a meaningful core. In a nutshell, that's why in Process Work we called them extreme states rather than psychiatric illnesses.

I also want to mention the idea of city shadows. You remember that Laing said all of us ought to go mad, in order to make the world a saner place? Well, Mindell noticed this is a process that actually happens all the time in connection with extreme states. If you look at any particular extreme state that someone is having, then the details of the experience look like a shadow or comple-

ment of so-called consensus reality states. I remember one example in particular that Mindell writes about. Switzerland at that time was very, let's say, linear. Work was one of the highest ethics there. There was one man (a client) at the social service office, who was very annoyed because he had to 'interrupt his vacation' in order to deal with administrative stuff, collect his money, and do his laundry; it was upsetting to him. In field theory we are all occupying different roles in a field. One way of looking at extreme states is that someone is locked into a particular role for a particular length of time. In a way, if all of Switzerland could have relaxed a bit more, this man's state wouldn't have seemed so extreme. In fact, in the twenty or thirty years since then, people have relaxed there, the atmosphere has relaxed, there's more social and cultural diversity, and vacationing has gotten a lot more popular.

Viera: Hello to everybody. I am pleased to share my experience with Process Work in Slovakia. I am working with the staff of social care institutions, where hundreds of people with mental illness, intellectual disability, autism or multiple disability are living together. The issue of social services for people with disabilities is marginalised in society, and so the staff also don't have enough attention from society. They have a very low income and lack any kind of support. I myself have a sister who is disabled, and so my family is one who has to cope with these services. I found out through my own experiences with Process Work how helpful it was for me to explore the meaningfulness behind such life-long experiences. I got the idea to share this with people who work in such institutions. I show or explain to them how the perception of a person's signals, and the response to them, can change most situations, even if the person doesn't talk, or doesn't behave 'properly'. Many of the staff already do similar things intuitively, but Process Work is a very practical framework for them to understand more deeply what they are doing, what they can do. The idea of the meaningfulness of each signal, which can lead us to the inner life of a person, and to their human nature and human dignity, is really very strong. This is what I am trying to do, and I have a lot of feedback from the staff and their experiences with their clients which is really wonderful.

*Michal***:** Hello, my name is Michal, I come from Poland, and I would like to tell you about the program I developed together with my partner Joanna Dulińska who is also a Process Worker. In June 2005 we began to work in some social health psychiatry institutions. There are around 80 inmates, most of them with psychiatric diagnoses, and most of them staying there until the end of their lives. We developed a program where we take our Process Work students and live there five times a year for five days each time. Every day in the morning our students work with patients: every student has two to three patient-clients. In the afternoon every student gets individual supervision on what happened that day, and also we give some advice or clues for what to do the next day. In the evening we meet as a group and work together with edges we have as a group, and we look for solutions with the most difficult clients. Somebody will play the client and the whole group will look for interventions that we could use. It's really great fun.

One of the most difficult challenges I noticed is that students think in terms of curing people, and it's really hard to change that. Right away, they are disappointed with their work because they cannot reach this goal. The most important thing is to change this way of thinking and establish a goal of applying Process Work skills. This is something they know how to do, to find the double signal and to amplify it. When this change happens in their minds, little miracles start to happen, work starts to deepen, they have pleasure and satisfaction with it, and clients start to go over their edges. It's important not to think in terms of illness, or treating people, but just of applying Process Work skills. It requires a lot of Inner Work, and working together as a group gives a lot of support and creates a lot of freedom to do that. Students started to really like going there, because they felt freer. They had to go over a lot of their own edges, but this institution is a place where you can really do everything and everything is okay: you never go further than your client. It's a really fantastic experience.

Kanae: Hi, I'm Kanae. I work as a psychotherapist in a psychiatric hospital in a rural area of Japan. My work involves seeing in-patients and out-patients and also fa-

cilitating the staff team. I want to make four points about why Process Work is helpful in my job. The first is that the Process Work concept of illness or disease as meaningful is really helpful to my clients, because of the huge stigma from society and from themselves about mental illness. This stigma is like adding insult to injury, but if the clients – and their families, and the staff, like me - can see the process or problem as being meaningful, then it gives the courage and curiosity to work on themselves and their problems.

The second point that I want to make is about signal awareness. A 'signal' in Process Work is something you can see in the here and now; not only the meaning of words, but also the voice, tone, pitch, rhythm, or body posture, facial expressions, unintentional movements in the body, i.e. all verbal and non-verbal information. Signal awareness is a way of using our awareness to form that signal information into a hypothesis or structure about what is happening. This skill and perspective is really helpful to me when I work with extreme states which can appear so chaotic. One person might say *a*, then a moment later say *b*, which is totally different, with no apparent communication between *a* and *b.* For example, one of my clients said: 'I am Mimi, a cat. I am pregnant, last night a guy came to me. That cat was so noisy last night.' I couldn't follow her story and was totally lost. Using my signal awareness, I can map the signal information onto the structure of her process, which slowly becomes more apparent and helps me understand what is going on inside her. A part of her was like a cat or a baby and loved to be cared for, while another part of her was very aggressive and attacked herself. I can then be the translator for the client of what's going on inside her, by facilitating a dialogue between the cat/baby and the attacker, and also by explaining her process to the people around her. This translation alleviates the pain in the clients and also the staff and caregivers and promotes understanding of each other. It's a kind of lifesaver sometimes.

The third point is the field perspective of Process Work. If I have a person in front of me, I can see many parts within that person and form a structure or pattern of relationships between the parts. The same structure or pattern will also be found in their outer relationships with family, caregivers and society, like iron flakes are aligned in the same pattern in a magnetic field. With a field perspective, I can see the structure in many levels all at once. I work with one person's process as an individual, and at the same time I'm working with the family, with society, with stigmas and so on.

My last point is also about the field theory of Process Work, the concepts of roles and ghost roles and edges in the field. This gives me ability to work on the group, and so it's a means of organisational change. I can give a great example of this, what I'm doing in the staff meetings. Two years ago the ward I work on was known as the worst ward in the hospital. In the staff meetings they were indifferent, not willing to work, they were skilled workers all torn apart. When I started I felt I had no power, no skill to make them speak up, because all of them were silent. In Japanese culture, in a small town in a rural area, saying something honest, particularly about your feelings, is so hard, because it might disturb harmony. People were unhappy about their work situation, and also at a loss, as their new president had introduced concepts of how to treat clients which they didn't have a pattern for. And of course they couldn't say 'I don't understand.' We began to use our staff meetings to share our feelings. It was not an easy thing; for three months there wasn't much sharing. Slowly I understood the structure of what troubled them: fear of being criticised. There was a huge ghost that was putting down everybody's spontaneity. I gave them psychiatric knowledge they needed to be confident about their work, while showing my own vulnerability. According to role theory, I took the role of a supporter. I also took the role of 'being stupid', which wasn't clearly taken by anybody, and showed them that it was okay to be vulnerable. Soon they could share their feelings and after a year the atmosphere has really changed. It's very moving to remember it. Nowadays our staff meetings are pretty active and creative, we have great ideas about how to improve our systems and carry them out.

Mark: My main work is in therapy with children in residential children's homes and schools. I've been in this work since I started doing Process Work in 1991, and

I've worked in several residential homes. In my early days as a Process Work student I was thinking where and, how can I bring some process ideas into this situation? These kids have got incredibly challenging life backgrounds, all sorts of different things going on. Extreme states are a very common daily phenomenon in the kids, and in the staff, too. A common thing to happen is to get powerful polarisations between the children, in certain behavioural states, and the staff. One thing that comes to mind is a situation where the child will become very rebellious, expressive and angry, and violent or threatening, and then the staff often go into 'police control' mode: it's a role occupation thing. That is a very common sticking point, and when it escalates, eventually you often end up in situations where the police are called in, and the children are contained by police if it seems to be beyond the staff's ability. There has been a lot of training in restraint in childcare and probably in other fields as well. I'm very interested in restraint and restraint itself is changing through the years. It used to be, even in the time I've been in childcare, quite a lot heavier: getting on the kids and sometimes it actually looked like an abusive situations: it could be done very badly at times. I think it's evolving and it's becoming far more sensitive and aware. I think there are also a lot of situations which we really don't need restraint for and Process Work has a lot to offer around signal awareness and picking up things before they lead to a restraint situation.

I remember an early incident I was involved with, where a rebellious kid, who makes me smile just thinking about him, took some other children into a room and said 'I'm the leader and we're going to set light to the sofas, we're a team here, and get out of our face staff'. The staff were getting very anxious, and I was with the staff, and the children were locked into this room. They weren't actually doing that much, but there was the threat of what they might do. At a certain point I thought, I don't want to be on the side of the polarisation, so I pushed through the door and said 'I'm a rebel too'. And the leader said to me 'Okay, if you're a rebel, you set light to that sofa'. I thought, well I was just about quick enough to notice that if I was really a rebel, I'd stand up to him too and do my own thing. So I said, 'I am a rebel and I'm not going to set light to sofas' and I just hung out with them. It was an interesting moment. The police had arrived with riot shields, they were right outside, it was amazing how the field dreams itself up. Two of the smaller children managed to jump out the window to the policemen, and then the whole thing broke up and the police came in. There wasn't a big scene really, I think the ringleader ran off for a little while. The next day the two children who jumped out the window came and thanked me, they said they were very scared and felt they had to go along with the situation. But still, I think it's important to see that the spirit of the rebel which the boy occupied, who could be seen as the troublemaker, was very important and needed recognition in the field.

I'm now working in a residential school, and there are a lot of very interesting situations. Once a boy who is diagnosed with autism, was very angry and upset, and he painted himself black, his face black, and he was going around the school hurting staff and damaging things. I want to make the point that it's really important that the other staff know what you're doing with Process Work. In this situation I made a strong intervention, but I felt that the other staff member trusted me. We were in the drama room and this boy was really hurting this member of staff and kicking a musical organ. I knew that organ was not a nice organ, I didn't like that organ myself and I suddenly thought, I'm going to join him in this behaviour. I'd wanted to get rid of the organ for quite some time actually. So I began to kick it, I just let my aggressive energy come out, I completely went into destructive mode, and I smashed the organ up and the boy stood back, probably thinking, 'What the hell's going on?' I began to really let rip and I began to feel really good in that as well, I noticed it was safe, the staff member knew it was okay, the boy was very shocked. Then he started joining me. He said, 'We can make a sculpture out of this, this is incredible'. His whole energy changed. I had research questions about how to follow that up, because his behaviour changed only for that day, when I came back to him the next day to make the sculpture he told me to get lost. But it's a great example of the power of joining the kids in their behaviour in a way that is contained with awareness and meta-communication, and how important it is have the support and communication with other staff members.

I just want to say one more thing about restraint. Restraint of children who are in these very strong states is definitely necessary at times. Medication is also used as a form of restraint and I do see the value, but there are some very painful things that happen in restraint situations. I came to a very painful situation with two members of staff, and a child who has just done something like kicking in a door and is acting out. They're stopping him and saying you can't do this, and they're holding on to him, and he's scratching them and hurting them. I

come in and they're bleeding and have marks all over them and they're trying to hold him and he's getting hurt by the tension in the hold. I think I just spoke to the field, and I said, 'It must be so hard, knowing how to deal with male strength sometimes, and feeling the threat of violence'. The boy immediately connected with that and he slumped emotionally down onto the floor. It was moving. He went into an inward state and we talked as men about how difficult it was being in those situations and the painfulness of it. At the end he said 'I know what I was angry about, I can't talk about it, but I know why I was so violent.'

Pat: I work with people who've maybe spent a lot of their lives being restrained, so I feel really pleased to hear Mark talk about alternative interventions.

I work with people who have labels of learning disability. I want to be really careful how I speak about it, because I think words are really powerful. I want to be completely clear that in the UK we talk about people who have learning disability, but in other places people may be described as having an intellectual disability or developmental disability or mental disability: it is called various things across the world. I want to be really clear that these words describe a label, they are labels, they're nothing to do with people. It's very important that we try to remember this. So when I talk about learning disability, I'm using it as a label.

I work with people who have these labels, and I've been doing this for about 25 years. I've been learning, that for me, my intellectual capacity, my idea of smartness, my feelings about my ability to learn, are really close to me. They're a really strong part of my identity, and I find it hard to even notice when I feel slow or not understanding or unable to learn or not smart. I think that's probably true for many of us. As soon as I marginalise this part of myself, I project it onto other people, especially those who conveniently have a label. It's painful for me to marginalise that part of myself, and I think it's really painful for other people when they have it projected onto them.

So, I've been studying this, using Process Work alongside more mainstream tools. Some of the tools of Process Work are great because they're not intellectual. Process Work is experiential, I learn about it through experiencing it, and everything is so accessible. So if we do work with people who have learning disability, and their families, staff members, all together, and we do vector exercises, then everybody can do it and everybody feels something of their own inner wisdom. We share the information, we learn that we all have inner wisdom in different ways. It's nothing to do with whether we speak or what labels we have. Process Work helps us to see all of our parts, and all of those parts in others. I'm interested in continuing to learn and study why it is that people who have these particular labels are even more marginalised than many others. Wherever you go in the world, people who have those labels are separated, segregated, congregated and often restrained. As Joe said yesterday[1], conflict is also a privilege, and if you have those labels, it's not a privilege you have, because you'll be restrained.

Will: It's really great to be here, and as a former mental patient I appreciate the opportunity to be on this panel.

When I saw Amy Mindell here at the conference, it reminded me of when I first came to Portland ten years ago. Before that I had been in the public mental health system in San Francisco for about a year, including confined in locked hospital wards for more than 2 months. I was struggling with a lot of extreme states, it was a very difficult experience, and the mental health system added a lot of additional pain and difficulty on top of that. I was in restraints, I was put in seclusion, and I was given drugs that felt harmful to me. I was also stigmatised with the diagnosis of schizo-affective schizophrenia, which basically was a message that I was a broken person. I'm not saying everybody has a negative experience in the mental health system, but mine was one of trauma and painful institutional violence.

So I was carrying a lot of despair and struggling with suicide when I came to Portland. I had a therapy session with Amy and told her about the suicidal feelings and the fear I had. She said, 'Let's try suicide together!' She

meant in imagination, of course, otherwise being here today would be a much different story. So with Amy's help I went into an altered state on the floor of her office, imagining what it would be like to die. And it led to an awesome experience, where I contacted a deep peacefulness and connection with the cosmos. Working with her left me with the powerful message that even the most painful experiences can be meaningful and have something to offer.

Years later in Northampton, Massachusetts, I met someone who also had past extreme states and a run-in with psychiatry. He had become so involved and excited in a manic way with quantum physics, that he decided he knew all the secrets of the universe, and could therefore fly his car. He flew his car right into a tree, and that's how he got into the mental health system. Both of us needed help, but neither of us felt helped by mainstream care, so we started a patient survivor group, Freedom Center. It was very small to begin with and we really had no plan, we just followed our inspiration and went with what seemed to be working.

Now, six years later, the group is still going, and even gets some city funding. We have a lot of different things happening, such as support groups, writing groups, yoga, acupuncture, and publications, and we do social activism, advocacy, and human rights. We have many collaborators, people who aren't here today, and I'm very thankful for their involvement in making this group thrive.

One of the most valuable things I've seen is very simple. In a support group people can switch roles with the helper. They've been identified with the one who needs help and is dependent, and in a peer group even the people who're the most difficult to communicate with or seem the most in their state can move out of that and play a supporting helper role. That's been very valuable for people.

Another thing we've learned is that in the patient survivor groups, the trauma and oppression are so heavy that things are very polarised between survivors and professionals, and also polarised around the issue of medication. There tends to be the role reversal that you get with oppressed groups, where we would see patients marginalising other patients' experience. So we decided to really make it clear that the group was open to professionals, and we do a lot of work with professional and staff allies. That's one of the reasons I don't call myself an anti-psychiatrist -- I know too many cool psychiatrists. It's been hard to hold this dynamic, but it's been a really valuable thing for people.

The other thing we did around the polarisation is to make it really clear that people who are taking medication are welcome in the groups, and also people who are not taking medication. We don't say that medications are always bad, or say they're always necessary because you have an illness. Instead, it's about exploring what they mean for you. For some people medications feel helpful and for other people they don't. We educate each other so we have accurate information about how the medications work and the dangers of medications, but then we leave it up to the individual to make those decisions, to determine it for themselves.

So that's been the spirit of the group, of curiosity and self-determination. We have no position on what mental illness or extreme states are. We don't say it's society or trauma or biological. We let everybody decide for themselves how to define their own experience. It's an incredible learning and diversity, where people learn from the spiritual perspective that experiences their voices as spirits, from the existentialists who are more about taking back control and power in their lives, and from the nutritional view interested in responses to foods. It's a real laboratory for discovery and learning about what madness means.

One of the things we discovered is that there's a parallel movement of groups around the world who are taking a very similar approach, including the Hearing Voices movement in Europe. One of the principles of the Hearing Voices movement is offering a space where people who identify as voice hearers, whether taking medication or not, can go and listen to their voices, can talk back to their voices, can learn different tools for exploring, coping and dealing with them. It's very different from the mainstream biomedical model, which forbids professionals from doing this, because it's seen as colluding with the illness, which will exacerbate and worsen the condition. It's been very interesting to find these very innovative approaches to hearing voices are also held by some marginalised professionals, and that there's a movement out there who are trying to present something different.

Joe mentioned R.D. Laing and of course he's the main lightning-rod of the anti-psychiatry movement. Laing worked on a project called Kingsley Hall here in London which was very much about exploring your symptoms and psychosis, with no distinctions between normal and mad, or staff and patients. In a lot of ways Kingsley Hall

was a chaotic mess and a disaster. What is less known is that an American psychiatrist, Loren Mosher, studied with Laing and learned what did and didn't work at Kingsley Hall. Mosher set up an experiment in the US called Soteria House, which was also low or no medication. One of the principles was that staff had to have no ideological, professional, or theoretical allegiance in interpreting clients' experiences, but instead support them to explore it and discover its meaning for themselves. It's exciting to us because there's now a resurgence of interest in Mosher's work, and Soteria House projects are popping up in Alaska, in England, and elsewhere in Europe.

In addition to working with Freedom Center, I now work with a group called The Icarus Project, which is an international network of people who experience extreme states and are using creativity and spirituality as an alternative to the medical model. I want to leave you with that image of Icarus, the myth of the boy who is trapped in a labyrinth and learns to escape the labyrinth by fashioning wings from feathers and wax. But Icarus doesn't heed the warnings, and he flies too close to the sun, so the wax melts, the wings fall off and he falls into the sea. The idea of this image is that a lot of us see extreme states experiences as dangerous gifts. They are gifts, yes, and they have a dangerous quality too. We want to learn to navigate with our wings, we want to fly, but not too high.

www.theicarusproject.net
www.freedom-center.org
www.madnessradio.net

Jean-Claude: It's a privilege and a pleasure to be here talking about this work. One of the interests that has brought me to working with extreme states is my interest in violence. I grew up in an environment that was a bit violent. Some of you might know a suburb of London called Croydon, where I grew up when I was very young. It had three prisons and three mental hospitals, the environment was dreary and dark and I grew up in a restaurant that was also a bar. At the age of 15 I was a bouncer, so I was seeing a lot of people coming in under the influence of alcohol or drugs, coming in feeling oppressed and wanting to feel free. Naturally the bouncer is the target for anyone with a grievance, so I encountered violence in a very physical way. I also grew up partly in Switzerland. Violence was different there: it was just part of the culture. We don't associate violence with Switzerland, but I grew up within a righteous attitude that the world belongs to me, and if you are in my way, well, then you are in my way. There's a problem with that! So when I began studying Process Work I was interested in finding interventions with violence that were not reactive.

In an early project, my wife Arlene Audergon and I worked for three months in a closed ward in the second largest mental hospital in the United States. There were thirty to forty beds in the ward, with a turnover of about ninety clients per month, and thirty wards like that in the hospital. We agreed with the psychiatrist, who was a friend of ours, that we would experiment working with Process Work tools. At the time Process Work tested its tools by working at the extremes – if it doesn't work there, then it's probably not working in the middle ranges either. I had read Jung when I was very young, and so I also had a background belief system in me that was organising this, something Jung believed, which was that if you want to know the middle, you'd better get to know the extremes. So I was always very interested in the extremes.

We worked for three months, testing Process Work interventions in every possible situation. My wife has written a thesis on that called 'Gates of Society'. We learned a lot there. I learned that the tools of Process Work were very effective, they worked. We learned that the atmosphere and beliefs of the staff were also very important. Each day the staff shifts would come together and meet with us to talk about their experiences with what we were doing. We were doing Process Work for nine, ten, twelve hours and we would just intervene, and follow, working with people in their rooms and in the open spaces. It was an incredibly creative time and part of our approach was also to study the creativity of the extreme states and the underlying processes trying to emerge.

We saw that the staff were curious and transformed by the experience and wanted to know more themselves. I remember one client who would say 'Here are my tears, drink my tears', and give you a glass of her urine. Or she would come and give you a kiss, or invite you to bed, or she would jump on you and start hitting you. They gave her many different diagnoses and maximum doses of drugs but nothing stopped her. We were already working with fields, and had done group processes with the staff, and with the whole, with the staff, with the patients, with the doctors, together. That was intense and a lot of learning, and it was very creative for everyone involved. One day the staff group were so depressed and exhausted, they didn't know what to do with this particular client. So I asked them to behave like her for thirty seconds. And they did! They were jumping around, yelling, kissing each other, doing all kinds of stuff, they were completely nuts. They thought it was fantastic and it gave them permission to be themselves in small ways, like telling a patient to leave them alone while they ate lunch for example. When I came back next morning they said she was normal. I said 'That will last only 24 hours at most.' From process oriented systemic thinking, we know that for such changes to be effective, the hospital staff and society as well as the individual involved need to integrate and live these marginalized 'extreme states' over time.

At the time I was a supervisor of Zürich social services, dealing with violent inmates and also worked here in England on a project in the mental health hospital in Haywards Heath. Twice a year for five days each we ran large seminars including inpatients, outpatients, doctors, carers, and family members, doing both individual work in the middle and also group work. It evolved later into holding forums on attitudes towards mental health.

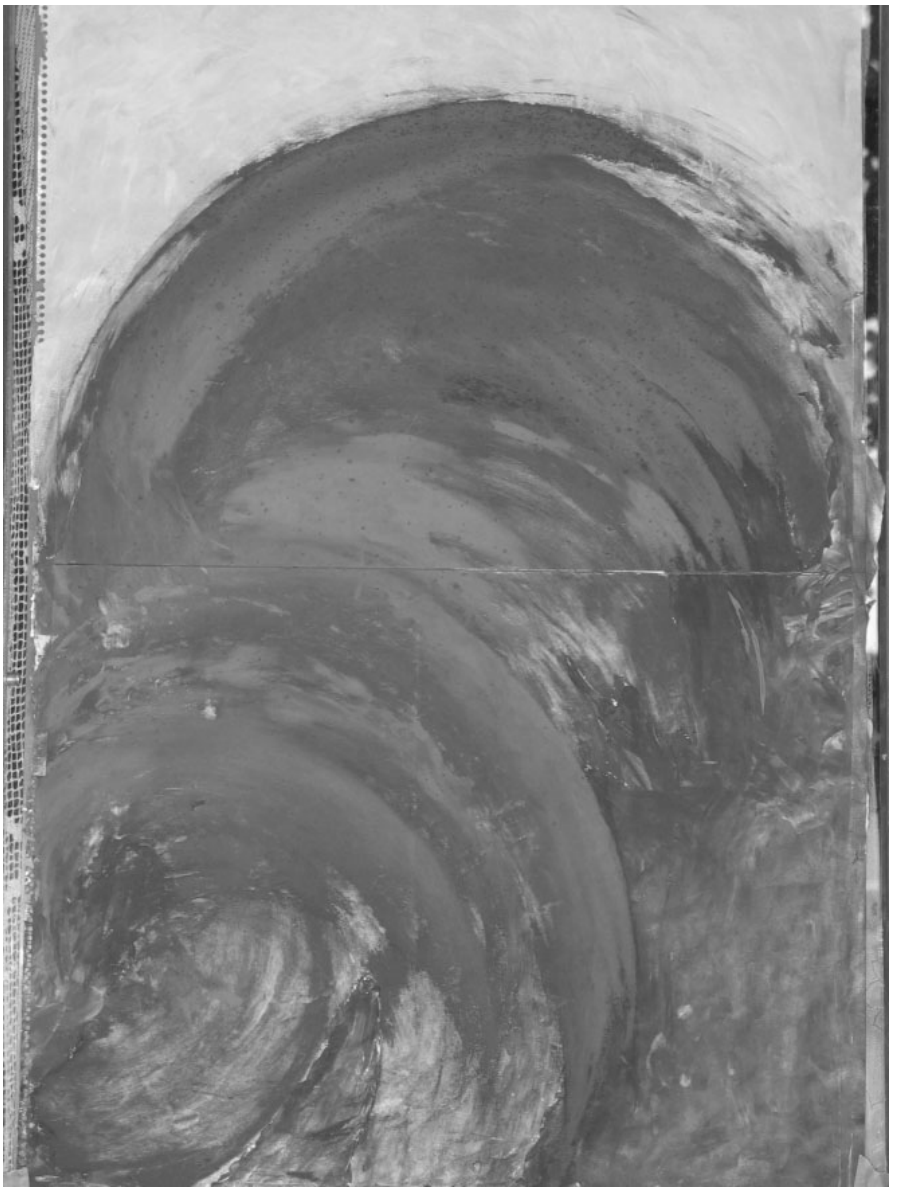
Joe: I'd like to tell you about an incredible project that Kas Robinson, Vassiliki Katriavanou, Susan Kocen and I are running in Portland. We work at a transitional housing project, which is like a homeless shelter, but for people with mental health issues and addictions. We've been running a weekly group where people can come and talk about whatever's on their mind. Some of you have described situations where Process Work has been well accepted within the framework of the organisation. In this particular social service setting, we are not in a position to do much therapy, partly because the human and financial resources are simply not available.

So our goal was to discover if there are minimal interventions that you can use, that don't even look like psychotherapy, but that have the effect of making life easier for everybody in the system, including the administration. It's been a tremendous learning, and I talk more about that in my presentation (*Living on the Edge: An exploration of social marginality*). One of the things we learned is about the intimate connection of conflict and extreme states. A lot of you have talked about behaviour that looks disorganised or violent, where people need restraining. We got fascinated with that, and now we're starting a new cycle of groups that focus on conflict resolution. It turns out that people who live on the streets have astonishing skills when it comes to conflict management, because they have to deal with so many conflictual situations. I don't know how I'd survive many of the situations they describe.

I was working on something with one of the clients, a guy who didn't have a psychiatric diagnosis but was alcoholic. He was very shy about conflict and we got into a little mini-conflict with each other and our voices got a little bit louder. In the middle of that, another client who had a diagnosis of schizophrenia, suddenly interrupted and started talking in a seemingly random way. I thought to myself, that happened just at the moment of tension and conflict. So I asked if he'd gotten upset when the mini-conflict began. His random speech stopped immediately and he said 'Yes. I grew up in a situation where conflict was a serious business'. That made a huge impact on me. I began to wonder how much of what we call psychotic or disorganised behaviour is actually fuelled by the interactions within the institution. For a lot of people, just the fact of feeling understood is enough to interrupt the thing that looks like pathological behaviour. One of the great advantages of Process Work is that it allows for kinds of communication that may differ from what consensus reality views as proper communication. It looks like this is one area where a lot of research needs to be done, and it's great that we're all involved in doing that together.

[1] In his contribution to the Conflict Resolution round table

3.2 Process Work and the Arts



Process Work and the Arts

Arlene Audergon and Jean-Claude Audergon

Introduction

Arlene: I am so excited after this morning and the whole conference. I was thinking how each subject of this conference could easily have ten conferences of its own. We are just getting a taste.

In addition, for the theme of Process Work and the Arts, we have a very little taste. We could not do more, but we couldn't resist sharing a little about this subject during the conference.

We are going to talk very briefly about the field of Process Work, creativity and the arts, and then share something about our work. I'll share some of my learning from my work in theatre, and Jean-Claude will talk a little about what he named the 'Atelier'. Then Sonia Slany, a violinist, has offered to work with us a little, so we can demonstrate and experiment together. We also have an exercise that you can take out with you.
(Afterwards, Kasha and Mark will make presentations, Kasha on her work with paintings, and Mark will present a film and his work with young people)

Process Work, creativity and arts

First, we'd like to boil down, and say just a few things about Process Work in its application to creativity and arts.

One way to understand Process Work is that at its essence, it is about creativity. You have been hearing about that in many different ways - the creativity of nature, the creativity inside of us arising out of the deepest dreaming level, that catches our awareness in an unintended or accidental, or minimal fleeting signal.

Bringing awareness into this dreaming process is creative for an individual or the world. Many of us have been excited by looking at the application of Process Work to understanding and accessing the creative process - you might look at this in terms of the creativity of the individuation process; or an organization's development; or the transformation of conflict or the creativity inherent in altered states of consciousness. Alternatively, you might track the creativity of insight within science or other disciplines. And many of us have been interested in what feels like a natural match between Process Work and following the creative process within the arts, which we want to share a bit about today.

I remember Arny and Amy (Mindell) giving a seminar back in the early 80s, in Zürich, exploring this relationship between Process Work and the creative process. Several people have had a long-term interest in Process Work and the arts. Amy has written a book on creativity[1]. Amy was also always very involved with dance and movement. Kate Jobe and Nisha Zenoff both worked a lot with dance and movement, too. Lane Arye worked with musicians, and wrote a book called Unintentional Music.[2] Jytte Vikkelsoe worked with arts and Jan Dworkin with painting and there are others.

When I look at all the interest in creativity and the arts, I also think back to a time in the development of Process Oriented Psychology, when there was an excitement around focusing on the experience of unfolding a process to its (momentarily) irreducible core – this moment when you perceive a deep shift, something meaningful and numinous. And while it's often useful to talk about a process, and how it can be integrated into everyday life, we were exploring how these moments seem to stand on their own, complete, beautiful. 'Integration' came through the fulfilment and expression of this experience in a dance or poem. There was a sense of awe that accompanied the beauty of these moments that arose from the deepest dreaming, and a buzz about this meeting of psychology and art.

Process Work and theatre

In the first Process Work seminars I attended in Zürich - that was 1984 - I remember the joy of seeing that when you followed and amplified a subtle unintended signal, unfolded it into the unknown, out popped a dream figure or mythic character. Here, we were witnessing our most personal and deep experiences, and at the same time touched by nature herself, its intricacy, simplicity, humour, magic and the sheer beauty of processes. I remember a guy working with a twitch in his eye. He amplified the twitch and it turned into a kind of dance/mime of someone flirting, using his fingers as long fluttering lashes, in exquisite comedy. I remember his pleasure at discovering this expression of shyness and

reaching out for contact. I remember the group riveted and laughing, and I saw in my mind's eye an entire auditorium stand up in applause. I was thrilled by the way such a minimal signal was sent from the dreaming world, and following it was so expressive.

I had been involved with theatre since my teens, and began to dream and imagine into connections of Process Work and theatre. I saw connections with the work of Stanislavski and Michael Chekhov.

To jump ahead, we moved to LA in 1989, and there I began teaching some actors, writers and directors, at first introducing Process Work to them, thinking they would like it. They said 'Hey! What you are doing is a new kind of coaching, directing.' It was a very creative and exciting time.

And later in London I worked with puppeteers, improvisers and actors, and had the opportunity to work closely with Improbable Theatre, an important and loved theatre company here in London and I co-devised *Spirit* with them, and co-directed with Julian Crouch. It is a show about three actors grappling with and telling the story of three brothers at war. Ultimately, it was about their contact as actors on stage. It played at the Royal Court Theatre here and played in many festivals internationally. There were many projects, but to name a couple, I had a wonderful time teaching together with Helmut Eisel, who plays Klezmer and teaches improvisation to classical musicians in Berlin, and Jean-Claude and I have been having a really great time working with *Impropera*, an improvisational opera company here in London.

Discoveries

When I was first exploring theatre in LA, one of the things we would do is work on monologues. Monologues are a traditional part of acting classes. People often do monologues as a part of auditions. In Los Angeles, actors were always having to go to auditions and worrying about their next job. I remember a woman doing a monologue from the play 'Dangerous Liaisons', which is also a film.[3] You may know the character - utterly cold, detached and manipulating in matters of love. The actress read the monologue in class - it fell flat.

Dimensions

Let me backtrack. Remember the concept of 'dimensions' from Amy's presentation on the first day. One dimension of experience we call 'sentient' – a very subtle and deep sensing, or the realm of tendencies, where something is almost stirring, or we become aware of it only at the outer-most perimeter of our awareness. This dimension precedes signals, and it is experienced as an intuition, or a felt sense of the unity and interconnectedness of all things, in touch with a creative source. This dimension gives rise to the dimension that Mindell calls 'dreamland'. Here we meet the world of mythic and dream-figures, roles and polarizations, which appear in unintended signals and symptoms. Finally, there is the dimension of 'consensus reality', the manifest world. Alternatively, start the other way round. Start with consensus reality. An actress reads her lines from a play, 'Dangerous Liaisons'. She says the character's lines and makes certain choices with her body and tone (intended communication). In the meantime, the deepest sentient dimension stirs in a subtle sensation, and dream or mythic figures from 'dreamland' peek out through unintended signals. In theatre (as in life), it becomes crucial to not try to put aside these unintended or minimal signals, rather to catch and follow them. What we discovered is that the character herself, the play itself, and its mythic background send those signals. I'll explain what I mean.

I noticed tightness in the way she held her chest. Now usually in theatre, there are all kinds of exercises to help performers to loosen up. Process Work methods recognize that it is essential to discover what is in that tightness– something of great value is there. I asked her to experiment, to put the script aside, and to stand in a way that amplified and increased how she was holding her chest and bring it into her whole body. She became very still, and I asked her to stay very still, and perceive her experience. I saw a tiny movement of her finger and invited her to follow that movement of her finger into first her hand, its movement, and then arm … then both arms. (*Arlene shows it*). She looked like Siva with his many arms. Someone told her this and she said she'd never heard of Siva – nor, it turned out, anything about Eastern mythology or spirituality. She said only 'I feel so strange and detached'. I supported her to try to believe in her experience and go all the way into this detached state. I then asked her not to leave this state, but that I would hand her the script, and she could read it from there. She now spoke the lines with this utter detachment and her performance was riveting.

What happened? One of Mindell's early discoveries in Process Work was that our dream figures communicate through our symptoms and unintended signals. Work with an unintended signal and you meet a dream

figure. When you work with chronic symptoms or signals, such as posture, you may discover underlying archetypal or mythic processes. In Process Work, we also think in terms of a 'field', which allows you to perceive that your unintended signals are not only linked to your personal dreams, and the deeper layers of archetypal material, but also to the atmosphere or 'dreaming' of the particular neighbourhood you are in.

I didn't know the story of 'Dangerous Liaisons' at the time, so I went home to study it, and to take out my great book on Indian mythology. Well it turns out – if an actress reads a monologue, her unintended signals will not only arise from her own individual psychology or dreams, or from the underlying archetypal or mythic patterns, but they will come very specifically from the play, from the character and the underlying 'mythic field' from which the play or performance is arising.

In 'Dangerous Liaisons', the main characters are trying to be detached in matters of love, and the ultimate impossibility of it. As I looked up stories about the God Siva, I found stories around his relationship with Parvati. Parvati wanted passion and Siva wanted to meditate! Their interplay it seems to me is about the humility and devotion towards our deepest experience, while not only being taken, but also witnessing and reflecting on that experience. What excited me then and still now, is that by following the unintended signal of the actor, you end up in the mythic background of the story.

This happens all the time. You get to the intersection of the actor and the character. This is where performance works, at the bridge between the actor, the character and the mythic background. The actor is not playing 'at' something, she is accessing the underlying essence of the story and character, in a way that is just at the actor's growing edge. This makes the performance vital. In this case, the actor was meeting her own detachment. Without this access, she would 'play' the character as nasty or cold, but it would be one-dimensional.

Blocks

With creativity comes creative blocks. The experience can be miserable, and a matter of life and death. A great gift of Process Work is that you begin to look forward to what might be inside that block. One more story illustrates this. A guy was doing a monologue from the play 'Rosencrantz and Guildenstern are Dead' by Tom Stoppard, which is about a couple of minor characters from Shakespeare's 'Hamlet' - what they are doing while offstage. The actor felt blocked and wanted help. He did the scene, and the class went silent - it is supposed to be both serious and funny, but it wasn't working. I tried to look for an unintended signal we could work with, but I remember feeling ... blocked, somehow intimidated, that I would not be able to work with him. Then I thought, 'Oh, he must have a big inner critic blocking him.' I asked him how it was for him, and he said something very self-critical. So I said – and this is a common, simple Process Work intervention in such a case: 'Could you step out here into the role of the "critic" and represent the "critic" inside you?' So he did, and made some sharp criticisms of his work. I then spoke directly to the critic: 'I'd like to meet you – who are you?' 'Shakespeare' was the answer. I remember I gasped and could feel myself tremble. The room went silent. I followed my reaction, entering the system, and said with real deference: 'Thank you so very much for coming here.' It was now clear why I could not work with the actor. I continued, 'It is a great honour that you are here, could you stay a few minutes and direct him.' And he did: as 'Shakespeare', he directed himself, the actor. As 'Shakespeare', he told us about the meaning of Stoppard's play, that it was about freedom. He gave simple directions, to himself as actor, which he followed. It was profound, funny and very beautiful.

It was memorable, because this simple work of processing an inner critic, led us to the demanding and accurate vision of Shakespeare himself. Imagine the loss had he only tried to avoid or get around this inner block. I just love how entering a problem, and unfolding it to its core brings you vital information you need to unfold the piece out again to its manifest and unique expression. Jean-Claude, you were going to talk about the Atelier!

Jean-Claude: Thank you! – And yes, I want to say a few words about the Arts Atelier and creativity.

Creative patterns

When you mentioned Arny's [Mindell] seminar on creativity many years ago, I remembered how at the time I was thinking I knew nothing about the arts or creativity and that it would probably be the wrong choice for me to go - but since I was hooked on Process Work, I went anyway. I remember we worked a lot with blocks, and I was blocked all over the place, in every aspect of my life. Once I started to realize that blocks have the potential to be creative, my identity changed, and I thought maybe I am OK! Since I had so many blocks, I figured something creative might come out of me working with them. That

experience in itself was worthwhile – it made me more hopeful.

One day, Arny gave us an exercise on body symptoms to find the creativity or creative pattern hidden in the subjective and sensory-grounded experience of symptoms. This is not to be confused with a feeling reaction to the symptom. I had many symptoms in those days. The exercise was to work with the one symptom that disturbs you – a very basic exercise in Process Work that we were experimenting with then. My trouble was that I could not focus on just one symptom - all my symptoms seemed to be active at the same time. I said that to Arny as he came by. His advice was for me to play and move the experience of having so many symptoms, and to play out the experience of what the symptoms were doing to me! I said 'I will feel that I'm going crazy'. Arny asked me to show him how I experienced this 'being crazy'. I started to punch and move wildly and erratically around, and then making sounds that went along with the erratic movements. I felt I was moving like a berserker, 'all over the place', expressing endless energy pouring out of me. Arny used a technique of anchoring, identifying me with my movements, and saying: 'This now is you – this energy, this is who you are, and this is the creativity in you. You are a 'crazy guy'.' That made sense to me, because I recognized myself in this energy – from other times and life situations. I realized where I was not using this energy to address some of my life's problems, choosing to adapt to inner unconscious norms on how to address a problem, or behave. Being a berserker, being 'crazy' was not part of my upbringing, and yet I knew myself as such, I knew that energy as 'me'.

I also discovered a creative pattern from that experience – that I enjoy doing many things at the same time, even if it means that it almost tears me apart in various directions or drives me crazy. It is one aspect of creativity – it tends to drive people to their limits, to being in a craze. Alternatively, unconscious creativity irritates everyone, including yourself – and you become irritating to everyone else around you.

The Atelier

I initiated the Arts Atelier because of my experience studying film-making. About twelve years ago, I decided to study film-making. We had been living in Los Angeles, and during that time, I had gone to script-writing courses given at the University of California Los Angeles. We left Los Angeles and moved to Oregon – and I started to dream regularly that I was a film-director. After working on this as an inner psychological process, I decided it would be more creative for me to study film-making and experiment directing films, a pattern that was not part of the identity I was born into. The very thought of entering the film-world seemed out of this world.

I chose a summer intensive at the New York University for film-makers, which is a whole training programme squeezed into a summer intensive. In Los Angeles, the focus had been on various aspects of film-making, and particularly on script writing. It had been interesting to study script writing, including things like how you can make a bad character likeable, a hero, by juxtaposing a worse character next to him or her.

At the summer intensive of NYU, I met a very different environment. I entered a course that was supposed to be for about 35 – 45 students and we were 75 - half from the United States, half from other countries. The training structure reflected as best they could, all details of the creation of a film from beginning to end. The environment also reflected the relentless atmosphere of what goes on creating a film, from idea to production to viewing. We were crammed into small rooms, working elbow to elbow, and we were put in different teams from week to week, and had to learn on our feet. The classroom opened at 9 am for theory, and after 11 it was 'hands on'. The classroom closed at 10 pm. Sunday was 'off', except for the fact we got a film-making task on Thursday that we had to deliver Monday at 9am. We loved the intensity. The course was eight weeks long, and we had to do seven films, from three minute black and white soundless shorts to an eight-minute colour film with synchronized soundtrack, including writing the script, finding the cast and directing actors. Filming location was anywhere in New York. Permits had to be arranged and production schedules held. The editing studio had to be scheduled and so forth.

One of the reasons I was interested in film-making was my wish to make a film about my son's experience while he had been in a deep coma for two weeks. My experience of the film school motivated me first in another direction. The atmosphere of creativity in that Intensive Course excited me and I wanted to recreate the 'atelier' experience, with a twist. Atelier means studio. My experience was that artists often feel creatively isolated. I wondered if being in an environment of constant disturbance, yet with tools to make sense of these disturbances would be a contribution to creative work. I decided to create the 'Arts Atelier', a studio where artists

would share the same workspace and learn with and from each other, from the blocks they encountered, using skills and tools of Process Work to access and unfold the creative process. It was a simple idea to find out, as an artist, when you get to your limits, in a group of other artists, what do you do? I wanted to explore with artists the many alternatives to giving in.

A disparate group came together. We were writers, painters, a mime artist, songwriters, singers and musicians, playing guitar, piano and drums. We learned a lot in the ten days we had. We learned that the environment and use of Process Work interventions did not take away creative difficulties of every shape and kind, nor did it increase creative output – but it gave people an experience of going deeper into the work, extracting more than they expected, and brought an uncanny sense of fulfilment in the process itself, including all its difficulties.

The intensity of the experience of sharing the same workspace and creating distinctive works, yet in interaction with each other, was extraordinary. There were interactions that at time could have been polarizing, but became creative thanks to using the awareness skills of Process Work. There are many strong memories.

The idea was for artists to create individually and yet among each other. Many artists create in isolation, in altered states that isolate them from others. I wanted to support an atmosphere or culture that supported us to follow our creative process among one another. It was like being in a big pot together, cooking individually and together.

Arlene: 'It was incredible working together from morning till night, at our growing edges, something very personal, and at the same time shared. It was a big thing for artists to go into spaces that you usually identify as your private business, where you might feel stuck, needing to sleep or eat, or feeling despaired, or also feeling elated, or playful, and free to experiment - to go through that together and learn on the way. It was something very unusual. Collaborations spontaneously began and that was an important part of it, too.'

Audience member: 'You say the Atelier involved people working individually, and yet together – what was your task in it?'

Jean-Claude: 'We provided a basic structure to the Atelier. We started at the same time each morning and finished together in the late evening. Once a day, we came together as a group for 1½ hours. That was a mandatory part of the Atelier. In that time, we would work on issues, the collective mood, or conflicts that emerged within the group, or between two or more participants, using group process skills. Or one person would share their work with the rest of us, and Arlene or I would work with them, on a block or discover the dreaming and creativity in the unexpected. Arlene or I would also give exercises daily – post them up on the walls - on ways of working with a mood, altered state, or creative edge, and individuals could either use these or ignore them.

Arlene and I also brought our own projects. Arlene started her book there that she later published, '*The War Hotel: Psychological Dynamics of Violent Conflict'*. My project was to learn to develop this Atelier and feel more fluid with my own creativity. I was working on a film script about my son's accident, subsequent coma and coming out of coma. I wanted to write it from the inside, with him as a narrator of the experience of being hit by the car, what happened in the coma, and coming out of it and growing with the experiences of being disabled. My university studies in special education, and working with disabled children had made me aware of all the discrimination and patronizing attitudes my son would face, and I wanted to give him a different perspective, an alternative awareness. In my studies and in my interactions around my son's rehabilitation, I had encountered so many young people who did not have someone who wanted them back. In working with comatose people during my earlier training in Process Work, I had learned the difference it makes if people in a coma notice someone wants them back and so I wanted to illustrate that for him and others.

Thank you for your interest in the Atelier. Arlene is going to work with Sonia playing the violin, and demonstrate a bit some of the ways of working.'

Demonstration

Arlene: 'Thank you to Sonia for coming to work with us. I'd love for us to explore and show the work a little, and if we could both feel free to experiment and not have to get anywhere. You brought a piece of music that you are working on. Maybe you could begin by playing a little. Should we agree on how I'll come in? Or should I just come in as I think might be useful?'

Sonia: 'Yes, just come in when you want to.'

Arlene: 'As everyone listens, enjoy, and then also listen and notice things just on the outskirts of your awareness that attract you, something unintended, or accidental or a bit unusual or apparently 'off', or exciting. And first

and foremost Sonia, thank you so much for being willing to do that with us.'

Sonia plays her piece on her violin for a couple minutes. The piece is Loure in B minor from the E Major suite for solo violin by Bach. The fifty or more people crowded in the room all listen intently and clap at the end.

Arlene: 'Thank you! That was beautiful! There are different things we could now explore. I notice a sound that I'm interested in - you might be hearing it too – I think it is partly intentional, partly unintentional– how will I describe that?'

Sonia attentively follows Arlene's words.

Arlene: 'Do you know what I am talking about?'

Sonia decisively: 'A wave!'

Arlene: 'Yeah! How do you know what I am talking about?'

Sonia: 'It was like a pulse. Each piece of music has its own rhythm, and I noticed this time that I had a certain way of accenting that.'

Arlene: 'Hmmmh! I heard something in the sound of the string where it goes mmmiaoaaah on a note, partly intentional, but then it goes off of it. Do you hear that?'

Sonia: 'No!'

Arlene: 'It is a beautiful sound. It's so beautiful, I want to catch that sound. Can you make a couple of sounds again and we try to catch it?'

Sonia: 'Do you mean the vibrato maybe?' (And she plays a couple of notes)

Arlene: 'No'

Sonia plays again totally focused. Arlene then intervenes 'Here it is!' Sonia perceives it too and plays it again.

Arlene: 'Yes, now play that sound you just found, that one that is a little 'off' - now let it lead you, let it come in more, the foreground, even to bring it into the whole piece.'

Sonia: 'Yes, mhmhmhmh!! What I sense is a sort of shaking quality.'

The audience murmurs, agreeing. One person wondered if this hasn't taken us away from the original rendition of the piece.

Arlene: 'We will come back to Sonia playing the piece again - but let us first try this experiment. I am glad you are saying this, because it looks now like we are leaving this beautiful piece of music, and I am asking Sonia to play it 'worse', to play what normally might be considered imperfect or a mistake. We are doing that for a while, experimenting a bit to discover what we will find inside this unexpected part - and then we will come back to the piece of music.'

Sonia plays again, going now into the shaky sound. Arlene encourages Sonia to continue experimenting, even if there is seemingly no sense of music being played, and let the shakiness, and the experience and feeling under the shakiness lead every note. Sonia plays on and Arlene encourages her. At a certain point, Sonia laughs aloud with lots of pleasure.

Everyone laughs along with Sonia.

Arlene: 'What happened? What happened?'

Sonia: 'Well, to me it sounds horrible.'

Audience member: 'To me, it gave me goose bumps!'

Various people in the audience are murmuring their agreement, that it sounds incredible.

Sonia: 'Really? Wow! To me, it sounds horrible, in my perception it's creepy.'

Arlene: 'It already sounds beautiful to some, and yet there is something that is trying to creep up that Sonia is a bit shy about. From her normal viewpoint, it still sounds horrible.'

Jean-Claude: 'And yet you smile when you say it's creepy.'

Sonia and people laugh.

Sonia laughs: 'Yeah, I can feel this sort of shakiness coming up from my feet, definitely shaky, and it is all these qualities that I am not allowed. And I'm not allowed to play shaky sounds.'

Arlene: 'Go ahead. Feel this shakiness from your feet, just before you play. Feel that shakiness from your feet upwards, let all those qualities come through that you normally might not allow. You can put the violin down for a moment if you want and when you are ready, let some of what is 'shaking' you from your feet come up through you and guide you in your playing.'

Sonia plays again, with a real passion coming through. Sonia finishes and there are sighs of pleasure around the room.

Arlene: 'So how does it feel for you this new way of playing?'

Sonia: 'Well, it is really interesting. It does feel like I am allowing something, in that normally I am trying to control. Actually, last night I was playing. I have an aggressive way of playing sometimes, especially with these

three notes, chords, which are quite difficult to do; I am attacking them, you know, like ….' And here'

Sonia plays a set of chords. The sound is very definite.

Sonia: 'There is a way of playing that is very confident - it is a way of approaching them that gives me confidence to play them. The way I just played is allowing the shakiness to be heard.'

Arlene: 'I am thinking a few things. I don't want to lose the shakiness, and any of the feeling and passion under there. And I want to appreciate this confident one, too. I want you to include that as well in your playing of the piece. It could be like a dance between them, one quality and the other – bringing it all in, like 'deep democracy'. Let whatever part is here express itself, following with your awareness.

Audience: 'And critics too, there was a critic for a moment'.

Arlene: 'Yes, the energy or quality within the critic can come in, too.'

Sonia: 'Well, that is an interesting point, because I have an inner critic that is always present, sometimes positive, sometimes negative. So it is difficult to know how to play.'

Jean-Claude: 'Play your experience of the critic, as s/he comes up.'

Arlene: 'Should we do it for a moment. You don't have to be the piece this time, just play sounds you associate with the critic.'

Sonia plays strong, definite, intense sounds.

Arlene to the general applause: 'I wish my critic sounded like that!'

Arlene: 'Let's give you a little space now to experiment bringing all of this together - the shakiness, the passionate feelings just under the shakiness, and the definite intense sounds of the critic, and the confident one.'

Sonia agrees and plays, going beyond where she had stopped when introducing the piece, playing the whole piece. The applause is strong and heartfelt when she ends and a lot of people are deeply moved, with tears in their eyes.

Sonia: 'Thank you, that was fantastic to experiment. A tiny detail I have to share. This morning, when I was deciding what to put on, I thought I want to wear a flowery pretty dress. Then I thought, no, I've got to put my jeans and boots on. Then I looked in the mirror, with my dress and my boots and jeans, and thought, this is a bit cut-off. But I thought I have to wear this. I see now it is those two sides of me, the one shaking and open to all the feeling, and the one confident. That would not be possible without you the audience, who do this kind of listening. I need the audience. The performance happens here, with the audience.'

Arlene: 'That is an important and exciting part of the Atelier experience – the one who listens or witnesses, not only as entertainment, but in the sense that awareness is an essential part of the creative process. The active listening is part of the experiment.'

The audience gives assenting feedback and while Arlene hands out an exercise for participants to do if they wish in small groups or at home, an audience member asks a question about listening.

Sonia: 'It is not an area that has great awareness among musicians, for sure, but as a person who is and has been part of the audience and is often performing in front of the audience, the player and audience are totally interdependent. The audience today has greatly influenced my practice of the piece this week, and how I played, and it really brought out stuff in me that I did not know was possible - because I knew the kind of deep intense listening that occurs, that has occurred at this conference. This is just so incredible to have that. To have, as a musician, that kind of listening is just amazing. I think there is never enough appreciation of an audience from musicians and from performers. You the audience are absolutely essential to the whole thing. Where do you go without an audience?'

Arlene: 'That makes me feel the audience also represents among other things this special role of awareness. It is the combination of dreaming and awareness that is so creative! The part that perceives and is aware is also within the artist, but the audience is just so important.'

Audience member: 'In a studio, you don't get the same thing?'

Sonia: 'No, you have to recreate the audience, which is a different thing.'

Audience member: 'When would you know to go more into the creative part rather than go into the psychology of the person?'

Arlene: 'There are many ways to work, and following feedback is the main principle. You can work further with the emotions coming up, and unfold it. One of the things that guides me is the context. Many artists I have worked with do not want to stay long with the psychology. They want to find a method that can access this quality, an essence, and bring it straight into their work. I

love that too – relating directly to the artistic issues of the piece of work.

At other times, as you touch into deep processes, you can unfold its meaningfulness in a very personal way, for one's life as well as art. Like we mentioned at the beginning, there is this interface of psychology and art – and when you touch the deepest dreaming, it is utterly personal and universal, which can make the experience meaningful both for you as an individual, and as a creative work.'

Jean-Claude and Arlene: 'Thank you everyone for your interest.'

Arlene Audergon, Ph.D., Dipl. Process Work. Arlene practices and teaches Process Work internationally. With her partner Jean-Claude, she has led the development of Process Work training in the UK. She co-founded CFOR Force for Change, facilitates organizations and forums on post-war reconciliation and community building and Europe-wide forums concerning conflict resolution and social inclusion. She is author of *The War Hotel: Psychological Dynamics in Violent Conflict*, John Wiley 2005; and with Lane Arye *'Transforming Conflict into Community: Post-War reconciliation in Croatia'*, a chapter in Totton N (Ed) *Psychotherapy and Politics*, Open University Press, McGraw Hill 2006, and '*Daring to Dream*' a chapter in Hart B (Ed), *Trauma and Peace-building*, University Press of America 2007. Exploring her long-time love of theatre in connection with Process Work, Arlene developed methods for coaching actors, improvisers, puppeteers and musicians, and for devising and directing theatre. She co-directed Improbable Theatre's SPIRIT with Julian Crouch, which played at the Royal Court Theatre in London 2001 and has continued to play in numerous festivals internationally.
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My Painting Practice

Kasha Kavanaugh

Over a number of sessions I have developed a rhythm to my practice. First I lay out several runs of a large roll of brown paper, which is very good for covering the floor. On top of that I put two sheets of white drawing paper 24 x 30 taped together and taped down, so the secured surface extends farther than my reach. I place many large squeeze bottles of tempera paint around within easy reach; the tempera is cheap and has more flow than acrylic. I use lots of paint; its fluidity contributes to the ease of movement across the paper. The colors do dull some when the paint is dry. In an effort to describe my multi-sensory experience when painting I offer the following prose.

Sitting on the floor in front of the paint and paper: a sitting meditation, settled of intended thought, image or impulse. I wait to feel a pull to move. With an impulse to reach for paint I pour the paint into my hand and now a fluid stretch moves paint, hand, arm, shoulder, my body going with and watching the hand and paint. Staying with and sensing the movement, the color, the reach of paint, the feeling presence and form of what is emerging through me. The experience of being moved, the feel of the paint against the paper, a movement visible in form becomes a synthetic experience I am present to through the atmosphere, tone, and shape as a form emerges into expression.

Early in my studio time I experienced the first breath of a connection with some subtle wisdom guide, an essence I called the cosmic wind, like a light breeze on the back of the neck. Extending my attention connected me with a sense of myself as a conduit, reaching for a rising expression of essence into dreaming through a quality of spirit found in nature. I call this early piece star seed. A series of paintings followed which organically explored the growth of this seed.

Green, a seed growing into a plant, a reach of stem growing out green, blooming and taking root. The seed was at first a hand of green paint that spread across the paper in an arch, natural to my reach and was answered by a cupping or meeting arch. The seed became a growing green stem, which formed a bud that flowered, a process natural to a seed. An undulating green stem reaches for a source and an onion bulb forms. This was a sprouted bulb that has all within it to begin growing. A green stem repeats in these variations and then becomes a plant reaching down with fully developed roots. This green growing essence evolved as plant growth emerges one from another, seed, stem, flower and roots.

The other essence form that emerged is blue, a wave, and a spiral. My hand of blue paint moved around and around making a circling motion outward to the full extent of my reach. The paintings came in series, spiralling inward in a vortex and circling out in a wave, repeating a movement with an intensity that remains present in the paintings.

These two expressions each evolved into a naturally unfolding story told though the pieces created over time. The description of my experience is reminiscent of the process I used when in the studio.

Kasha Kavanaugh, MS, studies Process Work for ten years and loves being part of the global learning community. She learned that each individual voice builds community. She currently works with a mobile response team that serves Multnomah County residents who are experiencing a mental health crisis, regardless of their income or insurance.

The Creation and Destruction of Spit Castle

A Short Film

Mark O'Connell

Introduction

This short article describes some of the process that went into making a short film with colleagues John Hearson, Anna Carullo and Georgina Lorton of The Ryes School Organisation, UK.

The film explores the making of a puppet musical with the children at a residential school in Suffolk, UK and specifically explores working with processes of creativity and destruction. The puppet musical involved working creatively with 12 children between the ages of 10 and 15, described as having educational and behavioural disorders or special learning difficulties, and with a team of educational staff, during a four month period from September to December 2006. The initial question behind the project was: 'Is it possible to address a sense of stuckness which we, the project organisers, experienced in the school during the summer of 2006?' This question evolved to include: 'What is the relationship between creativity and "destructivity"?', and 'How can we work creatively with destructive behaviour?'

To start the project the organisers chose four key words which the children were asked to make associations with, and this resulted in the development of the entire plot and performance. These words were: 'Stuck', 'Castle', 'Key', and 'Secret Room'. The film highlights the importance of accompanying and engaging children in their urges to create and destroy.

Creation of the short film - a narrative

Part 1

A young girl comes into an early puppet musical session and spits at me. I say, 'Spit at the paper on the wall and then turn it into a castle.' She spits and then draws a castle around her spit. During the next 10 minutes she writes the entire main plot of the story. 'A princess is locked in a cage by a wicked witch in Spit Castle. Only the intelligent professor can save her, but he is locked in the secret room. There is a wild bear roaming through the castle, and they will need to deal with the bear, and kill the witch.'

A boy with severe learning difficulties describes the sub-plot 'Neptune Class find a map of the castle. There's gold there. They go to the castle. Find the secret room. They take the gold.' He spontaneously writes 'Horses of the Cattle', a song they sing as they travel to the castle.

Part 2

The Puppet Musical Project emerged from a conversation I had with a colleague in the school grounds last summer. It felt to us a time of low morale and a pervading sense of stuckness in the atmosphere. Keys were frequently being stolen from staff and used to gain access to various parts of the building. There were regular incidents of bullying and other hurtful and damaging behaviour.

We became interested in a process-oriented project that would address this atmosphere in some way. We aimed to work with the interplay between creativity and destruction. We wanted to explore some core themes within the school at that time, and to invite the children to weave them into a story of their own, hopefully finding unexpected resolutions to the problems within the school.

We developed an approach to bullying incidents which involved quickly attending to and engaging children who appeared to be looking for trouble. We also expected that a project on the theme of 'stuckness' would at some point reach its own 'sticking point' and that we would have to deal creatively with that when it arose.

The puppet musical was an ambitious project to create a full-scale production from the imagination of the children using their words and images, puppets, a puppet theatre, props, and backdrops where their stories could be performed with a pre-recorded narrative and mostly with songs which they had written.

The final outcome was a successful performance, but in many ways the most valuable experience was the process of getting there. This was full of highs and lows, times of heartache and distress, and magical moments when everything seemed to come together.

Part 3 - Master keys

Just before the making of the puppet show there had been several months during which master keys were being stolen from staff and then being used to gain access to all manner of areas in the building. The key motif introduced at the beginning of the project was chosen for just this reason, to see if it would be possible to explore the process behind the taking of keys. A boy who was one of the main 'key takers' wrote a song called 'The Master Key', a moralistic spoof based around the thoughts and enjoyment of a boy running away with a manager's key.

Part 4 - Engaging trouble – inner and outer

When I started the project in September I became physically unwell, with painful and undiagnosable pains in my back and stomach. This lasted throughout the project, and over time I came to realise that the outer project was also very much an inner project. There was a relationship between the 'challenging behaviours' we worked with, and the disturbing processes in my body. Towards the end of the project I had reconnected to a period of loss in my youth, when I lost the slow and careful attention of my father to my own creative process.

My body experience and the behaviours of the children were disturbing forces seeking awareness. The children seek our attention through their behaviour, challenging us and pushing for our reactions, needing parenting and eldership, but often expecting neglect or abuse.

The children entered this project with a huge energy. The very first session was characterised by an enthusiasm to make puppets during which some of the children started turning their creative imaginations towards inventions to hurt or disturb one another. We quickly realised that these behaviours were not to be endured, but rather they needed to be effectively engaged with, responded to. The children needed attentive feedback, limits and creative options. This responsiveness is no small thing, and I think it would be one of the most valuable things to make an active study of in the future. An important feature of this ability to respond is when staff are able to stay flexibly engaged with their own creativity especially when faced with challenging behaviours.

Destruction & transformation of Spit Castle

In the middle of the project a boy with Asperger's is destroying the buildings and keys he has made. He tears open a dust bin bag emptying the contents onto the floor. His suggestion is to literally burn the castle down (in the school grounds) at the end of the show. He then builds the set so that it can appear to be burnt down and then transform into a magical castle, and this scene becomes the pivot point of the entire show. He himself has an inner fortress around his bad moods and negative behaviours, the walls of which need to come down, so transformation can occur.

Bullying

Bullying is a problem throughout the project, but we manage to adopt an approach of attending to bullies and supporting them in finding their creative or destructive direction, rather than initially excluding them or condemning them. We become increasingly aware of the subtleties of bullying, and that often the more overt 'bullies' are emotionally goaded or encouraged by more invisible bullies before they act out. Over time our supportive approach leads to a culture in which children seem to feel safer to explore their creativity, and a period of focused calm descends over the project.

Pink love hearts - heartfelt

One small boy comes into a session wide-eyed and looking for trouble. He has a tough and puffed up body language, begins to break things other children have made and is intimidating his peers. A colleague and I firmly engage him. Telling him we won't let him destroy others' work, and ask what would he really like to do. After a while he sits down and begins to cut out large pink love hearts from felt.

The destruction and transformation of the Spit Castle show

Towards the end of November the project suddenly enters a low dream.[1] There is a confrontation between some staff and children and several boys completely destroy the magnificently constructed and painted puppet theatre. They also destroy many puppets. We lose the ability to hold and engage the children. They feel less safe, and incidents of bullying rapidly rise. Staff work overtime to repair the physical damage.

I dream that a member of staff is peeing freely in the air, and through working on this in supervision I connect

with expressing my feelings of fear and unhappiness more openly.

One week before the final performance, we still haven't properly rehearsed the show. I express my unhappiness about how children are hurting one another and damaging each other's work. I have a confrontation with the girl who is central to the creation of the project but who is continually hurting children and staff. Finally I reach my limits and walk out, saying I refuse to go any further unless things change.

Sitting with colleagues outside under a tree a boy comes to me and tells me he really wants the performance to happen. I ask his advice, and he tells us to only work with children who are not destroying the production now.

Four smaller boys enthusiastically volunteer, but I have to refuse the girl who has been central to the project, as she continues to intimidate the others. It is an important point for her and me when that evening a colleague spends time with her to discuss the situation, and she decides to ring me at home to ask to be in the production and promises not to hurt anyone. During the days that follow the children work solidly in their rehearsals, and the final performance to parents and children is a great success.

Summary

In our work with children it is common to become polarized in policing or judging children for their behaviours, labeling them as 'good' or 'bad'. The Puppet Musical Project developed an approach of engaging and attending to creative and destructive processes. The ability of staff to respond effectively with children is deeply rooted in our ability to respond to and work with an awareness of our inner creative and destructive processes, both inner and outer.

The film is the property of the Ryes School and can be made available by contacting:

The Director of Therapy, The Ryes School Organisation
Unit 6, Crockatt Rd,
Hadleigh, Suffolk, IP7 6RD

Mark O'Connell, Dipl FT (Plymouth Univ) Dipl PW (Zűrich) has worked for eight years in residential children's homes in the UK. He is very interested in the broad range of applications of Process oriented approaches to many aspects of this work using music, puppetry, film, and games. He has learnt to trust the inherent creativity within each child, and ever seeks to work at the cracks and creative edges of children who have suffered abuse, trauma, or attachment difficulties. Together with his wife Marina he has developed the Apricot Centre for Sustainable Living in Essex, and works closely with Creative Partnerships in delivering workshops and supporting creativity within schools.

[1] A mood in which all the challenges to the hopes and expectations of the project emerge.

Glimpses of the Dreaming

Helen M. Wells

In my identity as an artist I am aware of a flow between me the creator of a piece and something like a feeling that this thing has decided to come into the world and is making use of me to manifest it. The world of art tends to emphasise the former. Artists are recognised for their individual contribution, their individual vision. We notice the individual artist and their work, but little attention is paid to the dreaming spirit behind the work.

This short paper studies the process behind four images and how following flirts, rather than an intentional approach to taking photographs, enabled the intentional field to express itself. The idea of the intentional field was developed by Arnold Mindell, from ideas from quantum physics, of an unseen force which is organising, guiding and patterning our lives. He describes it as a generating creative force always present within and around us, but unseen. I would like to show the contribution that creativity can make to enable the intentional field to be seen.

My mother lies in hospital, flirting with the edge of death. She has been in hospital two weeks now and I am making another trip to be with her. There is a phone call- you better come- and I go and sit and watch her go to the edge and fight her way back again. She looks frightened and agitated and I hold her hand and talk to her, trying to sooth, wondering what is so scary there at the edge? The next morning she is lucid and eating ice cream, demanding that feed her, ordering me to do this and that, and then, gazing past the end of the bed, sees snow on the mountains and a little girl.

I go back to the flat to sleep and wake in the night full of terror that I may have to die before she can let go.

Getting up into the shining morning I go out with my camera onto the hillside above the flat. There's a rocky crag there with a path along the top, running up and down into the tree line. The bright sun is behind me as I climb out onto the rocks and I catch my shadow on the rock. Something in it attracts me and I take a photograph. Further along the path there is another outcrop of rock. This time the rock has a different quality, softer, more dappled, and where my shadow falls a soft focus around my head. I turn this way and that interested in different angles and the border of oak trees beyond the edge. Again I walk on, down through the woods and back up the rough cart track that divides the fields around the base of the hill. As I walk up the track I notice a wonderful field of buttercups and again take a photograph, my shadow barely visible now in the rich yellow flowers, ferns and nettles.

Returning to the hospital, my mother is surprised to see me and I say that I am here because I thought she was going to die the other night and had spent the night sitting with her, watching her go to the edge of death and return.

'Ah yes, practising for the final journey.'

'What is holding you here?' I ask.

A small silence, then she starts to talk about her things in the flat, her plates, her silver, her jewellery. She has a clear idea of who must have what, who must choose first. It must all be done in the order she specifies.

In that moment I realise where I have to die. My rock-like resistance to her values and the importance she places on possessions has to die. My fighting her has to die. I have to do as she decides. She is in control, and I agree to carry out her wishes. I write down her instructions.

Later that day we say goodbye and, for the first time in my life, I feel her let me go. It is a sweet and loving moment. She slips into a peaceful and lucid state for a few days and then dies as I am returning to see her.

Back at home after the funeral I download the images into the computer and see these four. I am touched as I see they hold this whole story in them. The dreaming of my mother was of the child and the mountain. I became the child on the mountain and followed what flirted with me. The mountain dreaming showed me myself on the rock, hard and clear and just cracking open. Then it took me to the edge of the rock and showed the softening and dappling that was trying to happen. It showed me the oak trees over the edge. The oak that strong English tree, that was the strength that lay over the edge. And finally it drew me to the field full of golden flowers, fern and nettle, where I am barely visible, almost on the point of returning to the earth: emerging and returning held in one sentient image. It showed me the direction that was trying to happen in my relationship with my mother, the direction that was emerging in her, in me and in the field of life and death: emerging and returning, the nature of the eternal cycle.

Following flirts with the camera is a way of enabling the dreaming spirit to manifest. It is already there of

course in nature, all around us, lying just beyond our everyday perception, signalling to us, wanting to be seen and related to and played with. In this case study I show how the visual arts can contribute to our understanding of the theory of the intentional field and how studying the process behind visual images contributes to our awareness of the mystery of creativity.

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