



Abstracts A - Z

Downloadable Version (April 11, 2014)

Stephen Aizenstat

The Global Dream Initiative (Keynote address)

The Global Dream Initiative calls for a recognition of the trauma in the world and the need to participate in its healing. We assert that the world's suffering appears in the living images of dreams and that we can creatively respond. Dream Tending, a practice developed over 30 years by Stephen Aizenstat, experiments with a worldview that playfully and soulfully sees the world as alive and always dreaming. He advocates that we go to the very depths of experience, to the level of the *anima mundi* – the soul of and in the world – and listen. At this level of experience we engage the voices of the world's dreams, effortlessly arising and speaking on their own behalf and asking for response. The Global Dream Initiative will develop a forum to see and hear the world's dreams and to begin utilizing them to create new and more generative ways of responding to the trauma of the world, ways that are not trapped in the cultural, political, economic, and environmental approaches that now are failing us. Joining other like-minded efforts worldwide, the Global Dream Initiative is a call to action.

Patti Allen

Ancient Wisdom/Modern Dreamers (Workshop)

In ancient Greece, dreams played an important role in all aspects of life including cults, magic and medicine. The dream practices and wisdom of the ancient world laid the groundwork for dream incubation practices today, yet more than 2,000 years later, there is still more to discover! Together we will follow the ancient steps to dream healing and sift through the past for intuitive insights, dream-healing practices, and the keys to our inner dream temples.

In this interactive workshop, Patti will begin with a Power Point presentation. She will discuss the intimate relationship between healing, dreams and divination in ancient Greece and the healing steps that seekers followed in order to incubate healing and sacred dreams. She will demonstrate ways to integrate the ancient dream practices into modern life and introduce Key Questions for use in their dreamwork. Participants will have an opportunity to share dreams in dyads and create their own Key Questions to draw out their dream messages. In the ancient healing temples of Asklepios, the god of healing, dreamers would contemplate their dreams and look for guidance through the temple priests who often used various methods of divination to extract the dream's meaning. In our modern version, through the use of oracle cards, participants will learn to intuit their own dream messages even when they don't recall a dream. No special materials are required. Steps for dream healing based on the ancient model will be shared.

Learning Objectives:

1. Describe the steps that pilgrims enacted at the temples of Asklepios to find healing in ancient Greece.
2. List the steps of dream incubation and be able to utilize them in your own dream practices.
3. Explain "Key Questions" and be able to design your own.

Evaluation Questions:

1. Identify three of the eleven key steps that ancient dreamers practiced in search of healing.
2. List the main elements of dream incubation and how they can be utilized in modern times.
3. Briefly describe "Key Questions."

Patti Allen

What Could Possibly Go Wrong in a Dream Group? (Presentation within panel "Digging In: All the Dirt on Doing Dream Groups from Three Master Dream Gardeners")

What are some of the challenges and hurdles that might discourage somebody from starting up a dream group? Often the first and biggest challenge is the confidence (or lack thereof) of the would-be group leader. Patti will describe her own experience in overcoming this hurdle as she pulled together her first dream group.

The next challenge often arises in recruiting enough people (and the right kind of people) to sustain a healthy group. Word of mouth? Advertising? By invitation only? What is the best way to find interested participants? Patti will discuss strategies for attracting and sustaining a healthy dream group membership.

Another set of challenges lies in finding the right balance between giving firm guidance to the group and allowing participants free rein to follow their intuitions and hunches. Patti will share some helpful guidelines for providing skilful and firm leadership.

Learning Objectives:

1. Describe some of the issues which can challenge the confidence of a dream group leader.
2. Describe some of the issues involved in recruiting members.
3. Describe some of the elements involved in skillful group leadership.

Evaluation Questions:

1. Name one issue which can challenge the confidence of a dream group leader.
2. Name one tactic for recruiting membership.
3. Name one element of skillful dream group leadership.

Antero Alli

Dreams in Film: "The Invisible Forest" (Special event)

Antero Alli's *The Invisible Forest* has been favorably reviewed in both the film and the psychological communities. Forests embody threshold spaces where we encounter the spirits of nature as well as ghosts of the psychic, para-spiritual world. It is here in the forest that Alli's dream story begins and winds itself through a rich tapestry of labyrinthine dreams, dreams within dreams, dreams that eventually carry us through to the shattering and regenerative conclusion of Alli's cinematic opus.

– Cedrus Monte, Jungian Analyst, Zurich Switzerland.

The Invisible Forest is full of treasures. It is able to depict those elusive mental states which prove so hard to remember or describe when we awaken from dreams. This film incites and dares the viewer to let go of concepts and accept the risky adventure of following the free, unimpeded energies of the body and mind.

– From the 4-star review by David Finkelstein, filmthreat.com .

Synopsis: A Hypnagogic Drama

Alex, an experimental theatre director (Antero Alli), brings his troupe out into the forest to perform his vision of French Surrealist Antonin Artaud's (Clody Cates) magic theatre of ghosts, gods, and demons. During their forest experiment, Alex is haunted by a recurring dream where Artaud appears and mocks his ambitions. With his sanity pushed to its outer limits, Alex visits a psychotherapist who suggests hypnotic regression to remedy his problem. What follows is a surrealistic trip through the internal landscape of his hallucinations, dreams and memories to a place beyond belief, beyond words, beyond the mind itself . . . in *The Invisible Forest*. (Written and directed by Antero Alli with additional text by William Shakespeare and Antonin Artaud. Music by Sylvi Alli, Diatonis, Sean Blosl, Andrew Vernon, David Rosenbloom and others.)

Learning Objectives:

1. Describe the representation of dreams in film.
2. Be able to compare film and dreams.
3. Understand the role of hypnosis in dreams and film.

Evaluation Questions:

1. Name three ways in which dreams and film are comparable.
2. Name three differences between dreams and film.
3. Name three significant films about dreams.

Sheila Asato

The Tao of Embodied Dreamwork (Morning dream group)

The Tao flows through all creation. When we focus on this creative flow through dreaming and the body, it is possible to transcend the limitations of culture and language and find common ground. By staying with a body-based, experiential form of dreamwork, it is possible for people from diverse backgrounds to come together and grow both as individuals and as a community.

In this morning dream group, Asato brings influences from her background in Japanese culture, spirituality and the arts together with her training in embodied imagination work to help dreamers explore the wisdom of the dream within their own bodies for renewed creative energy, personal insight, spiritual development and healing.

At the start of each session, there will be a brief check-in followed by a meditative exercise to heighten body awareness before encountering the dream. Then, as a dream is shared, participants will focus on feelings that arise in their bodies as they listen to and begin to experience the reality of the dream in waking life. As the dream unfolds, emotions often emerge in the form of physical sensations, which are then anchored in specific parts of the body. Finally, a combination of these emotions, dream images and body locations are held together in a "composite," resulting in a new way of being in the body and the world.

In this approach to dreamwork, the body becomes a vehicle for self-cultivation and creative transformation. By following the movement of *ki* within dream, through the body of individual dreamers and into the community, healing and spiritual growth take place naturally, opening up new avenues for exploration and compassionate unfolding.

Learning Objectives

1. Be able to increase body and emotional awareness.
2. Develop a felt sense of how dream images and emotions affect the body.
3. Enhance the ability to hold complex emotional states.
4. Be able to draw wisdom and strength from imagery when facing a challenge.

Evaluation Questions

1. Name one way to become aware of the body before starting work on a dream.
2. Give two examples of how the body responds to dream images and emotions.
3. Describe one benefit of a body centered approach to dreamwork.

Sheila Asato

Dreaming and the Creative Process (Presentation within symposium "Dream Artists Talk About Their Creative Process")

What is the relationship between dreaming and the creative process? In this visual presentation, Asato will share examples of her art while describing how dreaming has influenced her creative process over the past thirty years.

Cameron Ashby

Anticipating the Unnamable: A Short Study of Psychic Trauma, Privation and Growth (Paper)

Two of the oldest and perhaps ultimate questions in the study of dreaming are where such exceptional experiences come from, and how they generate healing, growth, and integration. These aspects of dreaming appear to stem from generative realities within the self. In this presentation the author introduces the psychological phenomenon of privation. It is shown that this unfamiliar phenomenon has considerable significance relating to the source of dreaming, and appears to take us at least part of the way to an answer.

Privation was the chosen English translation for the German word *Entbehrung*. Introduced by Freud in 1904, it has undergone various elaborations by Bion, Winnicott, and others. Lacan delineated it as producing a significant "hole in the Real," while other authors have described it as inducing a "hole" in the patient's capacity to "historicize." However, it is the least understood yet perhaps most important term in the psychoanalytic lexicon. *Entbehrung* denotes a condition of never having had, and then, of continuing on with an essential yet absent component required for growth. Privation's fugitive status is rivaled only by its extensive influences. This has been a largely overlooked causal phenomenon until now. It allows for fresh insight into the sources of the dream, and contributes to an appreciation for the multiple functions of dreaming. From a purely clinical perspective, privation also illuminates important adjacent phenomena, such as the roots of anxiety, unconscious fantasy, and projective-identification as well as splitting and important facets of creativity.

In this workshop privation is shown to exist on a continuum, from healthy to disturbed self-organizations. It is intrinsically associated with ordinary and transient experiences of helplessness. The phenomenon is fundamental to the structuring of primitive as well as more advanced defences, while also revealing the earliest formations of guilt. Once privation is realized, it can usefully enhance our comprehension regarding the experiences of loss, deprivation, trauma, and dreaming. It provides a foundation that further substantiates these relatively well-established frames of reference. This material also robustly supports the idea that the dreamer alone possesses exclusive authority over his or her dream, along with valuing the unique idioms and structures inherent to our dream languages (Ullman, 2006).

In this research, dreaming is considered equivalent to other critical and innate processes such as adaptation, attachment, and mourning. These processes additionally disclose specific functions that facilitate growth, and also appear to be dynamically linked with dreaming. Privation delineates autonomous aspects of the self that have been divided or split-off. It further reveals processes that perpetuate new areas of integration throughout the lifespan. These transformations are strongly relevant to clinical work as well as our evolving perceptions and understanding of the dreamscape. This presentation is designed for all levels of experience as well as being particularly relevant to mental health professionals. It is intended to increase personal self-awareness and emotional growth for every attendee.

Learning Objectives:

1. Identify three conditions stemming from privation.
2. Describe the difference between psychic trauma and external trauma.
3. Describe privation's relation to deprivation.

Evaluation Questions:

1. Name one key consequence of privation.
2. List one unconscious process linked to privation.
3. Identify one adjacent phenomenon to privation.

Beverley "Bjo" Ashwill, Wendy Pannier, Robert Hoss, Michael Schredl, Deirdre Barrett, Mark Blagrove, and co-authors Josie Malinowski, Justina Lasley (co-moderator) and Katja Valli (co-moderator)

Building Collaboration Between Dreamer Workers, Dreamers and Dream Researchers (Panel)

At the 2012 IASD conference dreamworkers and dream researchers came together to begin a discussion about creating collaborative processes between the two groups. A committee was formed. Members are: Bjo Ashwill, Deirdre Barrett, Mark Blagrove, Bob Hoss, Josie Malinowski, Linda Mastrangelo, Wendy Pannier, and Michael Schredl.

This two hour panel discussion will have six panelists, each of whom will give a five minute opening introduction to a discussion question. After each introduction, there will be 15 minutes for the audience to discuss the question with the panelists.

Justina Lasley and Katja Valli will moderate the panel discussion.

Wendy Pannier, Dreamworker: "How can dreamworkers and dream researchers collaborate to provide quantitative and qualitative (outcome analysis) data so that the healthcare profession can see the value of dreamwork as part of integrative medicine?" We have seen the amazing impact dreamwork can have in people with health challenges. Now we need to research, measure and document this in a way the medical community can accept.

Bob Hoss, Researcher and Dreamworker: "What are some of the more recent research findings that can influence how we approach dreamwork more effectively – and how do we stimulate that awareness?" Cooperation between dreamworkers (who might propose hypotheses based on what they observe in working with clients) and researchers (who might isolate related mental processes during REM sleep) could be a useful collaboration.

Bjo Ashwill, Dreamworker: "What does a dreamworker/dreamer need and want from a collaboration with dream researchers?" Dreamers are in the trenches seeing the dynamics up close and personal. Many of us have seen broader patterns we would love to explore. We have much to offer researchers with those unique perspectives. I want to be a part of the research developmental process.

Michael Schredl, Researcher : "Why should dreamworkers cooperate with researchers to study beneficial effects of dreamwork?" As in medicine, it is important to develop evidence-based methods. This is the aim shared by researchers and dreamworkers: finding approaches which are useful in clinical practice or other contexts.

Deirdre Barrett, Researcher and Dreamworker: "What are productive ways in which online dream communities and dream researchers can interact?" Much dream-recording, dream-sharing and interpretive dreamwork has moved online in recent years. The size and access to different nationalities offer research possibilities and potentially offer access to research results to these huge communities. What are some of the unique advantages and unique problems inherent in researchers interacting with these online communities?

Mark Blagrove, Researcher: "How do we measure insight and well-being outcomes from dream interpretation, and what control conditions can we use (interpretation of an event? or of someone else's dream?) to distinguish them from placebo?" Are the benefits of a dream group discussion a consequence of the open, supportive, inquisitive discussion, rather than a consequence of the dream itself? The open access paper "Dreaming and insight," from authors Edwards, Ruby, Malinowski, Bennett and Blagrove, published in 2013 in the journal *Frontiers in Psychology*, contains the first statistical assessment of the Ullman dream appreciation technique, and examines these questions and possible solutions.

Learning Objectives:

1. Assess the benefits of collaboration between dreamworkers, dreamers, and dream researchers.
2. Describe issues that are specific to research interaction with online dream communities.
3. Summarize Clara Hill's dreamwork model.

Evaluation Questions:

1. Name at least one way that the inclusion of dreamers/dreamworkers in the research developmental process can foster a better understanding of dreams.
2. Briefly describe one issue that is specific to research interaction with online dream communities.
3. Briefly describe one major finding regarding the dreamwork model of Clara Hill.

Beverley "Bjo" Ashwill and G. William Domhoff

A Contrast and Comparison of the HVDC Coding Results and the DreamSpinner Linking Results (Paper)

Although the HVDC coding system and the DreamSpinner Linking system are quite different in purpose and method, there is a very similar scoring result between the HVDC categories coding and the DreamSpinner style of linking on those same categories. This could be of benefit to researchers wanting to explore categories other than those found in the HVDC system. It has the added benefit of a digital computer-aided process to lighten the researchers' time and energy load.

Ashwill will be comparing and contrasting her linking results of both the dreams of Barb Sanders and the original HVDC dreams. She has linked a small set of the original dreams done by the HVDC coders as well as the finished HVDC coding for 250 Barb Sanders dreams on DreamSpinner. The two systems are giving very similar results. This indicates a degree of validity and reliability of the DreamSpinner system. G. William Domhoff will comment on those results.

The next challenge is to create validity and reliability scores for the many additional categories in DreamSpinner that are not in the HVDC coding system. The HVDC has nine main Categories and DreamSpinner has over 21 main categories. There are around 140 sub classes of categories in the HVDC and 1700 subclasses of categories in DreamSpinner. The HVDC system uses two coders and DreamSpinner works with only one coder. Ashwill hopes to show that DreamSpinner is a valid method of more in-depth exploration of dreaming elements, especially when examining a long-term dream journal over time.

Learning Objectives:

1. Identify similarities and differences between purpose and method in the two content analysis systems (HVDC coding and DreamSpinner Linking).
2. Describe briefly the challenges to creating validity and reliability scores for the many additional categories in DreamSpinner.
3. Explain what is useful about having more in-depth personal information in dreams.

Evaluation Questions:

1. Name one difference between the HVDC and the DreamSpinner systems' purpose and methods.
2. Name one challenge of creating validity and reliability scores for new categories in DreamSpinner.
3. List one useful reason for in-depth personal information in dreams.

Bjo Ashwill

Long Term Dream Journals Contain the Fourth Dimension of Understanding Dreams: Time (Presentation within panel "Long Term Journal Keeping: Quandaries, Challenges and Opportunities")

Long term dream journals give us the ability to time travel through our dreams to see the many patterns that ebb and flow through our lives. It gives us an opportunity to see our own coping skills evolve over time. Each dream is a snapshot in our "album." We now have a way of picking out the key elements of change to create a "movie" showing our evolving self. Individual dreams are metaphorically like snapshots of tree trunks of various colors with no sign of a moth on them. The "movie" could show the steps of evolution, so that as the tree bark color changes, over time, the moth changes its coloration to remain invisible (safe).

We can now trace pockets of increased occurrence of a category in dreams and over time show the fluctuating emotions and activities over a life span. Can the exploration of these changes (increased activity in a particular category) be useful in exploring the efficacy of dreams?

Yes. We can use long term dream journals to show the patterns that were presented in the individual dreams as stages of an evolving global set of patterns over time. Connecting the changes in categories over time to waking life experiences would be a useful way to track or map the possibility of efficacy in dreams.

It is not objects that show metaphor or themes. It is the metaphor or themes flowing through different objects that creates a map of a dreamer's concerns and emotions over time.

Bjo will present examples from her long term dream journal exploring this possibility.

Learning Objectives:

1. Identify specific categories that have changed over time.
2. Analyze different patterns within a long-term dream journal.
3. Assess the significance level of repetitive elements.

Evaluation Questions:

1. Name one specific category that has changed over time in your dream journal.
2. Name one pattern you have found within your dreams over time.
3. Name one way of assessing if a frequency count is equal to, less than, or more than “the norm.”

Nick Atlas

Yoga Sleep Therapy®: The Art of Yoga Nidra (Workshop)

It's no secret that healthy sleep is crucial to maintaining well-being, fostering creativity and staying inspired, both while awake and in our dreams. Still, an estimated 60 million Americans suffer from insomnia. Rather than reaching for the pills, Yoga Sleep Therapy® offers a holistic approach to de-stressing and healing our relationship with sleep for good. By clearing the bodymind of anxiety and daily residues, we open ourselves not only to the restorative power of sleep, but also to the infinite potential of our dreams, which flourish in miraculous ways.

Join Nick for this groundbreaking multidimensional cleansing experience, combining gentle movement, breath awareness and expertly-guided relaxation to help unwind, fall asleep and sleep soundly through the night. Learn practical routines to create long lasting peace, quiet the mind, relieve tension and refresh the body. Through the ancient art of Yoga Nidra or “conscious sleep,” begin to cultivate unbroken, mindful awareness as you enter into and out of sleep, harnessing the boundless creativity of the unconscious and awakening to the mythic reality of dreams. Participants will not only learn to practice Yoga Nidra on their own, but will take away simple therapeutic skills that they can teach to children and adults, spouses, students, patients, etc.

*No prior yoga experience is necessary, though seasoned yogis, instructors, therapists, dreamers, creative-types and the curious are encouraged to attend. Wear comfortable clothes and bring an eye-pillow or eye-mask if you have one.

Learning Objectives:

1. Develop a working knowledge of the principles of Yoga Nidra and how it influences sleep and dreams.
2. Participate in simple breathing and relaxation exercises to experience Yoga Nidra directly.
3. Take away simple yet invaluable techniques to practice on your own and to teach to others.

Evaluation Questions:

1. What does Yoga Nidra mean and how does it relate to sleep and dreams?
2. Are you able to practice Yoga Nidra on your own?
3. Are you prepared to teach simple Yoga Nidra techniques to others?

Rafael Ayala and co-author Patrick McNamara

REM sleep, dreams and attachment orientation (Poster)

Objective: We tested the hypothesis that content of dreams elicited from EEG-verified REM sleep and related REM sleep-rich periods of sleep would vary as a function of attachment orientation.

Methods/Results: In study I: After an habituation night in a sleep lab, a sample of 11 healthy volunteers were awakened 10 minutes into a REM sleep episode and 10 minutes into a NREM sleep episode in counterbalanced order, then asked to report a dream. Content analyses of intimacy themes demonstrated greater intimacy in REM dreams as compared to NREM dreams and dreams collected in participants' home environment. In study II we analyzed a corpus of dreams from a single subject that were elicited in either the early portion of the night (NREM rich period of sleep) or in a later portion of night (REM period). Intimacy content once again was significantly greater in periods of sleep rich in REM.

Conclusions: REM sleep-related dream content plays a role in formation and regulation of attachment orientation – specifically comfort with closeness to others. The target audience is advanced and the aim of the presentation is to increase attendees' knowledge about dream research and theories.

Learning Objectives:

1. To learn whether dreams might promote emotional closeness to others.

2. To learn how to identify intimacy themes in dreams.
3. To consider why REM dreams might promote intimacy more effectively than NREM dreams.

Evaluation Questions:

1. Are themes of intimacy with others more common in REM or NREM sleep dreams?
2. Why might REM dreams promote intimacy with significant others?
3. What period of sleep is rich in REM sleep?

Kirsten Backstrom

Death Dreams: Approaching the Unknown (Paper)

This presentation will explore some of the dream themes and images often associated with various stages of the dying process, and will compare these with themes and images common during other critical turning points in life. It will demonstrate how death dreams can be healing dreams, suggesting new approaches to the unknown, through and beyond the losses and pain associated with deep change and even with death itself.

The presenter has worked in hospice, eldercare and bereavement care as a chaplain, pastoral counselor and volunteer, and is currently a dreamwork facilitator and spiritual director. Along with her professional background, she has personal experience with life-threatening illness, losses and change.

Dreams similar to the dreams of the dying regularly occur at turning points in our inner or outer lives. Such dreams may reflect profoundly transformative possibilities and questions of ultimate significance. When we are faced with actual physical death, our dreams rarely describe final endings, but continue to reflect processes of spiritual transformation, and tend to express positive movement toward unknown possibilities.

The presentation will begin with an overview of some themes and images commonly seen in the dreams of the dying, as well as in those undergoing major life changes. These include: images of struggle (death, wounding, decay, sacrifice, fighting, being chased, searching for something lost, trying to get somewhere, being left behind); preparing or undertaking a journey (first laborious, later with easier passage and inspiring prospects); encounters with those who have died. Sand, rain, snow, mountains, oceans, rivers, and mandalas are also common. Examples will be offered and explored as the presentation progresses.

We will consider how such images relate to the larger human experience of death/loss and renewal. In order to change, we must face the annihilation of familiar identity and world, and experience “limbo” as the future remains unknown. The death dreams described above reflect the internal process that tends to unfold during life-changing times: First, the known identity resists its losses and final dissolution, then gradually begins to open toward the unknown, with curiosity and compassion. This is not usually a linear progression, but a circling and paradoxical process, in which dreams of struggle contain glimpses of transcendence, and dreams of easy passage, reunion, or openness may still contain elements of sadness or fear. Each image will be discussed in the context of some archetypal and personal associations and projections connected with that image in the dream examples.

Finally, we will consider what dreams may be saying about the relationship between physical death and other experiences of loss and change. Do the dreams of dying people imply the prospect of new beginnings beyond death, as do comparable dreams of those experiencing other kinds of endings? The question will be left open.

Learning Objectives:

1. List three dream images or themes that commonly arise in both the dreams of dying people and the dreams of those experiencing critical life changes.
2. Describe the process of “spiritual transformation” undergone by dying people or those experiencing critical change, and how this process may be reflected in dreams.
3. Discuss the characteristic patterns in the dreams of dying people which suggest that a healing process is taking place.

Evaluation Questions:

1. Name one theme or image that often arises in the dreams of dying people and those experiencing critical life changes.
2. Briefly describe one loss typically experienced by dying people in their process of “spiritual transformation,” and how a dream might reflect this loss.
3. Name one characteristic of the dreams of dying people which suggests that a healing process is taking place.

Deirdre Barrett and Angela Oh

Dream Content Analysis from the Online Application DreamBoard (Paper)

In this paper, we will present findings on dream content from the online dream community Dreamboard (1). Dreamboard is an “app” which facilitates dreamers in recording dream accounts and suggests that they then categorize each dream based on structured content categories such as mood (negative, neutral, or positive), emotions (more specific categories such as surprise, disgust, anger, fear, joy, etc.), places, people, colors, themes, perspective and weirdness. The program then tracks a dreamer’s data so they can see trends in their dreaming at a glance and compare themselves to norms. While the main purpose of the app is to help the dreamers discover patterns in their dreams, it has amassed 170,000 dream reports and has vast potential for research. In this preliminary study, we will summarize frequencies for the main categories analyzed by age and gender, and correlations between them with potential metaphorical relationship: color x mood and emotions; perspective x emotions, gender, theme.

Studies utilizing the Hall and Van de Castle scoring system have examined many of these content variables in literally hundreds of studies for emotions, characters, and setting (2, 3). Other surveys and scoring systems have been used to study color (4, 5); bizarreness (6) and dreamer perspective (7). However, for the rarer categories it has been difficult to determine definitive frequencies, and the Dreamboard database and other similar online communities offer unprecedented opportunities. We will discuss the enormous potential for this and similar databases of dreamer-scoring and narrative dream accounts.

References

- (1) <https://www.dreamboard.com>
- (2) Hall, C. S., & Van de Castle, R. L. (1966). *The content analysis of dreams*. East Norwalk, CT: Appleton-Century-Crofts.
- (3) Domhoff, G. W. (1996). *Finding meaning in dreams: A quantitative approach*. New York, NY: Springer.
- (4) Robert L. Van De Castle (1994). *Our Dreaming Mind*. New York, NY: Ballantine Books.
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- (6) Hobson, J. A., Hoffman, S. A., Helfand, R., & Kostner, D. (1987). Dream bizarreness and the activation-synthesis hypothesis. *Human neurobiology*, 6(3), 157-64.
- (7) Soper, B., Rosenthal, G. T., & Milford, G. E. (1994). Gender differences in dream perspectives. *Psychological reports*, 74(1), 311-314.

Learning Objectives:

1. List three dream content categories which vary with the age of the dreamer.
2. Compare and contrast content of male’s versus female’s dreams.
3. Describe how dream content categories correlate with each other.

Evaluation Questions:

1. List one content category that varies with the age of the dreamer.
2. Name one characteristic that differs between male’s versus female’s dreams.
3. Describe one correlation between two of the dream content categories discussed.

Deirdre Barrett and Eric Juarez, with co-authors Charlotte Ruby, Jasmine Pantan, and Malcolm Grayson *Dreams of Three 20th Century Novelists: Comparison to Norms, to Each Other, and to Their Fiction (Paper)*

The Hall/Van de Castle (1966) rating scales were developed to quantify average content of large collections of dreams. Most typically they have been used to compare one population to another, but a subset of studies have compared individuals to the scale’s original male or female norms. For example, Domhoff and Hall (1996) analyzed the 28 published dreams of Sigmund Freud and 31 from Carl Jung. They found that both men had less physical aggression than the male norms, but for befriending activity, Jung was well above the norm and Freud well below. Freud dreamed of success much more often than the norm while Jung was right at the norm. Domhoff and Hall discussed how consistent these findings were with the known biographies of the two men.

For the present study, we are examining the published dream journals of prominent male novelists of the mid-twentieth century: Graham Greene (1904-1991), William Burroughs (1914-1997) and Jack Kerouac (1922-1969). We are coding their dreams on five of the nine Hall/Van de Castle categories: characters, social interactions, success and failure, misfortune and good fortune, emotions. These dream diaries, all containing between 170-300 dreams, were recorded slightly after the middle of the twentieth century – very close to the time of the 500 dreams of the scales normative sample, making those male norms an especially relevant set for comparison.

The three novelists have both enough in common with each other (but not in common with the norms) and enough differences to make comparisons interesting both for the writers vs. the norms and between the three novelists.

Burroughs wrote experimental semi-autobiographical novels about his life as a heroin addict living in Mexico, London Paris, Berlin, and Tangiers. Kerouac also wrote unconventional autobiographical novels featuring travel—mostly around the US, though also Mexico and Paris. Greene utilized a more traditional narrative style and received serious literary praise while hitting best-seller lists. He also set his works in places he’d traveled to: Mexico, Sierra Leone, Liberia, Vietnam, Cuba and Haiti. His spy novels were uniquely well-informed: It’s now known that he spied for the British M16 during part of his writing career. All three had prodigious sex lives, well documented by their biographers, ranging from Burroughs’s predominantly homosexual relationships to Green’s exclusively heterosexual ones.

We will compare the dream content results to their fictional material as well as to their biographies.

Burroughs, William (1995) *My Education: A book of dreams*. New York, NY: Viking Penguin.

Domhoff, G. W. (1996). *Finding meaning in dreams: A quantitative approach*. New York, NY: Springer.

Greene, Graham (1992) *A world of my own: A dream diary*. New York, NY: Random House.

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Kerouac, Jack (1961) *Book of dreams*. San Francisco, CA: City Lights Books.

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Learning Objectives:

1. List three content categories for which the dreams of the novelists differed significantly from the Hall/Van de Castle norms.
2. Compare and contrast the dreams of Graham Greene and William Burroughs.
3. Describe three ways in which the dreams of one of the novelists matches his fiction or his waking life.

Evaluation Questions:

1. Name one content category for which the dreams of the novelists differed significantly from the Hall/Van de Castle norms.
2. Briefly describe one difference between the dreams of Graham Greene and William Burroughs.
3. Briefly describe one way in which the dreams of one of the novelists match his fiction or his waking life.

Deirdre Barrett

Verbatim Language Content in Dream Reports (Presentation within symposium "Linguistics Aspects of Dreaming: From Words to Conversations")

Words are rare in most people's dreams – even spoken ones, much less written. Two research articles, Don Symons's "The Stuff That Dreams Aren't Made of" and Ernest Hartmann's "We Do Not Dream of the Three R's," report that well under one percent of all dreams contain a written word, and that a minority of people recall ever having dreamed of such.

Freud described dreamed language (he meant mostly spoken) as "infantile," but Heynick found that dream speech (at least as recalled) is lexically, morphologically and syntactically well-formed, and although at times illogical in content, is also "linguistically creative."

On this panel, Barrett will summarize two groups of dreamed language that she has collected: 1) dreams from college students which they identified as containing verbatim language and 2) examples of dreamed language from professional writers.

The student dream language content is classified into 4 basic categories:

- 51 dreams=82%) Typical – short, correct sentences: Last night, I had a dream that my friend handed me a porcupine, and told me, "Don't let him get away. He wants to run." . . . I definitely remember that distinct phrase.
- (3dreams= 5%) Grammar correct, word non-existent : I was hearing someone talking. I realized it was Adam West's voice! [TV Batman]. The voice was saying "Lola was the guloff [God only knows what a "guloff" is] and Jeannie was his wife." It sounded so real that when I realized it was happening I sat up and looked at the TV because I thought that maybe I had left it on. As soon as I sat up the voice was gone, and the TV was off.
- (5 dreams = 8%) Grammar correct, word choice incorrect – or, generously, metaphoric: The dark figure said unpleasantly to me, "You are a pebble that thinks it's a comet."
- (3 dreams = 5%) Sentence fragment, acceptable informal or "deep" grammar in Chomsky's nomenclature: I looked up toward the Sun and realized that it did not hurt my eyes to look at it. I felt my body being pulled to the warmth. I appeared to have the ability to fly, or levitate. Though I had this ability, I was still being pulled towards the Sun. A voice spoke to me, coming from the Sun. It said, "My son . . ." At this time I began to feel a burning sensation about me, like I was on fire or becoming my own sun . . .

The language dreams from the professional writers range up to some much longer productions and contain both examples of perfect, highly usable text and odd nonsense similar to the student examples. These examples of language in dreams will be discussed in terms of what we know from brain imaging of active and inactive areas during REM and other stages of sleep.

Learning Objectives:

1. Know some of the historic examples of dreams providing poetry or other verbatim literature
2. Know which aspects of language are most functional in verbatim dream language
3. Know which aspects of language are most likely to be faulty in verbatim dream language

Evaluation Questions:

1. List three historic examples of dreams providing poetry or other verbatim literature
2. Which aspects of language are most functional in verbatim dream language?
3. Which aspects of language are most likely to be faulty in verbatim dream language?

John Beebe

The Royal Road: Closed for Repairs, Part II (Presentation within symposium, "The Royal Road: Closed for Repairs")

As we look for reasons to account for the Royal Road to the unconscious falling into disuse, and the neglect of dreams by contemporary psychotherapists even of an analytic orientation, we need to consider how often there is a falling off of interest in something because it starts being represented in too narrow and stylized a way. English drama declined after the Elizabethan era, when the tendency went toward spectacles of cruelty so extreme that the Puritan revolution could easily include a ban on theater for a time. A more recent example would be how, during the 1940s in America among painters exploring the unconscious on their canvasses, the representation of the human figure in art imploded through Surrealism and ended up being eliminated altogether by Abstract Expressionism. A similar decline of interest in dream content has attended the way dream theory seemed to reduce the possibilities of the dream once the methods of dream interpretation grew formulaic and predictable, so that we could no longer find what Freud had described as the navel of the dream that connected it to the unknown.

On the other hand, precisely such declines and regressions are often what precede a new leap in creative energy. Drama did not die in England, nor did figurative art disappear in America just because for a time each was eclipsed. Rather, new approaches revitalized these forms.

We need to rediscover what might repair the Royal Road as an avenue for fresh exploration of the dream. We can identify at least three ways this could happen:

We might look once again at the difference between objective and subjective interpretations of the dream and notice how little we have done with the objective level of dreaming; its status as a kind of accurate, remote viewing of life situations rather than a rendering of the dreamer's subjective take on them.

We might ask again, who owns the dream, starting by revisiting the question of who the "I" is in the dream, and noticing how often a dream seems to be not just for the person dreaming, but for the entire culture or subculture to which the person belongs.

We might revisit the question of symbolic understanding, and especially our tendency to look at the dream as only an analogy, rather than an explicit rendering of the phenomena it is asking the dreamer to look at. We may find that many more dream images are not only objective, but actually so; our symbolic attitude may bias us against taking in the actual message that the dream is offering.

In these ways, the repairs needed may be in plain sight, in the dream itself. Seeing them as opportunities to restore our culture's confidence in dreams may be the best way to get the Royal Road to sustain the traffic of present day emotional and psycho-spiritual concerns.

This presentation is targeted at all audience levels. The purpose is to encourage mental health professionals and graduate students to use dreams in clinical practice.

Description: When the only acceptable approach to a subject becomes narrow and formulaic, it is natural for our interest to fall off. To revitalize the place of dreamwork in our culture, we need to shake up some common assumptions, especially concerning the subjectivity, ownership, and symbolic nature of dreams.

Learning Objectives:

1. Differentiate between the subjective and objective interpretation of dreams.
2. Summarize a process for evaluating whether a dream is purely personal or whether it has something to say to the culture or subculture to which the dreamer belongs.
3. Explain why not only the symbolic meaning but also the literal meaning of dream images should be considered.

Evaluation Questions (true or false):

1. Dreams symbols should be given either a symbolic or literal interpretation but not both.
2. The dream embodies the dreamer's private attitudes about the situation and has little to say about the actual nature of the situation.
3. Just because you had a dream doesn't mean that you are the only person to whom it applies.

Sheila Benjamin

Awakening of the Spirit (Paper)

We are all spirit, a supernatural force that science has attempted to access. Within each of us is a plan, a blueprint of who we are and what we are to accomplish, contribute, and learn in our lifetime. Some may call this plan our calling, our purpose, what gives meaning to our existence. When we deviate from that plan, our lives often appear to be hard, unfulfilling, and sometimes filled with negativity.

Our dreams reflect our state of consciousness in our waking life. When we turn away or ignore what is most important for us to pay attention to, or that will produce understandings and accelerate our learning, our dreams call back to us. If we ignore this calling from our subconscious mind and the message that is important for us to hear, we receive a message so loud that it is hard for us to forget. We call this a nightmare. However, even within that seeming nightmare there can be a deep spiritual awakening.

I ask you to call to mind the famous dream of Scrooge in *A Christmas Carol* by Charles Dickens. It was through his reflections upon his life and the visitation of the three spirits that he was able to review where he had come from, where he was, and where he would end up if he continued the life he was living.

This is a classic example of a Spiritual Awakening Dream. Some spiritual dreams leave us feeling like we have a second chance, like the one of Scrooge. Some are pure inspiration, filled with light, letting us know we are on the right path. Some spiritual dreams impart the message that we are living a life that is sacred, divine, and committed. All dreams of this nature are motivating, rooted in hope, peace and love. These special dreams have the ability to give our life new meaning and view it from a higher perspective.

The presenter's desire is to explore a variety of dreams that reflect those that have lived a life of purpose, those that have been given a second chance, and those that are given the vision of their calling. The research for this paper will explore individuals from a variety of cultures, religious backgrounds, and age groups.

Learning Objectives:

1. Identify three symbols that are common in spiritual dreams of others such as light, rings, angels, etc.
2. Explain how circumstances and conditions in the dreamer's life are being reflected in the significant dream. (Has the dreamer recently started to meditate, attend classes in spiritual studies, practice yoga and/or had a recent emotional breakthrough?)
3. How spiritual dreams reflect a growing awareness and wakefulness within the dreamer's life.

Evaluation Questions:

1. Do spiritual dreams occur before a significant change?
2. Do spiritual dreams occur when an individual is becoming more aware of themselves, their circumstances, and their life?
3. Do these spiritual dreams occur after a commitment to something meaningful has been made and is genuinely being pursued?
4. Do spiritual dreams follow a major loss or change?

Virginia G. Bennett

Hypnotic Dreams and Precognition (Workshop)

This workshop is formulated on the premise that we are continually in a process of dreaming, even while awake. Through the use of hypnotic trance, it is possible to move into a hypnagogic state that resembles dreams occurring during sleep. The definition of a hypnotic trance is an altered state of awareness that is induced through the use of suggestion. It ranges between full waking awareness and a state of unconsciousness recognized as *sleep*.

While in a hypnotic trance, it is possible (with the use of suggestion), to have a *hypnotic dream*. A hypnotic dream may appear as a sleep dream, a fantasy, and/or hypnagogic imagery. Hypnotic dreams, while not exactly the same as sleep dreams (they may not involve rapid eye movement and signature brain wave patterns of sleep), do occur without direct, conscious influence. They may have visual qualities and/or involve other senses. With suggestion, a hypnotic dream can be incubated like a night/sleep dream, so that the dreamer experiences a hypnotic dream that can solve a problem, provide a desired experience, or generate perception of a future event.

A key theory presented is that time is simultaneous. We perceive it as sequential and linear while we exist in physical form and participate in consensus reality. Dreams have a long history of not respecting this linear sequence, and have been documented as presenting events that occur after the dream was experienced. The work of Jane Roberts and the Seth material will be cited, including how it relates to quantum physics. Arnold Mindell's concept of the *dreambody* will also be a premise for this workshop. Bennett's own work with *Preparatory Cognition in Dreams* is incorporated, utilizing the seminal work of J. W. Dunne, *An Experiment with Time*, in which he described the "ordinary" nature of precognitive dreams that occur more often than most people realize. It also is based on Bennett's dissertation, *Hypnotic Dreams and Precognition*.

To allow the participants to test the precognitive nature of their hypnotic dreams, an experiment will be proposed. Participants will be led into a state of "hypnotic dreaming" and given the suggestion that they will have a dream about something they will be shown after returning to a waking state. Participants will also be provided with directions for how to induce hypnotic dreams at will.

The point of this workshop is to provide a guided group experience of hypnotic dreams. The intention is to help people become more aware of the ongoing “dreaming” that occurs throughout waking hours, that can be accessed when in a self-induced altered state. By recognizing the blurred line between waking and sleeping, night dreams and “day dreams,” individuals can cultivate inner awareness and discover multiple applications. While not the “royal road to the unconscious” that sleep dreams are, hypnotic dreams are nonetheless *a* road to a greater connection with the dreaming mind.

This workshop is for any conference attendees interested in developing greater awareness of altered states and psychic awareness.

Learning Objectives:

1. Be able to differentiate between hypnotic dreams and sleep dreams.
2. Enhance recognition of precognition in dreams.
3. Develop methods of self inducing hypnotic dreams.
4. Recognize at least three applications of hypnotic dreams.

Evaluation Questions:

1. Name two differences between hypnotic dreams and sleep dreams.
2. Identify one theoretical explanation for precognition in dreams.
3. Identify two ways that hypnotic dreams can be utilized.

Susannah Benson

Dreaming as a Social Practice (Paper)

This paper considers the role of dreams and dream journaling from the perspective of the personal, developmental focus of an individual dreamer, and through the lens of the social/collective perspective of the recorded dreams. The paper proposes that dreams constitute evidence of deeply significant personal experience and are reliable indices of social relations, possibly serving to shape cultural boundaries or to authorize collective social action. Findings in interpersonal neurobiology and integral developmental approaches lend support to this view. When we start from the premise that dreams are inherently social, and that our social space is an intersubjective field, we can orient an enquiry around a perspective that values disciplined observation and experiential practices that encourage mutualism, personal reflection, empathy and imaginal approaches. In this enquiry, several significant and memorable dreams collected over a 17 year period are discussed in the context of their personal developmental focus for the dreamer, and their potential for helping to create, amplify and integrate social awareness and cultural change.

Learning Objectives:

1. Discuss the potential function of dreams and dream journaling as a practice of developing social awareness and integration.
2. Describe the social function of dreams as a catalyst of cultural change.
3. Compare possible experiential approaches for studying dreams as a social practice.

Evaluation Questions:

1. Name one key feature of dreams that are presented as examples of social and cultural perspective dreams.
2. List one historical dream narrative that supports an understanding of dreams as a catalyst of cultural change.
3. Describe one qualitative aspect of memorable dreams.

Susannah Benson

Creating Dream-Sharing Communities (Presentation within panel “Calling All IASD Event Hosts: How to Design and Implement a Successful IASD Regional Event”)

The IASD Regional Events program encourages and supports members to network and share knowledge and experience about dreams and dreaming with local members and with the broader community. The regional representatives network was established to facilitate this development. Currently, we have 63 IASD regional representatives distributed across the US, Canada, Europe, United Kingdom and Ireland, Australia, New Zealand, Latin America, Asia and Africa.

During the last year, eight regional events were co-sponsored or supported by IASD. These covered a spectrum ranging from a four day conference to a half day workshop gatherings. Regional Representatives, in terms of these developments, are working at the coalface, and we see a need to support them to further explore these opportunities, and to help build and develop regional strengths.

A local regional network can serve as a seeding/training ground, enabling members to try out presentations, to explore together and to reach out to other audiences in their region. This session will provide information about the resources and type/level of IASD support available to support these initiatives and growth. It is about practical skill building, networking and team-building.

Building a community, event theme planning, and holding a vision are core elements of successful events. Visioning for the future, we explore new technologies and consider options for new program development and growing regional activities.

Learning Objectives:

1. Familiarise participants with the range of regional activities currently developed and offered within IASD.
2. Provide participants with examples of conference and workshop proposals, planning processes and successful outcomes.
3. Discuss new technologies and options for supporting regional members and activities.

Evaluation Questions:

1. Are you able to discuss the range of activities available?
2. Can you complete a model workshop proposal?
3. Can you contribute to a checklist of options for ideas on growing a region?

George Bermudez and Matt Silverstein

Academic and Community applications of Social Dreaming: Curriculum Development and Healing of Collective Trauma (Paper)

The presenters will delineate three general applications for Social Dreaming: access to the unconscious of the *group self* (its narratives, aims, values, ambitions, ideals, conflicts which are out of awareness); as a technique for development of educational curriculum; and as intervention for community healing of collective trauma. The presentation will provide an overview of the history and theoretical roots of Social Dreaming. In some sense, Social Dreaming is a Western revival of an ancient shamanic practice of dream sharing. From a Western psychological paradigm, in the early 20th century, Carl Jung theorized that a social and collective level of the unconscious could be readily recognized in dreams and was crucial for their accurate interpretation. By 1960, Montague Ullman had identified the social roots of the dream. Gordon Lawrence, emerging from a psychoanalytic intersubjective perspective, developed the formal theory and practice of Social Dreaming in the 1980s.

In order to situate Social Dreaming in the emerging contemporary community psychoanalytic context, the presentation will provide a brief history of the mixed legacy of Freud and psychoanalysis with respect to social justice and community applications, surveying early community psychoanalytic interventions (Freud's Free Clinics) and contemporary community approaches. This will be followed by a summary of several social dreaming experiments, research, and applications carried out by the presenters and others: application to the development of the psychodynamic curriculum at Antioch University; explorations of xenophobia in the American context; application of social dreaming toward diagnosing cultural complexes, e.g., homophobia, misogyny, and racism; integrations of social dreaming with artistic sensibility and expression; application to the training of clinical psychologists in a community mental health context; contribution to the expansion of Jungian theory (distinguishing the *cultural unconscious* from the *collective unconscious*); explorations with the Occupy Wall Street Movement; and the authors' emerging understanding of the potential for communal healing of collective trauma.

Learning Objectives:

1. Identify two differences between the individual and social dreaming approaches to dreams and dream work.
2. Describe two applications of the Social Dreaming approach.
3. Discuss the "social state," "forward edge," and "witnessing" functions of social dreaming.

Evaluation Questions:

1. Identify a key difference between individual and social dreaming approaches.
2. Briefly discuss one application of the social dreaming approach.
3. Briefly define two of the following: "social state dream," "forward edge," "witnessing."

Annabelle Berrios

Place Dreams: From Contradiction to Collaboration (Presentation within symposium, "Dreams and Place: the Experience of Going Home")

Memories and dreams of the personality of distinct places, such as places where an individual grew up, can leave an imprint in the body, carrying subconscious messages that influence the dreamer's sense of identity, capacity and belonging in the world. Awareness that the presenter's childhood house had dreams of its own initiated an imaginal dialogue that involved three houses: the childhood house, the currently-inhabited house, and the presenter's own physical body. These three houses had three personalities informed by the historical and mythical influences of the places where they were located. Attention to the dreams, memories, yearnings and fears opened the way to understanding the tension represented by these structures and to curiosity regarding the path from contradiction to cooperation.

Learning Objectives:

1. Identify the healing potentials of consciously engaging dreams of place.
2. Describe different techniques for tending dreams of place.
3. Discuss how tending can give way to deep listening and understanding.

Evaluation Questions:

1. Name one healing potential of consciously engaging dreams of place.
2. Briefly describe a technique for tending a dream of place.
3. Identify one way in which deep listening to places opens the way to a collaborative dreaming forward.

Walter Berry and David Jenkins

Two Dreams Diverged in the Woods and I Took Them Both (Morning Dream Group)

David Jenkins works extensively with story and narrative in his dreamwork. Walter Berry works extensively with the visual elements in his. When you bring these two approaches together, amazing things happen. David elicits the story in your dreams, finding ways to understand the narrative within the dream and to allow new elements that make the dream stand up and talk. Walter has you draw the dream (no experience necessary), and explores where the visual elements lead us as we closely examine what the hand gives us that the conscious mind has not. What you have drawn will seem simple and crude, perhaps a few stick figures and lines, but you will be amazed what appears on that paper by the time the group finishes with it.

Between these two approaches, the verbal and the visual, you – and the group – will find connections that would not be seen with either approach separately. When we work together over several mornings, other kinds of associations will stand out. You might find your dream story developing a life of its own. You might find recurring elements in your drawings that point to a deeper truth. The excitement of working with multiple dreams and multiple approaches gives you an experience of your dream that you cannot get from any one dimension of dreamwork.

David and Walter have been co-leading groups together for over two years, including a morning dream group at last year's IASD Conference, as well as working on each other's dreams for many years. They share a mutual love of dreaming and the thrill of the AHA! moment of dream work. They hold a profound respect for the bravery of our dream selves who put the poetry of our lives into action as they go out every night to do battle with monsters, interview Superman while flying with him, and risk all kinds of embarrassing behavior on our behalf.

Learning Objectives:

1. Understand the role of narrative in dream work.
2. Understand the contribution of sketching to an understanding of the dream.
3. Understand the role and the value of projection in dream work.

Evaluation Questions:

1. Name three narrative parts that occur in dreams.
2. Why is sketching an aid to understanding dreams?
3. How do you handle projection in dream work?

Walter Berry

Dream Maps: A Sacred Journey into the Dream (Workshop)

Words, language, dialogue, thoughts batted back and forth as we talk about or unpack dreams – all of this is what we do here at the conference, and it is marvelous stuff that dreams are made of . . . but wait – what about the visual? What if, just like the shamans of ages past, the people who drew on the cave walls of Lascaux, and Carl Jung in *The Red Book*, we could connect with a dream in a visual sense? Dreams start often as visual elements that tell a story, so why not reconnect to that essential nonverbal depth?

In this experimental workshop we will choose dreams from the group and will all do a simple quick rough sketch of the dream as we see it. The dreamer then will place his/her drawing in front of us, and we will sit there looking at this series of stick figures and crude lines, as I imagine the members of some ancient tribe sat looking at the cave paintings. Then we will open these dreams up, using modalities such as Archetypal Projective Dreamwork, Gestalt and Dream Theatre to give ourselves up to these incredible missives from the deep as we use the drawings as a map that keeps the dream centered in a way not possible in word-centric dreamwork. Often, synchronicities and the unconscious marks that our hands have drawn on the paper will surprise us. Color, spacing, size, and placement of elements on the page will, at times, reveal things to the dreamer (and to us) not thought of before. And the projections of the group based on what all of us have drawn will amaze you.

Walter's experience in conducting this lively workshop is that there is a large amount of humor and a large amount of deep emotion that accompanies this amazing work. Join me. We will spend about 20 minutes in lecture and set up, and the rest of the time will be used for the work. And please, do not even think about NOT coming to this workshop because you have that little gremlin inside that says "I can't draw." We all suck at drawing; this is about something much, much deeper.

Learning Objectives:

1. Describe a Dream Map.
2. Demonstrate the use of Dream Maps by drawing one of your own dreams.
3. List one connection between a drawn element of your dream and a cognitive understanding that you did not have before this process.

Evaluation Questions:

1. What is a Dream Map?
2. Can you draw a dream map of your own dream?
3. Can you describe the connection between something in the Dream Map you drew and a cognitive understanding that you did not previously have?

Diana Bevan and Line Salvesen

Lucid Dreaming Morning Group (Morning Dream Group)

This dream group will focus on personal experiences in lucid dreaming, and working with dreams while lucid. The focus is not dream interpretation, except in the context of a dreamer speaking about their interpretations of their own dream. Participants will be required to keep a dream journal throughout the conference so that they can come to the dream group with fresh memories of the previous night. Participants will break up into small groups to discuss their dreams from the previous night.

Each member of the group will be asked to choose a dream from the previous night and describe it as they remember it, in as much detail as possible. Then they will describe the same dream as if they had become lucid in it, discussing how they might have gotten lucid, what they might have done differently, and what other dream signs they missed. The participant will then discuss elements of the dream that they might have interpreted differently had they been lucid.

Members of the dream group who had a lucid dream the previous night will discuss how their cognitive behavior differed in their lucid dream as opposed to their regular dreams. They will talk about how they were able to interpret dream elements while lucid and within the dream itself, and how they might have interpreted these elements if they had not been lucid.

No previous experience with lucid dreaming is required. The lecture portion of the dream group will take up roughly 15% of the total time. The techniques include reality checking, dream signs, autosuggestion, DILD (dream induced lucid dream), WILD (wake induced lucid dream), and MILD (mnemonic induced lucid dream).

Learning Objectives:

1. Participants will be able to apply various techniques to induce lucid dreams.
2. Participants will identify their own personal dream signs.
3. Participants will assess their personal dream goals and plan a way to achieve them.

Evaluation Questions:

1. Name one technique used to induce a lucid dream.
2. List three of your own personal dream signs.
3. Describe a personal dreaming goal and how to achieve that goal through lucid dreaming.

Barbara Bishop

The Dream Group in Residential Treatment for Drug Addiction (Paper)

Typically, residential treatment for drug addiction does not include dreamwork. In fact, addicts often report the misinformation they have received in other treatment facilities regarding using dreams – to disregard them. Many treatment centers are heavily focused on a 12-step model, and are suspicious of anything that seems to detract from that focus. That was the case when the presenter proposed teaching a dream class at the residential treatment center where she works. She will explain how the dream classes she has been teaching have enhanced treatment, adding important information that staff members would not otherwise have to guide treatment for each individual.

Dreamwork with addicts includes much more than deciphering the pesky "using" dream. In fact, often the dreams without drug images and drug use provide as much or more information that can benefit the addict in early recovery, especially when dreams get beyond the surface – drug use – and show the problems behind the drug use.

Most clients have very little information about their dreams. They come to Barbara's class with reservations, even suspicions, but most often change after a class or two, especially when they can see that the dreams that are shared in class have something to say about the dreamer's waking life circumstances, and about the listeners' as well. Responses from participants in the dream classes she has held in residential treatment have been generally positive. She will provide some reasons why she thinks the clients like this class.

Residential treatment facilities often include clients with dual diagnoses. Although there are challenges in working with clients with mental illnesses such as bi-polar disorder, or borderline personality disorder, they too can participate in group dream work and benefit from understanding their dreams.

Finally, Barbara has been given permission from clients to use as examples some of the dreams they have shared in class. She'll describe the information such dreams give her for developing a treatment plan and implementing it on an individual basis.

Learning Objectives:

1. List two benefits of dream classes for clients in residential treatment facilities.
2. Describe two techniques for establishing rules and boundaries for dual-diagnosis clients in a group setting.
3. List two benefits for staff members in residential treatment centers where dream classes occur.

Evaluation Questions:

1. Describe one benefit for a drug counselor in hearing a client's dream, either in a group or individual counseling session. (One possible answer: drug addicts typically lie; dreams often tell a truth that the client has concealed; dreams will provide more information than the client intended.)
2. List one benefit for an addict client in early recovery who shares a dream in a dream group.
3. Describe one caution in working with dual diagnosis clients in a group setting.

Anna-Karin Bjorklund

Dream Journeys beyond Time (Presentation)

An exploration of beautiful dream journeys through time gates, looking at messages and stories shared between inter-dimensional realms connected outside of time, the presentation integrates time travel traditions from ancient Australian Aborigines and Native American Indian tribes, and looks at dream travel as an alchemical process of soul transformation.

Author and dream teacher Anna-Karin Bjorklund presents an intriguing and inspirational presentation, which looks at time as a highly interesting and paradoxical concept, exploring the possibilities of dream travels through time gates, and integrating Jungian psychology, teachings of Edgar Cayce, and ancient and mystical traditions from Australian Aborigines and Native American Indian tribes.

When the dream field is explored as an interconnected space outside of time, and when we examine how different dimensions and dream realms are connected in the past, present and future, beautiful doors open all around, filling us with guidance, messages, and healing.

Dreams are alive, and stay alive even as we wake up, and a dream can be entered at any point in time. By taking an esoteric and symbolical approach to eternal healing through the stories and journeys in our dreams, Bjorklund presents alchemical principles, and the healing process that takes place when we face unconscious complexes, memories and fears at any point in time. This presentation also puts forward the idea of how we can assist humanity as a whole, by helping and guiding other traveling dream souls from the past, present and future.

Journeys in dream realms are explored as stories told and experienced inside this large and powerfully interconnected multi-dimensional field outside of time, examining the opportunities this opens up for time travel. By not only welcoming and recognizing visits to and from other beings in other time realms (as well as visits to other realms), but also staying open to visits to and from ourselves at any point in time, a powerful healing process can begin. This beautifully plants seeds for a powerful alchemical process of healing, soul transformation and spiritual growth, not only for ourselves, but for many other dream souls, beyond time.

Learning Objectives:

1. Explore dream realms as an inter-connected multi-dimensional field beyond time, and the possibilities this opens for dream travel through time.
2. Examine the concept of time, and learn about the ancient time travel traditions of Australian Aborigines and Native American Indians; integrating Jungian psychology and Edgar Cayce's teachings.
3. Look at time travel in dreams as an alchemical process of eternal soul transformation, not only for ourselves, but also for other dream souls, beyond time.

Evaluation Questions:

How has this presentation helped increase my knowledge and understanding of

1. The possibilities of time travel in dreams?
2. Ancient and cultural time travel traditions and other philosophical and spiritual teachings?
3. A better understanding of the alchemical process of soul transformation, beyond time?

Mark Blagrove

Ullman Dream Appreciation (Morning Dream Group)

In the session, the presenter will:

1. Describe the stages of the group dream appreciation method of Montague Ullman, following his (2006) book *Appreciating Dreams: a Group Approach*.
2. Conduct an Ullman Dream Appreciation session adhering closely to the stages of the technique as described by Ullman, and following his requirements for safety and curiosity in the group. The IASD ethics statement will be followed at all times.

Reference: Ullman M. (2006) *Appreciating Dreams: a Group Approach*. Cosimo Books.

Learning Objectives:

1. To describe the stages of the Ullman Dream Appreciation group method.
2. To describe Ullman's rationale and recommendations for a limited use of the If This Were My Dream (ITWMD) phrase.
3. To describe the importance of recent waking life 'tensions' as the cause of dream imagery.

Evaluation Questions:

1. How many stages and sub-stages are there in the Ullman dream appreciation method?
2. What is Ullman's rationale for the ITWMD technique?
3. Why, according to Montague Ullman, are recent waking life tensions incorporated into dream imagery?

Mark Blagrove, and co-authors Jean-Baptiste Eichenlaub, Elaine van Rijn, Gareth Gaskell, Penelope Lewis, Emmanuel Maby, Matthew Walker, and Frederic Boy

The Occurrence of References to Recent Waking Life Events in REM Sleep Dreams is Correlated with EEG Frontal Theta Activity (Paper)

One constituent of dreams are past memories. Although prior waking events are not replayed identically in dreams, dreams are believed to arise from recent and often emotional memories recombined together into a series of images (Stickgold et al., 2001). There is evidence of the involvement of Rapid-Eye Movement (REM) sleep, and associated frontal theta EEG oscillations, in the processing of recent emotional memories (Nishida et al., 2009; Payne et al., 2012). While recent work has attempted to link sleep physiology with the content of dreams (Dresler et al., 2011; Horikawa et al., 2013), no study has examined how specific sleep oscillation is related to the memory sources of that dream content. Here, using EEG recordings during one night with multiple REM awakenings and diary records across the previous 10 day period, the incorporation of events from daily life into dream reports was investigated. We assessed the number of incorporations from each of the 10 prior days in each REM dream. Analyses were conducted separately for incorporation of recent events (from the two days prior to sleeping in the laboratory) versus older events (from three to ten days prior). The number of recent incorporations was found to be positively correlated with theta EEG activity over the frontal cortex during the last three minutes of the REM sleep period (F3: $r=0.65$ $p=.003$; F4: $r=0.68$ $p=.002$) while no such correlation was observed for references to older events. These findings suggest that dream content may index the processing/consolidation of recent memories in REM sleep.

Learning Objectives:

1. Explain the proposal that dream content may reflect memory consolidation during sleep.
2. Explain the findings that sleep-dependent memory consolidation is related to EEG theta power.
3. Explain the hypothesis that incorporation of recent memory items into dreams may be related to EEG theta power.

Evaluation Questions:

1. Name the authors who have hypothesized that dream content may reflect memory consolidation during sleep.
2. How is EEG theta power measured?
3. Briefly describe the relationship between incorporation of recent memory items into dreams and EEG theta power?

Mark Blagrove, and co-authors JB Eichenlaub, E van Rijn, M Mulley, C Ingram, M Gaskel, L Henderson, P Lewis, and M Walker

The Time Course of Integration of New Memories with Old Memories Across Multiple Nights and Its Relationship to Dreaming (Paper)

Sleep contributes to the consolidation of new memories. In language acquisition, sleep leads to the strengthening of memory for newly learned words and their integration with existing lexical knowledge. However, the time course of this sleep-dependent integration over many nights, and its relationship to dreaming, is unknown. Here we looked at the time course of the consolidation of item memory for newly learned words, and their integration into the mental lexicon, across 10 nights in 120 participants equally distributed between four groups. On day zero, participants learned novel spoken words (e.g., cathedruke) that overlapped phonologically with familiar words (e.g., cathedral), and were tested for recall immediately after training. They were then retested one (group A), four (group B), seven (group C) or ten (group D) days later. They were also asked to report their dreams on the mornings of day zero and the retest day. From the dream-lag effect (Blagrove et al., 2011) it was hypothesized that memory integration would be greatest after one and seven days. At retesting using reaction time for recognition of the familiar words there was evidence that the new words were competing for recognition with existing words (e.g., cathedral), suggesting they had been integrated with the lexicon; however, this effect was only significant on days 1 and 7.

Participants also identified whether any parts of their dream content incorporated features of the experiment. Experiment-related dream content was higher one and seven days after learning than four days after. The time course of the references of the experiment in dreams thus follows the same “U-shape” function as the memory integration. However, the incorporation of the task into dreams was not related to improvement in memory integration as assessed during retesting. These results provide the first direct behavioral evidence for a U-shaped memory integration function of sleep.

Reference: Blagrove M, Fouquet NC, Henley-Einion JA, Pace-Schott EF, Davies AC, Neuschaffer JL, & Turnbull OH (2011). Assessing the dream-lag effect for REM and NREM stage 2 dreams. *PLoS One*, 6(10):e26708.

Learning Objectives:

1. Explain the proposal that dream content and the dream-lag effect may reflect memory consolidation during sleep.
2. Explain the hypothesis that memory integration for declarative memory may peak after 7 days.
3. Explain how the dream-lag effect can be tested using an experimentally controlled stimulus, participating in a learning experiment, as the target event that is incorporated into dreams.

Evaluation Questions:

1. What is the time course for delayed incorporation of events into dreams, in the dream-lag effect?
2. Name the measure used for memory integration of new lexical items into the lexicon.
3. Briefly describe how the dream-lag effect can be tested using an experimentally controlled stimulus, participating in a learning experiment, as the target event that is incorporated into dreams.

Greg Bogart

An Underground Stream that Guides and Heals: Dreamwork in Holistic Psychotherapy of Depression (Special Event)

There are many approaches to the treatment and alleviation of depression – for example, cognitive behavioral therapy, dialectical behavioral therapy, narrative therapy, holotropic breathwork, hypnosis and regression therapies, and psychotropic medications. But what I find most effective in clinical practice is Jungian dreamwork – attending to dream symbols with reverence and curiosity. If C. G. Jung were alive and practicing during our era of managed care and time-limited psychotherapy, he might have worked much as he did a hundred years ago, listening to the messages of dreams, trusting the unconscious to provide imagery to aid clients’ growth and life transitions, even with limited time. Dr. Bogart follows Jung’s practice of putting dream images under a microscope, magnifying their emotional and spiritual significance using free association and creative imagination, inviting a catalytic event in the moment of dream interpretation. This presentation focuses on several case studies that illustrate how dreamwork can be an effective approach to the psychotherapy of depression, and how dreams reveal paths beyond depression.

Dr. Bogart will explain how dream imagery illuminates an individual solution to the existential problems contributing to depressed mood and symptoms, including alcohol abuse, divorce, death and bereavement, conflicts about sexuality, parenting, marital estrangement, workplace stress and burnout, career maintenance and retirement, transgenerational trauma, and estrangement from one’s ancestry and ethnic identity. Dream symbolism helps move us through points of developmental trauma or fixation and shows how our challenges in life are mythic, sacred, and meaningful. Dream images generate appreciation for the emotional nuances of our present situation, illuminating pathways to change. There will be time for audience comments, questions, and personal sharing.

Learning Objectives:

1. Explain how dreams can be utilized for self-care and also in caring for others who suffer from depression.
2. Describe how the emotional and vital energies released by dreams spur forward movement in lifespan development.
3. Explain how the surreal, incongruous qualities of dream imagery startle us into awareness of needed changes in our behaviors, attitudes, and relationships.

Evaluation Questions:

1. Briefly explain how dream images are a starting point for focused therapeutic conversations that alleviate depression and increase zest, self-cohesion, and strengthen our intentions.
2. Briefly describe one way that dream images can make us more aware of transgenerational trauma and suffering, and help us transform it.
3. Briefly describe how dreams reveal an “individual solution to depression,” which is the same as Jung’s concept of individuation.

Fariba Bogzaran

On the Fringe of Death and Healing: Lucid Dream Awareness and Creative Action (Special event)

Facing death with lucid dream practice and creativity is an art of celebrating life and embracing death. Research shows that in lucid dreaming, core belief can have a direct impact on dream experience. On approaching death, practice of lucid dreaming and creativity assist in confronting habitual behaviors and constructed belief system.

This presentation introduces a particular creative method, which was informed in several lucid dreams and was tested for its effectiveness as an Embodied Meditation to release negative holdings, unwanted memories and old assumptions to prepare for dying or healing. The same method is also used to assist in healing.

The method, with its multilayered and rich metaphor, is to engage with a simple act of deconstructing a raw canvas, by fringing it mindfully while having a particular intention. With open mind the action can bring awareness to various core beliefs. The act of fringing engages the body and the mind to a state of Presence and simultaneously can release unwanted assumptions and fixed core beliefs. This process of embodied release can shift perception of constructed reality. The pilot study showed that when engaging in fringing the canvas as per instruction in the lucid dream, the participants reported feelings such as stillness, calm, peacefulness, letting go and liberation.

The presentation will illustrate the presenter's own personal experience by facing death, engaging with this creative embodied mediation and healing process. The presentation will include documentary photos and concludes with audience participation to create a meditative and poetic dream space by using the method.

Learning Objectives:

1. Describe what lucid dreaming is.
2. Identify the relationship between lucid dream practice and dying.
3. List the effectiveness of Embodied Meditation practice using fringing method.

Evaluation Questions:

1. Can you define lucid dreaming?
2. Can you describe how Embodied Meditation with fringing method can be effective?
3. Can you assess the value of fringing method?

Fariba Bogzaran

Developing a Dream Studies Program in Academia (Presentation within panel "Weaving Dreams into the Classroom: Dreams and Education")

We spend a third of our life in sleep, and the vital role of sleep is now well established. To develop a dream studies program in a higher educational institution is a major undertaking. While research shows that dream studies programs can be transformative, promote holistic learning and help build community (Bogzaran & Fowler, 2006, 2007), educational institutions do not acknowledge the value of dreams nor the depth of the field of dream studies. While envisioning a future in which sleep and dream courses will be an integral part of the curriculum in most educational systems, there are major challenges.

The presentation focuses on the development of one of the first on-site dream studies programs within an accredited academic university, John F. Kennedy University (JFKU), with its challenges and benefits. The interdisciplinary curriculum will be discussed as a model for a Dream Studies program.

Learning the culture of an institution before proposing new or creative ideas is of vital importance. From envisioning to creating, essential steps need to be taken. The process can be challenging. Developing a dream studies program within an academic institution is meant not only to teach students, but to educate faculty members and administrators involved in the process. Many aspects of dream studies need to be convincingly presented: scientific research; scholarship and research data; current discourse about dream studies and their history; cultural foundation of dreams; and the recent developments in the field of dream studies.

Several inquiries are essential: To which disciplines do dream studies belong? How does one demonstrate to academic institutions the program's credibility and sustainability? How does the program meet the accreditation boards? Does the university library adequately reflect the curriculum within the program? What type of support does faculty need from the institution to create such a program? And more.

The presentation addresses these questions and offers an interdisciplinary model of a Dream Studies program and how to develop it.

Learning Objectives:

1. Learn the challenges in developing a dream studies program in academia.
2. Learn the steps in creating a model of an interdisciplinary program.
3. Create a curriculum for a dream studies program.

Evaluation Questions:

1. Can you identify challenges in developing a dream studies program in academia?
2. Can you describe what an interdisciplinary dream studies program is?
3. Can you assess what is involved in creating a dream studies program?

Fariba Bogzaran and Daniel Deslauriers

Integral Dream Practice (Workshop)

Integral Dreaming proposes a holistic approach to dreaming; that is, a theory of dreaming that brings together contemporary science, ancient practices and an evolutionary view of dreams. The theory is a contemporary response to our complex dream ecology: how to be with dreams in a way that best reflects the multifaceted nature of our being.

Integral Dream Practice challenges single theories and invites us to review our assumptions about interpretation and our perspective towards dream practice. It encourages us to integrate science, phenomenology, creativity, and the body within the dreaming experience. After briefly introducing the core principles of Integral Dreaming, this workshop will focus specifically on the philosophy of practice that informed Integral Dream Practice.

Integral Dream Practice (IDP) is an approach that emphasizes the dreamer's creative participation, reflective capacities, and mindful awareness in working with dreams. It employs creative modalities to address a single dream, usually unfolding over time. In this workshop the two phases of Integral Dream Practice will be introduced: the Reflexive and Reflective phases. Two methods of re-entry will be introduced: Dream indwelling, and dream re-entry with a drum. Dream indwelling is an occasion to unfold a contemplative presence toward the dream image, by attending to the feeling or mood that accompanies each particular image, becoming aware of thoughts and emotions, and watching where they lead. Presence is also a particular skill inside the evanescence of the flow of consciousness. The same dream will be explored with a second re-entry using the sound of the rhythmic drum. A reflective phase will follow that consists of automatic writing and clustering themes.

The workshop will devote 20% of the time to didactic material introducing the theory and core principles of Integral Dreaming, 20% in group discussion and 60% will be experiential. The target level is beginning, intermediate to advanced. Prior knowledge about the field of dreams is required to gain the full benefit of this transdisciplinary approach.

The aims of our presentation are: Increasing personal self-awareness and emotional growth of attendees; Increasing attendees' knowledge about dream research and theories; training licensed mental health professionals and graduate students about using dreams in clinical practice; increasing spiritual or psychic awareness.

Learning Objectives:

1. Identify the core principles of the integral approach to dreams.
2. List the two main phases of Integral Dreaming Practice.
3. Apply the first phase of Integral Dreaming Practice to a personal dream.

Evaluation Questions:

1. Identify one of the core principles of the integral approach to dreams.
2. Describe one main phase of Integral Dreaming Practice (IDP).
3. Briefly describe the value of the Reflexive phase of the IDP when applied to a personal dream.

Robert Bosnak

The Effectiveness of Contemporary Asclepian Healing Sanctuaries (Presentation within symposium "Asclepian Dream-based Medicine in Contemporary Healing Sanctuaries and Brief Embodied Imagination therapy")

Since 2011 we have been involved in the revival of dream-based Asclepian medicine in two Sanctuary programs: the Santa Barbara Healing Sanctuary in the United States and the Malinalco Healing Sanctuary in Mexico. At these sanctuaries we work in tandem with conventional medicine, based on the premise that physical illness needs to be treated on the physical plane as well as subjectively. We want to research whether a combined object/subject approach – that includes subjectivity usually occluded from the conscious subject, such as the dreaming imagination – works better than an exclusively objective approach. Anecdotal evidence indicates it does and points towards directions for possible scientific pilot studies. It suggests that dream-based Asclepian medicine sets in motion an upward spiral of positive feedback loops that in turn facilitate new conventional and integrative medical procedures significantly enhancing objective and subjective healing.

Dream- based medicine may lead to a strengthening of a sense of direction in the often confusing world of health options, significantly reducing the detrimental feelings of helplessness from which we suffer when faced with the overwhelming prospects of illness or our needs for its prevention. Tradition tells us that Western medicine began in the person of a legendary physician called Asclepius who later came to be considered divine, the mythical founder of a bloodline of physicians called the Asclepiads. The most famous Asclepiad was Hippocrates, who considered himself a descendant of Asclepius 18 generations down. Most Western physicians still swear by him.

While Hippocrates rationalized classical medicine by stating that diseases were not caused by the gods but by nature, he left intact the notion that the physician god Asclepius could bring healing by way of dreaming. Like all Asclepian sanctuaries, Hippocrates' medical school on the Greek island of Kos was arranged around an *Abaton*, a place for dreaming. These were rooms near the altar of the healing gods furnished with *klinai*, stone couches on which dreamers could recline, from which we derive the word clinic. The word *Abaton* can be translated from

the Greek as meaning “the inaccessible place” or “the untrodden place”. In this place dedicated to the sacred mystery of medicine, the dreamers would have otherwise inaccessible encounters with the powerful dominants of the healing creative imagination called gods.

Learning Objectives:

1. Describe the application of dream-based medicine.
2. Identify the uses of dream incubation.
3. Describe the techniques of embodied imagination.

Evaluation Questions:

1. Briefly describe how to apply dream-based medicine.
2. Identify one use of dream incubation.
3. Name one of the techniques of embodied imagination.

Arielle Boyes and Jayne Gackenbach

Nightmare Protection Hypothesis and Female Gamers (Paper)

Gackenbach, Ellerman and Hall (2011) examined military gamers and found that male hard-core military gamers may not experience nightmares in the same way as non-gamers. Rather, their dreams involved fighting back. However, this effect did not occur for female hard-core gamers in a follow-up study with students (Gackenbach, Darlington, Ferguson, & Boyes, 2013). The current study is being conducted to explore this sex difference. One reason for this female gamer finding is that they may be using social media more or differently than their male counterparts. This may be related to the social dynamics in dreams involving tend-and-befriend coping responses. Tending responses occur when one attends to others involved in the threat. Befriending responses occur when one attempts to seek comfort in others (Taylor, 2013). The exposure to more social dynamics, rather than action-packed dynamics, may be less protective against nightmares. The males in Gackenbach et al. (2011) may have been engaging in fight-or-flight responses. A fight response occurs when one fights back against a threat; a flight response involves fleeing threat (Taylor, 2013). Two other hypotheses include sex differences in stereotype threat, waking coping styles and preferred video game genre.

Data collection is nearly complete, with participants being recruited from introductory psychology courses. Participants are completing the entire survey through an online survey system. This study utilizes five questionnaires: demographics, media use history, Brief Cope Scale, Stereotype Threat, and a dream questionnaire that includes gathering a recent nightmare. Information giving counseling contacts was included in the event that reporting a nightmare became distressful for participants. After the data has been gathered, the dreams will be coded by independent raters using the Hall and Van de Castle and Threat Simulation coding systems. Questions about the threat and how the dreamer coped with it in the dream follow the nightmare recall. All data being collected cannot be linked back to individual participants. Early results, which are consistent with previous research, indicate that males and females are playing different types of video games. Males lean towards combat centric games such as Call of Duty and League of Legends. Females tend towards casual game play such as the Mario games. These games may not be providing the nightmare protection experienced by males.

Gackenbach, J.I., Ellerman, E. & Hall, C. (2011). Video game play as nightmare protection: A preliminary inquiry in military Gamers. *Dreaming*, 21, 221-245.

Gackenbach, J.I., Darlington, M., Ferguson, M.L., & Boyes, A. (2013). Video game play as nightmare protection: A replication and extension. *Dreaming*, 23, 97-111.

Taylor, S. (2012). Tend and befriend theory. In P. Van Lange, A. Kruglanski, & E. Higgins (Eds.), *Handbook of theories of social psychology: Volume 1* (pp. 32- 5). London: SAGE Publications Ltd.

Learning Objectives:

1. Describe differences in male and female nightmare coping strategies.
2. Explain how stereotype threat may be implicated in nightmares.
3. Detail gender differences in gaming genre and how that might be related to in dream events.

Evaluation Questions:

1. Identify one difference between male and female nightmare coping strategies.
2. Was stereotype threat evident in sex differences in nightmares?
3. Which video game genre offered the most protection against nightmares?

Nicholas E. Brink

Becoming One with Nature through Ecstatic Trance (Morning Dream Group)

Many of us are rising up with the hope of a miraculous rescue for saving the earth. Thomas Berry believes that the rescue will take more than our many actions in changing the way we live. He believes that we will need to make a more basic change in our consciousness, in the way we experience world. We will need to become “one with her” by not putting ourselves above all fauna and flora, by not putting ourselves above

everything of the earth; but by recognizing that everything of the earth is interdependent and we are part of this interdependency. He also believes that the ways to attain this oneness are through dreaming, waking visions, and finding the shamanic personality within ourselves. I believe that a very direct way of attaining this new consciousness is through ecstatic trance and the use of the ecstatic postures as researched and taught by Felicitas Goodman.

In her research as an anthropologist, Goodman identified from ancient and contemporary primitive art what she believed were postures used by the shamans of hunter and gatherer societies. She found that in performing a brief ritual of cleansing, calling the spirits of the six directions, and quieting one's mind before sitting, standing or lying in the posture for 15 minutes and going into a trance (induced with the rapid beat of a drum or the shaking of a rattle), each posture has a specific effect on the trance experience. Some postures are for journeying into either the underworld, the middle world or the sky world. Some are for metamorphosis or shape shifting, while others provide a death-rebirth experience. Some postures are for going inward for healing while others are for divination.

The presenter first attempted to replicate Goodman's work at our 2007 conference in Sonoma as a morning dream group with exciting results, and has since led many workshops on ecstatic trance. He has become a certified instructor through Goodman's Cuyamungue Institute and has collected around 2,000 trance experiences from the participants in these workshops. These experiences have led him to write two books: *The Power of Ecstatic Trance: Practices for Healing, Spiritual Growth, and Accessing the Universal Mind*, and, from his own experiences, *Baldr's Magic: The Power of Norse Shamanism and Ecstatic Trance*.

On these journeys into the world of ecstatic trance we often find ourselves led by animal spirit guides, or we become some creature or element of the earth while using a shape-shifting metamorphosis posture. With such experiences, the participants of the group can no longer see themselves as superior to their guides. Such experiences lead us to discover the depth of our interdependence with everything of the earth and bring us to be at one with it.

In this morning dream group we will experience a number of the ecstatic postures as researched by Goodman to find a greater oneness with our great mother, the earth.

Learning Objectives:

1. Participants will experience the procedure for ecstatic trance induction using the ecstatic postures.
2. Participants will experience identifying and following a spirit guide in their ecstatic trance journey.
3. Participants will experience a metamorphosis trance experience by becoming one with their spirit guide.

Evaluation Questions:

1. List the five steps in entering ecstatic trance.
2. Name and describe the posture used to identify a spirit guide.
3. Name and describe the metamorphosis posture used to become one with your spirit guide.

Nicholas Brink

Daydream's II functions. Similarities between Analytic Hypnotherapy and the Use of Ecstatic Trance Postures (Presentation within symposium, "AASMI Symposium: Understanding Dreams through an Understanding of Mental Images")

After years of using analytic hypnotherapy, in 2007 the presenter discovered the ecstatic trance research of the anthropologist Felicitas Goodman, and soon recognized its similarities to what he had been doing with hypnosis. Ecstatic trance is an altered state of consciousness induced by a rapid drum or rattle beat as used by ancient and contemporary shamans.

Whereas hypnotic trance is induced with the slow pacing of the therapist's words to the client's breathing rate and the choice of words to induce a "yes-set," i.e. words for which the client will think or answer, "yes, that is correct, it describes what I am experiencing," ecstatic trance is induced with minimal involvement of the therapist by distracting the person's thinking with the rapid drum beat and directed not by words but by the client's body posture.

From ancient and contemporary primitive art Goodman identified postures that she believed were used by shamans. She identified the purpose of the postures by collecting the ecstatic experiences of many participants, and concluded that some specific postures were for taking in healing energy, others were for answering questions or divining the future, and some were for spirit journeying, whether into the underworld, the middle world or the upper world. Other postures were for shape-shifting or metamorphosis, and there were postures that produced death-rebirth experiences or initiation. Examining these postures and asking what each might communicate explains how the postures give direction to the ecstatic trance. I will rely on just three postures for this paper: divination, journeying into the underworld and death-rebirth.

In comparing hypnosis and ecstatic trance, first a client coming to therapy brings a complaint that has an emotional or somatic component, e.g. depression or anxiety. In analytic hypnotherapy, the symptom is identified through discussion and questioning; while in ecstatic trance, a divination posture is used with the question, "What do I need to be working on?"

The divination posture used often reminds a person of Rodin's "The Thinker," a posture of being deep in thought, thus somatically communicating, "I am searching to find an answer to the question." Then, in analytic hypnotherapy, the client is directed to take the symptom back through time using hypnotic age regression to the source of what first caused the symptom. In ecstatic trance the person takes a posture for journeying into the underworld or the unconscious, taking with them the previous divination experience to uncover the problem's source. The underworld posture is of lying supine, a position closest to the underworld. Thirdly, in analytic hypnotherapy hypnotic suggestions are offered to help the person reframe their problem, e.g. "Let your adult self go back and be with your younger self, and help your younger self realize that you survived, are okay, and will find the strength to overcome this problem." Ecstatic Trance uses a death-rebirth posture that expresses "I am ready" to allow the dysfunctional part to die and a healthier self be reborn.

Learning Objectives:

1. Compare use of analytic hypnotherapy and ecstatic trance in identifying the client's affective and somatic complaints.
2. Compare use of analytic hypnotherapy and ecstatic trance in uncovering the source of the client's emotional problem.
3. Compare use of analytic hypnotherapy and ecstatic trance in reframing and resolving the client's emotional problems. Evaluation

Questions:

1. Briefly compare the use of analytic hypnotherapy and ecstatic trance in identifying the client's affective and somatic complaints.
2. Briefly compare the use of analytic hypnotherapy and ecstatic trance in uncovering the source of the client's emotional problem.
3. Briefly compare the use of analytic hypnotherapy and ecstatic trance in reframing and resolving the client's emotional problem.

Kelly Bulkeley and co-author Ernest Hartmann

The Last Wave: Hartmann's Approach to Big Dreams (Presentation within symposium "A Tribute to the Work and Ideas of Ernest Hartmann")

In his later years Ernest Hartmann took an increasing interest in the phenomenon of "big dreams," i.e. extremely vivid, memorable, and impactful dreams that reflect an intensified mode of brain-mind functioning in sleep (his paradigmatic example was the tidal wave dream). Drawing on his notion of Central Images in dreams, Hartmann hypothesized that big dreams should have much higher central image intensity compared to most recent dreams.

In 2011 Hartmann and I published an article in *Dreaming* (vol. 21, no. 3, pp. 157-167) in which we put that hypothesis to the test. We analyzed two dream reports from each of 162 participants, one a "most recent" and the other a "most memorable" dream. This matched collection of recent and memorable dreams gave us a means of exploring what we believe is a key question in this area of research: What exactly distinguishes big dreams from ordinary dreams? The study combined three quantitative methods: Hartmann's system of measuring central image intensity, Hall and Van de Castle's content analysis method, and Bulkeley's word search approach. Using these different but complementary methods of analysis on matched sets of "big" and "little" dreams provides a detailed portrait of the basic patterns in their form and content. Hartmann was especially concerned about assessing the distinctive emotional power of these dreams, which he felt was not adequately measured by traditional methods such as the Hall and Van de Castle system. The results of these three methods indicated that people's big dreams are distinguished by a tendency toward "primal" qualities of form and content: more intense imagery, more imagery picturing nightmare emotions, more nature references, more physical aggression, more family characters, more fantastic/imaginary beings, and more magical happenings, along with less high-order cognition and less connection to ordinary daily surroundings.

Learning Objectives:

1. Summarize how "big" dreams differ from "most recent" dreams.
2. Define Hartmann's notion of the "Central Image."
3. Explain how the methods of Central Image Intensity, Content Analysis, and word searching can be used together.

Evaluation Questions:

1. Briefly summarize how "big" dreams differ from "most recent" dreams.
2. Briefly define Hartmann's notion of the Central Image.
3. Briefly explain how the methods of Central Image Intensity, Content Analysis, and word searching can be used together.

Kelly Bulkeley

The Promise and Peril of Digital Technology for Dream Journaling (Presentation within panel "Long Term Journal Keeping: Quandaries, Challenges and Opportunities")

Over the past couple of decades several people, including many who have participated in Long-Term Journal Keeping panels over the years, have created computer-based tools for dream journaling. New advances in technology, and in cultural attitudes toward technology, have made it possible to greatly enhance the power of those tools. These advances have important implications for dream journaling, most of

them positive. They include vastly enhanced capacities for storing and archiving our dreams, analyzing their basic patterns, amplifying (in the Jungian sense) their feelings and images by connecting them with other sources of meaning, and sharing our findings and comparing them with the discoveries of other journal keepers. Of course there are negative possibilities, too, and these deserve just as much attention as the happier implications. Privacy and confidentiality are a constant source of concern with computer technology. Digital tools can overemphasize quantitative methods of analysis at the expense of qualitative reflections on the dreams. The commercialization of the Internet constantly threatens to turn dreams into just another commodity that businesses try to “mine” for profitable information. Many people find this new era of Big Data to be fundamentally and irredeemably creepy as they see the unbridled trampling of privacy rights and the worrisome rise of a 1984-like surveillance state.

This presentation will consider the pros and cons of the latest digital technologies of dream journaling. Without downplaying the risks and concerns, emphasis will be on the tremendous benefits of these technologies, not only for the individual journal keeper but for anyone who studies dreams and is interested in what they mean. If dream researchers take an active role in designing and improving these new tools, we can insure that the core values of ethical dreamwork – namely respect for the dreamer and openness to multiple perspectives – are built directly into the dream-analyzing technologies themselves.

Learning Objectives:

1. Describe how new digital technologies can be used in keeping a dream journal.
2. Analyze the potential risks and dangers of using digital tools to study dreams.
3. Identify potential benefits and values of using digital tools to study dreams.

Evaluation Questions:

1. Name one way that digital technologies can be used to keep a dream journal.
2. Name a potential risk or danger of using digital tools to study dreams.
3. Name a potential benefit or value of using digital tools to study dreams.

Larry Burk

Breast Cancer Warning Dreams Pilot Project: Characteristics of Prodromal Dreams (Paper)

There is considerable controversy around the guidelines for the use of screening mammography along with confusing and ethically challenging recommendations regarding genetic testing and prophylactic mastectomies in high risk women. In these attempts to use technology to deal with medical uncertainties, our culture often overlooks potential intuitive means of diagnostic problem solving. Anecdotal reports of 20 women who had warning dreams about their breast cancers prior to their diagnosis provided the inspiration for this research project that explores the characteristics of such dreams. The concept for this research was introduced at the 2013 IASD Annual Conference in a presentation on “Dream Diagnosis of Cancer and Clinical Correlation,” which included case reports of three of the author’s friends whose dreams about their breast cancers prompted them to seek medical attention. The first two had no symptoms or palpable lesions, but the cancers were discovered using breast imaging in the exact locations revealed in their dreams.

The third had breast pain along with a warning dream, but her suspicions were dismissed by her doctor until the diagnosis of advanced disease one year later. In the discussion at the end of the presentation, representatives of the social networking site for dreams, www.DreamsCloud.com, offered to collaborate in designing this pilot study on warning dreams of breast cancer. Subsequent dialogue led to a follow up “Prodromal Dreams of Breast Cancer and Clinical Correlation” presentation in the 2013 PsiberDreaming Conference, where a tentative study design was proposed. A consent form and a 19 item yes/no questionnaire were submitted to the Rhine Research Center Institutional Review Board and approval was obtained to start the study on October 4, 2013. Press releases, blog posts, email lists, Facebook, Twitter and LinkedIn posts were used to publicize the study all over the world, www.dreamscloud.com/en/breast_cancer_dreams_study. Discussions were initiated with the large breast cancer research organizations Susan G. Komen and the Dr. Susan Love Research Foundation Army of Women, but no official collaborations have been established. It has proven to be challenging to get the word out to individual breast cancer support groups, despite launching the project during National Breast Cancer Awareness Month in October.

The highest percentages for yes results to the dream questions thus far are: a sense of conviction about the importance (100); first clues about cancer (91); more vivid than normal (82); a sense of menace (73); using the specific words breast cancer (55); prompting medical attention (55); leading directly to diagnosis (45); shared with doctor (45); localization to an exact breast location (45); a sense of physical contact (36); message from a deceased family member (18). The study continued until February 10, 2014, and additional contacts in the breast cancer community will be made to recruit more participants.

The target level of the audience is all, and the aim of the presentation as it applies to this audience is increasing attendees' knowledge about dream research and theories.

Learning Objectives:

1. Describe the current controversies regarding breast cancer diagnosis and screening.
2. Summarize the previous anecdotal reports of breast cancer warning dreams.

3. List the most common characteristics of warning dreams.

Evaluation Questions:

1. Name one medical test that is recommended for women at high risk for breast cancer.
2. Describe one diagnostic advantage of paying attention to breast cancer warning dreams.
3. Identify one of the most common characteristics of warning dreams.

Jean Campbell

Backstage at the PsiberDreaming Conference (Presentation within panel "Cultivating Dream-Psi Abilities: Reflections on 12 Years of PsiberDreaming Conferences")

Back in the early days of the Internet (1995, 1996), IASD began one of the very first online bulletin boards or forums. Thanks to Richard Wilkerson, then editor of the E-zine Electric Dreams, IASD was in the forefront on online interactivity. By the time Jean began to moderate this forum in 1999, dreamers from around the world had collected there, allowing for regular, international interaction. For the regulars at the IASD Boarding House, friendships were formed; dreams were told. We discovered that psi dreaming was the norm. The names of many of these pioneers will be known to you: Ed Kellogg, Rita Dwyer, Ralf Penderak, Harry Bosma, Sao, Robert Van de Castle, Ilkin Sungu, Kirsten Borum, Laura Atkinson, Curt Hoffman, Dale Graff, Christoph Gassman and others gathered to discuss dream lucidity, precognition, telepathy, mutual dreams and many other phenomena then thought to be both rare and perhaps delusional.

In 2001, as the PsiberDreaming Conference began to emerge, two other events occurred which affected both the planning of the conference and how the conference developed. In September in the US, planes flew into the Twin Towers of the World Trade Center in Manhattan, evoking worldwide sympathy and a plethora of precognitive dreams as well as many nightmares. And, as a result, the World Dreams Peace Bridge was formed. The Peace Bridge became a forum in which the farthest edges of dreams were explored and help was supplied for the PsiberDreaming Conference.

After four years of Hosting the PsiberDreaming Conference, when Ed Kellogg announced in 2006 that he no longer had the energy to manage the growing conference alone, members of the Peace Bridge became the first line of response. Between presenters and volunteers, this two-week, online conference now utilizes over fifty volunteers. Many are still drawn from the Yahoo group list that is still the main communication forum of the Peace Bridge.

More importantly, perhaps, the Peace Bridge has provided a forum between conferences, where ideas can be developed and tested, thoughts discussed; dreams recorded and date-stamped: a virtual dream laboratory. The results of these discussions have often become the foundation for PsiberDreaming presentations: for example, the riveting paper presented by Ghazaal Bozorgmehr in 2009, discussing her experiences with dreams during the 2009 "Green Revolution" in Iran.

One of the most recent developments from this Peace Bridge brain trust has been Joy Fatooh's Psi Dreaming Game, which has provided a cooperative alternative to other psi contests or competitions presented at the PsiberDreaming Conference. The seeds planted by the PsiberDreaming Conference have grown in fertile ground.

Learning Objectives:

1. To learn the backstage activities of the PsiberDreaming Conference.
2. To learn the backgrounds of some valuable IASD volunteers.
3. To learn about the impact of the World Dreams Peace Bridge on the PsiberDreaming Conference.

Evaluation Questions:

1. What activities take place in planning and presenting the PsiberDreaming Conference?
2. Who are some of the people who have worked behind the scenes with the PsiberDreaming Conference?
3. What is the value of the World Dreams Peace Bridge to the PsiberDreaming Conference?

Manlio Caporali, Marco Zanasi and co-authors E. Fortuna, T. Corteccioni, A.M. Magazzino, M. Vagena, L. Bianchini, M. Lupone, and A. Siracusano

Psychosis, Interactive Music Therapy and Dream Activity (Poster)

A theater therapy program has been kept active in the psychiatric clinic of the University of Rome "Tor Vergata" for seven years. The theater therapy program has been integrated with a music therapy program (interactive specifically named) which included the participation of the research team of CRM (Centre Music Research) that is working with the university staff. In this program we have collected dream material and we have evaluated data. The interaction with musical instruments seems to be useful in the clinical follow-up of patients with schizophrenia.

Debra D. Carroll*Tracking the Dreaming Mind: Dreaming as a Spiritual Path (Paper)*

Shamans, yogis and lamas advise us to pay attention to dreams because they lead us to the truth about ourselves. In this presentation, the author will recount a three-part dream, which led her to some essential truths that altered her experience of her life at the time, as well as her level of functioning in her shamanic work with clients. The first part of the dream confronted the author with the need to be careful with whom one shares esoteric information. The second part of the dream was a gate-keeping dream, about assisting a person previously unknown to the author in “crossing over” after a tragic death. The third part of the dream predicted an imminent alteration in the author’s relationship to space, time and matter.

The author chose to discuss this particular dream for several reasons. Firstly, she will explore essential qualities of the dream and why it qualifies as a spiritual dream, rather than an ordinary psychological or information-processing dream. One of those qualities is clairvoyance, literally “seeing clearly” how things are as opposed to the limitations of ignorance, projections or appearances. Another spiritual quality of the dream itself is the experience of detached compassion for another being.

Secondly, the author will discuss how the experience of dreams in which one engages in spiritual practices, such as gate-keeping, increases the dreamer’s capacity in waking life for compassionate kindness toward individuals who are not our friends or loved ones. In addition, the practice of cultivating and honoring one’s dreaming mind by actually stalking or pursuing the truth the dream is showing us can lead to the cultivation of more spiritual qualities, such as seeing others as spiritual beings and detachment from desires and mistaken appearances and conceptions.

Also, the author also will briefly discuss her heritage in a dreaming tradition, as well as the shamanic practice of fearlessly tracking or stalking the dreaming mind as a spiritual practice of abandoning concern for the self. In Buddhism, the abandonment of concern for the self is one of the qualities of a Bodhisattva.

Learning Objectives:

1. List three qualities of a dream that could qualify it as a spiritual dream.
2. Discuss the importance of clairvoyance in spiritual dreams.
3. Explain how the shamanic practice of tracking or stalking a dream constitutes a spiritual practice.

Evaluation Questions:

1. Name one significant attribute of a spiritual dream.
2. Identify one difference between spiritual dreams and psychological processing dreams.
3. Discuss one way the shamanic practice of tracking or stalking a dream could be used as a spiritual practice.

Laurel Clark*The Law of Attraction: The Art and Science of Dream Incubation (Paper)*

Dream incubation is an ancient practice of consciously invoking a specific dream or asking dreams to provide answers to a problem or question. People incubate dreams for purposes such as healing, visiting the deceased, mutual dreaming, past life recall, relationship guidance, scientific discoveries, inventions, or creative inspiration. Sometimes dreamers report that the harder they “try” to incubate a dream, the less it seems to work. By learning how dream incubation works, dreamers can develop greater mastery of the process.

Dream incubation is a practice of visualization. This is a step-by-step process of communication between the conscious, waking mind and the subconscious mind where dreaming occurs. When dreamers practice these steps, they can become more effective at incubating questions and receiving the answers they seek from their dreams. The clearer the dreamer can be when defining and imaging a dream-question or dream-incubation, the more clear is the resulting dream-response.

This presentation illustrates the metaphysical concept of the “mind” and differentiates it from the physical brain. The mind involves the whole Self; in this context, it includes the spirit, soul, intuition, reasoning, emotions, and conscious ego. The conscious mind and subconscious mind have specific duties and purposes. The conscious mind’s power is reasoning and the subconscious mind’s power is intuition. Visualization can be described as a relationship between these two “divisions” of mind.

The conscious mind creates a clear mental image of the desire (for example, visiting a deceased loved one, solving a scientific problem, meeting a soul-mate). The subconscious mind fulfills the conscious mind’s desires. In physical, waking reality, the Law of Attraction functions by attracting people and conditions that “match” our visualized desires. This law also operates when we sleep. The subconscious mind responds to the conscious desires with a dream message. The conscious mind’s response is then to receive the dream, to remember and record it, and to act on the message. Effectively incubating dreams involves creating clear, specific images in the conscious mind to ask for what is desired. It also requires developing conscious receptivity to remember and record the dreams.

This presentation will describe specific methods for visualizing the dream-desire and for establishing the most conducive conditions for receiving and recording the answers. When the conscious mind visualizes a desire, it is like planting a seed in the fertile soil of the subconscious mind. A visual diagram of the “mind” will be presented, showing this process of planting the seed-idea of desire, how it develops in the inner, subconscious mind, and then how the conscious mind receives it upon awakening. This visual diagram clarifies the process of dream incubation.

Learning objectives:

1. Explain the “mind” as a whole unit comprising conscious and subconscious existence.
2. Describe the difference between open-ended questions and decision-making questions for more effective dream incubation.
3. Identify six keys for incubating dreams and receiving answers.

Evaluation questions:

1. Can you define the conscious and subconscious mind?
2. Can you describe the kind of questions that are most effective for dream incubation?
3. Are you able to identify six specific steps for incubating dreams?

Daniel Condron

The Effect of 35 Years of Meditation on Dreams (Paper)

In this presentation Daniel will discuss the effects concentration exercises, meditation, visualization exercises and pranayama-life force breathwork have had on his dreams in over 35 years of dreamwork. The basic premise is that his dreams changed as he grew in awareness. Over the years he has noticed that his dreams have become (1) simpler and (2) more similar to his waking, physical life. It seems that as more and more of his attention and thoughts have moved to the present moment, his dreams have become less chaotic and more direct, to the point. His dreams reflect his consciousness, and as his consciousness has changed his dreams have changed. His premise and experience is that, as he has consciously chosen to discipline his mind through concentration exercises and other exercises that employ concentration (such as visualization and breathwork-pranayama), his dreams (1) simplify and (2) seem to be more like his waking state than like a dream.

Learning Objectives:

1. List three attributes of utilizing waking consciousness to affect dream life.
2. Compare and contrast the characteristics of a scattered mind's dream versus a focused, concentrated mind's dream.
3. Describe a technique of concentration and breathwork for affecting dreams.

Evaluation Questions:

1. Name one key attribute of a dream that is simplified.
2. Name one characteristic that differentiates a scattered attention dream from a focused mind dream.
3. Briefly describe one technique that can be effective in creating night dreams that seem similar to waking life.

Allyson Dale and co-authors Anthony Murkar, Nicolle Miller, and Joshua Black

Violence and Threat in the Dreams of Soldiers and Gamers (Paper)

The current study consisted of 75 males including 25 Canadian soldiers, 25 heavy gamers who play military-based point and shoot video games and a control group of 25 males. One dream per participant was analyzed using Hall and Van de Castle content analysis guidelines including aggression, threat, intensity of aggression and emotional intensity. The dreams of soldiers had a higher frequency of both aggression and threat, and were also more intense in aggression and emotion than both the heavy gamers and the controls. These findings suggest that exposure to real life violence and threats are more frequently incorporated into dream imagery than simulated threat experienced while gaming. Limitations and directions for future studies are discussed.

Learning Objectives:

1. Compare threat in dreams between soldiers and gamers.
2. Compare aggression in dreams between soldiers and gamers.
3. Describe differences in emotional intensity and intensity of aggression for soldiers and gamers.

Evaluation Questions:

1. Who has more threat in dreams in the three groups discussed?
2. Of the three groups discussed, who has more aggression in dreams?
3. Name two scales of intensity where soldiers and gamers differ.

Allyson L Dale, and co-authors Christina Wong, Raphaëlle Robidoux, and Joseph De Koninck

Incorporation of Inverted Vision in Dreams and Daytime Adaptation to Visual Inversion (Poster)

In a previous report, we examined the effects of vertical inversion of the visual field on REM sleep mentation (De Koninck et al., 1996). More specifically, eight subjects slept in the laboratory for series of six consecutive nights – two for adaptation, two for baseline polysomnography, and two for REM dream collection nights. During the last four days of each series, the subjects wore either vision-inverting goggles (experimental series) or plain goggles (control series). They also completed simple tasks during the day such as reading, writing, and playing cards that were scored to measure their adaptation to visual inversion. After inversion of the visual field, the proportion of dreams containing motor and visual difficulties, misfortunes, and dreamer confusion significantly increased compared to control conditions, supporting the continuity hypothesis. Surprisingly, only four subjects reported dreams with incorporations of the visual inversion experience but interestingly, these were the subjects who showed better adaptation to visual inversion in waking.

We have now pursued the analysis of these dream incorporations to determine what type they were and if they were actual instances of within-dreams information processing. Two judges independently analyzed the incorporation dreams for the presence of (1) Inverted objects, (2) Inverted persons, (3) Practising tasks with inversion, (4) Achieving progress in tasks, and (5) Emotion-frustration with inversion. Inter-judge agreement was 100%. Results showed that, out of 11 incorporation dreams, inverted objects were the most common incorporations (8/11), while attempts to perform inverted tasks (4/11), frustrations with inversion (3/11), and inverted persons (3/11), were less frequent. There were no incorporations indicating successful practicing with tasks. Interestingly, the subject who had the most dreams with incorporations (5) also had the most dreams with frustration and tasks performing. Furthermore, this same subject was the one with the best daytime adaptation scores to inversion.

These results are congruent with the previous observations of a positive relationship between learning task mastery and dream incorporations. This suggests that dream incorporations can reflect the state of learning progress. However, the absence of dreams that include actual learning progress in learning tasks suggests that the learning process does not take place within the dream scenario.

Learning Objectives:

1. Identify the most common type of dream incorporation with inverted vision.
2. List four different types of dream incorporations with inverted vision.
3. Explain how these results support the continuity hypothesis.

Evaluation Questions:

1. Name the most common type of dream incorporation with inverted vision.
2. Name three different dream incorporations with inverted vision.
3. Briefly describe how these results relate to the continuity hypothesis.

Betsy Davids and Richard Russo

Dream Poetry Reading with Open Mic (Special event)

The special relationship between dreams and poetry deserves further attention. In contemporary poetry, dreams are a recognized source of inspiration and content. Many poets could point to at least one of their poems that is dream-related, and a significant number of poets have called upon their dream lives again and again, among them Elizabeth Alexander, Margaret Atwood, Robert Bly, Frank Bidart, Andri Breton, Robert Desnos, Paul Iliard, Allen Ginsberg, Louise Glóck, Denise Levertov, Muriel Rukeyser, Leslie Scalapino, Anne Sexton, Diane Wakoski, and Al Young. Writing a dream poem can be a form of dreamwork, as Richard Russo has pointed out (*Dreaming*, 13).

This session aims to focus on dream poetry through the direct experience of reading poems aloud and hearing them read by others. Poetry readings are a preferred presentation mode for many poets, a crucial supplement to the printed page and a link to poetry's oral roots. Reading aloud gives access to the basic auditory element of poetry, and the presence of in-person readers and live audiences builds a community of interest. This dream poetry reading event will gather conference attendees who are open to poetry for an experience and exchange of dream poems, drawing upon the knowledge and understanding of many.

The co-presenters will begin by reading a selection of half a dozen dream poems. Introductions and commentary will be brief; the emphasis will be on reading and listening. An "open mic" session will follow. Participants are encouraged to select one or two dream poems to read to the group, and to bring copies if feasible. Poems may be the reader's own or by other poets. Reading is voluntary; conferees who wish to listen but not read are welcome.

Learning Objectives:

1. List three dream poets.
2. Paraphrase one dream poem.
3. Describe and discuss the participant's experience of that poem.

Evaluation Questions:

1. Can you list three poets who write from dreams?
2. Can you paraphrase one dream poem that you found memorable?
3. Could you describe your experience of that poem and discuss its value to you?

Heather Dawn

Dreams of the New England Witch Trials That Were Used as Legal Evidence (Hot-off-the-Press)

Dreams were used as legal evidence to convict people of witchcraft. It was called spectral evidence and was testimony in which it was believed the accused was possessed by a witch's spirit that left the body and traveled to the witness, appearing in a dream or vision in order to harm the dreamer (Hall, 1991). Spectral evidence included ghosts, incubi, succubi, dreams, waking dreams, nightmares, and night terrors (Bunn & Gilbert, 1997).

To understand why they used dreams as legal evidence, Heather examined psychology (trauma theory, traditional knowledge), mythology, anthropology, religiosity, neuroscience, and dream theories. People in the 17th century evidently believed that all dreams were what Krippner, Bogzaran and De Carvalho (2002) refer to as "out of body experiences." Others were experiences of sleep paralysis where the dreamer cannot physically move, or sleep apnea where the dreamer stops breathing for 10 seconds, and which throughout history has been blamed on the supernatural worldwide (Hufford, 1982; Adler, 2011). Still others were nightmares or night terrors. A common factor in many nightmares is Post Traumatic Stress Disorder (PTSD) (Barrett, 1996; Krippner & Paulson, 2010; Herman, 1992) and was probably a large factor in witch trials. Wright's (1942) study showed that European countries were at war 49 percent of the time between 1100 and 1900. Wars with Indians were numerous in New England (Hoffer, 1996), probably resulting in PTSD. In addition, Heather put the dreams into historical/political/cultural context to understand the consciousness of the dreamers (Bulkeley, 2001; Bulkeley, 2008).

Witchcraft was taken as a well-established fact and was used to explain phenomena that were not understood. For example, epidemics, droughts, floods, earthquakes and even butter that failed to churn, were thought to stem from witchcraft. Any odd behavior, such as epilepsy, disability, and mental illness were also attributed to witchcraft (Nissenbaum, 1974; Roach, 2004; Miller, 1956). People believed that witchcraft stemmed from the Devil; the Devil was evil so he must be demolished (Boulton, 1716). To give some historical context, Galileo was condemned by the Catholic Church for heresy in 1633 and Newton did not discover gravity until 1686 (Carney, 2000). Witchcraft trials in New England took place throughout the 17th century; the notorious Salem trials were in 1692. During that time people explained how the universe worked based on superstition and the Bible (Boulton, 1716). To illustrate, in witchcraft trial testimony, pudding that suddenly slid off a table was attributed to witchcraft (Hall, 1991) because gravity was not understood. Plus science was coming into the fore to explain phenomena we take for granted, such as human behavior (Capra, 1997). However, science upset well-established explanations about the universe such as the widespread belief in invisible spirits, witches, and fairies that inhabited Europe (Ginzburg, 2004). Not to believe was akin to not believing in God (Roach, 2004). Even well-known scientists such as Roger Bacon believed in witchcraft (Capra, 1997). Puritan ministers frequently reminded their congregations of the far-reaching consequences for not destroying witches: crop failure, grasshoppers, torrid summers, arctic winters, Indian wars and even unsatisfactory children.

Adler, S. (2011). *Sleep paralysis: Night-mares, nocebos, and the mind-body connection*. New Brunswick, NJ: Rutgers.

Bulkeley, K. (2008). *American dreamers: What dreams tell us about the political psychology of conservatives, liberals, and everyone else*. Boston, MA: Beacon Press.

Learning Objectives:

1. Explain why dreams were used in court as legal evidence during the 17th Century witch trials.
2. Differentiate between nightmares and night terrors.
3. Explain that the meaning of dream symbols may be mythologically based.

Evaluation Questions:

1. Briefly describe why dreams were used as legal evidence in the 17th century witch trials.
2. Explain at least one difference between nightmares and night terrors.
3. Briefly explain what mythology has to do with dream symbols?

Daniel Deslauriers

Dreams and Transpersonal Psychology (Paper)

As a universal expression of Being, dreaming addresses the entire spectrum of human experience. With boundless creative variations, dreams have the potential to bring to light the deepest yearnings and the existential struggles that frame the human spiritual quest. We explore how dreams interface with spiritual experiences and psychospiritual development.

Transpersonally oriented authors tend to see dreaming as a naturally arising altered state of consciousness that intersects with the ongoing psychospiritual developmental trajectory of the dreamer. To be able to articulate one's experience dialectically, as viewed and understood from each state (dreaming self as viewed from a waking perspective, and vice-versa) is a core element of spiritual intelligence (Deslauriers, 2000), and characterizing a post-conventional stage of human development (Van den Daele, 1992). From a transpersonal perspective, dreams can become a training ground for attention and awareness in the context of wider contemplative practice (Gordon, 2006), drawing on the fact that consciousness in dreams is both self-organizing and self-referential.

Self-organizing systems are those that are structured by their own internal processes. Self-organization leads to the spontaneous emergence of order without the direct imposition of outside instructions or rules. Human development is just one exemplar of the universal tendency towards higher-order coherence. Self-organization enables the emergence of novelty and helps explain how, without predetermination, these novel forms become increasingly complex with development.

If dreaming is the expression of a self-organizing system, the question arises as to the extent to which psychospiritual concerns serve as a basin of attractors of their own, interacting within the framework of the other attractors named above. Just as insight in problem-solving dreams tends to occur following focused practice and incubation, one may ask if spiritual insights in dreams are breakthroughs that come on the heel of prolonged practice while awake.

To the extent that dreams display a broad range of transformative experiences, one could surmise that dreaming is a primordial candidate for the way by which transpersonal experience takes form and become cognized or embodied (albeit in virtual form). Due to its virtual immersive nature, dreaming can provide a clear sense of “what it is like” to live with an open heart, to have a taste of oneness, to touch the plenum of the void, or to be initiated to a sense of multidimensional being-ness (Bogzaran & Deslauriers, 2012). These numinous experiences are the source of profound noetic insight and, at the same time, they often bring a sense of deep healing (Corbett, 2007) and deeper understanding about one’s life purpose. This talk will unfold the theoretical dimension of the intersection of transpersonal psychology and dream studies. The target level of the audience is intermediate and advanced, for all. The aim of this presentation is increase attendees' knowledge about dream research and theories; and increasing psycho-spiritual awareness related to dreams

Learning Objectives:

1. List three aspects of dreams that are transpersonal.
2. Compare and contrast the characteristics of spiritual experiences in dreams.
3. Describe research to apply transpersonal inquiry to dreams.

Evaluation Questions:

1. Name one key attribute of a transpersonal approach to dreams.
2. List one characteristic that differentiates spiritual dreams from ordinary dreams.
3. Briefly describe one technique that has been shown to be effective in transpersonal inquiry using dreams.

Claude Desloges

IASD Montréal Regional Conferences: A Case Study (Presentation within panel “Calling All IASD Event Hosts: How to Design and Implement a Successful IASD Regional Event”)

Three IASD co-sponsored regional events were held in Montréal, in 2010, 2011 and 2013. These one-day conferences drew 247, 256 and 370 participants respectively. The presentation will touch upon different aspects of the organization of these conferences from dreaming to planning, implementation and evaluation.

Key issues will be addressed, including: 1) Why are we organizing this event/conference: having clear objectives and identifying the target audience; 2) Who will be responsible for its organization: setting up the organizing committee and sharing the tasks among its members; 3) What will be the content of the conference: identifying a theme and developing a program, including the selection of a keynote speaker and other presenters; 4) When will it be held and what is the sequence of planning activities: preparing a timeline of activities; 5) How much will it cost and what will the revenues be: preparing a detailed budget; 6) How will the target audience be reached: promoting the event; 7) How will participants register for the conference and pay the entrance fee: setting up the registration procedure and managing the revenues (entrance fee +) and expenditures; 8) What kind of partnership will there be with IASD: preparing the Regional Proposal Approval Summary and agreeing on and signing the Agreement.

Lessons learned from the organization of these events will be presented to stimulate the sharing of experiences and issues related to the organization of regional events.

Learning Objectives:

1. To familiarize participants with the organization of regional conferences.
2. To provide participants with concrete examples of conference planning and holding.
3. To discuss lessons learned from these events and how participants can adapt them to their own situation/region

Evaluation Questions:

1. Do you have the tools to plan a regional conference?
2. Do you have the tools to complete a model conference proposal?
3. Can you identify the main issues to be addressed in planning and holding a regional conference?

Alison Ditner and co-authors Carson Flockhart and Jayne Gackenbach

Video Game Nightmare Protection: An Experimental Inquiry (Poster)

Previous research has shown that video gamer's dreams are associated with less threatening content but also that they do not consider such dreams to be nightmares, or feel threatened. It is likely that gamers who play combat-centric, action type video games, practice quick reactions that allow them to develop defensive manoeuvres; so that when the gamer experiences a chase type threat in a dream, it is empowering instead of intimidating. Following several studies examining the relationship between gaming and nightmares, a more systematic inquiry was undertaken using military personnel. Gackenbach, Ellerman, and Hall (2011) found gamers to be able to respond more effectively to threats in their dreams than their cohorts who rarely gamed, when controlling for common predictors of nightmares: emotional reactivity and history of trauma. A second study on students replicated this finding in part with male gamers, but found the opposite reaction among high-end female gamers (Gackenbach, Darlington, Ferguson, & Boyd, 2013). The nightmare protection element of gaming was confirmed in the most recent replication using first responders, where it was shown that males who engaged in a high amount of gaming and preferred to play high action games, such as first-person shooters, perceived less threat in their dreams (Gackenbach & Flockhart, 2013).

These extensions have delimited to whom the nightmare protection thesis might apply. Thus, only males who play some video games and recall dreams once a week or more were selected for participation in the current experimental manipulation. Upon entering the laboratory they were asked to fill out some surveys regarding media use history, emotional reactivity and history of trauma prior to being exposed to the media tasks. Participants were then assigned to one of three conditions; to play one of two styles of video games, combative or non-combative, or to search for scholarly articles online.

The movie, which is shown to all participants in a counterbalanced order, was a clip from *Misery*. It was chosen because Schaefer, Nils, Sanchez and Philippot (2010) determined that it evoked the most fear. Following the movie clip, and each computer activity, participants filled out questionnaires tailored to each activity. After the laboratory portion of the study was completed, participants were asked to recall a dream on a subsequent night. These dreams were analyzed in terms of the degree of threat and whether the scary movie was incorporated, while controlling for emotional reactivity and previous history of trauma. Data collection is expected to be completed in January of 2014. This study was funded by a USRI grant from MacEwan University.

Learning Objectives:

1. List one association between type of video game played and degree of dream threat.
2. Briefly describe the nightmare protection effect in male gamers.
3. Understand the role of a scary movie in subsequent dreams.

Evaluation Questions:

1. Name one type of dream threat found.
2. Briefly define the nightmare protection hypothesis.
3. Were scenes from the scary movie incorporated in the subsequent dream? If so, briefly describe how.

Susanne Doell-Hentschker

Dreams and Emotion Regulation (Paper)

In her research, the presenter follows a model of dream in which the idea of conflict is expanded by the notion of affect regulation through cognition (Moser & von Zeppelin 1999). This model of dreaming as cognitive-affective regulation is not intended to interpret the content of dreams, but instead aims at the examination of the structure of the dream by formal criteria. The researcher also looks at dream narratives as a special form of everyday life narrative (Labov 1972, 2001). Both models and their corresponding coding systems (that have been developed further) can be combined under the aspect of emotion regulation. For research, only the narrative is available. The dream itself remains a very personal experience that can only be shared by narrating the remembered dream.

Within both models, emotions are information that stimulate not only the generation or the narration of the dream but also influence the shaping of the situations by permanent feedback. The process of dreaming understood as a process of emotion regulation can be divided into the positioning (safety) and the interactions (involvement). Current concerns stimulate a focal conflict that is already (pre)activated, and can be experiences, thoughts, wishes or affects themselves. Within the dream there starts a search for a solution of the activated conflict, reflecting the needed safety as well as the wished involvement. Emotion regulation in dreams can be understood as a permanent process of feedback between these two principles. The dream organization is the processing of searching a micro-world that allows formation of a dream that might be able to find a solution for the underlying conflict. This micro-world can be taken as an entity for research. Looking at a dream, the following questions can be asked: How many situations exist in the dream? When and how does one situation end and the next begin? Which places and social settings are named? How are they described? Which objects are included in the dream? How are these described? Are objects static, or are they moving and/or do they interact among themselves or with the subject of the dream (the dreamer)? Is the subject involved in interactions or is the subject just a spectator? Looking at the dream narrative, we can ask: Has the dream a narrative structure? Which elements are missing (abstract, orientation, complication, attempt of solution, result, etc.)?

Emotional involvement should be highest during the complication section in the narrative. Additionally the dreams are analyzed with the text analysis software LIWC (Pennebaker et al. 2007) for emotion and cognitive words.

Susanne will present results from an examination of dream narratives during five psychoanalytic treatments (transcripts from the Ulmer Textbank) under the aspect of changes in emotion regulation and narrative structure. The three methods mentioned above show results that underline the importance of emotional processes in forming dream narratives and probably the dream itself. Keeping this aspect of dreaming in mind can be useful in psychotherapeutic treatment.

Learning Objectives:

1. Describe the dream process as a process of emotion regulation.
2. Identify the elements of the narrative structure of dream narratives.
3. Compare different methods and their results under the aspect of emotion regulation.

Evaluation Questions:

1. Name the two fundamental principles of emotion regulation in the dream model.
2. List the emotionally most important narrative structure element.
3. Briefly summarize the main aspect of this dream model and understanding for use in psychotherapeutic treatment.

Rita Dwyer

Dreams That Change Lives – Ours and Others (Presentation within panel “Dreams that Change Our Lives”)

Life-changing dreams come to us, consciously requested or not, and while most of these may personally center on ourselves and our own issues, we sometimes have BIG dreams of, for, and with others.

For self: Where am I and where do I want to go? After recovering from a chemical accident in which her life was saved by another’s dreams, Rita’s own dreams opened new ways of being in the world. One such big dream appears in Patricia Garfield’s book, *The Healing Power of Dreams*, in which Rita was shown that after years of suffering from rejection issues because of her scars and inability to do what she loved best, she could stop driving herself, and leaving behind old values, move upward alone on a higher path.

For health and healing of others: Is the Dream Doctor In? A community college professor led classes in Consciousness Frontiers back in the 70s and 80s, and knowing of her interest in dreams, asked Rita to tell her if she dreamt of her. Rita did, once dreaming about what she and her husband ate and discussed at dinner, but later had a dream that led to the professor’s physical healing. Unknowingly, she had been ignoring a potential pre-cancerous lesion on her leg and promptly sought the medical intervention needed in the very area that Rita’s dream identified.

For After Death Communications (ADCs): After this teacher’s death years later, her husband, a non-psi-believing military officer, sought Rita out to tell her of an experience in which his wife came to him in a dream. He had a true sense of her presence, and they spent much of the night discussing all he needed to know to maintain the family’s life style, in her physical absence.

For linking everyone to Spirit as part of the All: Rita recalls, “In a Big Dream, I am sitting on an upper floor of a long open stairway. One floor above me is my yoga teacher (Helen Carter). I mirror her pose. Three items are suspended in front of me, one a large paper butterfly. As I focus on it, it comes alive. I lean forward, almost falling into the void. I pull back afraid, but try again. Once more, I feel myself drawn forward, but this time I let go and fall into a swirling mass of bright light and tingly energy. I am not afraid. I know at a deep level that I am one with the ALL, with real connection to Spirit. I must return to the physical world, and I pull myself out of the dream. My body is still tingling and I am filled with awe, as I surrender to the Force, and accept my life’s purpose (TBA).”

Learning Objectives:

1. Describe how some dreams come to inform us and change us if we accept their guidance.
2. Identify reasons for helping others through sharing our own dream wisdom.
3. Explain why and how dreams open our lives to enlarge our personal perceptions.

Evaluation Questions:

1. Should we pay attention to dreams that offer guidance as to life’s challenges? Briefly state why.
2. Are all dreams just about ourselves personally or can we help others by sharing them judiciously?
3. Do dreams bring greater awareness of the challenges and gifts we share, waking and sleeping?

Rita Dwyer

A Personal Account of IASD’s Psi Dreaming History (Presentation within panel “Cultivating Dream-Psi Abilities: Reflections on 12 Years of PsiberDreaming Conferences”)

And in the Beginning was the word – PSI, a Greek letter/word related to psychic experiences (telepathy, precognition, clairvoyance, remote viewing, déjà vu, etc.), not understood nor acceptable to those who thought PSI un-SCI-entific and hardly a field for serious professionals in the fields of psychology and psychiatry. Other pioneers did take psi seriously, such as the members of the American Parapsychological Association (APA) whose investigations and experiments succeeded in proving that there was something at work, our human birthrights, allowing access to extraordinary talents that evaded current psychological explanations.

APA pioneers broke new barriers at Maimonides Medical Center’s Sleep and Dream Laboratory in Brooklyn, NY, creating scientifically rigorous dream telepathy experiments. Dr. Robert Van de Castle, a professor in the Department of Behavioral Medicine and Psychiatry at the University of Virginia Medical School and Director of its Sleep and Dream Laboratory, was invited to be a subject in their experiments, among more than 100 others. Bob proved to be a very talented dream telepath. Lab results were phenomenal and are carefully recorded in the 1973 ground-breaking book, *Dream Telepathy: Experiments in Nocturnal Extrasensory Perception* authored by Montague Ullman, M.D. and Stanley Krippner, Ph.D., with the assistance of Alan Vaughan. The book is inspirational reading even today and a classic conversion experience for belief in psi dreaming!

Rita met Bob and Henry Reed at an event in early 1984 called “Double Adventure in Dreaming.” Ever since her experience in 1959 in which her friend and coworker Ed Butler saved her from burning to death because of his “dream rehearsals,” she was interested in finding the reason and means by which this happened. During the weekend workshop attendees incubated dreams on the first night for their own needs or questions, and the next night acted as Dream Helpers to solve an unknown-to-us issue for a target person, selected from the group. The results were impressive as were Henry and Bob, who subsequently played a large part in Rita’s own heightened awareness of the benefits of psi dreaming for herself and others.

Bob wanted to prove to others that we all have innate psychic skills, and in 1985, as host of IASD’s second conference, he introduced the Dream Telepathy Contest at UVA in Charlottesville, VA. It was a special event, more like a game, for some still doubted the value of adding psi events to the conference program. Did it seem weird or frivolous? Not when folks began having solid hits. I have seen skeptics become believers when they identified the target, and I witnessed skills being greatly improved by advice from experts like our panelists who will share their wisdom. Now it is not as much a matter of playing a game but rather one of proving a theorem. No longer do we “TRY” our psi, we USE it, helping ourselves and others through the leaky boundaries that allow us to connect in the dreamtime. Time permitting, more examples of psi dreaming experiences will be related.

Learning Objectives:

1. Describe early beliefs of many psychologists and psychiatrists about dreams having a psi component.
2. Identify a book that carries prime examples of successful dream telepathy experiments.
3. Demonstrate the importance of psi dreaming for future guidance.

Evaluation Questions:

1. Identify early pioneers in the field of dream telepathy.
2. Assess the importance of the work done at Maimonides Medical Center Hospital.
3. Name the IASD former president responsible for devising the Dream Telepathy Contests.

Marcia Emery

Using Intuition to Understand Relationship Dreams (Workshop)

Why is my best friend ignoring me? Why does a family member exclude me from decision making? How can I end a painful union? You can place any relationship concern upon the dream altar and receive an answer. The intuitive mind will comb through the dream and provide instant understanding. Intuition is the deepest wisdom of the soul, which gives the broadest and clearest insight into any situation. Using intuition to penetrate the dream symbol will help deepen the understanding of potential partners, family members, friends, work associates, potential employees – virtually anyone.

A friend dreamed he was in a burning house and couldn't get his girlfriend out. Was it a warning to check his house for fire hazards? Was his girlfriend a hot chick? Did she have a fever or infection as represented by the fire? None of these possibilities applied. Intuitively the dreamer focused on the fire symbol and realized he was involved with someone who was burning him up and whom he could not save.

The first workshop thrust (25% didactic) is to briefly explore intuition and have participants discover how they are wired for intuitive receptivity. In the second thrust, primarily experiential, participants will be introduced to the metaphor technique which exposes them to the amplification and word association techniques. Participants will then learn how to apply Dr. Marcia Emery’s DreamShift Method to easily go right to the dream’s bottom line. A brief example will illustrate this process.

Dream background: Roz was questioning her wavering friendship with Nelly and had this illuminating dream: "I was in a social setting and Nelly was being strong and intimidating. She pulled out a gun and shot someone. Then she pointed the gun at me and was going to shoot me. Then Nelly said, she'll decide whether to spare me. I wasn't completely afraid. Then another woman came along who held a gun over Nelly."

The steps of the DreamShift process are:

- **First:** Give the dream a title. *Gun Control*
- **Second:** Become centered and receptive. *Roz listened to her wind chimes and affirmed, "My intuitive mind will help me understand the dream"*
- **Third:** Identify the major symbols choosing a maximum of three. *The major symbol is the gun.*
- **Fourth:** Interpret these symbols using amplification or word association. *Freely associating to the gun elicits the following words: hunting, power, protection, fire and weapon. The intuitive hit comes when the dreamer says, "calling the shots."*
- **Fifth:** Engage the symbol artistically through art, dance, music or drama. *She moves her body to drum music.*
- **Sixth:** Implement the dream discovery using the logical mind. *Focusing on the pivotal gun symbol Roz saw how controlling Nelly was in their relationship because she always called "the shots." Roz was uncomfortable with this one-sided relationship and planned to talk to Nelly about creating more give and take interaction in their relationship.*

In this workshop, intuitive insights into challenging relationships will be elicited to the dreams provided by the presenter and participants.

Learning Objectives:

1. Participants will discover how they are wired to use intuition.
2. Participants will demonstrate how to understand the entire dream by using the Dream Shift process.
3. Participants will analyze any puzzling symbolism by using the Amplification and/or Word Association techniques.

Evaluation Questions:

1. Can you describe how the metaphor technique is used to understand the motives and character of others?
2. Can you demonstrate how you engage a dream symbol artistically in the DreamShift process?
3. Can you demonstrate how to use the amplification process to unravel the dream's symbolism?

Alex Enescu

A Unified Theory of Altered States of Consciousness/The Dream State Proposition (Paper)

We currently have no universally agreed upon scientific or philosophic theory that can predict, analyze, or understand the way we spend the better half of our lives, i.e. in hallucinatory experiences that we call dreams. Hallucination is not employed in a pejorative way, but as "An experience involving the apparent perception of something not present (*New Oxford American Dictionary*)."

Dreams are a series of thoughts, images, and sensations that are experienced during sleep. They are experienced in the present and are tolerated as real (i.e. actually existing as a thing or occurring in fact; not imagined or supposed) by our conscious mind, which unfolds in a dream environment. An environment is real only when it is experienced in the now. A past or future environment only exists in an imaginary form (imagination: images or concepts of external objects not present to the senses). This is why dreams are always experienced as subjective images when awake and objective when experienced. When recalled, both a memory and a dream recollection are experienced in the imaginary form; i.e. in an imaginary environment. In the waking state environment, the dream environment and the imaginary environment are indistinguishable in their objectivity when independently experienced – in the now. It is only in relation to each other that we can distinguish and define the boundaries of each of these three environments. The visionary environment – perceived during meditation, psychedelic experiences, out-of-body experiences or near-death experiences – is also objective in the sense that it is perceived as real when experienced in the now. These four environments are always defined in relation to the waking state, given its greater coherency and uninterrupted consistency in relation to the altered states of consciousness. But the waking state itself only exhibits these qualities in the now; i.e. a memory acquired in the waking state is indistinguishable from a dream memory.

In this paper, the presenter will argue that the dream environment, the imaginary environment and the visionary environment all work within the dream's architectural boundaries. This suggests that the psyche employs the dream mechanism to produce superficially different environments for conscious expansion. Each environment enables a different form of interaction within its boundaries as well as a different entry point; e.g., visionary mediation. The interaction in the waking environment is determined by physical causality. The dream environment is influenced through thoughts and emotions, altering the perceived content without necessitating physical interaction; physical interaction within the dream state is often displayed due to habit. The dream, imaginative and visionary boundaries meet. They represent variations of the same fundamental meta-environment, the dream state.

Learning Objectives:

1. List the common attributes that define the boundaries between imaginary, visionary and dream experiences
2. Compare and contrast the different dream environments in relation to the wake state.
3. Verbalize the problem of memory as expressed through different environments.

Evaluation Questions:

1. Identify three commonalities between active imagination and lucid dreams.
2. List one form of traditional mediation that enables out-of-body experiences.
3. Explain why near-death experiences exhibit dream environment qualities.

Naomi Epel

Letters to the Self: Riding the Alphabet Down the Royal Road and Through the Golden Gateway to Creative Expression (Workshop)

This workshop begins with a brief history of the alphabet as communication device and oracle, followed by a short discussion of the ways in which a letter, like any dream image, can be a vehicle with which to cross the corpus callosum in search of insight.

The presenter then demonstrates the technique the participants will use in the course of the workshop. Allowing synchronicity to work its magic, each participant picks, at random, from a deck of cards upon each of which is printed one black capital letter. He or she is invited to meditate on that letter, examining its shape, size and associations. Using art materials provided by the presenter that include stickers shaped like word balloons, thought bubbles and abstract forms, participants will create illustrated post cards with words and images inspired by that letter. Participants "let the letter lead", using alliteration (a form of free association) to create a visual/verbal message from the unconscious which can be mailed or pinned to a door, wall or bulletin board. (e.g., "Tell the truth", "Talk to the teacher", "Test the theory".)

At the end of the session participants have the opportunity to show their cards, describe the process of creation and share any insights gained.

Learning Objectives:

1. Demonstrate a simple therapeutic technique that can be used to elicit unconscious material using the alphabet.
2. Compare and contrast this technique with traditional Ullman dreamwork.
3. Demonstrate how a letter, like a dream image, can elicit very different meanings for different people.

Evaluation Questions:

1. List two emotions that can be evoked by the letter A (or another letter of your choosing).
2. Name one way that this technique differs from traditional Ullman dreamwork.
3. List one expressive modality that can be used along with the alphabet to inspire and communicate internal feelings.

Ted Esser

Lucid Dreaming Meditation: A Surprisingly Simple Protocol for Having Kundalini, Divine, or Nondual Experiences (Presentation within symposium "Being Transformed by Lucid Dreaming Research")

In this presentation, some of the results and personal process involved in the research conducted in 2013 and detailed in *Lucid Dreaming, Kundalini, the Divine, and Nonduality: A Transpersonal Narrative Study* are explored. 13 research participants used a lucid dreaming meditation protocol during a two week period where they incubated for lucid dreams, then while lucid invited/intended for kundalini (and optionally nonduality) to appear (or be realized) as they witnessed the dream while meditating. The participants were subsequently interviewed about their experiences for narrative and phenomenological data, looking for such things as: perceived meanings, any shifts in identity and emotions, and various sense perceptions. Follow-up interviews were conducted three months, one year, and five years later to discover some of the long-term impacts of having such experiences.

We will briefly examine the researcher's experience with the protocol before he began to work with the research participants. Then we will survey some of the conclusions of the analyses conducted on the study's data, including a numerical accounting of some of the findings of the group, then four types of qualitative narrative analysis, beginning with a holistic-content analysis from six representative interviews. The results of the 67 dream themes are then categorically examined. Next, the results of a holistic-form structural analysis that focused on how the participants' peak experiences of kundalini with nondual awareness affected their narratives. Then linguistic categorical-form and phenomenological analyses that were completed on this same peak period of their lucid dreams are summarized, focusing on ineffability and waking-state kundalini and nondual comparisons, respectively.

The findings show that the protocol was extremely effective at generating kundalini experiences that most of the participants considered to be of divine origin, and to a lesser degree, temporary nondual realization. While the study was not quantitative in nature, the results closely parallel those found in Bogzaran's (1990) study, the only other similar experimental work in the field. The presentation concludes with some of the researcher's personal observations of using the protocol for the last ten years and some implications for transpersonal psychotherapists working with clients going through the kundalini process or spiritual emergence.

The aim of the presentation as it applies to the IASD audience (which is geared for all types of attendees) is to enhance spiritual and psychological growth, to increase attendees' knowledge about what is possible to experience in this area of advanced lucid dreaming

practice, and to inform licensed mental health professionals and graduate students about the possibilities of using the study's lucid dreaming protocol in clinical practice.

Learning Objectives:

1. Summarize the effectiveness of the study's lucid dreaming meditation method.
2. List several themes that were common in lucid dreams with kundalini content.
3. Describe how to potentially use the lucid dreaming protocol in clinical situations.

Evaluation Questions:

1. Briefly summarize how effective the study's lucid dreaming meditation method appears to be in generating experiences that match the dreamers' intentions.
2. Name one of the most common themes that were found in the study's lucid dreams with kundalini content.
3. Briefly describe how to potentially use the lucid dreaming protocol in clinical situations where the client is in the kundalini process or is experiencing a difficult spiritual emergence.

Joy Fatooh

Cultivating Group Psi (Presentation within panel "Cultivating Dream-Psi Abilities: Reflections on 12 Years of PsiberDreaming Conferences")

Contest participants at the PsiberDreaming Conferences often scan each others' dreams for commonalities that might be additional clues to the target. This inspired a new PDC game in which participants collaborate to guess the target, based on the preponderance of evidence from their combined dreams. All participants endeavor on a designated night to dream clues to an unknown target image. They post their dreams, and together look for shared or stand-out elements. Eleven images are then posted and each player chooses 1st, 2nd and 3rd most likely to be the target, based on all dreams. The target is revealed and weighted votes are tallied.

In its first two years the game has been successful in at least four respects: 1) Each year, participants dreamed multiple clues that corresponded strikingly with the target, with different participants keying into different visual or thematic elements of the target. 2) The group discussion phase was successful, with participants noting striking and commonly-occurring elements that would turn out to relate to the target. 3) The weighted voting process was successful. The target was the group's 2nd choice in 2012 and the group's 1st choice in 2013. Both years it placed above the majority of non-target images by a very wide margin. 4) The game was popular and participants reported enjoying the process and the feeling of camaraderie it engendered.

The game raises several questions for the future: How should the target selection process be standardized and made rigorously skeptic-resistant? Is it possible that participants are unknowingly using psi to influence target selection? How can participants' group skills be further refined – what, for instance, accounts for the fact that in both years one or two non-target images also garnered a disproportionate number of votes? What would an ideal group psi detective team be like? Are there practical applications?

Learning Objectives:

1. Describe how the Group Psi Game applies a collaborative process to a psi dreaming task.
2. List three ways the ad hoc groups have been successful in the game's first two years.
3. Discuss ways to improve the game's collaborative psi process or to use it in a practical application.

Evaluation Questions:

1. Briefly describe the Group Psi Game's collaborative process.
2. List at least one of the successful accomplishments of the game's ad hoc groups so far.
3. Discuss one way you would suggest the game's collaborative psi process could be improved or could be adapted to a practical application.

Willem Fermont

Morphing in Dream Images and Artworks (Paper)

The creative power of dreams in artists' works has been mentioned through ages. However, we might question how the dream and art image production mechanisms work in detail. Are there similarities? Or differences? In this presentation the author investigates the imaginary aspects of dreams in a selection from several hundred of his own, well-documented dream drawings. He illustrates how past experiences may morph into entirely new images, that never existed before. As such, it depicts the creative process itself. On the other hand, from his collection of artworks he shows, in a similar way, how new paintings are generated by the amalgamation of past experiences and independent sources of knowledge. Despite these similarities, there are some important differences between the creation of dream images and art work. For instance, one major difference is the possibility of reconsidering an art work during its process of creation and producing important modifications and innovations, which is not the case in the – almost instantaneous – creation of dream images. Finally, by the use of modern computer techniques from the film industry, he demonstrates how static art impressions may morph into dynamic movies, which resemble dream worlds. One of his art works, "The history of the history of historic consciousness: an alternative for the concept of time," will be used to visualize various aspects of this presentation.

Learning Objectives:

1. The presentation shows that dream images are complex constructions, frequently built up from entirely different experiences that amalgamate into newly created images.
2. The presentation elucidates similarities and differences in the creative process of dream images and artwork.
3. Dream images and art work are amalgamations of past experiences. The major difference between both is that dream images are “instantaneous,” whereas art works generally are the result of a complex response feedback process.

Evaluation Questions:

1. Can you explain and exemplify the process of amalgamation in dream images?
2. Can you explain and exemplify the process of amalgamation in art work?
3. Can you formulate one important difference between the creation of dream images and (visual) artwork?

Brenda Ferrimani

Sharing Stories Behind the Images – Powerful Dreams that Inspire Freedom, Growth, and Self Expression (Presentation within symposium “Dream Artists Talk About Their Creative Process”)

Brenda will share artwork created over the last decade, inspiration, and personal insights from her dreams. Her images and experiences mark major life transitions, transformations, and deeper connections to mythology and the collective. Witness the magic of dream journaling, and sketches that eventually made their way to full-fledged paintings.

Jill Fischer

Brief and In-Depth Embodied Imagination Therapy with Dream Incubation (Presentation within symposium “Asclepian Dream-based Medicine in Contemporary Healing Sanctuaries and Brief Embodied Imagination therapy”)

“Brief and In-Depth” therapy finds its roots in the theoretical contributions of Carl Jung as well as the earliest days of psychoanalysis.

In this presentation, Jill will demonstrate how our tradition of psychoanalysis with its emphasis on the importance of dreams started as brief work. She will quickly trace the historical background of brief therapy and offer a synthesis of significant contemporary analysts who have developed brief models, but no longer privilege dreams in their clinical and theoretical work.

She will then introduce a new, innovative, approach to brief work which, at its heart, attempts to explore and chisel out new territory that draws on ancient Greek Asclepian incubation practices and the embodied imagination method of working with dreams and memories that she has been incorporating into her work for the past twenty years. This method is based on the work of Robert Bosnak, PsyA, et al.

In this presentation Fischer will present clinical examples and demonstrate more explicitly how a “Brief and In-Depth” approach focuses on ground-up unconscious processes, rather than on top-down cognitive approaches to brief treatment. For a series of eight to ten consecutive weeks both therapist and dreamer meet to explore a particularly difficult core issue. With the help of ancient Asclepian dream incubation techniques, the creative imagination leads the way. The therapist does not provide answers or have a prescribed notion of how the treatment will evolve. The intelligence inherent in dream images and their associated bodily responses help illuminate the analysand’s situation and bring new insights that over time disclose previously unconscious points of view and, in the words of C.G. Jung, “new ways of getting over a dreaded impasse.”

This presentation will demonstrate how “Brief and In-Depth” therapy is both versatile and resilient enough to encourage therapists to be creative and inventive in their approach to brief work.

Learning Objectives:

1. Identify the origin of ‘Brief and In-Depth’ therapy.
2. Describe three basic components of ‘Brief and In-Depth’ therapy.
3. List two or more clinical situations where ‘Brief and In-Depth’ work would be most beneficial.

Evaluation Questions:

1. Name one key attribute of ‘Brief and In-Depth’ work.
2. List two characteristics of ‘Brief and In-Depth’ work that differentiates it from contemporary Brief Therapy.
3. Briefly describe one technique that is unique to Embodied Imagination.

Patrick J. Fox and Nicolle Miller and co-author Teresa DeCicco

Gratitude Journaling as an Intervention for Depression, Anxiety and Sleep Mentation for Substance-Related Disorders (Poster)

Drug and alcohol addiction is a pervasive psychological disorder impacting many individuals regardless of age, race or socio-economic level. McMallum, Mikocka-Walus, Turnbull, Gaughwin, and Andrews (2013) found substance-related disorders often show high co-morbidity with anxiety/depression disorders. According to Kessler et al., (1996), 51% of individuals with lifetime substance abuse disorders also had a co-morbid mental health disorder. Some research suggests the co-morbidity rate is as high as 69% (Castel, Rush, Urbanoaki, & Toneatto, 2006). Research has also demonstrated that the concept of gratitude reduces lifetime risk for depression, anxiety, and substance abuse disorders (Kleiman, Adams, Kashdan, & Riskind, 2013). Clinical trials investigating gratitude have found the practice of gratitude to have lasting, positive effects in a person's life. It can improve immune functioning, lower blood pressure, promote happiness and generosity, as well as prevent mental illness and enhance overall mental health (Emmons & Stern, 2013). Previous research has also investigated the link between sleep mentation (dreams) and such illnesses as cancer, asthma, hypertension and migraine headaches (Crook & Hill, 2003). Those recovering from substance-related disorders also have negative dream imagery and nightmares, all of which impact the waking emotional health of the individual. Furthermore, meaning in their dreams is related to recovery from addiction as well as past events related to their addiction (DeCicco & Higgins, 2009).

Drug and alcohol addiction are among the most prevalent and costly health problems facing society today (Santora & Hutton, 2008). Substance-related disorders are major contributors to heart disease, cancer, stroke, psychiatric illness, and premature death (Mokdad, Marks, Stroup, & Gerberding, 2004). Considering these factors, developing cost-effective, reliable and valid treatments is essential for people with addictions.

The present study has extended current literature in the area of effective ways to help alleviate common symptomology among substance-dependent individuals by examining the effects of gratitude on depression, anxiety, and negative dream imagery. Ten male participants suffering from substance-related disorders and living in one of two treatment facilities took part in daily meditation sessions and also documented three things they were grateful for in a journal provided. They also recorded one recent dream before and after the meditation and gratitude journaling intervention. Their anxiety and depression scores as well as dream imagery were compared to five controls that were not exposed to gratitude journaling or mediation.

Learning Objectives:

1. Identify some common dream themes for those in early recovery from drug and alcohol addiction.
2. Identify ways in which gratitude journaling can benefit those in early recovery from drug and alcohol addiction
3. Identify ways in which meditation can benefit those in early recovery from drug and alcohol addiction.

Evaluation Questions:

1. Can you name two common dream themes for those in early recovery from drug and alcohol addiction?
2. From this study, do the results imply that meditation can reduce anxiety/depression in those in early recovery from drug and alcohol addiction?
3. From this study, can gratitude journaling reduce anxiety/depression in those in early recovery from drug and alcohol addiction?

Jayne Gackenbach and Ming-Ni Lee, and co-authors Sarah Gahr and Yue Yu

The Relationship between Self-Construal, Media Use and Dreams: Taiwan and Canada (Paper)

The current study takes a look at the relationship between media use and nighttime dreams, comparing Taiwan to Canada. It has been funded by MacEwan Universities Research Council Special Project Fund. This is the first of three Chinese studies examining media use and dreams. The other two, from mainland China and Hong Kong, will be reported upon at a later time.

Given the increasing dominance of the Chinese in online life, it is important to expand our understanding of the relationship of such activities to dreams. The work thus far has been on western cultures in Canada and the UK.

There are advantages for investigating media effects on dreams. First, the response bias to present self in a positive light is avoided by the examination of dreams. That is, dream study should collect dreams as well as ask about dreams. The latter is, of course, prone to the sorts of bias true of any subjective self-report, but the dream itself can appear so odd or bizarre to the dreamer that any attempts at hiding self behind halo effect-type reports diminishes. Through systematic dream content analysis, genuine underlying ego states and potential problems can be identified. Thus we can ask whether heavy media immersion is negatively or positively affecting users in a relatively unobtrusive manner.

We hypothesize that the Taiwanese will score higher on interdependent self-construal than Canadians. Taiwanese will have a different preference for certain types of gaming genres. Social media use will be more pervasive among the Taiwanese. While chase dreams will be highly present across cultures, as indicated in previous research, Western gamers will have a more moderated sense of the threat being present than heavy social media users. No such difference may appear among the Taiwanese. Furthermore, a fight response of male action gamers in dreams will be potentially only in the West, whereas in the East they may adopt a tend and befriend response. Social elements in dreams will be higher among heavy social media users across cultures but highest for the interdependent Taiwanese.

Data collection has begun in Canada in English and will begin in December in Taiwan in Traditional Chinese. Participants will be asked to fill out surveys that are online through Qualtrics and will be Canadian University students who will receive course credit for their participation and Taiwanese students who will receive four Canadian Dollars for their participation. The survey includes questions on demographics, media use, dream intensity, and independent versus interdependent Self Construal, plus a written record of a recent dream. Dream data will be collected both as questionnaire responses and as dream content analysis. It is expected that the dreams will be collected, translated and ready for coding from both countries by March of 2014. Dreams will be coded using the Hall and Van de Castle quantitative content analysis system. This system counts characters, interactions, objects, settings, failures, success, misfortune and good fortune and emotions. We plan to compare Western and Eastern cultures using their well-established coding rules.

Learning Objectives:

1. Describe how media use may show different patterns in interdependent versus independent cultures.
2. Predict how media use may affect dream content.
3. Explain how self-reports of dream intensity differ across culture.

Evaluation Questions:

1. Briefly describe the patterns of media use in an interdependent culture versus an independent culture.
2. Based on cultural background, name one way that media use might affect dream content.
3. Name one way that self-report of dream intensity differed across culture.

Jayne Gackenbach

From Lucid to Gaming Dreams: So What Is the Fabric of Reality? (Presentation within symposium "Being Transformed by Lucid Dreaming Research")

In the mid-1970's, the author was looking for a dissertation topic. She began to experience lucid dreams. This was in part due to the books she was reading. She still recalls several of these dreams which tended to be about trying out something in a dream that she had read about. She tried flying and finally when she was looking down at the planet Earth decided that was quite enough; she tried finding "my god" and ended up sitting in front of a mirror in the clouds; and she tried commanding a woman to obey her and she bit her hand. All these were while lucid in sleep. She feels she should have gotten the message "careful of what you wish for"! In any case, she was intrigued and decided to explore the psychology of these fun experiences of the night. Thus over the following 20 years, her research was descriptive of their content and of who reported them.

Children and immigration to Canada in the late 1980's changed her fortunes and her dreams. She rarely had lucid dreams anymore but became fascinated with another alternative reality, virtual worlds. Her son was enthusiastically playing video games, while she began reading about their effects. While she had cut back on her lucid dreaming research, she was fairly certain that spatial skills were associated with lucidity. So when she read that gamers had superior spatial skills, she wondered whether they also have lucid dreams. By 2004 she was finding that they did. Over the subsequent decade she has pursued this question of the relationship between these different realities (waking, sleeping, and virtual). But one dream from an informant really rocked her conceptual socks. His dream was simultaneously in the first and third person when his car burst into flames and he decided to see what it was like to burn to death. She was shocked. She thought this must be a lucid dream and dug deeper into the information she had from this young man. He had reported that it was not a lucid dream. She thought that perhaps he was witnessing the dream with some consciousness that it was a dream but detached. She was puzzled as she read on. Finally, when he talked about how the polygons were so real to life, she realized that he thought he was in a video game and thus his desire to try out dying by fire.

Since this experience she has thought a lot about how our realities impact each other. In one follow-up study we looked at self-reported presence, the sense of being there, in dreams versus in VR and found basically very little difference. She realized that reality is very much in the eye of the beholder and practice in different realities may indeed create some sophistication in awareness that allows the development of consciousness, as claimed by the wisdom traditions regarding lucid dreaming.

Learning Objectives:

1. Explain how personal experiences of lucid dreams informed and motivated a move to a unique area of research in the mid-1970's.
2. Summarize how changes in life circumstances led to a major shift in research and writing, but a continuation of questions about reality.
3. Describe how virtual world experience might facilitate lucid dreaming.

Evaluation Questions:

1. Name one early personal experience that informed choices about research questions.
2. What aspects of VR experiences and dream experiences are alike?
3. Briefly describe how VR experiences might facilitate lucid dreaming.

Jayne Gackenbach

Role of Dreaming in AI-Human Interactions (Presentation within symposium "Machine Dreaming")

Immersion in technologically mediated virtual worlds has increased dramatically in the last 20 years. 95% of the toys children have today include a computer chip. Play is now often engaged in artificial realities created by computer simulations. Thus even one-year olds, familiar with flipping pages of a magazine on an iPad, wonder what's wrong with a paper magazine that does not respond to pushing a finger at a page. Software is available for cats to swat at a virtual mouse running in and out of view on an iPad lying on the floor. But not just children and pets are immersed in virtual world; as classes change at any university or commuters ride the bus to work, most people's faces are glued to cell phone screens, texting, checking Facebook statuses or baseball scores, or simply playing Angry Birds.

Our research program has focused upon video game players as those who are the most immersed in virtual worlds for well over the 10,000 hours often cited to determine expertise. We have examined their dreams but also various other indicators of consciousness. In terms of the former, dreams do show incorporation of games into the content, which of course would be expected with the continuity hypothesis of a continuum between waking activities and dreamt activities. But often such content is not simply a game being represented but rather the entire dreamt sequence is thought to be a game.

Thus, dreamer choices are affected by this sort of attribution, e.g., wondering what it's like to burn to death and choosing to stay in a burning car to find out. While sometimes these virtual gaming dreams are also lucid, in that the gamer knows they are in a dream, what is more consistent is the felt sense by the gamer that they can control the events and outcomes of the dreamt scenario. One consequence of such dreamt confidence in personal dream control is nightmare protection. That is, when one fights threats for many hours over many years in a video game, it's not surprising that such automatic response to threat in the form of chase and attack in a dream results in the fight response. While still frightening and threatening, these dreams are also reported as fun and empowering by gamers. The consequence is that nightmares are not as threatening and thus psychologically damaging as they are among those who do not experience such empowerment due to gaming practice.

In this presentation, the dynamic of virtual experiences impacting dreams and the resulting dreams impacting waking reality will be examined. This will be differentiated into several heavy media use types: gamers and social media users.

Learning Objectives:

1. Describe the pervasiveness of virtual worlds in today's daily life.
2. Explain why video games are the most immersive and thus the most illustrative of the potential interactions between technology and consciousness.
3. Identify the basic findings regarding video game play and dreams.

Evaluation Questions:

1. Name one way that virtual worlds impact daily life.
2. Briefly explain why video games are the most immersive virtual worlds.
3. Identify one way in which video game play impacts dreams.

Sarah Gahr and co-author Jayne Gackenbach

Self-Construal, Media Use and Dreams between Canadians of Differing Cultural Backgrounds (Poster)

The current study looks at the relationship of media use to night-time dreams as mediated by cultural background within a Western society. Possible cultural differences in the uses of the Internet are the focus of this inquiry with an unobtrusive assessment of impact being their night-time dreams. There are several reasons to study the effects of media on dreams. In this case the impact is assessed by dreams which have been shown to be information processors and emotional regulators. Dream content analysis allows an unobtrusive assessment of motivations and impacts not offered by most self-report approaches and thus avoids the "halo-effect" and other distortions so often associated with self-reported information. We hypothesised that the interdependent self-construal will be associated with a different preference for game genres, and that social media use will be more pervasive in the collectivist ethnic group. While we expect chase dreams to be present across cultures, independent ethnic group gamers, in part due to genre preferences, will have less of a sense of the threat present than heavy social media users. The fight response of male action gamers in dreams potentially will be only in the West/independent ethnic group. Finally, social elements may be higher among heavy social media users across cultures but highest for the interdependent ethnic group.

This study focuses upon Canadian students of diverse cultural backgrounds. Thus far in the data that has been collected from Canadian students during the fall of 2013, 66% of identified themselves as being from an independent ethnicity and about 30% as being from an interdependent or collectivist ethnic background. Data collection is continuing during the winter term of 2014. Cultural orientation is also assessed using a scale which measures independent or interdependent self-construal. Media use inquiries focused upon video game play and social media use because they are the two major uses of the Internet by undergraduate students. Recent dreams are also being collected. These dreams from participants are being coded using the Hall and Van de Castle (1966) coding system.

Even though this system was established and normed in the 1960s, it is not outdated. We will not be comparing the norms of independent and collectivist ethnic groups to the Hall and Van de Castle norms; we are just using the well-established coding rules to identify important and revealing elements present in participant's dreams. Another system of content analysis of these dreams will be threat simulation (Revonsuo & Valli, 2000).

The preliminary data that we have collected looks promising, for we see that more characters are present for those with interdependent rather than independent self-construals, and more aggression in independent self-construal participants. This may demonstrate that those who score high on independent self-construals are taking a more fighting approach to handling confrontation. In a factor analysis of the three major types of variables, gaming did not load with any of the culture variables. Facebooking was associated with independent self-construal and the lack of misfortune in dreams. Data collection and analysis is continuing.

Learning Objectives:

1. Explore the interaction of self-construals (independent vs interdependent) effects on dream content.
2. Look at the difference in media preference (social networks, video games, etc) between independent and interdependent cultural identities.
3. Consider if cultural identity mediates the appeal of electronic media use by examining associations to dreams.

Evaluation Questions:

1. What is more commonly seen in dreams of individuals of an independent cultural background?
2. What is more commonly seen in dreams of individuals of an interdependent cultural background?
3. Are social media or video game play preferences mediated by cultural identity as assessed by dream content?

Patricia L. Garfield

Legacy of the Branching Woman (Presentation within panel "Dreams that Change Our Lives")

Dr. Garfield's dream of "The Branching Woman," on March 3, 1973, changed her life. She was 38½ years old, and had just returned from a six-month trip around the world with her second husband after living in Europe for two years. She was teaching a college course on The Creative Use of Dreams that she had originated and thought her lectures might make a good book for students and others interested in dreams. The main image, the Branching Woman, felt "numinous"; it fascinated her and led to the discovery that, instead of being a single archetypal image, it was the culmination of a series of forerunning images that prefigured it, images that had heretofore escaped her notice. It also heralded major changes in her waking life.

Ernest Rossi called idiosyncratic dreams "the growing tip of the dreamer's personality." Jung labeled them "archetypal, numinous (the nod of the gods) or transcendent." Freud spoke of "multilayered, over-determined" images. Ernest Hartmann called them "central images." Garfield thinks of them "key" images because they can "unlock" so much more than is first apparent. By giving idiosyncratic images attention, dreamers begin to "unpack" their layers of meaning. If the key image is analogous to a full flower, dreamers may find "ancestor" versions of the same image, simpler "shoots and buds" of the image to come.

A rich central image does not stop once it has appeared in full "bloom." Garfield found that as she gave the transcendent image waking form in sculpture, painting and poetry, "descendant images" that could be likened to "seeds" of future growth appeared in her dreams. As dreamers work with the images, the images work on the dreamers. Self-understanding increases and speeds up.

And these powerful dream images go further: their symbolic imagery impacts other dreamers. Garfield gives vivid examples of this "fertilizing" effect one numinous dream has on other dreamers. Within a few weeks of Garfield's Branching Woman dream, a paper she had submitted on "Keeping a Longitudinal Dream Record" was accepted for publication by a professional journal. Simon & Schuster purchased the manuscript of class lectures she had submitted to potential publishers. Her first published book *Creative Dreaming* was released in January 1974, launching her into a whirlwind publicity campaign, *The Los Angeles Times* bestseller list, considerable global recognition and a new career. She had "branched out."

Every key dream image holds similar potential to express ongoing growth within the dreamer and herald change within dreamers' waking lives. By identifying the key dream image, unpacking its layers of meaning over time before and after its appearance, and by giving the image waking form, we support our personal growth. We may inspire other dreamers in the same process.

Learning Objectives:

1. Identify numinous images and how they herald ongoing life changes.
2. Compare a single numinous image to the deep stream of related images in a lifetime.
3. Construct a waking form to a numinous dream-image to accelerate personal development.

Evaluation Questions:

1. What do numinous dreams herald?
2. What do numinous (heralding) dreams tap into?

3. What does giving waking form to numinous dream images accomplish?

Patricia Garfield

A Case Study of Dreams in Health and Healing (Presentation within panel "Dreams and Health: an Integral Approach")

Using her own life and dreams, the presenter shows the audience how powerful healing dreams can be. She will explain how to use different techniques like dream incubation, lucid dreaming and how to incorporate the creativeness of healing dreams into everyday life.

Learning Objectives:

1. Differentiate dreams and early warning sign health dreams.
2. List two techniques of working with dreams regarding health issues.
3. Utilize the creative dreaming process.

Evaluation Questions:

1. Name one characteristic of an early warning sign dream.
2. Briefly describe the technique of incubation.
3. Name and describe one symbol of a health related nature in dreams.

Patricia Garfield

Cardiac Dream Images Pre- and Post-Pacemaker (Presentation within panel "Long Term Journal Keeping: Quandaries, Challenges and Opportunities")

Dr. Garfield's account of personal dream images preceding and following a heart incident that resulted in the necessity of installing a pacemaker reveal: (1) several images that warned her of risk; (2) images that expressed the surgical crisis; and (3) dream images that accompanied recovery of her health. An awareness of the types of dream images that typically occur during each phase of a physical crisis helps dreamers become alert to their own dream images that may indicate changes in health. For example, in Patricia's dream that occurred twelve days prior to her heart event, she saw a boy shot in the heart; then from his wound grew a plant.

She gives several other warning-dream examples. While cardiologists were assessing her heart event, but surgery had not yet been performed, Patricia dreamed she was driving a car that crashed and she was waiting for emergency workers to come rescue her. In another dream during the crisis phase she dreamed of being on the floor while a thick foam rubber pad covered her body in such a way that she would be smothered in a minute. She could see people in a hallway and made an effort to repeatedly call "Help!" It was almost too late. In the post-crisis, post-surgery phase, some dream images remained partly negative, e.g., two weeks past surgery, Patricia dreamed that she rescued the drowning grandfather of a helpless girl. Dreams of difficulty breathing and being submerged in water are often characteristic of cardiac problems in the dreamer. Yet in this instance, post-crisis, the dreamer is in the role of rescuer.

In another dream during this phase, Patricia called the police to stop kids who were shooting arrows at passersby. As the recovery phase set in, dream images took on a greater positive affect. In one such dream, a little over two weeks post-surgery, Patricia dreamed of a blouse (imaginary) that she was planning to wear next. It had beautiful shades of aqua and green, with touches of lavender; the surface was covered with "life-giving" sparkles. Clearly the pacemaker was creating a sense of increased energy – instead of the dreamer's chest being compressed, it was emitting sparkles.

Patricia concludes her talk with showing the importance of positive elements within negative health dreams, such as "a plant grew from his wound" and "rescuers were nearby or on their way." Identifying these positive elements can provide focus images to accelerate an injured dreamer's recovery. She gives examples of the healing value of "Redreaming" and of giving dream imagery waking form in artistic media.

Learning Objectives:

1. Identify possible health-warning dream images.
2. Differentiate positive aspects of negative dream images.
3. Create "Redreams" to speed recovery.

Evaluation Questions:

1. Give an example of a possible health-warning dream image.
2. Cite an example of a positive aspect in a negative dream image.
3. Why "redream" a negative health-related dream image?

Anne Germain

Sleep and Dreams as Pathways to Resilience Following Trauma (Keynote address)

Sleep is a fundamental brain function, and a core biological process involved in sustaining mental and physical readiness, especially when facing adversity. Sleep is essential for survival and is involved in a number of biological and mental functions that sustain performance, including emotion regulation, learning, memory, executive functions, decision making, as well as cardiovascular and immune functions, for example. Dreaming also supports a number of these psychological and cognitive functions. Sleep can and will (temporarily) adapt to unusual or extreme demands and conditions. However, just like malnutrition, chronic sleep deficiency and dysphoric dreams will compromise mental and physical performance, and ultimately, lead to severe and chronic organ damage and failure. In the case of sleep and dreaming, the primary organ is the brain, and failure means compromised mental health. In this presentation, evidence supporting the relationship between consolidated sleep, adaptive dreaming, and mental health outcomes including posttraumatic stress, depression, suicidality and addictions will be highlighted. The developmental impact of adversity and trauma on sleep and dreaming and indices of mental health outcomes will also be discussed. Next, sleep and dreaming disturbances will be examined as modifiable threats to resilience, and evidence demonstrating the impacts of specific behavioral and pharmacological treatments targeting the reconsolidation of restorative sleep and adaptive dreaming on resilience will be summarized. A synthesis of potential directions for future research and clinical implications will conclude this presentation.

Sandy Ginsberg

Creativity and the Healing Power of Dreams (Presentation within panel "Dreams and Health: an Integral Approach")

"I want you to sleep on it and let me know your thoughts about the surgery in the morning." These are the golden words Sandy's doctor shared with her after an ultrasound of her uterus. She interpreted his words to mean, "Dream on it." And she did. The result of her dreaming cautioned her to have everything removed.

Throughout her life, dreams have focused on this or that body part, sometimes as symbol and other times directly. Her journals reflect those stories in language form and as drawings within their pages. She believes the dream messages which reach out to us are beneficial, timely, multi-layered, and come in the service of health and wholeness. For that reason, she reviews her dreams for what they may be saying about her body, her health, and physicality in general.

Her presentation on this panel will focus on a first-hand account of her dreaming and the way it has helped her throughout her life. Because of the fact that her undergraduate degree was in art, she often responds to a significant dream with an act of creativity. This serves two purposes in particular: it allows her an additional glimpse into the dream to deepen the meaning she may be perceiving; and it allows her to "thank" the dream in the waking world. She figures, since the dream offers her a gift, she ought to respond in kind. This kind of reciprocity has kept the pump primed.

Sandy will show images of a variety of creative responses to dreams which have offered information about health, body and physicality. Journal drawings are primary, and artworks have followed as tributes for the dreams' wisdom.

Learning Objectives:

1. Demonstrate how to evaluate dreams for health information.
2. Identify how journal writing and journal drawing can help find the meaning within the dream.
3. Demonstrate a variety of creative avenues that deepen the meaning within the dream, and to honor and thank it.

Evaluation Questions:

1. What is a method you can use to evaluate your dreams for health information?
2. Name one way that writing and drawing in dream journals helps you understand your dreams.
3. Name one way YOU could expand or honor your dream in the waking world.

Ed Glauser and Ann Glauser

Mindful Dream Practice (Workshop)

Mindful Dream Practice (MDP) is a meaningful process that can provide practitioners with ongoing opportunities for healing and insight. MDP is based on the application of the core conditions of mindfulness to the experience and interpretation of dreams. Through mindful observation, non-judgmental awareness, de-centering, compassion practice, breath work, focus on the present moment, understanding the temporary nature of mental and physical formations, and integrating mindful practice into our waking life, MDP can provide the conditions for optimal sleeping, dreaming and living.

In this workshop, participants will be able to identify and apply the core conditions of mindful practice to waking, sleeping, and dreaming. Through mindful self-observation, imagery and meditation exercises, participants can learn to deepen the practice of MDP. Specifically, participants will be able to define mindfulness, identify at least one of the core conditions of Mindfulness and Mindful Dream Practice during sleeping, dreaming, and awakening. Additionally, participants will be able to identify at least one Mindful Self-Imagery suggestion for MDP as

well as describe a successful application of MDP for personal practice in a variety of settings. MDP can enhance daily functioning, personal and work relationships, and is effective across the lifespan with diverse populations.

This workshop is about 50% didactic with experiential exercises to demonstrate the efficacy and effectiveness of Mindful Dream Practice. Participants will be guided in the following mindful exercises that can be applied to mindful dream practice: raisin/cranberry eating meditation, mindful observation of the breath, mental and physical formations, as well as a body and focusing scanning meditation. Experiential exercises will allow participants to pay even closer attention to the multifaceted meanings of dreams. MDP is intended to provide training and professional development for licensed mental health professionals and graduate students interested in using dreams in clinical practice. It is open to all attendees and may be relevant for professional practice and self-development.

Learning Objectives:

1. Identify at least three core conditions of Mindful Dream Practice (MDP).
2. Identify three Mindful Self-Imagery suggestions for MDP.
3. Describe three applications of MDP in a variety of clinical settings and with diverse populations across the lifespan. Evaluation Questions:

1. Identify one core condition of Mindful Dream Practice (MDP).
2. Name one of the three Mindful Self-Imagery suggestions for MDP.
3. Describe one of the three applications of MDP that can be utilized in a variety of clinical settings with diverse populations across the lifespan.

Lael Gold

Dream Constellations: At Play in the Field of Dreams (Workshop)

This workshop will present an approach to dreams akin to and inspired by the family constellation work of German psychotherapist Bert Hellinger that grew out of his encounter with Zulu shamanism. Hellinger's process helps unburden an individual of debilitating residue from unresolved familial trauma by means of the reconfiguration and reconciliation of ancestral presences as represented by volunteers engaged in a facilitated interaction.

Gold's application of this practice to dreams rather than to family systems, which to her knowledge is new, allows participants to serve as vehicles for unsnarling the energetic and psychic entanglements reflected in a particular dream. In this way, the resolution of the tensions presented by a dream can have a profoundly positive effect on a dreamer's waking experience.

After a brief explanation of the process, one or two dreams will be interpreted via group discussion with the understanding that the dreamer is the ultimate authority on his or her own dream. The facilitator then chooses the dream to be constellated and assigns roles to volunteers blindly by means of folded pieces of paper randomly selected. Because the paper remains folded for most of the constellation and the identities of the dream elements represented remain unknown to witnesses, representatives and facilitator alike, all share in the deeply fascinating adventure of putting their slick discursive capacity to the side and entering into a mysterious "field" in which a larger, healing intelligence seems to hold sway.

The results are often extraordinary when we thus relinquish control and honor the dream as a transmitter of energy as much or more than as a communicator of meaning. Unawares, the representatives may be acting on behalf of any dream element, including a human figure, other living being, inanimate object or abstract concept. This sort of representation might best be understood as akin to benign, mild possession. Prompted by simple questioning and based on their inner sensing, the representatives of these dream elements express those elements' feelings and desires. As invited or independently moved to do so, the representatives change location and position within the constellation in accordance with their intuitive sense of these desires. When resolution seems imminent, or in the immediate wake of resolution, the facilitator invites the representatives to reveal, to themselves and the rest of the group, who they "are."

A finale incorporating the dreamer into the constellation in a supportive, loving way may then be intuitively and improvisationally choreographed by the facilitator. The implications and possibilities of this practice will be discussed and general questions entertained at the workshop's conclusion. The didactic portion of this workshop is 25%. This group is aimed at increasing the emotional growth and spiritual/psychic awareness of dreamers at all levels and at providing a useful tool for dreamwork professionals.

Learning Objectives:

1. Assess the suitability of individual dreams for the constellation process.
2. Differentiate between energetic and discursive approaches to dreamwork.
3. Identify basic principles of the Zulu shamanic practice that influenced Hellinger.

Evaluation Questions:

1. Name one characteristic that makes a dream suitable for the constellation process.
2. List one difference between energetic and discursive approaches to dreams.
3. Briefly describe one basic principle of the Zulu shamanic practice that influenced Hellinger.

Robert P. Gongloff*Dream as Story: Exploring the Themes of Your Dreams (Workshop)*

Themes reflect the major issues going on in one's life. A theme is the important message, idea, or perception that a dream is attempting to bring to your conscious mind. Benefits of using the theme-oriented approach: (1) The dreamer gets to the core issues presented by the dream quickly; (2) The dream group tends to relate more to the dream rather than to the dreamer, thus providing more safety for the dreamer; and (3) The theme provides a context or framework within which the dream symbols can be explored.

Specific methods or techniques: In the workshop, the leader will present a quick overview of dream group ethics, then go into detail about what themes are and how to determine them. Generally, the method involves addressing some key questions about the dream, such as: What is the basic activity going on in the dream? What are the main characters doing in the dream? What is the major issue concerning the characters? What is the apparent or presumed motivation of the characters that causes them to act this way? Theme statements are best determined when they are personalized, stated in the present tense, and don't just restate the words or actions from the dream. To help participants understand these techniques, the leader will offer at least one example of a dream that has been explored in a former dream group or workshop, including some suggested theme statements.

Activities: Following explanations of the process with examples, the group will collectively explore a dream offered by a group member. Then the group members will be encouraged to explore individual dreams with a partner or small group. In each case, the basic process involves the following steps: each person wishing to explore a dream will present the dream without interruption; listeners will be given time to ask the dreamer for clarification on points in the dream; they will then offer suggestions on possible themes based on their versions of the dream, incorporating the techniques described above. After all the participants have determined dream themes, the leader will present several methods for taking positive action in their waking lives to deal with the issues raised in their dreams. Time permitting, participants will again meet with their partners or small groups to collectively brainstorm specific actions.

Approximately 35-40% of the time will be spent on didactic instruction and 60-65% on experiential work, including individual and group exploration and discussion of dreams and suggested themes.

Audience: for all audiences. Aim: to provide a supplemental technique for use by psychotherapists, therapy practitioners, clinicians, and graduate students, as well as for personal growth of dreamworkers.

Learning objectives:

1. Describe what themes are, specifically dream themes.
2. Describe how to determine the themes or recurring patterns of one's own dreams or dreams of clients.
3. Explain how knowledge of dream themes and patterns can help dreamwork clients gain insights into potential solutions for unresolved issues or patterns of behavior in waking life.

Evaluation questions:

1. Briefly describe what is meant by a dream theme.
2. Briefly describe one of the two basic steps in determining the theme of a dream.
3. Name one way that determining dream themes and patterns can lead to insights or breakthroughs in working with waking life behavioral patterns.

Robert P. Gongloff*Exploring the Heart of the Dream (Morning Dream Group)*

Themes reflect the major issues going on in one's life. A theme is the important message, idea, or perception that a dream is attempting to bring to your conscious mind.

Specific methods or techniques to be utilized: In the dream group, the leader will present a quick overview of dream group ethics, then explain what themes are and how to determine them. Generally, the method involves addressing some key questions about the dream, such as: What is the basic activity going on in the dream? What are the main characters doing in the dream? What is the major issue concerning the characters? What is the apparent or presumed motivation of the characters that causes them to act this way? Theme statements are best determined when they are personalized, stated in the present tense, and don't just restate the words or actions from the dream.

Activities in which attendees will be encouraged to participate: Each group member wishing to explore a dream will present the dream to the group, without interruption. Group members will be given time to ask the dreamer for clarification on points in the dream. They will then offer suggestions on possible themes based on their versions of the dream, incorporating the techniques described above. The dreamer will then be invited to share group insights.

In many cases, determining the theme alone has been found to be sufficient for providing a good “aha” for the dreamer. Due to time constraints, the intention is not to go any farther into the dream than the theme itself. Participants will be invited to share whether any of the suggested themes relate to waking life themes, but will be encouraged to go deeper into the dream (symbolology, art work, etc.) at a later time.

Participants in dream study groups using these theme-oriented techniques have realized several benefits: (1) The dreamer gets to the core issues presented by the dream quickly; (2) The dream group tends to relate more to the dream rather than to the dreamer, thus providing more safety for the dreamer; and (3) The theme provides a context or framework within which the dream symbols can be explored.

Learning Objectives:

1. Understanding of what themes are, specifically dream themes.
2. Knowledge of how to determine the themes of one’s own dreams.
3. Knowledge of how to share dreams and dream themes in a safe and non-intrusive group setting.

Evaluation Questions:

1. What is a dream theme?
2. What are the basic steps in determining the theme of a dream?
3. How can I share what might reveal deeply personal and intimate aspects of my life and the lives of others while still insuring each dreamer’s dignity and integrity?

Samuel Gontkovsky

A Pilot Study Exploring Whether the Dreams of Individuals with Spinal Cord Injury Function as an Adaptive Coping Mechanism (Hot-off-the-Press)

Dreams arise from the segment of the mind that has evolved to cope unconsciously with negative emotional experiences. In essence, dreams are adaptive to the emotionally charged events of life (Langs, 1994). Sustaining a sudden-onset spinal cord injury (SCI) may result in a plethora of negative emotions arising from the trauma itself and the ongoing physical and functional limitations of the injury. In light of scant research examining the dreams of individuals in this population, this pilot study explored the dream content of individuals with SCI and the relationships between their dreams and sleep quality. Participants were 93 individuals who incurred SCI and received services at a rehabilitation center in the southeastern U.S. The sample consisted mainly of males (71%) and ranged in age from 17 to 85 years ($M = 47.60$, $SD = 17.57$). Average education of this sample was 12.80 years ($SD = 1.80$). Participants described themselves as 67% Caucasian and 33% non-Caucasian. Causes of SCI were 51% motor vehicle crash, 17% falling, 14% other, 8% gunshot, 5% tumor, and 5% diving accident. The level of SCI was 50% tetraplegia and 50% paraplegia. Individuals meeting eligibility requirements were mailed a packet of information, including a brief study overview, consent form, demographic questionnaire, a battery of self-report measures, and a return envelope. Individuals who returned their signed consent form and completed questionnaires were included in the investigation.

The sample reported recalling dreaming on average 2.81 nights per week ($SD = 2.22$) and difficulty sleeping 3.15 nights per week ($SD = 2.52$). Eighteen individuals (19%) reported recalling dreaming zero nights per week. Of the remaining 75 participants who reported remembering dreaming at least once per week, 17 (23%) indicated dreaming about the specific event that caused their SCI. Of these 17 participants, 14 (82%) reported difficulty sleeping at least once per week, and 6 (35%) indicated sleep difficulty due to the content of their dreams. Of the 58 participants who denied dreaming about the specific event that caused their SCI, 47 (81%) reported difficulty sleeping at least once per week, but only 4 (7%) indicated sleep difficulty due to the content of their dreams. Further, 4 of the 75 participants denied having dreams including the self. Of the remaining 71 participants, 56% reported walking in their dreams 100% of the time and never using a wheelchair, and 83% reported walking in their dreams at least 51% of the time and using a wheelchair, at most, 49% of the time.

Findings of this pilot investigation suggest that the majority of individuals with sudden-onset SCI who recall their dreams spend most of their time in dreams walking rather than using a wheelchair, suggesting that dreams may function as an adaptive coping mechanism for individuals with SCI, in particular for those who do not dream about the specific events that caused their injury.

The presentation is targeted to all attendees, and aims to increase their knowledge about dream theories and inform licensed mental health professionals and graduate students about the use of dreams in clinical practice.

Learning Objectives:

1. Predict the percentage of individuals with SCI who are walking in their dreams versus using a wheelchair in their dreams.
2. Differentiate individuals with SCI who have difficulty sleeping due to dream content versus those who do not have difficulty sleeping due to dream content.
3. Explain how dreams may function as an adaptive coping mechanism for persons with SCI.

Evaluation Questions:

1. Name one element of dream content that may affect the sleep of individuals with SCI.

2. Specify whether the majority of individuals with SCI experience sleep difficulties.
3. Do dreams appear to help individuals cope with the effect of SCI?

Rosemary Gosselin

Tilling the Soil and Gathering a Group Together (Presentation within panel "Digging In: All the Dirt on Doing Dream Groups from Three Master Dream Gardeners")

Rosemary is inspired by the Marion Woodman quote: "Dreams come out of our Earth/body and to work with a dream, you have to take it back to that Earth." Her presentation will focus on seeding (starting up the group), tending (group dynamics), cross-pollinating (the challenges and benefits of professional collaboration), and fertilizing (techniques for enhancing the dream work with creative and non-verbal elements).

Tending to the interpersonal dynamics within the group is critical. Rosemary will discuss some of the thorny issues that can arise in group interactions around deeply resonant personal dream material, and suggest possible strategies for resolving these issues.

Dream groups do not need to be limited to talking – working from a Jungian perspective Rosemary will describe how to weave movement and the arts into your dream work to more deeply embody the imagery.

Learning Objectives

1. Describe some of the difficulties that can arise in the interpersonal dynamics of a dream group.
2. Describe the benefits of working in collaboration with a co-leader.
3. Describe some of the creative elements that can be used to enhance dream work.

Evaluation Questions

1. Name three difficulties that can arise in the interpersonal dynamics of a dream group.
2. Name one benefit of working in collaboration with a co-leader.
3. Name three creative elements that can be used to enhance dream work.

Tzivia Gover

The Poetic Dream: Using Dreams to Create on the Page (Workshop)

Dreams contain all the elements of a great piece of literature: metaphor, symbolism, vivid imagery, humor, emotional catharsis, pathos, puns, and personification. Thus, it is no surprise that classical and contemporary poets and writers from Coleridge to Clifton to King have used dreams and visions to craft their works. Dreams can offer new writers and experienced scribes alike first drafts, prompts, or plots for their writing. In this workshop we will draw from literature, personal experience, and research on the dreaming brain to explore the intersections between dreams and writing. We will also consider how dreaming can serve the writer, and how writing can serve the dreamer. We will then look to our own dreams with pen in hand to find ready texts that can be crafted into poems or other creative literary expressions.

Learning Objectives:

1. Specific ways that dreams and dreamwork are beneficial to the creative writing process.
2. Specific exercises for using poetry to explore dreams.
3. Specific ways that writing poems from dream material can help deepen our understanding of dreams.

Evaluation Questions:

1. Name three ways that dreams can be beneficial to the creative process.
2. Describe three writing practices that can help one understand their dreams more deeply.
3. Name three ways poetry in particular help offer insight into dreams.

Tzivia Gover

No Dream Deferred: Using Dreams as a Teaching Tool in the Adult Literacy Classroom (Presentation within panel "Weaving Dreams into the Classroom: Dreams and Education")

As an educator who works with adult new readers and writers in GED classrooms and adult literacy settings, the presenter incorporates dreams as texts and topics in her writing classes. Many in her profession have warned that introducing the topic of dreams and dreaming into lessons for adult learners – ages 16 and up, who are living with poverty, violence, and limited educational attainment – will be problematic and counterproductive, setting up false hopes and/or introducing controversial materials into the classroom. However, she has found that giving adult learners permission to explore the territory of their imaginations by accessing waking fantasies and sleeping reveries allows them to fully express their humanity and to develop their potential.

In her years of teaching creative writing and dream exploration in various literacy settings (including teaching inner-city teen mothers in a GED program, immigrants studying English as a Second Language, community college students taking developmental writing classes, etc.), Tzivia has discovered the merits of and developed methods for using dreams in the classroom.

In this talk she will show how, by encouraging facilitated classroom discussions of dreams and dream-related writing prompts, a teacher can give shy or blocked students the confidence to create texts from their own imaginations, and to experiment with narrative, structure and style by working on their own dream poems and stories. She will illustrate how using dreams as texts in these settings offers a unique way to introduce the fundamentals of reading and writing, and introduce concepts such as symbolism, metaphor, description, form, and content. Dream texts are also accessible avenues for exploring sophisticated ideas such as literal versus figurative language. These skills and ideas can then be transferred to the reading of poems, novels and essays.

Learning Objectives:

1. List the unique needs of adult learners in literacy settings.
2. Describe three reasons why dreams provide appropriate texts in adult literacy settings.
3. Describe three methods for using dreams with adult literacy learners.

Evaluation Questions:

1. Name one unique need of adult learners in literacy settings.
2. Name one reason why dreams provide appropriate texts in adult literacy settings.
3. Describe one method for using dreams with adult literacy learners.

Dale E. Graff

The Power of Extraordinary Experiences: Lucid Dreams, Synchronicities and their Life Changing Impact (Presentation within symposium "Lucid Dreaming: Investigations & Insights")

Dale describes several extraordinary experiences that significantly altered his path through life and led to serious questioning about the nature of reality as taught by conventional science.

One experience was a spontaneous lucid dream of an approaching airplane tragedy that also had implications about the survival of the passengers in an after-death state. Two non-lucid dreams during the same night were also precognitive. One dream alluded to a future synchronicity; the other dream had specific information about the location of the tragedy. This event provided evidence for an avoidance synchronicity. An acquaintance, scheduled on the ill-fated plane, impulsively did not board the plane while at the terminal and took a later flight. Coincidences occurred, suggesting that information about such tragedies can be known subconsciously in advance but usually does not become conscious or is not understood.

A lucid dream during an arduous wilderness canoe journey links with an approaching synchronicity, suggesting the interconnectedness of precognition and synchronicity.

The synchronicity involved the accidental discovery of something important for safety and survival. Immediately following this wilderness journey, vivid mental imagery occurred prior to sleep onsite that replayed the river experiences and continued into the (lucid) dream state directly from the awake state.

These transition experiences are reviewed from a Dream Yoga point of view and in the context of trauma. They are compared to a previous traumatic near-drowning incident in the Hawaiian surf that led to an out-of-body experience (OBE). Dale suggests that there is a connection between the lucid dream and the OBE experience and develops perspective on this possible association. Other lucid dreams provide additional material for comparing the lucid dream with an OBE.

Several psi dream experiments also provide evidence for the accuracy potential of lucid dreams. These experiments were under the control and evaluation of others. One was a psi target 6,000 miles from the dreamer; another had spontaneous mutual lucid dreams that occurred for a target several hundred miles from the dreamers. Both of these lucid dreams were identical with highly accurate and dynamic presentations of the intended target. However, they occurred one hour apart. One of the dreamers had a non-lucid precognitive dream prior to the lucid dream that provided information on the unexpected context of the experimental situation.

Other lucid dreams are reviewed to illustrate how the transition into lucidity from an awake state or from an ongoing ordinary dream occurred. These lucid dreams led to a better understanding of psi phenomena and how, along with intuition, non-lucid psi dreams and synchronicity can assist us during our journey through life.

Learning Objectives:

1. To learn how exceptional experiences such as precognitive lucid dreams and synchronicities can profoundly affect perceptions about reality and inspire new goals.

2. To understand how precognitive experiences and synchronicities are aspects of the same phenomenon and the principles that facilitate their occurrence.
 3. To discover the similarities between out-of-body experiences (OBEs) and certain lucid dreams as they relate to the Dream Yoga tradition.
- Evaluation Questions:

1. In what ways can lucid dreams and synchronicities influence direction in life?
2. How can the association between precognitive experiences and synchronicities be demonstrated?
3. What criteria can be used to decide if lucid dreams and out-of-body experiences can be similar phenomena?

Jodine Grundy

The World's Trees: Malaise & Medicine (Presentation within symposium "Dreaming the World Tree")

From ancient to contemporary times human beings have regarded the tree as a core metaphor of life itself, both in its form and in its singular place in evolution and sustenance of life on earth. Because of this the phrase "tree of life" needs no explanation, and it is natural that this image occurs in dreams throughout history and cultures. A healthy tree signifies vibrant life; a diseased tree or inverted tree, disease or death. Hence threat to the World Tree symbolizes a global threat.

Not surprisingly, as the world's tree canopy is critically threatened, dreamers around the world see the malaise and threat of extinction of the World Tree in many forms in both sleeping and waking dreams. Dreams of reforestation and stewardship of trees are also pressing forward in personal and collective experiences. Moreover, these dreams are waking many to actions to preserve and foster trees, and thereby heal the malaise, including concomitant climate change that threatens earth's ecosystem.

By focusing on the world's trees and environmental crisis, this presentation will attempt to show how personal and social bodies manifest and participate in this dis-ease. Dreaming psyches also create healing and ways of survival at both individual and collective levels. A third level, the level of Nature herself, will be considered. An eco-psychological viewpoint assumes that Nature herself is dreaming, and indeed dreaming through human psyches both the sickness and the medicine needed. As reflective dreamers honor the messages of their dreams, needed courses of action emerge in personal and collective contexts. Awareness of the costs of wanton destruction and deforestation of our world's tree canopy may be prompted by deep psyche's messages in dreams and reversed by conscious actions of stewardship to renew the world's trees, and thereby heal the World Tree in collective consciousness.

Several concrete examples from the presenter's dreams and collective actions taken in honor of these dream trees will be shared. The "dream tree" shared by the IASD community in 2012 led to surprising developments for the presenter. One of these developments is the Taking Root Reforestation Campaign which aims to plant and steward two million trees by 2020 in the Ohio River Valley region, where an estimated 30% of the tree canopy will be lost during this period.

It is hoped that these reflections arising from ancient archetypal roots of the World Tree in cross-cultural, continuous dreaming will encourage other dreamers to find a way for their dream trees to take root, both within themselves and in the outer ground of the world.

Learning Objectives:

1. Explain how the World Tree functions as a core metaphor of life and health in the dreaming mind at personal and collective levels.
2. Discuss the relationship of contemporary dreams of trees to the world tree canopy crisis.
3. List two examples of dream activism that heeds the messages of tree dreaming.

Evaluation Questions:

1. What does the death or illness of a tree signify as personal and collective dream metaphor?
2. List three contexts involved in dreams of trees as described in this presentation.
3. Briefly describe how dreamers can utilize the messages of tree dreaming.

Lou Hagood

Insight in the Dark (Workshop)

After an introduction to Tiresias, the blind seer, who was given insight to respond to the life questions of Greek heroes, the group will sit in the dark and be asked life questions that Tiresias answered. The objective is for the questions to incubate hypnagogic responses either verbal or imagistic, that will be written down in "automatic writing" with the lights on, and shared with the group. Thirty percent of the workshop will be introduction, with incubation and response making up the remainder. The workshop is suitable for all attendees, and should give them a technique gain insight into life questions in meditation or in dream.

Learning Objectives:

1. Identify life questions to incubate response.
2. Experience insight into life questions in the dark.
3. Access the wisdom of incubation responses through automatic writing.

Evaluation Questions:

1. Ask a pressing life question.
2. What is different about the question in the dark?
3. How does automatic writing deepen a response?

Nigel Hamilton

Gateways to Dimensions of Consciousness in Dreams (Presentation within panel "Gateways, Portals and Wormholes in Dreams: Bridges to Other Dimensions of Consciousness")

When we dream we often experience the phenomenon of a sudden change to another scene as an apparent discontinuity in the dream sequence. It is usually assumed that, as in a film, we are simply watching the dream move from scene to scene. However, it could be that we are changing dimensions in the dream from scene to scene. How is this possible? Perhaps we unconsciously slip or "are slipped" in and through an energy portal, a "wormhole" in order to arrive at a deeper understanding of the essence of the dream, the dream message, which lies in a higher dimension. Examples of lucid experiences of this phenomenon will be given when we consciously choose (because we are seeking) to go through such a portal to discover a deeper and more meaningful reality that is pertinent to us. This can be an impartial tool for the dream guide of the lucid dreamer when we discover we are "stuck"; i.e., our psychological outlook is holding us back, whereas the dream imagery is offering us a way out of our dilemma and a chance to reach a great degree of realization.

Learning Objectives:

1. Explain how types/quality of gateways/portals in lucid dreams reflect shifts in consciousness.
2. Describe how the appearance of gateways/portals parallels pathways in our own inner development.
3. Explain the connection between how gateways/portals in lucid dreams and our response to these shape our experiences in dreams and waking physical reality.

Evaluation Questions:

1. Give an example of how the type of gateway/portal reflects the threshold to a new dimension of consciousness.
2. From a Sufi perspective, what does the appearance of gateways/portals indicate about the dreamer's psychological state?
3. What role does "choice" or "free will" play in relation to the dreamer's experience of gateways/portals?

Nigel Hamilton

The Relationship Between Energy and Form in Dreams and the Expansion of Consciousness (Presentation within symposium "Consciousness, Physics, and Lucid Dreaming")

Energy and matter are interchangeable (Einstein). Yet the energy (field) and matter (form) that appear as pictures/landscapes in our dreams seem determined by something more primary, our consciousness. In effect, different levels of consciousness evoke the corresponding energy fields and material forms. But if the central image holds the emotion of the dream, then what is the relationship between our energy, mood, heart longing and consciousness? Can our longing take us to the source of consciousness—to pure transcendence—through dreams?

Documented experiences of lucid dreaming have suggested that the idea of space and time as constants seems illusory. Indeed, lucid dream experiences can lead to what the Tibetan Dream Yogis call "the dreamless state" a transcendental experience in which there are no images, no sense of time or space, only "clear light" or awareness. In such experiences, emotions take on a subtle, transpersonal character such as a profound sense of serenity, peace and harmony.

Just as we can experience a changing sense of time and space in a single dream – and over the course of an extended cycle of dreams covering several years – so we can also experience a shift in our emotions in a single dream or over the course of time. As we become free of our psychological blocks, fear, scripts and our assumptions about who or what we are, the spaces and the images in the dream open up, time dilates and the dreamscapes become more colourful and more beautiful. Some lucid dreamers have related experiences of timelessness and a sense of the omnipresent. Some have described the changing dream space as a change into another reality, a higher spatial dimension of deeper feeling, knowing, and being. In such instances, the dreamer's emotional tenor, heart longing and consciousness appear aligned with the source of consciousness in a transcendent state. As a result, the dreamer re-enters waking reality with a fuller, more expanded sense of self and their relationship to the universe. Often, the dreamer's waking world also becomes more clearly reflective of their heart longing.

Drawing on ideas from physics and psychology, this presentation will trace the interweaving of our energy, mood, and heart longing with four distinct levels of consciousness revealed in dreams, ranging from the psychological, personalised lucid dream state of the grosser level through increasingly subtle levels, culminating in the most subtle experience of the 'dreamless state.'

Learning Objectives:

1. Briefly explain the relationship between matter and form in dreams.
2. Identify ways that the emotional tenor of a dream can reflect a different aspect of consciousness.

3. Explain how the dreamscape/space may change as consciousness shifts.

Evaluation Questions:

1. Briefly describe how the relationship between matter and form relates to dreams.
2. List one emotion associated with more psychological aspects of consciousness.
3. Give one example of a dreamscape reflecting a more subtle aspect of consciousness.

Ernest Hartmann (by Bob Hoss)

What makes a Big Dream Big? Emotion Carrying Imagery in Dreams, Art, and Memory (Presentation within symposium "A Tribute to the Work and Ideas of Ernest Hartmann")

Ernest Hartmann, MD was one of the great luminaries of our time, producing solid research and clinically based theories on REM sleep, nightmares, "boundaries" and the role of emotion in dreams, which he developed into a measurement tool he called the CI scale for Central Image or Contextualizing Image. Ernest shows us how dreaming is an adaptive, emotion guided, hyper-connective mental function which is in part how the brain learns; by creating new connections and weaving new material into established memory – guided by emotion. He introduced the concept of dream imagery as picturing the "feeling state" of the dreamer and the intensity of the Central Image as a measure of that emotion. His work reveals how dreams not only help establish our basic emotional sense of self, but that the expression of new connections as picture-metaphor reveals new perspectives that can that help us make important decisions and discoveries.

The content of the research presented here is as follows, in Ernest's own words: Jung introduced the term "Big" dream. In order to do research on the Big dream, we defined it in five different ways. For each of these definitions, we showed that the Central Image (CI) is more intense in Big dreams than in recent dreams or other control dreams. CI was the only score that showed this difference. CIs are also significantly more intense after trauma, after abuse, and after 9/11/01 compared to before 9/11/01 in the same persons.

My collaborators and I have been studying what Jung called "big dreams" for some time. For various research studies we defined "big dreams" either as "memorable" dreams, as "important" dreams, as "especially significant" dreams, and as "impactful" dreams. In each case we found that the "big dreams" were characterized by significantly higher Central Image Intensity than control groups of dreams – thus more powerful imagery. The intensity of the dream's central image (CI) appears to be a measure of emotional arousal or emotional power. The Central Image of the dream captures the underlying emotion, and is in the simplest case a picture-metaphor of the underlying emotional state. We did not find clear differences in Content Analysis scoring of these dreams. This paper discusses these studies and also presents a possible neurobiology of "big dreams." A big dream may involve: especially strong amygdala activation; especially strong interaction of amygdala, hippocampus, striatum, and cortex; and especially wide spread of activation in the cortex.

To quote Ernest: The dream is always a new creation, never simply a replay of waking events. The dream can be considered a work of art, or at least the beginning of one.

Learning Objectives:

1. Define "big dreams."
2. Describe how studies of the Central Image relate to emotion in dreams.
3. Explain how "big dreams" were characterized by significantly higher Central Image Intensity than control groups.

Evaluation Questions:

1. What is a "big dream" as Jung described them?
2. Why is the CI important to studying "big dreams"?
3. Briefly describe how the emotion of the dreamer may be presented in any dream including a "big dream"?

Anne Hill

How to Act on Shamanic Material in Dreams (Presentation within symposium "Shamanic Dreaming")

Whether bidden or unbidden, the appearance of shamanic content in our dreams calls us to act in waking life. The question is how, and to what end? There are many paths to accruing power, and only a few that lead to real wisdom. This paper considers how to pursue wisdom in the context of shamanic dreams.

At its essence, responding to a shamanic dream requires the dreamer to interact fearlessly with the unknown. The Celtic bardic tradition speaks of acquiring wisdom in three different ways: through quest, through suffering, and through inspiration. We will look at shamanic dreams on terms of these three broad categories, suggest best practices for responding to this dream content, and consider the practical implications of this for our work and home life, as well as our development as dreamworkers.

Learning Objectives:

1. Identify factors of a shamanic dream call to quest, and best practices for acting on that content.

2. Identify factors of a shamanic dream call to suffering, and best practices for acting on that content.
3. Identify factors of a shamanic dream call to inspiration, and best practices for acting on that content.

Evaluation Questions:

1. Name one indicator of a shamanic dream call to quest, and the best approach for a waking response.
2. Name one indicator of a shamanic dream call to suffering, and the best approach for a waking response.
3. Name one indicator of a shamanic dream call to inspiration, and the best approach for a waking response.

Clara Hill *Dream Work in Practice: A video presentation and discussions of a case study demonstrating Dr. Clara Hill's cognitive experiential model of working with dreams (Special event)*

In this DVD, Clara E. Hill demonstrates her three-stage model for working with dreams, where she works with the client to explore the dream in detail, to find insights by expanding on initial interpretations of the dream, and to consolidate those insights and take action to address issues in her waking life.

The first stage, exploration, is informed by client-centered theory and involves enlarging key images of the dream to enhance their vividness and help the client experience them again with emotion and depth. In the second stage, insight, client and therapist take what they've learned from the exploration process and conceptualize what the dream means to the client's present life. The third stage of action allows the client to apply her understanding of the dream and determine what waking changes should be made based on newfound knowledge from the dream. In this session, Dr. Hill and the client discuss at length a dream that the client has had recurrently since she was 18 years old. Recurring dreams often represent recurring themes in people's lives, and the client considers the powerful notion that if she can gain insight into her dream, she could perhaps change her life.

Dreams are useful therapeutic tools because they help people circumvent their defenses to reach deeper levels of self-awareness. Developed over many years by Hill and her students, the approach integrates aspects from several existing dream theories, such as Freudian, Jungian, Gestalt, phenomenological, client-centered and behavioral, to create a theoretically consistent, three-staged model. Working in collaboration with their clients (patients), therapists can help them explore their dreams, gain insight into the meaning of their dreams, and take action to resolve issues in their waking life.

Learning Objectives:

1. List each of the three stages of Clara Hill's dream work model.
2. Describe the key tasks of each of the stages of Clara Hill's dream work model.
3. Demonstrate the application of Clara Hill's model through a video case presentation.

Evaluation Questions:

1. Name one stage of Clara Hill's dreamwork model.
2. Describe one technique used in stage one of the Hill method.
3. Describe one technique used in stage two of the Hill method.

Clara Hill

The Cognitive-Experiential Model of Dream Work: Overview of the Method and Research (Keynote address)

Dr. Hill will first provide an overview of the steps of the Cognitive-Experiential Dream Model. Next, she will describe the research about the effectiveness of the model. Then she will describe therapist variables, client variables, and dream characteristics that influence the effectiveness of the model. Finally, she will describe some possible new directions in the hopes of spurring more development and research about this model.

Learning Objectives:

1. Learn the steps of the Cognitive-Experiential Dream Model.
2. Learn about the effectiveness of the CE model.
3. Learn about variables that moderate the effectiveness of the CE dream model.

Evaluation Questions:

1. The steps of the CE dream model are:
 - a. Exploration, insight, and action
 - b. Attunement, depth, and problem-solving
 - c. Images, association, and waking life triggers
 - d. Re-experiencing, parts of self, and rituals
2. The CE model has been shown to be:
 - a. As effective as regular therapy
 - b. More effective than regular therapy

- c. Less effective than regular therapy
 - d. It hasn't been adequately studied
3. Clients who are most likely to benefit from the CE model of dream work:
- a. Are psychologically minded
 - b. Have positive attitudes toward working with dreams
 - c. Both of the above
 - d. Neither of the above

Curtiss Hoffman

Wings over Numenor: Lucid Dreaming in the Writing of J.R.R. Tolkien Quest (Presentation within symposium "Being Transformed by Lucid Dreaming Research")

J.R.R. Tolkien was one of the most influential fantasy authors of the mid-20th century. His popular novels have sold millions of copies and have been adapted for the screen. But behind these works lies what he termed a "legendarium" of earlier stories, and throughout all of his works there is a strong current of emphasis on dreaming. It is well known that he bequeathed his own recurrent dream of the drowning of Atlantis to one of his characters, thereby exorcising it from his own consciousness. What is less well known is that he had a lifelong interest in what we today refer to as lucid dreaming. Many of his characters have such dreams, but, more importantly, he understood the difference between lucidity and ordinary sleep dreams: "*Olor* is a word often translated 'dream', but that does not refer to (most) human 'dreams', certainly not the dreams of sleep. To the *Eldar* it included the vivid contents of their memory, and of their imagination; it referred in fact to clear vision, in the mind, of things not physically present at the body's situation. But not only to an idea, but to a full clothing of this in particular form and detail."

He even assigned to one of his chief characters – Gandalf – the function of regulating such experiences in the lives of others. We will explore his philosophy through examples from his works, both those published in his lifetime and those published posthumously by his son Christopher, who also inherited the "Atlantis" dream from him. Chief among these works is a curious, unfinished manuscript entitled "The Notion Club Papers," in which a group of Oxford dons – a thinly disguised representation of his own literary circle, the Inklings – explore and experience lucid dreams and discuss their import, both in terms of their pragmatic and moral dimensions. The author will also contribute some of his own lucid dreaming in Tolkien's universe.

Learning Objectives:

1. Identify the ways in which J.R.R. Tolkien incorporated lucid dreams into his writings.
2. Analyze the underlying philosophy behind Tolkien's emphasis on lucidity.
3. Demonstrate the ways in which lucid dreaming in Tolkien's universe continues to influence dreamers today.

Evaluation Questions:

1. Name one way in which J.R.R. Tolkien incorporated lucid dreams into his writing.
2. Briefly explain the underlying philosophy behind Tolkien's emphasis on lucidity.
3. Briefly explain one way in which lucid dreaming in Tolkien's universe continues to influence dreamers today.

Curtiss Hoffman

Dream Alter Ego – Who Am I When I'm Not Me? (Presentation within panel "Long Term Journal Keeping: Quandaries, Challenges and Opportunities")

In most dreams, we are conscious of ourselves in our present identity. But in some dreams we appear as entirely "other," in places and times that we've never consciously visited, in altered gender or social standing. The author will use his 22-year dream journal to illustrate instances of these dreams, and will present some ideas of what might be going on in them. Are these memories of previous incarnations? Astral projections into other people's consciousness? Alternative universes? Time travel? What function do these dreams have? Under what conditions are they more likely to occur? We will explore these and other possibilities raised by these intriguing and thought-provoking dreams.

Learning Objectives:

1. Explain how alternative personas appear in the dreams of individuals.
2. Compare and evaluate varying theories about dream alter ego.
3. Describe the diversity of dreams and the importance of persistent dream recording.

Evaluation Questions:

1. Name one benefit of recording dreams.
2. Give an example of how a dream alter ego can provide insight into a dream.
3. List one way a dream alter ego can provide insight into oneself.

Brigitte Holzinger

Lucid Dreaming - a technique in Psychotherapy? (Presentation within symposium "Being Transformed by Lucid Dreaming Research")

Brigitte would like to share her thoughts about lucid dreaming in psychotherapy as the basis for a discussion. These thoughts are based on her experiences as a psychotherapist specializing in sleep, sleep disorders, dreams and lucid dreaming. In several research projects she was also able to show that lucid dreaming is a very potent means for dealing with nightmares (Holzinger, 2007). As a researcher she is interested in how lucid dreaming might fit in with psychotherapeutic concepts, not just the one she has been trained in, but others as well. Might lucid dreaming be a psychotherapeutic technique independent of psychotherapeutic concepts?

She will lead you through several psychotherapeutic schools and thoughts, such as the cognitive behavioural approach, psychoanalytic thinking, Jungian analysis, hypnotherapy, mindfulness and finally Gestalt therapy. She will discuss how lucid dreaming might fit into each school of thought and explain its similarities, its differences and its boundaries. She will focus on Gestalt therapy, Gestalt theory and Hypnosis and Hypnotherapy, trying to investigate lucid dreaming as a new tool for psychotherapy in the frameworks of Gestalt and hypnosis.

She will also discuss the potential and possible limitations of lucid dreaming in psychotherapy and self growth by elaborating on several psychiatric illnesses such as addiction, eating disorders, borderline personality disorder, psychosis, depression and anxiety and sleep disorders, explaining where lucid dreaming might be useful or should be avoided, e.g. narcissistic personality disorder.

She will highlight her thoughts with description of "cases" from her private practice as a Gestalt therapist and a Hypnotherapist, and from her research projects investigating lucid dreaming as a tool for overcoming nightmares, both in "ordinary" nightmare sufferers and in patients with PTSD.

She will also report on how the clients learned lucid dreaming and how they often acted according to their "problem" in their lucid dreams. In this vein, she will give examples of how lucid dreaming might have helped to accelerate a given healing process. She will also share the dreams of some of her clients, e.g. those suffering from narcolepsy, depression, alcoholism, borderline personality disorder, eating disorder, and of course nightmare disorder and PTSD.

Learning Objectives:

1. List different names for lucid dreaming.
2. Summarize potentials and limitations of lucid dreaming as a tool in psychotherapy.
3. Describe three psychiatric illnesses that might improve with lucid dreaming and elaborate on why that might be.

Evaluation Questions:

1. Briefly describe two possible differences between lucid dreaming, Klartraum and Dream of Clarity.
2. Name one potential limitation for lucid dreaming as a tool for psychotherapy.
3. Briefly explain why one of the psychiatric illnesses described could improve with lucid dreaming.

James M. Honeycutt, and co-authors Judson C. Eldredge, Andrew Donald-Davis, and Summer R. Francois

Imagined Interactions in Night Dreams (Presentation within symposium, "AASMI Symposium: Understanding Dreams through an Understanding of Mental Images")

Imagined interactions (IIs) are a form of mental imagery and daydreaming in which people imagine conversations or other interactions with significant others (Honeycutt, 2003). IIs serve six functions, including catharsis, rehearsal, self-understanding, compensation, conflict linkage, and relational maintenance. They are an important form of cognition that effects both message production and message interpretation. Daydreams and night dreams have traditionally been thought of as distinct processes, but more recently they have been theorized to share some common elements. We investigated whether the functions of IIs are also served by night dreams. Results reveal intriguing similarities and differences involving these functions.

Learning objectives:

1. Summarize what an imagined interaction is.
2. Discuss the functional roles of imagined interactions in daydreams.
3. Discuss the functional roles of imagined interactions in dreams.

Evaluation Questions:

1. Briefly, what is an imagined interaction?
2. Briefly explain the functional role of imagined interactions in daydreams.
3. Briefly explain the functional role of imagined interactions in dreams.

Caroline L. Horton and Josie E. Malinowski

Dreams as a Methodological Tool: What Can We Rely on with Dreamwork, and What Is Less Reliable? (Paper)

Dream scientists and dream-workers may already be very familiar with the insight that dreams can offer into our understanding of mental activity. Unfortunately however, such an appreciation is not always shared. Some sleep and cognitive scientists believe that dreams are syntheses of meaningless images that do not have a place in research. We aim to address this conflict by outlining the evidence for dreaming being a reflection of cognitive processing during sleep, with a particular emphasis upon memory consolidation in sleep. We will review our own work which demonstrates emotional activation of fragmentary autobiographical memory experiences from waking life within dreams, as an illustration of the activation of memory systems within the sleeping brain. Furthermore, we will review the contributions of behavioural and experiential accounts of cognitive processing in the sleeping brain, over and above neuroimaging evidence of activity. For instance, the relative inactivity of the dorsolateral prefrontal cortex during sleep has led many sleep researchers to generalise that volition and controlled thought are impossible during sleep [and dreaming]. Yet dream studies demonstrate powerful metacognitive and lucid mental activity. This acts as a warning not to rely on oversimplistic accounts of mental activity from imaging data, and to value the contribution of dreaming to an experiential understanding of mental activity.

Despite this, dream reports must be collected systematically and sampled as close to the experience as possible, so as to increase the reliability and validity of the memory report. Researchers must also be careful to operationalise dream content, characteristics and behaviours carefully within research studies. We will offer some methodological guidance on how to get the best out of dreams when being used as a tool for accessing and understanding mental activity during sleep.

Learning Objectives:

1. Identify the methodological advantages of using dreams to understand the sleeping brain.
2. Define mental activity during sleep.
3. Define confabulation.

Evaluation questions:

1. How can we measure mental activity during sleep?
2. How can dreams be collected systematically?
3. Briefly explain what is meant by operationalising dream measures?

Caroline L. Horton

Introduction and Overview of Hartmann's Major Contributions (Presentation within symposium "A Tribute to the Work and Ideas of Ernest Hartmann")

Ernest Hartmann's contribution to both an understanding and appreciation of dreaming is difficult to convey in a manner that does it justice. This presentation provides an overview of some of Hartmann's main ideas, reflecting his breadth of expertise and background, spanning medicine, therapy and psychoanalysis. The presentation will be a brief introduction to the purpose of the symposium: a tribute to the ideas and work of Hartmann, amongst friends and colleagues who have no doubt been inspired by them. The presentations included within this tribute focus upon elements of "big" dreams, nightmares, the Central Image, and the creative power of dreaming. I will also review briefly Hartmann's influential theory of thin boundaries in its relation to dreaming, the centrality of emotion, the nature of loose associations within dreaming, daydreams, and Hartmann's insight into general sleep behaviours and what it can indicate about an individual's mental well-being.

Learning Objectives:

1. List three main aspects of dream-work studied by Hartmann.
2. Describe how the tidal wave is the central image within Hartmann's famous dream.
3. Identify the role of emotion within Hartmann's dream theory.

Evaluation Questions:

1. Describe one main aspect of dream-work studied by Hartmann.
2. What is Hartmann's famous tidal wave dream an example of?
3. Briefly explain how a nightmare was a "particularly pure dream," according to Hartmann.

Robert J. Hoss

The Science and Psychology of This "Overnight Transformation" (Presentation within panel "Dreams that Change Our Lives")

Do what we typically experience as bizarre and strangely disconnected dreams really have some sort of organized plan in mind that can bring about dramatic change? Does our dreaming brain really have the capacity to plan, test and guide us through a scenario and learn from it? Carl Jung stated that dreams contain a "transcendent function," an aspect of the self-regulation of the psyche that makes transition from one attitude to another organically possible – manifesting as a new attitude. Ernest Hartmann made a similar observation; that dreams operate much like the brain learns – weaving new material into established memory, making new connections, revealing new perspectives, that help us make new decisions.

Evidence from neurological studies (Maquet 1996, 2000, 2005; Braun 1997; Nofzinger 1997) suggests that the brain in REM may have the capability for such organized goal-based activity. While executive regions, involved in rational thought and reflection, are relatively inactive during REM, regions involved in conflict detection, emotional processing, adaptive learning, maintenance of 'self', goal and reward based planning, insight and a "sense of knowing" are highly active: Anterior Cingulate (ACC), Basal Ganglia (BG), Orbitofrontal (OFC), Medial Prefrontal (MPFC), and Insula.

We can group the transcendent functions that these centers have been shown (in waking state studies) to be involved in, into roughly five activities which can be observed in dreams: 1) Conflict Detection (BG, ACC, Caudal & Lateral OFC); 2) Resolution Initiation (ACC); 3) Imagining and Testing Goal-Directed Scenarios (ACC, MPFC); 4) Providing Cues to influence the Dream Plot with a "Sense of Knowing" (ACC, Anterior Insula, BG, MPFC, OFC); 5) Emotional Reinforcement and Adaptive Learning of a scenario that meets expectation (ACC, BG, Caudal & VM OFC).

All five of these activities can be observed to take place in the following dream which had a transforming and learning impact on the dreamer. The dreamer was offered a teaching appointment in an area he had been away from many years. He felt he was too old and his skills too "rusty" to resurrect those talents, so he had decided to turn down the position. . . . until that night when he had the following dream: "I was wandering through a desert and saw an old rusty car. I looked inside and found a man who was not moving. I was going to give him up for dead (conflicted attitude detected and presented as a picture metaphor), but my unknown companion urged me to wake the man (imagining and planning a goal directed scenario; providing cues to influence the dream action). I argued that it was useless but after much discussion reluctantly gave in and shook the man (scenario tested). When I did, both the man and the car came to life and the car transformed into a newer car (emotional reinforcement)." Learning became apparent as the man accepted the position after the dream, even though he had not worked on the dream at the time.

Learning Objectives:

1. Learn how the brain in the REM state might have the capacity for problem resolution, learning and thus personality transformation.
2. Understand the concept of the transcendent function as Jung described it and as other research based psychological theories (Hartmann) might be supportive of it.
3. Understand how brain activities involved in problem resolution and transformation might be observed in dreams.

Evaluation Questions:

1. What is the source of the evidence that suggests a possible problem resolution and learning capability of the brain in the REM state?
2. What is one effect on the personality of the transcendent function, according to Jung?
3. Describe one action that is observable in a dream which might suggest a problem resolution activity taking place.

Robert J. Hoss

Dreamworking influenced by Hartmann's Insightful Theories (Workshop)

This workshop presents some of the scientifically solid and insightful theories of the late Ernest Hartmann which can have a beneficial impact on dreamworking practices. It summarizes Ernest's theories on emotion, central image, picture-metaphor, and emotionally guided learning. It demonstrates how these theories can be woven (along with complementary material from Gestalt practice, Jungian theory and neuroscience) into a unified dreamworking protocol. This protocol, which has evolved over the last decade, did not originate from Ernest, but illustrates his unmistakable influence and theoretical support in key areas. There is some comfort in relating his theoretical work to dreamwork practice in this way, since it hopefully honors his influence, and perhaps moves other dreamworkers to explore and adapt his theories; also Ernest appeared supportive of the results and seemed to enjoy them in the workshops he attended. This workshop is designed for practitioners and personal work.

Ernest Hartmann, MD was one of the great luminaries of our time, producing solid research and clinically based theories on REM, nightmares, "boundaries," and the role of emotion in dreams which he developed into a measurement tool, the CI scale (for Central Image or Contextualizing Image). His work is complementary to the work of other great luminaries such as Carl Jung (founder of Analytical Psychology) and Fritz Perls (founder of Gestalt Therapy) and supported in part by recent neurological studies. The dreamwork protocol that was influenced by these theories contains three parts: exploration, discovery and closure. The exploration phase is influenced by Ernest's theory of the nature of dream imagery as the expression of new connections as picture-metaphor, revealing new perspectives. The discovery phase is influenced by Ernest's theory of the "contextualizing image" (CI) and how the dream places the "feeling-state" of the dreamer directly into an image. We put this into practice with a scripted role play, derived from Gestalt Therapy, designed to reveal the emotion within that dream image. The closure phase is influenced by Ernest's theory of dreams making new connections, creative and emotionally driven learning, helping to establish our basic emotional sense of self, and revealing new insights that can that help us make important decisions. This last phase is supported by Jungian theory plus recent neural studies to be cited which suggest a brain state supportive of such dream activities.

The workshop is about 50% didactic and 50% experiential exercises to demonstrate and teach the theory and techniques. It orients the participants to Ernest's theories; the complementary support of Jung, Perls and neuroscience; and how these can be woven in to a

dreamworking methodology. All this is demonstrated with short exercises and examples. The experiential work then begins by providing the participants with a worksheet and guiding the group through work with one of their own dreams.

The approach is aligned with the IASD Ethics Policy, since all meaning from the dream comes from the dreamer. Sharing is optional. Audience target level: intermediate to advanced. Aim: threefold – training professionals; knowledge about dream research and theories; and self-awareness.

Learning Objectives:

1. Explain the theories of Ernest Hartmann's that can have a direct influence on dreamwork.
2. Demonstrate how to apply Gestalt role-play to reveal emotions (the dreamer's "feeling state") contained within the dream image or Central Image.
3. Describe how maintenance of the self, emotionally driven learning, new connections and insight might be observed in a dream and how it might aid in closure.

Evaluation Questions:

1. Briefly describe or give an example of how picture-metaphor can express new connections.
2. Name one of the six statements in the suggested Gestalt role-play script that is useful for identifying emotional material within a dream image.
3. Briefly describe the hypothesis given as to how emotionally driven learning might take place in a dream.

Sandu M. Iordache

Palliative Patients' Dreams and Related Interpretations (Paper)

Dreams at end of life have fascinated philosophers since the dawn of history. In recent years, a series of authors in the palliative field have talked about themes such as "journeys" and "meeting deceased loved ones" as being commonly reported by end-of-life patients. It has also been argued that dreams may convey important personal meanings, such as signaling approaching death or enhancing a sense of emotional closure. On the other hand, there has been little theoretical and empirical work by dream psychologists on this topic. The most notable exception is represented by Carl Jung and his followers. Most of the few existing studies were conducted by psychotherapists with their patients. Although highly interesting and informative, there are a series of methodological concerns around these psychodynamic studies, including a clinical focus, small samples of participants and of dream reports and an amalgamation of dream content with post-awakening interpretations.

This research aimed to investigate dream-content and dream-related interpretations in a hospice population using a systematic, empirical, mixed-method approach. The project comprised two successive studies where data was collected from outpatients registered with six hospices in Auckland, New Zealand. The first study involved the thematic analysis of 90 dreams collected from 13 (seven females, six males) participants through interviews and dream diaries. The second study involved the use of a well-validated coding system (Hall and Van de Castle, 1966) to content analyze 100 most recent dreams from 100 (67 females, 33 males) participants.

The findings regarding patterns of dream content, including cultural and gender differences, will be presented. Common themes included greater appearances of family members (deceased loved ones in particular), and journey references. There was little overall aggression, but aggression and victimization were overrepresented in recurrent dreams. The dreams of male participants contained more attempts to control the circumstances compared to female participants. The dreams of Māori and Pacific Island participants featured more "positive" (friendliness, good fortune, success) and "familiar" (e.g. people, locations) elements compared to dreams of European participants. These trends suggest literal and metaphoric correspondences between dream content and waking worldviews and concerns typical for end of life.

The categories identified in relation to participants' dream-related interpretations included literal, metaphoric, medical and spiritual interpretations. Literal interpretations were most popular. Female participants interpreted their dreams more often than male participants. Compared to European participants, Māori and Pacific Island participants gave more spiritual interpretations to dreams, including those portraying deceased loved ones. The implications of the findings for therapists working with end-of -life patients are discussed.

The target level of the audience: for all.

Learning Objectives:

1. Identify common themes in end-of-life dreams.
2. Differentiate the categories of dream-related interpretations by palliative patients.
3. Discuss the usefulness of dream-talking with palliative patients.

Evaluation Questions:

1. Name one common theme in end-of-life dreams.
2. Name one category of dream-related interpretations by palliative patients.
3. Briefly describe one reason why dream-talking with palliative patients can be beneficial.

Karen A. Jaenke

Dreaming Body: Opening the Body Chakras (Presentation within symposium, "The Dreaming Body")

At the frontier of dreamwork is the dreaming body. Both Carl Jung and Joseph Campbell pointed towards the somatic dimension of dreams, yet their nascent ideas about the relationship between dreams and the body were never fully developed. Since their writings, the best-known somatic approaches to dreams were offered by Eugene Gendlin, Arnold Mindell and Robert Bosnak. Yet a full understanding of the way dreams engage the transformative process at the level of the subtle body has not been addressed in the dream literature to date, nor has a systematic perspective on the role of dreams in opening the bodily chakras been provided.

This presentation introduces the concept of the somatic understructure of dreams, and gives examples of dreams that relate to chakra openings in the body. Jung referred to the chakras as psychic localizations. The ancient Indian chakra map identifies seven primary chakras, or energetic centers, located along the spinal column and associated with major body organs – sacrum, reproductive organs, belly center, heart/solar plexus, throat, third eye, and crown of the head. When studied longitudinally, dreams are shown to labor towards progressively opening each of the bodily chakras.

Dream examples taken from a dream series extending over years demonstrates how dreams resolve conflicts, tensions and trauma embedded within a body chakra, generating the deepest resolution possible. Dreams do this, both by depicting the chakras in a conflicted or constricted state, and by creating an experience of the chakra as fully open and expansive, alive and energized. In this dual push and pull, dreams seduce us into conscious participation in the opening of the chakras. Over time, by surrendering to and actively engaging this process, dreams can successively open all seven chakras, moving the dreamer towards a fully alive, fully awakened, embodied state of being.

After explaining this theoretical framework, the presentation focuses on a series of dreams extending across most of a decade, directed towards opening the throat chakra. The initial dream depicts the dreamer's conflict at the throat chakra during an attempt to speak about a traumatic experience to her family; the family's response is frozen silence. Their non-responsive silence encircles her, casting a spell of aloneness and isolation upon her.

In the second dream, the roots of the conflict are traced one layer deeper, as the denial of trauma is cast within a multi-generational context. The dreamer observes a mid-nineteenth century scene, in which her ancestors are being released from indentured servitude, yet they stand paralyzed and frozen in silence, unable to move towards liberation. A third dream, set in the pre-industrial period, depicts an entire family being shunned and isolated in their poverty by the surrounding culture, suggesting that a portion of family system's life force has become frozen many generations back.

The final dream depicts still deeper cultural roots of throat constriction, extending back 700 years, to the dawning moment of colonization. However, this dream brings resolution by connecting the dreamer to an opening in the breath that transcends the throat chakra conflicts.

Learning Objectives:

1. Describe the concept of somatic understructure and bodily chakras.
2. Identify examples of somatically-oriented dreams that depict and resolve the conflicts and tensions in a bodily chakra.
3. Identify how a dream series creates openings in the throat chakra.

Evaluation Questions:

1. Briefly describe the somatic understructure of dreams.
2. Name a way that we participate in the somatic openings that dreams bring.
3. Name one way that dreams lead the way in bringing about a fully-embodied, vitalized and awakened state.

David Jenkins

Dream Work: The Rashomon Approach (Workshop)

In Kurosawa's film, *Rashomon*, each person recounts a series of events from his/her own perspective. The various participants' accounts conflict. We are never sure who is telling "the truth" and we never actually learn "the truth."

The parallels to dream work are considerable. One of the key features of the dream is that no one in the waking world can contradict the dreamer's account. In the group, one important way of working is for each member to tell the dream as though it were his/her own dream. The results can be quite startling. Not only does the dreamer resonate to some of these narratives, but group members can identify with the dream and become deeply involved in its resolution.

Group members assist the dreamer by taking on the dream situation. They retell the events they heard as they now experience them with all the variations and consider how they might handle it. Rather than aiming for a consensus as to what the dream means, we want each

member to discover his/her own, unique view of the dream, as exemplified by Akira Kurosawa's masterpiece *Rashomon*. We expect that, when the theme of the dream recurs (as it is almost bound to), the dreamer will have access to more resources and hence the experience of future dreams will be different.

This workshop both teaches and demonstrates an innovative, noninterpretive approach to dream work which can be used by therapists and lay dream group leaders. We will use Gestalt, variations on the "If it were my dream . . ." technique, the "Movie method," Completion and other techniques; see the presenter's websites, DreamReplay.com and DreamOfTheWeek.com for a discussion of many of the techniques. The workshop will include an introduction, then (possibly) working in pairs and working with the whole group.

Learning Objectives:

1. Compare different perspectives within the dream.
2. Assess how Gestalt techniques differ from interpretive approaches to dream work, providing therapists numerous tools to work with a dream.
3. Demonstrate the similarities and differences between dreams and movies.

Evaluation Questions:

1. Name one way that the movie *Rashomon* is similar to dream work?
2. Briefly describe how you gather different Gestalt perspectives on a dream.
3. Name a way that standard Gestalt is used in dream work?

David Jenkins

The Art and Craft of Asking Good Questions (Paper)

There is an art and a craft to asking questions. Good questions come from an understanding of dreams but also from an understanding of our own prejudices (i.e. pre-judgments). Almost every interpretation will be better expressed as a question. This paper will explore some of the obvious and the not so obvious ways of using questions. But how do you generate questions so that the dreamer remains in control of the subject matter and you can follow their lead? A question can always be asked in many different ways from closed, narrow and pointed (e.g. "Do you think the woman in the dream was your mother?") to open, broad and exploratory (e.g. "What is it like to be this woman who is giving you orders?"). By taking your own judgments, projections and certainties about the dream and converting them into questions, power is given to the dreamer rather than taken away from them. Confrontations are avoided. You will learn to turn your own confusions into meaningful questions that move the dialogue forward while keeping the dreamer within the logic of the dream. You will learn to construct questions that produce clarity, empowerment and solutions. You will learn the questions to avoid.

Learning Objectives:

1. Explain how to turn an interpretation into a question.
2. Demonstrate how to create a question that flows from the dream.
3. Explain how to understand your own "need to know" and convert that into a question.

Evaluation Questions:

1. Name one criterion for a good question.
2. Name one benefit of a good question.
3. Briefly describe a situation in which you might want to ask a closed question.

Ted Jones and Tzivia Gover

Music and Poems to Inspire Your Dreams (Special event)

This will be an informal coffeehouse in which we will present music and poetry inspired by dreams and that will inspire your dreams!

Bette Joram

Appointment with the Wise Old Dog and David Blum's Pictures from the Unconscious (Special event)

Audience: Clinicians who work with dreams, archetypal psychology, individuation, death/thanatology, cancer, chronic illness, chronic pain; the general public with an interest in the areas listed above.

The 29 minute DVD, *Appointment with the Wise Old Dog*, was created by David Blum from 44 oil pastel paintings of significant dreams over the course of his lifetime. The primary sources for the transcript are his "Pictures from the Unconscious," (online at aras.org/notices/newsletter13-02.html and a soon-to be-released print version) personal diaries, and dream journals. The remaining 61 minutes will allow 41 minutes for amplification of the transcript based on David Blum's dreams and journals, and 20 minutes to answer audience questions.

These dream images and David's elucidating commentary reveal an unfolding story of one individual's path towards wholeness, in which he faced death, yet experienced a healing transformation. The themes that emerge from these images begin with a central female figure and unfold to encompass the "convergences of God, Nature, and the on-going effort of the psyche to achieve balance through a union of opposites" (D. Blum). In addition, a unique dream figure, Alfonto, emerged who became a personal guide through the final passage of David's life. According to his wife, Sarah, "I see David in him, although this character represents an infinitely greater David as well." David: "He is the non-ego, an uncorrupted essence from within myself."

David Blum was a lifelong musician, conductor, listener, and a writer about music. Music was integral to his dreams and to his journey with cancer. In the DVD the audience will experience the integration of dream images, including figures and landscapes, with the accompanying music that supported David through his life and transition to death.

Audience requesting CE qualification: The information in this presentation is suitable FOR ALL levels of clinical practice.

Learning Objectives:

1. Identify one or more archetypal themes from the dream material.
2. Discuss the role of art in dream amplification.
3. Identify one instance where the opposites are named.

Evaluation Questions:

1. Name one archetypal theme from the dream material.
2. List one of the outcomes of drawing or painting dream images.
3. Name one of the pairs of opposites presented to David Blum through the dream images.

Tracey L. Kahan

Reflective Awareness in Dreaming: When and Why? (Paper)

Reflective awareness is "awareness that is focused on subjective experience – awareness of ongoing thoughts, feelings or actions (James, 1890/1981; Globus, 1987, Chap. 2; Pollio, 1990)" (Kahan & LaBerge, 1994, p. 248). Further, reflective awareness both monitoring [noticing] and evaluating [examining, assessing] one's ongoing experience (James, 1890/1981)(Kahan & LaBerge, 2011, p. 494). In the following dream report, for example, the final sentence describes an instance of reflective awareness: "I am riding a white horse, bareback, and we are galloping along the shore of a pristine beach. The light of the setting sun reflects through ocean spray kicked up by breaking waves, creating a shower of tiny rainbow lights. I think to myself 'this is one of the most amazing experiences of my life!'" (cited by Kahan & LaBerge, p. 294).

This presentation considers three questions regarding reflective awareness in dreaming. First, is reflective awareness in dreaming more likely to be associated with negative emotion or positive emotion? Second, does the relationship between reflective awareness and emotion (positive, negative) differ for dreaming experiences and waking experiences? These first questions will be discussed in light of empirical evidence obtained in studies conducted by Tracey and her colleagues utilizing an experience-sampling protocol originally developed by her and Stephen LaBerge (Kahan, 1994; Kahan & LaBerge, 1996; Kahan, LaBerge, Levitan, & Zimbardo, 1997; Kahan & LaBerge, 2000; 2011)(for reviews, see Kahan, 2001; Kahan & LaBerge, 2011).

Finally, Kahan draws on the empirical evidence from her lab and other recent studies of high-order cognition in dreaming (e.g., Kozmová, 2012; Kozmová & Wolman, 2006; Kuiken, Lee, Eng, & Singh, 2006; Wolman & Kozmová, 2007) to ground a theoretical reflection on what functions reflective awareness in dreaming might serve and what benefits, whether personal insight, creative expression, or increased ability to regulate negative emotion – might accrue from intentionally cultivating reflective awareness in dreaming (Kahan, 2012a; 2012b).

Learning Objectives:

1. Define "reflective awareness."
2. Describe the emotional correlates of reflective awareness in dreaming and waking.
3. Describe two potential benefits of cultivating reflective awareness in dreaming.

Evaluation Questions:

1. What is "reflective awareness"?
2. What is one important difference in the emotional correlates of reflective awareness in dreaming versus waking?
3. What is one possible function of reflective awareness suggested by the research findings?

David Kahn

Dreaming Consciousness-Discussion and Review of Data (Presentation within symposium "Machine Dreaming")

We all know what dreaming feels like. We've all done it, and we dream every night even if we don't remember them. When we're dreaming, the brain can be just as active as when awake, if not more so. The difference is in which areas of the brain are active. The changes in brain

chemistry and the neural activity during dreaming help make a dream a dream. Dreaming consciousness is defined as the mental activity that occurs during sleep when brain chemistry and neural activity change in measurable ways. One aspect of dreaming consciousness is that there is a reduced ability of dreamers to recognize a feature as implausible while dreaming though the dreamer has enhanced experience of the implausible feature itself. This is in part because reality checks are not possible; and there is an absence of data from the dreamer's own memory systems, so counterfactual dream events go unnoticed.

Contributing to the absence of data from the dreamer's own memory systems is the diminished ability to exchange information between the dorsal lateral prefrontal cortex and the rest of the brain during dreaming. We suggest that this reduced ability to recognize implausibility while still fully experiencing the implausible event complements waking consciousness by preparing us for unexpected and unusual events and characters when awake.

When dreaming, the brain is free to create a story and to fill it with actors and scenarios. When awake, our senses are alert to sights, smells, bodily sensations, and quickly attach themselves to the business at hand. Asleep and dreaming, the senses are muted, if not shut down, and thus thoughts are not directed by external stimuli. Dreaming can generate an entire world of new experiences not plausible when we are awake. These may help in dealing with changed environments, unexpected occurrences and unanticipated encounters when awake. In one study to be reviewed, 12 subjects submitted 106 dream reports containing 3.8 characters per report. Subjects recorded implausibility, illogicality or inappropriateness of character during the dream when compared to the character's real-life waking counterpart. Recognition of implausibility occurred far less often during the dream than outside the dream.

Within the dream only a 15% minority of dream characters was reported to be implausible (43 out of 284). When awake almost half (133 out of 284) dream characters were found to be implausible. The most common implausibility was a character's behavior.

Learning Objectives:

1. Define dreaming consciousness.
2. Summarize the evidence showing that dreamers often do not recognize implausibility while dreaming but only upon awakening.
3. Explain the argument that dreaming consciousness complements wake consciousness.

Evaluation Questions:

1. Name one way that dreaming consciousness helps the dreamer when awake.
2. Explain one way that dreaming consciousness differs from wake consciousness.
3. Briefly describe a piece of evidence that shows that dreamers generally do not recognize implausibility while dreaming.

Jacob Kaminker

Bridging the Divide: Imagination-based Tools for Building Relationship with Dreams (Workshop)

While dreams can be understood as a direct communication from the unconscious, the imagination, when used appropriately, can help forge a dialogue with dreams. Many mystical paths include sects, or imaginal traditions, that have made use of mental imagery to deepen the connection to the divine. These disciplines aim to develop the aspects of consciousness that focus on the imagination, with the belief that this will aid in finding solutions to both physical and metaphysical problems and in gaining insight into oneself and the nature of the divine.

So how is it possible to consciously foster unconscious processes? The purpose of the will in these practices is to create what can be described as an imaginal container, within which spontaneity can be allowed to occur. Heidegger (1966) calls this state of openness "indwelling," which can be understood as the ideal state within which to approach the mystical imagination.

It is possible to understand all creativity and growth as beginning with internal imagery, even if this imagery is unconscious and occurring only an instant before expression. Mystical traditions that use mental imagery to deepen the connection with the divine have honed their practices for millennia. These practices can be rich starting points for engagement with the arts.

This workshop aims at developing a dialogue with dream imagery, using mental imagery and expressive arts methods that were developed in response to the presenter's phenomenological research with adherents to mystical imaginal traditions. The workshop will provide tools for exercising these faculties, in the interest of promoting psychospiritual growth in attendees and/or in psychotherapy clients.

The target level of the audience: Intermediate; training licensed mental health and professionals and graduate students about using dreams in clinical practice. Didactic 35% Experiential 65%

Learning Objectives:

1. Discuss the theory behind using mental imagery techniques to engage with dreams.
2. Differentiate key tools used in imaginal practices that deepen the relationship to dreams.
3. Utilize imagination-based tools for personal transformation and/or work with clients.

Evaluation Questions:

1. Name one benefit for using imaginative techniques in dreamwork.
2. Name one of the key tools used in imaginal practices.
3. Briefly describe one potential use for these tools in personal transformation or clinical practice.

Ed Kellogg and Mary Ziemer

Lucid Dream Alchemy: Making the Philosopher's Stone (Workshop)

In Jungian psychology individuation refers to a type of psychic growth, through which the fragmented self becomes whole through a process of integration. Medieval alchemy may well have described a similar process in the making of the Philosopher's Stone, through which practitioners reputedly transformed lead into gold, and disease into health.

Alchemical emblems and texts depicted "The Great Work" of making the Philosopher's Stone metaphorically, often through a series of symbolic illustrations. Khunrath's *Amphitheater of Eternal Wisdom* (1604) features a famous emblem, titled "The First Stage of the Great Work" depicting an alchemist's workshop. In the center of this image, in what clearly represents "the heart" of the space, one finds the alchemist's bedroom. Clearly written above the entranceway appears the directive "*Dormiens Vigila*" ("While sleeping, remain awake"), a strong indication that what we now call lucid dreaming played a central role in at least the author's alchemical work.

Medieval alchemical emblems, like Eastern mandalas, pictorially illustrate a symbolic understanding of how both our waking lives and our dreams reflect a continuum of consciousness. Through an imaginative interweaving of alchemical, contemplative images in the Western tradition with a matching series of corresponding lucid dreams, as well as through role playing and a series of guided visualizations, participants will have the opportunity to experience the magic and mystery of dream alchemy firsthand.

In this workshop, participants will learn how alchemical symbols reflect different aspects and processes of an evolving consciousness.

By seeing how one can map these stages and processes onto the *Sefiroth* and pathways of the Kabbalistic Tree of Life, participants can gain an expanded and more detailed understanding of the Great Work, one that they can apply to both their waking and dreaming lives.

The core of the workshop will focus on five stages, corresponding to the five elements: Earth, the *Prima Materia* and Physical self; Water, the Emotional self; Air, the Mental self; Fire, the Soul self; and the Quintessence, the Spiritual Self and the Philosopher's Stone.

Participants will experience a progression of these stages through a series of four meditations/guided visualizations, corresponding to the four alchemical processes of "Nigredo," the blackening"; "Albedo," the whitening "; Citrinitas, "the yellowing"; and Rubedo, "the reddening." If time allows, the workshop will end with a Dream Theatre role-playing enactment of an alchemical emblem illustrating the making of the Philosopher's stone.

After the workshop, for those who want to follow up in greater depth and detail, the presenters will make available a supplementary Lucid Dream Alchemy Workshop Handout as a PDF file. This free handout will include alchemical dreamwork exercises, suggestions for further reading, and links.

Learning Objectives:

1. To discuss and explain how different kinds of alchemical symbols can both reflect and enhance important aspects of the consciousness continuum.
2. To compare and describe archetypal alchemical processes and stages, and to relate their appearance in dreams to an understanding of an overall process of psycho-spiritual transformation towards greater lucidity in "making the Philosopher's Stone."
3. To teach participants, through guided meditations and examples, the role of dreamers as "inner alchemists," and some alchemical approaches to maintaining and deepening lucidity, in both waking and dreaming states.

Evaluation Questions:

1. Describe one important alchemical symbol, and its meaning in the context of psycho-spiritual transformation.
2. Name an archetypal alchemical process and describe the kind of dream which might illustrate it.
3. Briefly describe two alchemical approaches or techniques that might help dreamers enhance their lucidity.

Ed Kellogg

Cultivating Psi: The Role of PsiberDreaming Contests (Presentation within panel "Cultivating Dream-Psi Abilities: Reflections on 12 Years of PsiberDreaming Conferences")

In this presentation Ed will focus on the evolution of PsiberDreaming Contests (PDCs) over the last 12 years, on the markedly enhanced quality of participants' submissions, and how and why he believes this has happened. In large part he thinks the increase in evidential psi occurred because, from the beginning, PDCs have operated as forums for people who already accept psi as a fact of life, and who want to

explore how and why dream-psi works, not whether it exists. We have spent very little energy at past PDCs trying to convince skeptics that psi exists, a Sisyphean endeavor that in his view has impeded parapsychological research for over a century, slowing down progress to a crawl. At PDC psi events we use rigorous, controlled, protocols – not to make them more acceptable to skeptics, who already know “psi doesn’t happen because it can’t happen,” but so that our results seem good enough (and well-controlled enough) that we can use them to begin to understand the “how’s and why’s” of dream-psi from an analysis of the results we obtain.

In 2002, Ed designed the first PsiberDreaming Conference with three essential components: dreaming presentations, dream art, and psi-dreaming contests. The contests would serve as the core of the conference, where people could actually experience dream-psi, rather than just discuss it. Although people could participate in the contests for fun, for those so inclined he intended them to provide, covertly at first and later overtly, an unmatched opportunity for a coordinated program of intensive dream-psi training.

In the early years, while keeping contest events engaging and entertaining, the focus was on tightening contest protocols, beginning with requiring the posting of all entries well before revealing any target information. Contests included mutual dreaming, remote viewing, dream telepathy, and precognitive dreaming. We developed and tested plausible rationales as to which targets might work best, with respect to their potential “psi-visibility” by participants, as well as with respect as to which targets might best facilitate evidential psi-dreaming matches, not easily explainable through random chance.

Contests also focused on exploring the “how to’s” of dream-psi, from the more esoteric, providing psi-dream incubation methods for participants to try out, to the more mundane, developing formats and protocols for more detailed and evidential dream reports, that in itself has markedly increased the likelihood of evidential dream-to-target matches.

Over the years, as the Contest Track Host, Ed has continually upped the ante. In early contests participants simply posted their dreams, and then looked for matches after the target went up, using 20/20 hindsight. As time went on, he encouraged participants not only to submit their dreams, but by boldfacing to indicate which dreams, and even which details of their dreams, they felt would match the target before the target information went up. In recent years we’ve invited contest participants to stick their necks out, and try predicting the target image, based only on their dreams. This has resulted in some striking successes. We’ve found, as Virgil wrote, that “Fortune favors the bold.”

Learning Objectives:

1. To discuss and explain different kinds of psi-dreaming, as well as how to design contest protocols that help participants to explore and experience different modalities of psi.
2. To compare and describe useful dream incubation and dream recording and reporting protocols, two different ways that participants in psi-dreaming contests can markedly improve their chances in having evidential hits.
3. To teach participants how to select or design effective psi-dreaming contest targets, by describing target characteristics that improve targets “psi-visibility,” as well as their suitability for psi-judging evaluations of participants dream reports.

Evaluation Questions:

1. List at least four different kinds of psi-dreaming contests.
2. Describe at least two ways that participants in a psi-dreaming contest can improve their chances for success.
3. Name two important target characteristics you need to consider in order to select an effective psi-dreaming contest target.

Patricia Kilroe

The Dream Conversation: What, Who, and How (Presentation within symposium “Linguistic Aspects of Dreaming: From Words to Conversations”)

The dream conversation is an understudied phenomenon in dream studies. At the present time, it is impossible to state with certainty how and why these conversations are generated or what the interlocutors who engage in them represent. Yet these exchanges are worth investigating, not only because they are a common yet curious occurrence for many dreamers, but also because their study may open a doorway into a deeper understanding of dream characters, inner speech in dreams, and the role of unconscious imagination as a fundamental factor in dream generation. Examination of examples of dream conversations involving the dreamer as “I” and a variety of conversation partners (including family members, friends, co-workers, celebrities, animals, deceased loved ones, and strangers) suggests patterned clues regarding the basic characteristics of these exchanges. It is proposed that dream conversations result from unconscious content and processes generated by the unconscious imagination, and that they resemble imagined conversations more than they do real-time conversations between partners in the physical plane of the waking state.

Observations of similarities and differences between dream conversations and imagined conversations in the waking state propel questions regarding the identification of the dreaming “I” as protagonist on the one hand, and the dream character “other” who engages in conversation with the dreamer. When the “I” converses, it is not a repetition of day residue, as Freud asserted; what is “said” in the dream may or may not relate to the dreamer’s preoccupations in the waking state. Yet the dreamer, once awake, identifies with the dream-speaking “I,” despite not uncommonly reflecting on the content of the dream conversation as unexpected and baffling. The words – verbal thoughts –

produced by the non-I dream characters may be equally baffling, and have the added dimension of seeming to have been produced by an “other.” When we ask why the dream others “said” what they did, we are also led to wonder who these dream characters are. Responses to consider include the possibility that the characters and their “words” emerge from among multiple entities within the collective unconscious, that they are metaphorical representations of the dreamer’s perspective on waking reality, or that dream conversations are essentially internal dialogues resembling imagined conversations but generated from a not currently understood fountain of unconscious imagination.

Learning Objectives:

1. Describe the basic characteristics of a dream conversation.
2. List three or more similarities between a dream conversation and an imagined conversation in the waking state.
3. Identify three possible responses to the question of what dream character “others” represent.

Evaluation Questions:

1. Describe one basic characteristic of a dream conversation.
2. List one similarity between a dream conversation and an imagined conversation in the waking state.
3. Identify one possible response to the question of what dream character “others” represent.

Athena Kolinski

Open the Gateway to Your Inner Wisdom: A Tarot Dream Interpretation Workshop (Workshop)

The Tarot can be utilized as an additional method of dream analysis, thus opening a gateway between one’s inner wisdom and waking self. The Tarot, especially the Major Arcana, is a pictorial mythology that represents humanity’s journey. It allows for the subconscious to continue communication with the dreamer during an awakened state through imagery, symbolism, synchronicity and the significance of the cards. The images of both dreams and the Major Arcana are archetypal in nature and connect one to the thread of consciousness.

The didactic portion of the workshop will begin by sharing the “Mythology of the Major Arcana of the Tarot”. It will provide the audience with information on symbols and meanings of the cards that will aid them in interpreting dreams. The interactive workshop will then be divided into two portions.

The first part of the workshop will focus on the interpretation of one participant’s dream with an interactive group discussion, thereby showing the attendees an example of using the Tarotpy method. After the live example, the attendees will divide into pairs and use the method with each other, selecting two to three cards each to help analyze a dream (30% didactic / 70% workshop). Lauren Schneider’s Tarotpy© method will be used with the Tarot to analyze the participant’s dreams. Vastly different from traditional Tarot readings, Tarotpy© puts the process into the hands of dreamers. The dreamer chooses the deck/s to use. They choose what the layout will look like and what the placements will mean. They touch the cards to intuit which ones will give them the information requested. This hands-on approach can lead to synchronicities in choices and gives the dreamer a tool to directly communicate with the Conscious thread of infinite knowledge.

The Tarotpy© method requires the dreamer to intuit the number of cards they need to answer a question related to the dream, create a layout of the cards, and then assign questions or names to each placement. [Note: This process will be done with the dream participants prior to the workshop, allowing time for the PowerPoint slides to be prepared for the audience. The participant WILL NOT see the face of the chosen cards until the day of the workshop.] The dream participant will begin by sharing their dream, and then will explain their choices as the presenter walks the audience through the process. When the dreamer’s cards are revealed, they will be the first to analyze the overall theme and initial feelings of what it means in relation to the dream question and placement names. The audience will then be invited to share suggestions on how the cards might pertain to the dream using Ullman’s idiolect. The “ultimate authority” on the meaning of the dream will be the participating dreamer. The presenter will guide and moderate this portion, ensuring that the dreamer has a safe environment, as well as offering an additional perspective on the meanings associated with the Tarot.

Learning Objectives:

1. Participants will learn a method of using visual imagery on cards to further explore and gain insight on a dream.
2. Participants will learn the skills to practice developing their intuitive abilities in order to interpret symbolic and archetypal imagery.
3. Participants will learn a step-by-step method of creating a layout to analyze their dreams using the Tarot.

Evaluation Questions:

1. Describe the method of using tarot cards to unlock layers of meaning from your dreams.
2. Describe ways in which symbolic imagery of cards may be used to facilitate meaningful insights and broaden perspective with dreams.
3. What possible connections might synchronistic experiences in waking life, and the use of divination tools, bring to our understanding of dreaming consciousness?

Lucie Kráčmarová and co-author Alena Piháková

Nightmare Recall Frequency, Absorption, Boundary Permeability and Psychosomatic Symptoms Reporting in Czech Student Sample (Poster)

According to Ernest Hartmann, nightmare sufferers have thin boundaries; further it was found that people with high absorption (Tellegen's concept) suffer from nightmares more frequently than low-absorbing people. The present study verifies relations between nightmare recall frequency and these personality traits in a Czech student sample and also explores associations between nightmare frequency and reporting of psychosomatic symptoms. University students (N=705) were asked to fill in the Boundary Personality Questionnaire (BPQ), the Modified Tellegen's Absorption scale (MODTAS) and the Four-Dimensional Symptom Questionnaire (4DSQ) consisting of Distress, Anxiety, Depression and Somatization scales. The research confirmed correlations between nightmare recall frequency and absorption, and also correlations with all scales of the 4DSQ. Nightmare frequency is related to subjective self-reported physical health symptoms and also to trait factors of personality. A correlation was also found between nightmare frequency and interest in dreams and the retrospective dream recall frequency. Also differences between genders were explored.

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Description of the presentation: This poster presentation is focused on nightmare frequency and personality variables, such as boundaries in the mind and absorption, and also its connection to psychosomatic scales.

Audience: The poster presentation is for all audiences. The aim of the poster presentation is to increase attendees' knowledge about dream research and theories.

Learning Objectives:

1. List four types of psychosomatic symptoms related to nightmare recall frequency
2. Describe the associations between nightmare frequency and personality variables – boundary permeability and absorption
3. Discuss connection between nightmare recall frequency and interest in dreaming.

Evaluation Questions:

1. Name the type of psychosomatic symptoms related to nightmare recall frequency
2. Briefly describe the association between nightmare frequency and personality variables – boundary permeability and absorption.
3. Name one possible reason why a nightmare frequency could be related to the interest in dreaming.

Brian Kraichely

Don't Miss the Forest for the Trees: The Evolution of Dream Life as a Reflection of Waking Life (Paper)

Often, we as dreamers are focused on interpreting and understanding last night's dream and forget that it represents one page in the book of our dream life. Looking at the big picture and how the individual pieces fit into that picture can provide greater insight and clarity in understanding our Selves.

The seed idea for this presentation was the result of an assignment to look at two years of the author's dreams and to write about his discoveries. In the process, he became aware of larger patterns and themes that he missed in his day-to-day dreamwork. In particular, he noted how much his dreams changed over a particular 12-month period and how that was correlated to changes in his waking life. He realized that the significant changes in the content and activity of his dreams were a direct reflection of the increased spiritual and personal growth that he was experiencing.

Brian will chart the evolution of several dream themes and symbols over a 12-month period and how that appears to be related to the changes in consciousness he experienced as a beginning student at the School of Metaphysics. He practiced daily mental exercises that improved his concentration, memory, listening and attention skills producing greater awareness of Self and others.

This presentation explores how studying dreams over a period of years can enable dreamers to identify patterns and gain insights into our lives and ourselves that might not be apparent looking at one dream at a time. This may be especially important during times of change, crisis and transition.

Learning Objectives:

1. Describe how reviewing dreams over a 12-month period revealed patterns not noticeable when reading dreams one at a time.
2. Describe how one of the dream symbols evolved over the 12-month period.
3. Identify at least two essential life skills that the dreamer honed through daily practice.

Evaluation Questions:

1. Can you give an example of one thing that was learned by reviewing dreams over a 12-month period?
2. Can you identify one or more significant dream symbols in this study?
3. Can you name two essential life skills?

Barry Krakow*Nightmare Triad Syndrome (Keynote address)*

The Nightmare Triad Syndrome talk delves into our early clinical and research experience in using Imagery Rehearsal Therapy for the treatment of chronic nightmares in diverse samples of patients, and which eventually led us to realize many of these same patients suffered from co-morbid insomnia and sleep apnea. After reviewing our experiences and related research, we delve into theoretical explanations of how these disorders may be connected in ways not previously recognized.

Barry Krakow*Nightmare Treatment Workshop: Clinical Pearls in the Application of Imagery Rehearsal Therapy (Workshop)*

This presentation delves into nine specific themes most commonly addressed in applying the IRT technique to patients with chronic nightmares. While most of these themes factor into paving the way for the nightmare patient to adopt and apply the three-step sequence of IRT (identify a nightmare, change it into a new dream, rehearse the new dream), the cognitive restructuring embedded within this framework often enhances motivation for nightmare patients to continue using IRT months or years after learning the paradigm. The workshop will provide continuing education for mental health and health professionals but is open to all attendees.

Learning Objectives:

1. Identify nine themes frequently used to treat nightmare patients.
2. Summarize the principal techniques of Imagery Rehearsal Therapy.
3. Be able to utilize IRT for individual or group treatment.

Evaluation Questions:

1. Name one of the nine themes used in IRT to treat nightmare patients.
2. Briefly describe one of the main techniques or procedures used in IRT.
3. Are nightmares a form of sleep disorder?

Milton Kramer and co-author Myron Glucksman*Predictive Value of Clinical Manifest Dream Report (Paper)*

To examine and establish the potential clinical usefulness of studying the Manifest Dream Report (MDR) we undertook five studies of clinically recovered dreams. We first examined whether looking at early and late MDR would allow us to distinguish improved from unimproved psychotherapy patients; second, using the first and last MDR we attempted to rank order the degree of improvement of a group of patients; third, we rated the first and last reported MDR of a group of patients for the presence and valence of affect, and whether the valence frequencies changed across treatment, to see if the dream could be affect driven; fourth, we rated the initial MDR from a group of patients for the presence and valence of affect, major psychodynamic theme, and whether the MDR was predictive of the core psychodynamic issues; and fifth, and last, the initial and last MDR of a group of patients who had improved in therapy were reevaluated for affect valence, dream narrative and psychodynamic formulation.

We found in study one that we were able to distinguish improved from unimproved perfectly and to teach psychiatric residents to do it as well. In the second study our rank order correlation of degree of improvement was $R = .45$ with a $p = 0.69$. The third study showed us that we [the authors, one of whom was the therapist of the patients] could reliably score affect as present or absent 94% of the time and whether it was positive or negative 100% of the time. Affect was present in only 58% of MDR; including associations, 98% had affect. The initial MDR was more negative [77%] than positive [19%]; the final MDR was more positive [53%] than negative [47%]. In the fourth study, we found that 44% of MDR had affect; including associations 97% had affect, and the affect rating of the initial MDR had a scoring reliability of 88%. The initial MDR had more negative [74%] than positive [26%] affect. There was acceptable agreement on the psychodynamic theme of the MDR [87%], and the therapist judged the theme as predictive of the patients' core psychodynamic issues. In the fifth study we found the initial MDR contained more negative [43%] than positive [3%] affect. The last MDRs contained more positive [23%] affect than the initial MDR, but still had more negative [37%] affect. The affect difference was statistically significant. Dream Narratives were 13% positive in the initial MDR, and increased to 40% in the last MDR. Psychodynamic Formulations were 10% positive in the initial MDR, and 33% positive in the last MDR, a significant difference.

Learning Objectives:

1. Define value change associated with improvement in psychotherapy.
- 2] Define narrative change.
- 3] Describe how the initial dream predicts the core psychodynamic of the patient.

Evaluation Questions:

- 1] Does the valence of the transference predict the outcome of therapy?
- 2] Name one dream report attribute that predicts improvement in psychotherapy.

3) Name a demographic variable that must be known to evaluate a dream report.

Don Kuiken

Impactful Dreams, Sublime Feeling, and Reflective Awareness (Paper)

The parallel between impactful dreams and significant reading experiences may include correspondence between the apex moments that occur in both domains (Kuiken, Campbell, & Sopčák, 2012; Kuiken, Lee, Eng, & Singh, 2006), including what Miall (personal communication) has referred to as a “brush with the sublime.” In the present research, we used the interactive combination (i.e., cross product) of theoretically selected subscales of the Experiencing Questionnaire (EQ; Kuiken, Campbell, & Sopčák, 2012) to create an index of: sublime enthrallment (wonder, reverence, inexpressible realizations, and self-perceptual depth) and sublime disquietude (disquietude, finitude, inexpressible realizations, and self-perceptual depth).

In Study 1 (see Lee, 2010, for more details), students who frequently remembered dreams and had previously experienced impactful dreams recorded an impactful dream, i.e., a dream that significantly influenced their thoughts and feelings after awakening. Using the Impactful Dreams Questionnaire (IDQ; Kuiken, 2009), which is based on a series of classificatory studies (cf. Busink & Kuiken, 1996; Kuiken, Lee, Eng, & Singh, 2006; Kuiken & Sikora, 1993), we distinguished: (1) nightmares; (2) existential dreams; (3) transcendent dreams; and (4) mundane dreams. We found that the cross product of the EQ subscales defining sublime enthrallment was greater following transcendent dreams than following existential dreams or nightmares. Also, the cross product of the EQ subscales defining sublime disquietude was greater following existential dreams than following either nightmares or mundane dreams (but not transcendent dreams). Furthermore, both transcendent dreams and existential dreams were more likely to contain intra-dream self-reflection than mundane dreams.

In Study 2, which basically replicated Study 1, we found that the cross product of the EQ subscales defining sublime enthrallment was greater following transcendent dreams than following nightmares or mundane dreams (but not existential dreams). And the cross product of the EQ subscales defining sublime disquietude was greater following existential dreams than following nightmares, existential dreams, or mundane dreams. Again, existential dreams and transcendent dreams were more likely to contain intra-dream self-reflection than were mundane dreams.

Taken together these studies support the notion that the aesthetic conceptions of sublime enthrallment and sublime disquietude describe the aftereffects of both impactful dreams and significant reading experiences. In the context of results from studies of literary reading (Kuiken, Campbell, & Sopčák, 2012), the aftereffects of transcendent dreams are comparable to the sublime enthrallment that follows deep engagement with Coleridge’s “Frost at Midnight” or Shelley’s “Mont Blanc,” while the aftereffects of existential dreams are comparable to the sublime disquietude that also follows deep engagement with Celan’s “Death Fugue” and Owen’s “Exposure.” While inexpressible realizations and self-perceptual depth mark the core of both forms of sublime feeling, the depth of sublime enthrallment has the affective bearing of wonder and the epistemic tone of reverence while the depth of sublime disquietude has the affective bearing of disquietude and the epistemic tone of human finitude. Despite these differences, the transcendent dreams and existential dreams that precipitate these effects contain the intra-dream self-reflection – but not explicit lucidity – that may facilitate these forms of transformation.

Learning Objectives:

1. Describe the differences between transcendent dreams, existential dreams and nightmares.
2. Describe the differences between sublime enthrallment and sublime disquietude.
3. Describe how the effects of nightmares differ from the effects of either existential dreams or transcendent dreams.

Evaluation Questions:

1. What are the differences between existential dreams and nightmares?
2. What do sublime disquietude and sublime enthrallment have in common?
3. What kind of reflective awareness occurs in both existential dreams and transcendent dreams?

Don Kuiken

Processes that Generate the Metaphoric “Power” of Impactful Dreams (Presentation within symposium “A Tribute to the Work and Ideas of Ernest Hartmann”)

Because dreamlike thought involves (1) multi-modal imagery (including an embodied, situated self), (2) emotion-laden action sequences, and (3) anomalous (“bizarre”) category instantiations, dream “intensification” (e.g., in existential dreams, transcendent dreams, and nightmares) may increase the likelihood that this feature profile will simply penetrate waking thought (“carry-over” effects; cf. Stickgold et al., 1999). However, given the recently articulated generalizing and integrative aspects of dreamlike thought, reactivation of a pre-sleep problem during dreaming may instead increase the likelihood that dreaming will restructure understanding of that problem and facilitate its solution during subsequent wakefulness (“facilitation” effects; cf. Ritter et al., 2012). Or, because dreamlike thought is metaphoric, reactivation of a pre-sleep problem during dreaming may increase the likelihood that dreaming will facilitate metaphoric restructuring of a problematic situation and aptly disclose its import at the moment of awakening.

Despite increasingly sophisticated cognitive models of dreaming, the metaphoric generativity of dreaming has not been directly examined. Ernest Hartmann and Kuiken designed a study to explore the metaphoric generativity of dreaming, especially its impact on subsequent waking thoughts and feelings. We shared the impression that the pre-sleep problems reactivated during dreaming generally reflect the emotions that derive from persistent waking concerns. We also shared the impression that dreaming fundamentally involves metaphoric thinking. And yet, we were at odds about the kind of metaphoric thinking that is characteristic of dream thought. Hartmann (2010) was committed to the cross-domain “mappings” described by conceptual metaphor theory (Lakoff, 1993), rather than the interactionist theories of metaphor that more precisely address the disclosure of emergent meanings (Tourangeau & Rips, 1991). Hartmann was committed to a conception of metaphor that had roots in the psychoanalytic conception of representability (metaphors figuratively “picture” verbally inexpressible feeling), rather than to a conception of metaphor grounded in a class-inclusion model of category regeneration (Glucksberg, 2008). Also, Hartmann was committed to a conception of dream metaphor that locates compelling meaning in a single central image, rather than a conception of dream metaphor that locates meaning across discontinuous but thematically linked dream episodes (Kuiken, 1999; 2013).

The results of the study we designed and conducted indicated that the profiles of primary emotions associated with central images converged with the features of impactful dreams (nightmares, existential dreams, transcendent dreams), providing convergent validation for the distinction between these three dream types. However, central image intensity was greater in nightmares than in either existential dreams, transcendent dreams, or mundane dreams, while central image intensity in transcendent dreams and existential dreams did not differ from central image intensity in mundane dreams. This pattern suggests that central image intensity is specific to the fear and terror of nightmares rather than a feature of the emotions that characterize existential or transcendent dreams. Moreover, central image intensity did not predict the dream aftereffects that might be expected of “powerfully” metaphoric dreams. Specifically, central image intensity was unrelated to the inexpressible realizations that characterize the sublime disquietude following existential dreams and the sublime enthrallment following transcendent dreams.

Learning Objectives:

1. Describe three models of the processes by which impactful dreams influence waking thoughts and feelings.
2. Describe the relations between central images, central image intensity, and nightmares.
3. Describe how the effects of nightmares differ from the effects of existential dreams or transcendent dreams.

Evaluation Questions:

1. Briefly describe Hartmann’s conception of how dream metaphors influence waking thoughts and feelings.
2. Briefly describe the relationship between central image intensity and nightmares.
3. Identify one effect of existential dreams on waking thoughts and feelings.

Robert G. Kunzendorf

Predicting Dreamers’ Emotions from Dream Descriptions versus Dream Depictions (Presentation within symposium, “AASMI Symposium: Understanding Dreams through an Understanding of Mental Images”)

Robert Kunzendorf and James Veatch recently published a research monograph – a dream database – containing 100 dreamers’ depictions and descriptions of one of their dreams, indexing each dream’s underlying emotion as reported by its dreamer, and making available each dreamer’s scores on the Brief Symptom Inventory (the BSI). Two student raters tried to predict the 100 dreams’ underlying emotions (as reportedly experienced by the 100 dreamers), first by basing their predictions on the depictions of 50 randomly selected dreams and the descriptions of the remaining 50 dreams, then by basing their predictions on the descriptions of the 50 randomly selected dreams and the depictions of the remaining 50 dreams. The two student raters’ predictions were found to have moderately high but statistically significant inter-rater reliabilities and were averaged together. Mean inter-rater predictions based on the 100 dream depictions tended to identify only the emotions reportedly experienced by the dreamers during their dreams, whereas mean inter-rater predictions based on the 100 dream descriptions tended to identify not only the emotions reportedly experienced by the dreamers but also emotions not reported by the dreamers. Furthermore, the mean inter-rater predictions based on dream depictions tended to correlate with BSI scores, whereas the mean inter-rater predictions based on dream descriptions tended not to correlate with BSI scores. For instance, depiction-based predictions of dreamer anxiety correlated, interestingly, with higher BSI hostility scores and not with BSI anxiety scores – suggesting that anxieties which people can only experience subconsciously in their dreams (but which raters can detect in people’s dream depictions) might surface as hostile personality traits on a fight-flight continuum.

Learning Objectives:

1. Compare and contrast dream depictions and dream descriptions.
2. Explain the relationship between dreamers’ emotions and their dream depictions.
3. Explain the relationship between dreamers’ personalities and their dream depictions.

Evaluation Questions:

1. Name one way that dream depictions and dream descriptions differ.
2. Briefly describe why dream depictions reflect dreamers’ emotions in Kunzendorf and Hartmann’s view.

3. Briefly explain why dreamers' personalities reflect their dream depictions In Kunzendorf's view.

Robert G. Kunzendorf

The Poet Hartmann and Dreamer Coleridge on "the Relation of the Poet to Dreaming" (Presentation within symposium "A Tribute to the Work and Ideas of Ernest Hartmann")

In his writings on the relationship between creativity and dreaming, Ernest Hartmann pushed psychodynamic thinking beyond Sigmund Freud's essay on "The Relation of the Poet to Day-Dreaming." Freud argued that that dreams and daydreams are disguised representations of repressed wishes and that "the essential *ars poetica* is the technique by which our feeling of repulsion is overcome. . . . putting us into a position in which we can enjoy our own day-dreams without reproach or shame."

However, Hartmann's work with nightmare sufferers showed that they were not repressors but, instead, were individuals with "thin" (i.e., permeable) boundaries. Accordingly, nightmare sufferers' "thin" boundary between their negative emotion and their mental imagery led to nightmarish dreams and daydreams that "contextualized" or pictured the negative emotion – and the "thin" boundary between their positive emotion and their mental imagery led to pleasant dreams and daydreams that contextualized the positive emotion. Hartmann suggested that the reason why thin-boundaried individuals' emotion-picturing dreams are more bizarre, and their emotion-picturing daydreams are more "dreamlike," is because the associative linkages between their emotions and their visual sensations tend to be "thinner" (i.e., looser, more remote) associations.

One problem with the latter suggestion is that creative expressions of emotion and creative solutions to problems are not reducible to bizarre expressions and bizarre solutions. Indeed, across 25 years of the Boundary Group's research meetings, Hartmann was always searching for another thin-boundaried process that might better explain the relationship between dreaming and creativity.

As a poet, however, Hartmann seems implicitly to have understood this very process for which he was searching – a dream-based process which the poet Samuel Coleridge described as follows: "On Friday night 8th February 1805 my feeling, in sleep, of exceeding great love for my infant seen by me in the dream, yet so that it might be Sara, Derwent or Berkeley, and still it was an individual babe and mine." Of love in sleep – a sort of universal-in-particularness of Form seems necessary. Although Hartmann's research never explicitly connected creativity with such universal-in-particularness of Form, this connection is implicitly expressed by the first line from the second stanza of his poem *Warrior*: "The purest of sculptors works only in ice in the summer."

Learning Objectives:

1. Define Hartmann's concepts of "thin boundaries" and "contextualizing images."
2. Explain Hartmann's suggestion that the creative process involves thin-boundaried associating and contextualized imagining.
3. Explain Coleridge's dream-based suggestion (and Hartmann's poetic understanding) that creativity entails "universality in particularness."

Evaluation Questions:

1. Briefly define Hartmann's concept of "thin boundaries."
2. Name one way that "contextualized imagining" is implicated in the creative process.
3. Briefly describe how "universality in particularness" is implicated in the creative process In Coleridge's dream and Hartmann's poem.

Justina Lasley

DreamSynergy™: The Gateway to Understanding the Wisdom of Dreams (Workshop)

We come to the IASD conference because we are intrigued with dreams in some way. Justina says that she doesn't have to convince you that dreams are worth investigating. Perhaps through dreamwork you have individually changed, watched others transform, or you have found through research that dreams do have function and that they indeed can change lives.

The presenter knows that dreams have value and the ability to move you and your clients toward the authentic full-functioning Self. This workshop will move you from theory to application. It is one thing to believe in dreams and another to reap and share the rewards that are offered to each of us every night.

For over 20 years, she has been privileged to guide, participate and witness transformation in her dream groups and individual clients. You will get a glimpse of how dreams influenced her challenging personal journey, as well as the transformational journeys of clients.

Out of her experience in the field of dreams, Justina created DreamSynergy™, an innovative process of working with dreams, which incorporates her own and other respected theories and techniques. This all-inclusive process simplifies the practice of finding meaning and using that meaning to facilitate change in your life, as well as the lives of your clients. Applying the DreamSynergy™ process facilitates change in areas such as Mental and Physical Well Being (Illness, Hospice Care, and PTSD), Relationships, Finances, Career, and Creativity.

During our workshop, you will learn to apply the step by step DreamSynergy™ process to enhance lives – yours and/or others. This method bridges the gap between all areas of dreamwork and techniques of dreamwork so that you and your clients will have a tested, result oriented, and sustainable approach to finding value from dreams.

You are encouraged to come with a dream of your own to process and to share your experience in dreamwork. Join together for some enjoyable and transformational conference moments!

Learning Objectives:

1. Identify three components of the DreamSynergy™ approach to Dreamwork.
2. Explain two techniques that lead to understanding dreams and facilitating change.
3. Demonstrate an understanding of why and how change occurs in individual development.

Evaluation Questions:

1. Name one of the components of the DreamSynergy™ approach to Dreamwork.
2. Explain one technique that leads to understanding dreams and facilitating change.
3. Briefly name one reason why and one reason how change occurs in individual development.

Ming-Ni Lee

The Impactful Dreams of Taiwanese University Students: A Further Investigation of Consciousness in Dreams and Dream Function (Paper)

Past studies on impactful dreams indicated that both transcendent dreams and existential dreams were associated with pre-lucid forms of reflective awareness during dreaming (i.e., dual perspectives and depersonalization; e.g., Busink & Kuiken, 1996; Kuiken & Sikora, 1993). Past research on dream reflective awareness also specifically showed that transcendent dreams were associated with willed appearances (Lee, Kuiken, & Czupryn, 2007). Furthermore, a recent study (Lee, 2010) not only replicated the above findings, but also indicated for the first time that transcendent dreams were associated with lucid mindfulness during the dream. On the other hand, Kuiken and his colleagues' series of studies indicated that impactful dreams have different effects on subsequent waking thoughts and feelings: Transcendent dreams facilitate spiritual transformation; existential dreams prompt self-perceptual depth and existential disquietude (e.g., Kuiken, Lee, Eng, & Singh, 2006). Following these research lines, the present study expects that further exploration of the influence of impactful dreams on waking life and its association with consciousness in dreams will help to understand the functions of dreams. It is also important to see whether the previously identified relationships can also be found in a population with a distinctively different culture.

Thus this study was intended to investigate the relationships between impactful dreams, consciousness in dreams (dream reflective awareness in particular), and the influence of dreams on waking life, based on a sample of Taiwanese university students. Eighty-six undergraduate students from National Dong Hwa University were the participants (77.9% females, 22.1% males, 18.3-24.4 years of age, mean age = 20.3 years) of this study. To be eligible to participate in this study, students had to have experienced impactful dreams on a frequent basis (at least once per month). Participants were first asked to describe the most impactful dream they had experienced during the past month, as exactly and fully as possible, and to avoid hindsight interpretation or explanation. After recording their dreams, participants were asked to respond to a series of open-ended questions regarding their experiences of consciousness during the dream (Lee et al., 2007). Finally, participants completed questionnaires including the Chinese versions of Dream Reflective Awareness Questionnaire (DRAQ) (Lee, 2013a; Lee & Kuiken, in preparation; Lee et al., 2007); Impactful Dreams Questionnaire (IDQ) and Post-Dream Questionnaire (PDQ) (Busink & Kuiken, 1996; Kuiken et al., 2006; Kuiken & Sikora, 1993); General Dream Pattern Questionnaire (GDPQ) (Lee, 2013b); and the demographic questionnaire. The results suggested that most of the significant patterns identified in the previous research also appeared in this study, especially for transcendent dreams, although some different findings were worthy of attention. The implications for understanding dream functions and suggestions for future studies will be further discussed. Target level of audience: All. Aim of presentation: Introducing findings of dream research.

Learning Objectives:

1. Describe the features of impactful dreams.
2. Describe different patterns of dream reflective awareness.
3. Compare and contrast different types of impactful dreams and their aftereffects.

Evaluation Questions:

1. Briefly describe what "impactful dreams" mean.
2. Describe one of the five patterns of dream reflective awareness introduced in this study.
3. Compare and contrast the influences of different types of impactful dreams on waking life.

Jacque E. Lewis

Sometimes Dreaming of the Past is Dreaming of the Future (Presentation within panel "Dreams that Change Our Lives")

Sometimes one has a dream that stays with the person forever. These dreams are usually highly emotionally charged, vivid in image and with every detail readily recalled by the dreamer. Jung referred to these as Big Dreams. In the early 1970s, the author had such a dream that

seemed to take place in the nineteenth century or earlier. She was Native American and lived in the Southwestern part of the US. The story in the dream was like a great myth, an epic tale of murder and redemption. The theme of the dream helped her to reflect on her purpose in life, giving her new direction and meaning. This was later confirmed by actual images from the dream that manifested in waking life, indicating to her that she was on the right path in life. The feelings the dream elicited were a deep sense of gratitude because she understood, in a profoundly spiritual way, what it means to be living in a state of grace. The dream seemed also to reflect her personal “karma” both psychologically as well as physically, with some physical symptoms not manifesting until years later. In one sense, this dream helped her to re-discover who she really is and what is certainly her destiny in life. For years she could not speak of this dream because it brought up such deep emotion for her. It also was so very hard to convey to others how deeply the dream touched and helped her to understand her journey in life. This presentation is an attempt to convey the deep emotion the dream produced in her and how she has continued to interpret it in her life.

Learning Objectives:

1. Describe how dreams can transcend time.
2. Define what is meant by “archetypal” dreams.
3. Describe ways that dreams can illustrate life changes.

Evaluation Questions:

1. Briefly explain how dreams can transcend time.
2. Briefly explain what is meant by archetypal dreams.
3. Name a way that dreams can indicate life changes.

Jacque Lewis

Teaching Dreamwork in Clinical Courses (Presentation within panel “Weaving Dreams into the Classroom: Dreams and Education”)

Why is working with dreams not a significant component of teaching students how to be therapists? Even though dreams offer vast psychological information, clinical graduate psychology programs seldom give students a forum for understanding and working with them. This is disheartening. Since psychology programs do not give dreams the attention the author contends that they deserve, there is a fundamental gap in most training programs; they neglect focusing on the client’s entire psychology. By ignoring the mind’s activity while asleep, a therapist is, in effect, ignoring one third of a client’s life. Jacque has tried to address this by integrating dreams into humanistic graduate psychology courses, at the MA and PsyD level.

After spending some time on establishing the importance of working with dreams in clinical settings, the next step is to teach students how to work with them. After covering the basics of humanistic/existential methods of dreamwork, she then has students gain first-hand experience with one dreamwork method. She uses the method developed by Dr. Montague Ullman. This gives students an idea of what it means to work with dreams in a very real sense.

She has had both negative and positive reactions from students when working with dreams. Probably because of the current climate in psychology mentioned earlier, not all students have an interest in working with dreams. She has had classes where students appeared very interested in working with dreams, but has also had students who were less interested in working with them. In general, students who have chosen cognitive-behavioral therapy as their orientation show less interest in dreamwork. It is usually the students who have not yet chosen an orientation, or who have chosen humanistic psychology as their orientation, who are most interested in dreamwork. Since, in this age of managed care, most students are cognitive-behavioral in approach, developing a student’s interest in dreamwork can be both rewarding and an uphill battle.

Learning Objectives:

1. Summarize an approach to integrating dreamwork into graduate psychology courses.
2. Demonstrate knowledge of how to teach dreamwork from a theoretical standpoint.
3. Identify various dreamwork methods.

Evaluation Questions:

1. Identify an approach for integrating dreamwork into graduate psychology courses.
2. Name one important area to cover when teaching dreamwork theory.
3. Identify one dreamwork method.

Eliane Lima

Film and Dreams (Special event)

This event presents the dream-film work of the experimental filmmaker Eliane Lima. It highlights her work in connection with dreams and memory, where blocks of images take place to reveal sensations and a non-linear concept of time and space. The screenings will take about 40 minutes followed by a question and answer session with the director addressing the films and the linkage between dreams and images.

Jenna Ludwig and Bruce Silverman*The Dream as Ritual Encounter (Workshop)*

The focus of this workshop is to immerse the participants in the experience of dreams as ritual events. To begin, a circle is formed using rhythm and poetry. A right-brain atmosphere emerges. Then “The seven steps of embodied dreamwork” are presented:

1. Using drumming or other creative modalities, a ritual space is formed and a right-brained environment is sustained.
2. The designated dreamer tells the dream, without interruption.
3. The dreamer (with feedback) notes the critical characters of the dream and chooses group members to represent those characters. He/she might also choose a group member to represent “the dream ego.”
4. The dreamer sets the dreamscape; arranging the room to re-create the look and feel of the dream as much as possible.
5. The dream is then retold in “mythic time” (drum/story mode) and group members can then interact, “interrupt,” and offer projections about what elements of the dream would be about for them (projective dream work style). In addition, (a) the facilitator or others, sets up “gestalt therapy dialogues” between various dream characters: feelings and semi-conscious memories can be explored in greater depth, and (b) the group can pause for insights, suggestions and can encourage the dreamer to “stretch” the dream narrative by revisiting unresolved issues and considering new possibilities for healing. The dream then becomes a living organism that can be experienced anew, in present time.
6. The dream re-entry process comes to a close, and central characters are given the opportunity to face each other and to create a non-verbal moving scenario that reflects new possibilities for healing and closure.
7. The facilitator invites reflections, insights, and especially blessings, to affirm the dreamer and others, and then closes the dream circle with poetry or other modes of ritual sharing.

Dream interpretation does unfold at intervals throughout the workshop. As the primary presenter, the leader determines the appropriate timing for such comments, and elicits them from the group. As indicated in step 5 above, projective dreamwork language is encouraged, so as to “discourage” the notion that there exists an “ultimate authority” separate from the dreamer, who is primary. Having received the projections/interpretations of others, he/she can see if a felt sense occurs as to the accuracy of others’ interpretations. In the presenters’ experience facilitating dreamwork, group members have the opportunity to embrace reflections that may speak to their own life experience as well. In this sense, a shared dream is a collective gift.

Roughly 90 percent of the workshop is experiential; 10 percent is didactic. The aim of the workshop is to increase personal self-awareness on psycho-spiritual levels, and to awaken the participants to the synchronicity that unfolds in an embodied dream circle. All levels of audience experience are welcome.

Learning Objectives:

1. Design a right brain activity, congruent with your creative process, that will foster a ritual environment and encourage the dream to come alive.
2. Demonstrate a facilitation style that holds the dream as an organic entity: not limited to being an event in the past.
3. Identify ways that body gestures and movements reveal meanings that can be overlooked by other dream interpretation techniques.

Evaluation Questions:

1. Name one powerful medium that creates a ritual environment.
2. Describe how a dream can be experienced in present time.
3. Articulate one way that the body offers clues that help the dreamer understand the dream’s message.

Tallulah Lyons and Wendy Pannier*Dream Group to Explore Dreams for Healing and Health (Morning Dream Group)*

This dream group is offered for anyone interested in the relationship of dreams to healing and in the practice of dreamwork for integrative healthcare. Participants will bring their dreams and explore them for healing imagery and energy. Our premise is that all dreams come in the service of health and wholeness, and our focus will be on moving toward wellness. We will use a projective dream group method that we have developed with cancer dream groups over the last ten years. We will also use Guided Imagery for Dream Re-entry, another process that we have developed with our cancer groups. We totally adhere to the IASD Ethics Statement and assure that the dreamer is in control at all times and is the ultimate authority on the meanings of the dream.

Each morning we will begin with a guided meditation into liminal space so that each participant can connect with a personal dream. The group will explore one of the dreams in each session, seeking indication of how and where the dream is inviting the dreamer to grow and heal. We will then use a guided imagery exercise so that everyone in the group can move back into the dream and allow the dream to open their capacity to move in the direction of expanded living. Our sessions will be almost 100% experiential, but our hope is that since this will be a gathering of dreamers who care about dreams and healing, we will also have fruitful discussions on the challenges surrounding the effort to bring dreamwork into standard healthcare settings.

Learning Objectives:

1. Describe one basic principle for sharing dreams in a healthcare setting.
2. List two steps in the dream re-entry process.
3. List two ways to integrate healing dream energy.

Evaluation Questions:

1. Can you describe one basic principle for dream group sharing in a healthcare setting?
2. Can you list two steps in the dream re-entry process?
3. Can you list two ways to integrate healing dream energy?

Tallulah Lyons and co-author Laura Huff Hileman

First Research on Dream Re-entry with Guided Imagery (Presentation within symposium "Wounded Healers Healing Self and Others")

For the past nine years, Tallulah Lyons has worked to bring dreamwork to cancer support communities. With her ongoing dream groups, she has developed a process of using guided imagery for transforming the imagery and energy of nightmares.

Last year, Laura Hileman designed and executed a study for her master's thesis using the guided imagery script developed for the cancer project. Nightmares carry images and emotions that can exacerbate feelings of anxiety, stress, and helplessness in the dreamer. The purpose of this study was to test whether dreamers who engage with their nightmares through nonrational primary process methods can help themselves evoke deep, positive changes that result in calmness and confidence to better meet waking life challenges.

Lyons' Guided Imagery for Nightmare Transformation was the method chosen, and the DASS and GSE tests were used to measure stress, anxiety, and self-efficacy levels in the dreamers.

Twenty- nine participants shared disturbing dreams and were separated into control and experimental groups. Both groups were measured for levels of anxiety, stress, and self-efficacy twice over a two-week period. Experimental subjects also participated in two guided imagery sessions for nightmare transformation. While the small number of participants rendered results technically inconclusive, the post-test scores were dramatic for the small pool, showing a clear trend toward lowered stress and anxiety and increased self-efficacy in the experimental dreamers. Furthermore, self-reports from the experimental group added data supporting the benefits of the meditative process.

This study carries at least three sets of implications for dreamers and dream workers:

- Lyons' "Guided Imagery Script for Nightmare Transformation" can help provide the self-efficacy necessary to empower dreamers' choices for positive change.
- Results reinforce the idea that deep processing on an emotional level can lead to long-lasting, meaningful changes as well as the claim that nightmares actually provide a rich resource for healing (Taylor, 1993, 159-163). Subjects who used this method with their nightmares reported a decrease in the fear and anxiety that can paralyze the process of transformation and healing. They also reported an increase in positive imagery and in feelings of safety and personal power. Moreover, some reported specific insights that helped them engage with their life challenges with greater confidence and resourcefulness. All these changes in the subjects are consistent with the aims of therapy and personal growth.
- Qualitative responses of several subjects point to an interesting link between increased self-efficacy and the rise of compassion. Most of the dreamers who reported confidence also reported insight, and half of the dreamers who reported insight also reported a shift towards waking-life compassion.

This presentation is for all audiences, especially those interested in offering dreamwork in the healthcare setting.

Learning Objectives:

1. Describe two elements of dream reentry for nightmare transformation.
2. Describe two goals of the research project conducted to test the guided imagery script.
3. List two implications of this study for further research.

Evaluation Questions:

1. Briefly describe one element of dream reentry for nightmare transformation.
2. Briefly describe one goal of the research project conducted to test the guided imagery script.
3. Name one implication for research generated by the first study.

Marie-Hélène Maltais

How Dreams Express Meaning (Presentation within symposium "Linguistic Aspects of Dreaming: From Words to Conversations")

The goal of this presentation is to contribute to our understanding of how dreams express meaning. Maltais proposes a point of view that can be summarized into two main points: first, she suggests that dreams attempt to communicate meaningful information (e.g., body states, feelings, thoughts, etc.) to our consciousness. Second, she suggests that this meaning is built using a sophisticated recursive system comparable to that of language, using characters as semantical units.

To illustrate her observations, she turns to the Hamlet of psychoanalysis: Freud's dream of Irma's Injection. The Irma Dream, which served as a foundation of Freud's theory, has received considerable attention from several authors over the past century: Freud himself (1901), Erikson (1954), Schur (1966), and Lacan (1978), among others. For pedagogical reasons, she thinks the Irma Dream provides a sound point of departure because:

- 1) Both the dream and the discussions related to it form a corpus of texts that are part of a common knowledge.
- 2) The contextual information of the dream (through Freud's biographies and correspondences) is abundant, thus helpful.
- 3) The fact that the dreamer is himself a dream specialist contributes to the richness of the discussion.
- 4) Freud's dream of Irma seemed to have been very important, if not vital to him. It was sufficiently powerful to motivate him to build one of the major theories of dreaming.

Her analysis proposes that each character can be seen as a semantical substructure (type) that is subordinate to the protagonist psychological structure, through which a "message" emerges. Her description of the characters' inner structure is framed in a concatenation of structural, componential and cognitive approaches in linguistics, combined with a Jungian perspective.

Learning Objectives:

1. Understand the concept of recursion – recursivity.
2. Understand how each character can be viewed as semantical types and prototypes (such as words).
3. Understand how recurrences of psychological traits build categories from which the prototypical structure of the character and the meaning of the dream emerge.

Evaluation Questions:

1. Explain the concept of recursion and how it might apply to the structure of meaning in dreams?
2. Explain how dream characters can be viewed as types and prototypes?
3. What is the relationship between lexical units (words) and psychological units (characters)?

Marie-Hélène Maltais

The Way We Dream: Creativity, Pathology, and the Emergence of Language in Dreams (Paper)

Studies that have addressed issues surrounding the multifaceted subject of language and dreaming (cf. Freud 1900, Kraepelin 1906, Foulkes 1978, Arkin 1981, Heynick 1981, 1983, 1993, Lakoff 1997, Hunt 1989, Meier 1993, States 1998, Solms 1997, Kilroe 2000, Hartmann 2000, Hubb 2009), which are quite rare in linguistics, can be categorized into two main approaches. The first, chiefly descriptive and qualitative, aims to characterize the underlying linguistic competence responsible for speech during sleep. The second, rather normative and quantitative, considers actual speech (somniloquy) or recalled dream speech as a product of the speaker's performance during sleep and compares it to formal waking speech. Scientists and clinicians such as Freud (1900), Heynick (1993) or Barrett (2009) agree that, when reported, linguistic expressions tend to be grammatically, syntactically, and pragmatically correct. However, instantiations of atypical language are most often observed in the lexicon. Freud (1900) offers a handful of examples of unexpected lexical forms reported in dreams and suggests that they are generated by the condensation dreamwork, a process through which the unconscious synthesizes various dream thoughts into one common element.

In her research, which takes a qualitative approach, Marie-Hélène examined 12 non-words reported in dream texts of adult speakers of French or English and characterized them on a formal and semantic level. She compared these lexical forms to neologisms, slips and paraphasia and proposed an explanation according to which new lexical forms could be viewed as creative products resulting from conceptual blending (Fauconnier & Turner 1995, 2002), a thought process equivalent to Freud's condensation. Thus, the emergent structures are seen as a manifestation of a speaker's linguistic competence and her or his capacity to generate creative lexical signs that meet both the "novelty" and "appropriateness" criteria (Chomsky 1975, D'Agostino 1984, Karkhurin 2009; Kamply & Vantalen 2010, Klausen 2010). Newly and appropriately formed lexical structures correspond to multiple-blended structures that are formally adequate and semantically interpretable. The present research contributes to our understanding of thought processes that might be common to language and dreaming and of the emergence of meaningful structures during the state of dreaming.

Learning Objectives:

1. To become familiar with the results of a research project based on lexical creativity in dreams.
2. To understand how and why dream words may be considered creative.
3. To understand what conceptual blending theory is and how it may serve to explain lexical creativity in dreams.

Evaluation Questions:

1. True or false: During sleep, will the speaker's ability to generate morphophonologically well-formed novel lexical structures that closely follow the context of the dream be maintained?
2. Why can emergent lexical forms found in dream texts be considered creative products?
3. Define the framework of conceptual blending in your own words and how it can account for words generated in dreams.

Katrina Martin

Dreaming with Ancestral Lands: Tales of a European Journey (Presentation within symposium, "Dreams and Place: the Experience of Going Home")

After studying dreams and ancestry for several years, Katrina Martin, MA, wanted to see how being in the lands of her ancestors influenced her dreams. Additionally, she wanted to investigate what might happen to her mind, body and spirit when intentionally traveling to her ancestral lands. What she discovered is fascinating.

Within days of arriving in Scotland, her first destination, shifts began taking place – and they were not subtle. Soon Katrina noticed that owl, her ancestral dream guide, had come with her to Europe and was making itself known at each location where she needed to work through an ancestral wound. She will share the waking life and dream encounters with owl and her ancestors.

During her time in Europe, Katrina learned on a deep level that communicating with the ancestors in dreams is possible and that it's happening all the time. It takes dedication, an intentional honoring of the ancestors and a willingness to let go of the ego and what one thinks should happen.

After only six weeks of being on the road, Katrina abandoned her left-brain itinerary to the call of the ancestors, and followed their lead by changing her plans and going to places she hadn't expected to visit. Along the way she discovered her inner power and deepened her bond with her ancestors.

Katrina will share her most potent dreams from the trip, give examples of waking life synchronicities, and talk about the different ways one can dream with the ancestors. Her presentation will also include tips about how to make a traveling ancestral altar.

Learning Objectives:

1. Learn how to incubate an ancestral dream.
2. Learn how to identify waking-life synchronicities.
3. Learn how to create an intentional ancestral journey.

Evaluation Questions:

1. How do you incubate an ancestral dream?
2. Give two examples from the presentation of waking-life synchronicities and how one can identify a synchronicity.
3. What are three steps you can take toward planning an ancestral journey?

Katrina Martin and Natalie Davenport

One Woman's Dreams About Transitioning Gender (Paper)

Hear the incredible dreams of Natalie Davenport, a transgender woman who tracked dreams related to her transition from a man to a woman. Natalie's transition dreams span several years and demonstrate a clear progression from denying being transgendered to accepting it and healing the split between her male and female selves. From the first dream of a dismembered woman to the final dream of receiving powerful healing energy from the Goddess, the dreams of Natalie's transition are mythical, archetypal, and captivating. In this presentation, Natalie will share the most poignant dreams she's had of her transition, and show artwork she has created to illustrate the dreams. Additionally, her ex-wife Katrina Martin will share her own dreams of Natalie's transition to demonstrate the existence of dream sharing between spouses. Katrina's dreams began several years before Natalie revealed that she is transgendered and gave Katrina many clues about what Natalie would eventually tell Katrina about her gender.

Learning objectives:

1. Identifying possible markers of transgender dreams.
2. Seeing how a transgender person can work with his/her dreams to help navigate their transition.
3. Understanding the process of transition from a psychological perspective and seeing how dreams can heal.

Evaluation questions:

1. What would you say are the possible markers of a transgender dream?
2. List three ways that a transgender person could work with his/her dreams in order to help them navigate their transition.
3. In what ways did this presentation help you understand what happens psychologically for a person undergoing a gender transition? How did these dreams help Natalie heal?

Kimberly Mascaro*The Effects of Announcing Dreams (Paper)*

While dream literature is extensive, including extraordinary, or significant, dreams and pregnancy dreams, the convergence of the two is limited. Announcing dreams are one type of extraordinary dream reported by pregnant women that is not well understood. The focus of this presentation describes how announcing dreams affect pregnant women, and highlights Mascaro's findings from her doctoral dissertation study, which included 22 pregnant volunteers. Within the sample, announcing dreams took place most often in the first trimester of pregnancy, were reported to be significant by almost three quarters of participants, and were shared with others by 85% of the participants. From analysis, several themes emerged including, but not limited to: confidence and affirmation, bonding and connection, birth, hospitals and health-care professionals, breastfeeding, lucidity, decision-making regarding the pregnancy, and prediction of sex. For those who serve or work with pregnant women, acknowledging and attending to their inner world, including dream experiences, can support women to be present to their whole selves.

Target level of the audience: Introductory and Intermediate. The aim as it applies to this audience: Increasing attendee's knowledge of pregnant women's dream experiences, highlighting announcing dreams and how they may impact this population, including behavior and decision making.

Learning Objectives:

1. Describe the phenomenon known as an announcing dream.
2. List common themes that emerge from announcing dreams.
3. Compare and contrast the characteristics of lucid (or extraordinary) dreams from non-lucid (or ordinary) dreams.

Evaluation Questions:

1. Briefly describe the phenomenon known as announcing dreams.
2. List two common themes that may emerge from announcing dreams.
3. Name one characteristic of a lucid (or extraordinary) dream experience.

Linda Mastrangelo*The Oneironaut's Leap: Gateways to other Dimensions in Lucid Dreaming (Presentation within panel "Gateways, Portals and Wormholes in Dreams: Bridges to Other Dimensions of Consciousness")*

The simplest way to visualize a Kerr wormhole is to think of Alice's Looking Glass. Anyone walking through the Looking Glass would be transported instantly into Wonderland, a world where animals talked in riddles and common sense wasn't so common." –Michio Kaku, *Blackholes, Wormholes and the Tenth Dimension*

A "gateway," or what's often referred to as "the wormhole effect", is a phenomenon often found in lucid dreaming. Remarkably, however, there has been very little research done on this experience and its scientific, creative and spiritual potential. Linda will introduce the concept of what it means to be an oneironaut or "dream traveler" like those of the past such as P.D. Ouspensky, whose remarkable claim that we have dreams continuously, both in sleep and in waking state, was later proven to be true through scientific research and REM study; 18th century scientist, philosopher and mystic, Emanuel Swedenborg, who developed his own lucid dreaming methods and, like Dante, regularly voyaged to heaven and hell communicating with beings that resided there; and Rudolf Steiner, who advised that the best time for communicating with the dead was in the period between waking and sleep.

Linda will explore her personal experiences with lucid dreaming, specifically focusing on four different portals or gateways to other dimensions including wormholes, vortices, and membranes. A brief connection to indigenous science/cosmology, namely the World Tree (*Axis Mundi*), and quantum physics will also be introduced. What scientists are now proving with mathematical equations that describe how matter can move through space and time is what indigenous peoples have been experiencing for thousands of years. If you look at cosmologies and spiritual traditions across time you will notice one common symbol: A World Tree. In Kabbalah, it's the Sephiroth and its ten spheres; in Buddhism it's the Bo-Tree and the ten realms; Bahá'í and Hindus use an inverted tree to explain godly processes; in Christianity, it's the Tree of Life; there is the Ceiba Tree of the Maya; and in Nordic mythology, there is Yggdrasil. And wasn't "the music of the spheres" or the ten gateways as studied by Pythagoras and his mystery school the forerunner of what we call String Theory today?

The hope is to connect with other lucid dreamers with similar experiences and create an open dialogue to expand awareness of the phenomenon. By bridging quantum physics and indigenous science with lucid dreams, this presentation will open up the discussion that "it is the Oneironaut, working in conjunction with the Physicist, who will open up new realms of possibilities." (Mastrangelo, 2013). Perhaps this will not only spark the imagination and, like the confluence of Blake, Huxley and Hesse, open "the doors of perception" to greater heights and understanding.

In the IASD's 2013 PsiberDreaming Conference there were hundreds of responses to Linda's paper on wormhole experiences in dreams, so audience members will be invited to contribute some of their experiences.

Mastrangelo, L. (2013). *Alice's Looking Glass: Exploring Portals in Other Dimensions in Lucid Dreams*. Paper presented at the IASD PsiberDreaming Conference.

Learning Objectives:

1. Describe types/quality of gateways/portals in lucid dreams.
2. Assess how the appearance of gateways/portals parallels indigenous science/cosmology and theories in quantum physics.
3. Explain how gateways/portals in lucid dreams may enhance spiritual transformation, creativity and scientific discovery.

Evaluation Questions:

1. Name one or two examples/traits of different gateways/portals in your own or another person's dream.
2. Identify one way that the appearance of gateways/portals parallels indigenous science/cosmology and theories in quantum physics.
3. From a scientific perspective, briefly explain how portals in dreams connect with quantum theory.

Linda H. Mastrangelo

The Trees are Singing: Traveling the Dreamgates of the World Tree (Presentation within symposium "Dreaming the World Tree")

"If you go into the redwood forest and stand breast to breast to those redwoods, there's something there. My God. There's something there. And I'm reminded of the ancient Irish thinking that a tree can listen to speech, and of course that's the legend of the heart—that the speech of the king went into the heart—so I'm surrounded by legends when I go into the forest." -Diana Beresford-Kroeger, scientist and author

The central image of Germanic-Nordic Religion is the World Tree, Yggdrasil or *Axis Mundi*. The shamans of this period ascend this tree, which contains nine worlds, to find esoteric knowledge in order to heal the community. According to the ancient poetic texts like the Elder Edda, Yggdrasil has three sections: Lower, Middle and Upper worlds where giants, gods, dwarves, elves and humans dwell in the Nine Realms which are represented by the illustrations of different points/sections of the tree. Odin, the shamanic god, was said to have the power to travel to these different worlds and to have conversations with the beings that resided there, whether it be gods and goddesses, giants, dwarves, elves or humans. The Volva, or wise women, would also use vision, dreams, altered states of consciousness and divination called *Seidur*: They were able to read the records of the past to foresee the future.

In this presentation, the presenter will explore how her dreams have shifted dramatically since moving to the redwood forest in the Santa Cruz Mountains seven years ago. Connections will be made with the parallels of these recorded dreams with that of Odin and the nine realms or "dream-gates" of Yggdrasil. The primary focus will be on how the experiences connected to these ancient trees, particularly the presenter's first arrival there when she heard strange vibrations and tones coming from the redwood forest: The trees were singing! The presenter will share how this musical welcoming into a sacred space totally shifted her belief systems and set her on a trajectory of self-discovery with a deeper engagement with Nature and its ancient wisdom.

Working with these indigenous practices in conjunction with dreaming can create a context that can also raise social awareness. Dreaming highlights the need to preserve these sacred forests and the knowledge they hold. And like the Volva, who were given great respect for their gift to the community as healers and seers, we dreamers too can gather and share our visions, united under the same purpose. By tapping into this higher state of awareness, we are healing the world as we heal ourselves.

And as scientist and author Diana Beresford-Kroeger remarks wisely, "If you speak for the trees, you speak for all of nature. It's everything."

Learning Objectives:

1. Recognize types/quality of gateways/realms in World Tree/Yggdrasil.
2. Relate how these different realms in the World Tree parallel actual dream experiences.
3. Connect how dreaming may enhance spiritual transformation, connection to Nature and social change.

Evaluation Questions:

1. Can you give examples of tree-dreaming in your own or another person's dream?
2. Can you identify different realms in indigenous cosmologies relating to the World Tree (*Axis Mundi*)?
3. Can you identify how these dreams might enhance consciousness, creativity and activism in your community?

Adrian Medina-Liberty

Relationships between Waking Experiences and Dream Content in Children's Dreams (Paper)

This paper explores the relationships between waking experiences and dream content in middle class male children. Preliminary data are presented about the type and frequency of topics dreamt. The main goal was to illustrate how the cultural milieu and specific social activities

children are involved in are primordial determinants of how dream content is constituted. Data were collected from nine male middle class children (ages 6 to 11). During four months, 30 dreams were collected once a week by the parents and/or by the researcher using a mini tape recorder. Direct observations and in-depth interviews were conducted to gather information about children's typical day, family and school activities, favorite films and TV shows, etc. An analytic model based on sociocultural psychology and Kenneth Burke's pentad (Burke, 1989) was applied to explore the narrative nature of dreams. Each dream was analyzed by trying to answer five main questions: What actions were accomplished? What were the scenarios in which they occurred? Who performed the actions? How were they done? Why were they done? The focus of the inquiry was dream content and its possible cultural source. Data confirmed previous studies (Medina-Liberty, 2010, 2011) that showed that several culture expressions – notably media, school, and family – were appropriated by children and formed an important part of their dream content. In children's dreams these cultural elements were combined in novel ways and produced original meanings.

Learning Objectives:

1. Identify the basic principles of the sociocultural approach.
2. Identify the basic principles of Kenneth Burke's pentad.
3. Describe how these principles and the model can be applied to the study of children's dream content.

Evaluation Questions:

1. Name one of the main principles of a sociocultural approach.
2. Name one of the five analytical elements of Burke's pentad.
3. Briefly describe how dream content can be linked to waking experiences and culture.

Don Middendorf

Choosing Harmony Among Selves and Others in Lucid Dreams (Presentation within symposium "Consciousness, Physics, and Lucid Dreaming")

Experimental and theoretical work in quantum physics has forced a re-consideration of the seemingly strictly objective nature of events. It is now clear that our reality is inherently probabilistic and not deterministic. This symposium gives evidence of how dreams – especially lucid dreams – may allow us to interact with the field of probabilities or the inner framework of reality. The choices allow the observer to observe different complementary properties of the object or event being observed (such as energy and time). For example, in the double-slit experiment, the experimenter's choice determines whether the object displays its wave nature or particle nature. The experimental results get even more interesting when experiments are repeated by many observers or when the "choice" is made after the object has passed the slits but before it is observed. Analysis of the experiment with several observers making observations of each other led to the "many worlds interpretation" of quantum mechanics which suggests that all the probabilities do occur – and are "real" in other "worlds."

Similarly, in psychology and consciousness studies, the role of top-down processing and beliefs in perception (in waking life) has been studied for many years. Again, we see that the division of perceiver and perceived or percept is less absolute than once seemed obvious. Examples from research on perceptual thresholds, unconscious processing, and implicit stereotypes and memory will be offered.

In lucid dreams, we often make choices. Sometimes, we choose to do an experiment or analysis or ask for guidance or do other actions that our waking self had chosen before sleep. In other lucid dreams, another portion of being trumps that choice with another choice. Sometimes, the lucid dreamer's choices are modified or derailed by another character in the dream. Thus, there seems to be at least two types of shared choices in both waking physical reality and dreams: (1) choices made with other "observers" or participants in the experience, and (2) choices made by other "portions" of self. The other or "larger" portions of being may have access not only to different views of the choices available or reasons for them, but also to different approaches or ways of directing energy. If multiple "levels" of our consciousness are involved in such choices, how does the particular observation in the dream (the dream scene and action) get made? Is there a difference in the dream experience when the observations that are made by either the waking self or the dreaming self are more aligned with the larger self's goals? There have been a number of reports by dreamers of experiencing "simultaneous" dreams as if the observer was able to follow both (or several) probabilities of the choice. Who chooses? Which world? What is the role of the waking self's beliefs in the kinds of choices made by the dreaming self, the outcomes of those choices, and the interaction with "others" in the dream – whether self or non-self?

Learning Objectives:

1. Explain the role of the observer's choice in the outcome of a double-slit experiment.
2. List examples of the role of the perceiver's beliefs in perception.
3. Discuss ways that choices in lucid dreams may help us understand the interplay of different levels of self or others in dreams

Evaluation Questions:

1. Give an example of a choice that an experimenter makes in a double-slit experiment.
2. Give one example of an experiment in which beliefs play a role in perception.
3. Briefly describe how lucid dreaming may help us understand the role of choice in dream experience.

Don Middendorf

Bridges or "wormholes" between parts of physical reality were first suggested by Einstein as he tried to unite electromagnetism with gravity called General Relativity. Later work recognized the importance of rotation or spin in the properties of black holes. Current research has focused on the question of what happens to quantum systems and information in the region near such rips in spacetime. The author will summarize some of the models involved, stressing the important parts of them for making analogies to the discontinuous changes of scene or feelings of sudden transport in dreams. The wormhole metaphor has rich possibilities for considering such dream experiences and for understanding consciousness.

Perhaps more surprisingly, it is possible that dreams and oneironauts could help physicists expand their models as well. Studying the phenomenology of portal dreams may lead to a first-pass classification of the types of such experiences, based on either the experience itself or the new scene or feeling after the sudden transition. Whether wormholes in dreams are simply a metaphorical expression of change or represent an encounter with some objective portal, lucid dreams offer the opportunity to create them when needed or desired. Some possible uses of wormholes include facilitation of psychological breakthroughs or exploring the properties of such objects.

Other questions will be addressed, including some of the following: What would be the requirements of energy or matter for dream-based wormholes to be "real" or objective? Why do we encounter such sudden transitions? Do some portals "pre-exist"? We know that our explicit and implicit beliefs have a large effect on our waking behaviours and experiences. How do our waking beliefs affect our wormhole experiences? Can wormholes serve as conceptual metaphors as well as linguistic metaphors? Why do such dream experiences often seem so extraordinary even to those who have experience with transcendent or transpersonal experiences in dreams or waking life? Do some dream portals "preexist"? What are some of the characteristics of "portal" dreams, and do different kinds of portals such as bridges, doors, or windows represent different kinds of experiences? Are wormholes experienced in dreams (lucid or non-lucid) distinguishable from those experienced in out-of-body states?

In the IASD's 2013 PsiberDreaming Conference there were hundreds of responses to a paper on wormhole experiences in dreams, so audience members will be invited to contribute some of their experiences.

Learning Objectives:

1. Briefly summarize the origin of the wormhole concept and a few key tenets of the theory of general relativity.
2. Explain one or more ways that the wormhole metaphor (linguistic or conceptual) may occur or be used in dreams involving psychological or spiritual growth.
3. Explain the premises for considering portal dreams as objective in some sense OR experiments to test this proposal.

Evaluation Questions:

1. Describe the origin of the wormhole concept.
2. Name one way that wormholes may be used as linguistic or conceptual metaphors in dreams.
3. List one premise and argument suggesting that dream portals are in some sense objective.

Nicolle Miller and co-authors Teresa L. DeCicco and Patrick J. Fox

Assessing the Effects of Brief Interventions on Mood and Dream Imagery in Recovering Alcoholics and Drug Addicts (Paper)

The current study examined the effects of meditation, dreamwork and gratitude journaling on mood levels, including waking day anxiety (BAI) and depression (BDI). All participants were male, and currently in treatment programs or early stages of recovery from alcohol and drug addiction. Participants were tested for anxiety and depression and were asked to provide a recent dream, prior to participating in a six week intervention program.

The program began with a 15 minute guided relaxation meditation each weekday morning, and all participants were asked to repeat this meditation each evening. This meditation continued for the duration of the program. After 14 days, participants were introduced to another aspect of the program, including either dreamwork or gratitude journaling. Participants were guided and supervised through each intervention. Specifically, the dreamwork involved the Projective Method of dream interpretation, in which all participants shared their dream, but did not need to share their discovery. Gratitude journaling was performed together, but not shared within the group.

The participants' mood levels were collected every two weeks (14 days) throughout the intervention, before a new technique was introduced, as well as pre- and post-measures collected.

All dreams were scored for depressive and anxious imagery, and scored as low, moderate and high levels. It was predicted that participants with moderate to high levels of anxiety would decrease in both inventory scores as well as anxious dream imagery, post intervention practice. Similarly, depressive scores were predicted to decrease with the practice of intervention techniques in both inventory and dream imagery scores, for participants initially scoring moderate to high. It was also predicted that, in comparison to a control, including men in early stages

of recovering who did not receive the intervention program, the experimental group would have less overall depression, anxiety and negative dream imagery after the six weeks.

Results are consistent with previous research in that mood levels changed over the course of the meditation period. Also, dream imagery changed for the both depression and anxiety imagery, such as scene changes and animals in dreams. Implications for future research are discussed, as well as applications of dreamwork and meditation in clinical and applied practice.

The target level of the audience for this presentation is researchers and applied practitioners. The aim of the presentation as it applies to this audience is to increase attendees' knowledge about dream research and theories, and dreams in clinical practice.

Learning Objectives:

1. List some common dream themes for those in early stages of recovery from drug and alcohol addiction.
2. Identify dream imagery that will assist in predicting mood fluctuations in regards to addiction.
3. List benefits of using dream journals in clinical practice when treating those with addiction.

Evaluation Questions:

1. Name one common dream theme for those early in recovery from drug and alcohol addiction.
2. Identify dream imagery that helps predict anxiety or depression in regards to addiction.
3. Summarize one benefit of using dream journals in a clinical practice.

Bonnie Mitsch

Incubating a Waking Life Dream Image (Workshop)

When the presenter incubates a dream at night, a dream/images present themselves to her. After dreamwork, she gets an insight on the dream's message. She decided to try incubating waking life "dreams" using the same method of asking a question and being open to guidance from nature when she takes a walk. The first time she tried this she asked about making a proposal to teach at the dream conference. The image that presented itself to her was a wolf head in the guise of a broken limb of a tree. The wolf has to do with the inner teacher; going inward to find one's truth as well as helping others with their inner journeys. This image confirmed her intention of offering this workshop at the conference.

Bonnie has continued to incubate daytime dreams and is continually surprised at the images that present themselves to her. In fact an image that "surprises" her is a sign that her inner guidance is speaking to her. While she was walking in a park that she knows very well, she came across a lean-to made of tree limbs with a bouquet of blue, artificial flowers which she had never seen before. Her inquiry had to do with how to deal with fear of the spiritual life. After pondering and doing some research the message she received was to: "Receive the spiritual, mysterious gift of love."

In this workshop, she will have participants ask for guidance from nature. They will write down a metaphysical inquiry such as: "How do I become more secure and centered in myself?" After a brief meditation, they will go outside and invite an image to come to them. After photographing the image, they will email it to Bonnie's computer, which will be connected to a small printer. While their photo is being printed, they will reflect on their image's message.

When their photo is printed, the participants will mount it on a mat board. On the back of the board will be their inquiry. Under the photo on the front will be the message, written as a title, such as: "Seek out Lonely Places to see my Teacher within."

Bonnie's presentation will be in Power Point, showing examples of some of her incubated images, along with the inquiries and messages that accompany them. As she shows these examples, she will also point out a few photographic principles.

When everyone is finished, people will share their inquiry, photograph and message with one or two others. Lastly, a few people in the group will be invited to share their experience and photo with the whole group.

Bonnie's intention is to help people incubate a daytime dream/image to receive insights related to an inquiry. By being open not only to nighttime dreams/images, but also daytime dreams/images, she hopes to have participants be aware and appreciate the many messages that are available.

Learning Objectives:

1. Be able to write a guidance inquiry to gain insight into an area of their life.
2. Create a photo that expresses the essence of an image.
3. After reflecting on the image, to be able to write an insight in a title format.

Evaluation Questions:

1. Have a guidance inquiry written on the back of the mat board.

2. Create a photo showing at least one photographic principal presented.
3. Write a title under the photo expressing the insight gained from nature.

Anthony L. Murkar and co-author Carlyle T. Smith

Rumination Model of Recurring Dreams (Hot-off-the-Press)

Recurring dreams and nightmares are a common symptom of Posttraumatic Stress Disorder (PTSD). In addition, rumination is also common among those who suffer from PTSD. As these symptoms often overlap, it is possible that they are linked. It is well established that during sleep, the brain becomes reactivated in response to pre-sleep learning. This reactivation is sleep-stage dependent, and is believed to facilitate memory consolidation during REM and NREM sleep. Here a model is presented which suggests that waking day rumination might influence sleeping brain reactivation in a repetitive fashion, thus leading to the occurrence of oft-repeated brain reactivation patterns. The occurrence of the resulting dream imagery might then act as a reminder of a traumatic experience (or other waking day concern), leading to further rumination. The result is a repetitive and cyclic pattern of rumination, sleeping brain activation, and dream imagery. Implications for the study of the underlying causes of recurring dreams and nightmares are discussed, and a methodological approach that may be used to test the model is presented.

Learning Objectives:

1. Describe a possible cause of recurring dreams/nightmares.
2. Identify brain processes of memory consolidation during sleep.
3. Identify the possible relationships among co-morbid symptoms of mental illness.

Evaluation Questions:

1. Name two symptoms of PTSD.
2. Sleeping brain activity can be broadly divided into two states. One is REM – what is the other?
3. According to the presentation, are patterns of brain reactivation repetitive among those who experience recurring dream imagery?

Rev. Geoff Nelson

Dreaming in Church (Workshop)

This workshop will be in two parts, starting with a presentation on the topic of using dreams in church settings, followed by an actual dream group demonstrating the topics covered in the presentation. Four elements of using dreams in one's spiritual life will be explored briefly, showing particular benefits that can come to one's spiritual life as well as some benefits for the non-religious person. These elements are the emotional honesty of dreams, the way dreams help prioritize our lives, the connection between dreamwork and the practice of prayer, and the way dreamwork can help people understand the Bible better and be more comfortable with its symbols and images. Emotional honesty can be difficult for us, depending upon the culture we were raised in or the cultural constraints we live in currently.

Dreams are not always "polite." Dreams can help us decide what is most important for us to be concentrating upon, whether it is in our family, at our jobs or school, or in other areas of our social life. As a result, we can prioritize the use of our time and energy. The experience of paying attention to one's dreams can lead to some helpful, even remarkable, experiences of the sense of guidance or presence of the divine in our lives. Similar experiences are found among those who pray but may not pay attention to their dreams. The common experiences here can provide a bridge between dreamwork and prayer. The language that both dreams and some parts of the Bible use is that of symbol and image. Some modern Christians struggle with some of the images and symbols of the Bible. Familiarity with one's dreams can help the Christian be more comfortable with a wider range of the Biblical material. Dreams can help the Christian Church in its need for spiritual renewal.

This workshop will demonstrate how dreams can aid that renewal. Christianity has a rich heritage from the Bible and in parts of Christian history that have valued dreams. For much of the past several centuries, dreams have not often had a valued place in the faith practices of many Christians. This workshop will address the potential value of dreams, in the spiritual lives of individuals, as well as congregations and the Christian Church as a whole in the opening presentation. Then we will demonstrate this value in the dreamwork that will follow.

Learning Objectives:

1. Discuss how dreams are valuable tools in the spiritual life of the Christian.
2. Demonstrate how dream groups work in churches.
3. Assess the possible future uses of dreams in churches.

Evaluation Questions:

1. Name one of the four uses dreams can have in our daily lives.
2. Briefly explain the "curiosity factor" in public interest in dreams.
3. What to do with Psi experiences in one's spiritual practice?

Sarah Norton

Arctic Mediums, an Imaginal Exploration of Ice: Calving a New Understanding through the Images of The Red Book (Paper)

C.G. Jung wrote that archetypes are “like riverbeds which dry up when the water deserts them, but which it can find again at any time” (from the essay “Wotan” in *The Collected Works*, Volume 10; 1964/1970, p.183). Water in this image is the lifeblood of the unconscious and its images, but what if it is encountered in its frozen form? By looking deeply at the image of ice from a variety of media, such as documentary films, the narrative of nightly dreams, and the products of active imagination, one can glimpse the archetypal world beneath. This image becomes a bridge between psyche and soma; it can offer us each a glimpse of the depths within each of us when we fully and deeply explore a single image from a dream or work of art. This exploration of ice can also serve to connect each of us on an intimate level with image and archetype, Self and planet. This presentation helps to facilitate an imaginal journey into the images of icy landscapes, into the molecular make-up of ice itself, deep into the unconscious of the individual, further into the images in C.G. Jung’s *The Red Book*, and into the consciousness of the planet in this era of environmental crisis. It shows the powerful medium for deeper knowledge that this image of ice can become in connecting the individual, the unconscious, and the natural world, in an age of ecological concern.

Learning Objectives:

1. Discuss the validity of imaginal contents as a source of knowledge.
2. Apply the use of images and unconscious contents to future research.
3. Use images to create deeper knowing.

Evaluation Questions:

1. List at least one meaning generally attributed to the image of water in dreams.
2. Name at least one source of imaginal knowing.
3. Briefly describe how imaginal knowing can expand one’s general understanding of a subject or image.

Kathleen O’Keefe-Kanavos

Extraordinary Healing Dreams That Diagnose Cancer (Paper)

Kathleen O’Keefe-Kanavos will discuss her personal experiences of lucid, precognitive dreams and nightmares that diagnosed her breast cancer which the medical community and the tests on which they relied missed three times. This interactive workshop offers a rare real life experience with medically validated precognitive diagnostic dreams by a participant in the Dream and Cancer Study Program by Dr. Larry Burke.

The personal experience which changed her thinking about the importance of precognitive dreams that diagnose illness began in 1999 and continued for ten years. Kathleen’s three physical exams, blood tests and mammograms over a three month period were found negative for cancer by conventional doctors and the tests on which they relied, but her recurrent prophetic dreams told her that she had cancer. After being told for the third time that she was healthy and to go home, Kathleen had a prophetic dream which she titled: “The White Feather.” A Spirit Guide in her dream told her that she had breast cancer, handed her a feather and told her to immediately return to the doctor and ask for exploratory surgery. If she used the feather from her dream as a sword to fence with against his arguments, she would win and live.

The next day Kathleen convinced her doctor to do surgery. A lump was found and validated by pathology as aggressive breast cancer that was also discovered in one lymph node.

Five years later, while under the watchful eye of oncologists at the Dana Farber Cancer Institute, a 9 by 11 centimeter tumor was missed using conventional medical tests. History repeated itself in the form of a recurring lucid precognitive nightmare. Clowns dressed like doctors ordered her to return to her specialists and request an MRI. Her dream was again validated by a pathology report. Kathleen requested a double mastectomy but doctors refused to remove what they felt was a healthy breast. Again, Kathleen’s dreams told her cancer was in both breasts. She had the double mastectomy performed at New York University Medical Hospital and cancer was found for the third time. Kathleen kept a dream journal and her medical reports during treatments.

This workshop will be 20% didactic lecture introducing a patient-centered approach offered to mental health and health professionals, dreamworkers and educators. Topics include distinguishing different types of dreams with emphasis on precognitive, lucid, and nightmares as inner guidance for diagnosis, treatment and survival. The workshop provides guidelines for understanding information available in different types of dreams, and in the practice of dreamwork for integrative healthcare. Participants will experience ways to remember dreams, distinguish between different types of dreams, learn how to connect with Intention, Inner Guidance, and integrate healing imagery from dreams shared by individuals in the group. Attendees will be encouraged to participate in recounting, acting out, and discussing dreams.

Target: all audience levels. Aim: to increase personal self-awareness and emotional growth of attendees, increase attendees’ knowledge about dream research and theories, and increase spiritual or psychic awareness through dreams or application in integrative healthcare.

Learning Objectives:

1. List three types of dreams.
2. Compare and contrast the characteristics of lucid dreams and precognitive dreams.
3. Describe three techniques to use to remember and journal dreams.

Evaluation Questions:

1. Name one type of dream.
2. List one characteristic that differentiates lucid dreams from precognitive dreams.
3. Briefly describe one technique that has been shown to be effective in remembering your dreams.

Billie Ortiz and co-author Karen Schultz

Exploring Universal Metaphor through Fairy Tales and Dreams (Workshop)

Billie Ortiz will narrate the fairy tale, "The Maiden Tsar," dividing the tale into four parts. She will ask group members who wish to participate to portray characters in the story, aided by the use of masks, simple costumes and props. At the end of each segment, she will open discussion to all group members in order to explore the symbols that appear in that particular segment of the story. During the discussion, all participants will be encouraged to see how these universal metaphors and symbols might apply to their own dreams. Billie will then request that a new set of group members portray the characters for the next segment of the story, and she will again pause for group discussion of the symbols, repeating this process after each segment. After working with the four segments of the tale, through interactive, improvised, spontaneous portrayal of the characters and lively group discussion of the universal symbolism that appears in the fairy tale, she will close the workshop by asking participants to: (1) describe what the story meant to them personally, (2) explore how the fairy tale characters might represent parts of their own psyche, and (3) consider how the symbols of their own dreams can correlate to the universal metaphors that appear in the story and the topics discussed during the workshop.

If time permits, Billie will ask group members to share specific dream images that were spontaneously recalled during the exploration of the fairy tale and subsequent group discussion.

Learning objectives:

1. Identify how the symbols and metaphors of the fairy tale are similar to the symbols and metaphors of your dreams.
2. Compare and contrast the collective symbolism and imagery of the fairy tale to dreamwork in general.
3. Utilize the techniques and tools exercised in this workshop and apply these techniques to your dreamwork practice.

Evaluation questions:

1. Do you think the presenter successfully bridged the universal symbolism of the fairy tale to personal dream imagery?
2. Did you learn new, useful techniques or information from this workshop that can be implemented in working with your dreams?
3. Did this workshop exercise a healthy balance between interaction and discussion?

Paul Overman

Dream Trance of Healing: Samadhi of the Dream (Presentation within panel "Dreams and Health: an Integral Approach")

This cross-disciplinary presentation introduces: basic "samadhi of the dream state" principles of Integral Psychology and Integral Yoga of the great modern yogi and philosopher Sri Aurobindo; ancient yogic-shamanic dreaming principles distilled from ancient Eastern seer texts; and modern shamanic-trance description by Desert Cahuilla Medicine Woman Ruby Modesto.

Eastern texts drawn upon include the Kesin Hymn, the Concise Yoga Vasistha, and the Yoga Sutras. The text referenced for the shamanic knowledge and experiences of Native American Ruby Modesto is *Not for Innocent Ears*. The presentation also draws upon the shamanic-yogic dream work and experience of presenter Paul Overman.

The focus and message is the re-emergence of ancient yogic-shamanic dreaming and its integration into the twenty-first century practice of dreaming. Dr. Overman also presents a healing-trance technique called by one of his young mentees "The Rising Technique" that makes shamanic and yogic healing-dream principles practical and accessible for study, research and personal exploration. Case illustrations will be given.

Learning Objectives:

1. Name the modern yogic tradition of Sri Aurobindo.
2. Identify the US shamanic tribe or name the Medicine Woman of the tribe that this presentation draws upon for cross-cultural comparison, understanding and integration.
3. Identify three steps of the core or key technique, presented with case illustration, that is an integration and synthesis of shamanic and yogic dream principles.

Evaluation Questions:

1. What is the name of the modern yogic tradition founded by Sri Aurobindo that is the basis for principles taught in this presentation?

2. What is the name of the shamanic tribe or the name of the Medicine Woman of the tribe that this presentation draws upon for cross-cultural comparison, understanding and integration with the Eastern principles presented in this presentation?
3. Name one step of the “rising technique” (presented with case illustration) that is an integration and synthesis of shamanic and yogic dream principles.

J. F. Pagel

AI Dreaming (Presentation within symposium “Machine Dreaming “)

The most commonly utilized sleep medicine definition for dreaming is “mentation reported from sleep”. In order to meet this criterion, AI systems require the capacity for sleep. Sleep is defined as a state of reversible perceptual isolation. Perceptual isolation, while otherwise functional, is easily within the capability of AI systems such as the Mars Landers, programmed to have periods of quiescence when sensors are turned off while other processing systems remain in operation. Data/content is reported from such periods of non-perceptual isolation. Like most dreams, that content has continuity with sensory recording obtained during periods of full operational capacity (wake) with data (content) reported during periods of quiescence. On this basic level, AI systems easily meet the sleep medicine operational criteria for “dreaming.” The psychoanalytic definition for dreaming is bizarre/hallucinatory mentation that can occur in either waking or sleep – capacity which is already within the capability of current AI systems. Weather/climate forecasting is an example in which a series of mathematical models are constructed around extended sets of dynamic equations that are impossible to solve through analytical methods.

The accuracy of predictions varies with the density and quality of data, as well as any deficiencies and limitations inherent in the numerical models, with the derived outcome being sometimes unexpected and often difficult to explain. Such a complexly developed analysis that provides unexpected and alternative answers to questions has shared characteristics with dreaming: the integration of extensive sensory data; the associative interactions of many memory processing subsystems; attained results that diverge from expectations and are often incomprehensible except when presented as a time-based visual display; and a resulting analysis that, like dream interpretation, is often a metaphoric and allegoric process affected by the training and belief systems of the researchers.

Psychologists most often define dreams by their role in the structure and functioning of cognitive systems. Dreams could mark the development of consciousness by AI systems, evidence for the development of an independent subjective component of mental process within hard-wired systems. While complex, the biologic systems known to be involved in the cognitive process of dreaming can be artificially constructed. The visual imagery, emotions, and memory systems are based on well-described neural processing and anatomy. The technical paradigms of the dreaming brain that can be artificially created include digital on-off neuron connections, memory storage, extra-cellular electrophysiology, visual operative processing, interactive messaging systems, and emotional triggering/buffering systems.

This scientific and empirical evidence indicates that AI currently meets definition criteria for dreaming. However, there is clearly much missing. What is missing is not complexity or computing capability. Current AI systems often exceed the sensory capability, complexity and processing capacity of biological systems.

What are missing are aspects of mind. The short list includes self-reflexive consciousness, significance and meaning, inspiration, and empathy. The longer list includes of aspects of mind that are even more difficult to define and artificially create: compassion, conscience, transcendence, and ecstasy.

Learning Objectives:

1. Define dreaming.
2. Explain AI equivalents to dreaming.
3. Compare and contrast AI dreaming and human dreaming.

Evaluation Questions:

1. What is a dream?
2. Do AI systems have dreams?
3. Briefly explain how AI dreams differ from human dreams.

J. F. Pagel

Creative Nightmares (Paper)

Recurrent nightmares are the most common symptom of post-traumatic stress disorder (PTSD), with the most successful therapeutic techniques for PTSD being those designed to reduce nightmares. Despite such therapy, in a majority of cases PTSD becomes a life-long anxiety disorder difficult to treat with either medication or psychotherapy. In our previous Sundance dream-use studies with successful actors, screenwriters, and directors, significant increases in both nightmare frequency and dream use in creative process were noted, compared to general population samples (1,2).

The Creative Nightmare Project (CNP) was developed based on our hypothesis (with apologies to Freud) that for certain creative individuals, the incorporation of trauma-based nightmares into creative process might be a potentially successful alternative to nightmare suppression-based approaches to PTSD. This interim CNP report includes a classification of approaches to nightmare use in creative process, based on more than fifteen structured interviews with successful visual and literature oriented artists who have successfully utilized nightmares in their work. This presentation includes age, gender, type and intensity of trauma, as well as in-depth descriptions of the contextual nightmare, and how that nightmare has been adapted for use in creative process.

- 1) Pagel, J. F., Kwiatkowski C., & Broyles K. (1999). Dream Use in Film Making, *Dreaming*, 9, 247-296.
- 2) Pagel, J. F., & Kwiatkowski, C. F. (2003). Creativity and dreaming: Correlation of reported dream incorporation into waking behavior with level and type of creative interest. *Creativity Research Journal*, 15(2-3), 199-205.

Learning Objectives:

1. Identify the relationship between trauma and nightmares.
2. Explain the role of creative process in PTSD associated nightmares.
3. Discuss the option of creative process in the treatment of PTSD nightmares.

Evaluation Questions:

1. Name the most common symptom of PTSD.
2. Name the most commonly utilized approach in the treatment of PTSD nightmares.
3. Is the facilitation of creative process a reasonable treatment option for some individuals with trauma associated nightmares?

Frank Pascoe

Mystical Dreaming in the Zohar (Paper)

During the Late Middle Ages – Early Modern Era, the Zohar first appeared on the Iberian Peninsula. However, tradition says that long before this (sometime during the 2nd Century C.E.), the occult oral tradition that eventually was codified as the Zohar was revealed to Rabbi Shimon bar Yochai while he was living in a cave in Israel. Today it is considered a foundational document in the Kabbalistic mystical tradition within Judaism. Dreams, visions, and prophecy are fundamental in the Zohar's teachings, and in this way represent a reintroduction of a dreaming tradition into modern Western culture. Studying how dreams are handled within the Zohar, and their relationship to visions and prophecy, sheds light on an underlying ancient world-view paradigm. Over time in the complex history of Iberia, dreams and dreaming were not always seen in a favorable light. In this respect, the Zohar also represents a historical anomaly in that it taught the positive use of dreaming within a mystical practice. In part because of this, the Zohar has played an influential and counter-mainstream role philosophically in shaping Western culture.

Learning Objectives:

1. Identify the historic period(s) in which the Zohar emerged.
2. Identify the ethnic/religious group through which the Zohar was first published.
3. List hierarchically the relationship between dreams, visions, and prophecy as related in the Zohar.

Evaluation Questions:

1. Name the historic period(s) in which the Zohar emerged.
2. Which ethnic/religious group first published the Zohar?
3. List the hierarchical relationship between dreams, visions, and prophecy.

Richard F Paseman

Richard of St. Victor: Opening the Mystical Ark of Dreams (Paper)

Dreams are a mystical treasure contained within an individual ark of human experience and imagination. Each night in the sanctuary of dreaming sleep we open our personal *arca mystica* and draw forth from its riches. Richard was a 12th century theologian at the Abbey of St. Victor in Paris who approached spiritual questions from a psychological viewpoint using medieval humanism as his lens. His methodology readily adapts to provide us with much needed ancient/modern wisdom for processing our dreams. Concerning the Mystical Ark, Richard wrote, "Indeed, I think something precious was placed in this ark. I wish to know very much what this ark is, which can sanctify those who approach it, and thus which can worthily be called an ark of sanctification for you." Utilizing Richard's three-part interpretative process, we discover a set of tools for dream analysis that have been placed before us. His psychological approach to mystical theology will enable those who work with dreams to uncover at a deeper level the sacred dimension that constellates inner wholeness within the dreamer. Richard described a "penetrating ray of illumination," which by extension provides the light of discernment necessary for comprehending the hidden treasures within the Ark of Dreams.

As nightly messengers of the divine, dreams possess the mystic power to sanctify our lives anew, once we are able to penetrate the obscuring veil of symbolic imagery that surrounds them. Drawing upon Richard's methodology for spiritual ascension, this presentation will describe a

three-fold hierarchy for dreamwork based on his schema of cognition (*cogitatio*), meditation (*meditatio*) and contemplation (*contemplatio*). This presentation, as a cognate of spiritual practice taught by Richard of St. Victor, will equip participants with three skill sets for opening their Mystical Ark of Dreams.

Learning Objectives:

1. Describe Richard of St. Victor's "Mystical Ark" as a metaphor for dreams.
2. Explain how the ark possesses power to sanctify those who work with dreams.
3. Discuss the three-fold schema for dreamwork based on Richard's hierarchy of cognition, meditation and contemplation.

Evaluation Questions:

1. Describe how the "Mystical Ark" is a metaphor for dreams.
2. Explain how the ark sanctifies those who work with dreams.
3. Briefly discuss one aspect of the three-fold schema for dreamwork.

Janet G. Patterson

The Body Dreaming: Engaging the Dream's Disturbing Image (Presentation within symposium, "The Dreaming Body")

This presentation explores two basic questions. First, the presenter poses the question asked in her dissertation: In what ways does working affectively (emotion-wise) and somatically (body-wise) with disturbing dream images affect our adaptive identity, or the accepted parts of ourselves? In the study, it was hypothesized that such dreamwork would allow dreamers to experience negative affects, thus broadening the experience and acceptance of their own multiplicity. Her work with her own dreams since completing her dissertation has led her to ask the second question: what do disturbing dream images and somatic, or physical, symptoms have in common?

The research methodology used in the study was Imaginal Inquiry, a method of inquiry located within the participatory paradigm. She selected participants and together they worked with a disturbing dream. In a group, they then made masks, through which they spoke as their Dream Self and a Dream Other. Four learnings and one cumulative learning emerged from the data yielded by the study. The cumulative learning states that engaging with disturbing dream images affectively and somatically can facilitate the experience of uncomfortable affects, allowing for recognition of unfamiliar parts of the psyche, merging them with more familiar aspects, thereby helping to temporarily suspend the dreamer from duality of consciousness, or binary way of thinking.

Patterson discovered that working with dreams somatically and affectively gives dreamers an experience of compassion, allowing them to experience and embody affects that arise in response to disturbing dream images and meet the challenges they present.

This brings us once again to her second question: What do disturbing dreams and physical symptoms have in common? Like disturbing dream images, symptoms grab our attention initially, and then are often relegated to the Shadow, that realm of things that we think of as "other." When we relax and attend to the nuances of bodily sensations, we can match them to the emotions (stored in the body) with which they are aligned. Often, these sensations are not pleasurable, and the emotions that accompany them are uncomfortable. If we were to ascribe an image to the felt sense, it would come alive and take on a voice of its own. What would it tell us? In dreams, the story is there, but how often do we examine only the story, its symbology and origins, or its meanings, in our affective life!

The polar opposite of the idea that symptoms are "other" is that we are to blame for them. We are accustomed, in Western culture and in the linear, waking mind, to a binary, or polarized, way of thinking. Somewhere in between these two poles lies the ownership and understanding of symptoms; through self-compassion, acceptance, and release may come the symptom's undoing.

This presentation is geared toward an intermediate audience, with the intention of raising the level of awareness of dreamwork and its relationship to the body, whether for personal benefit or for use in a clinical practice.

Learning Objectives:

1. Explain the term "binary thinking."
2. Compare a disturbing dream image with a physical symptom.
3. Describe the benefit, therapeutically or personally, to working with disturbing dream images affectively and somatically.

Evaluation Questions:

1. Provide an example of binary thinking.
2. Describe what a disturbing dream image and a physical symptom have in common.
3. Briefly describe one benefit to using a dreamwork method that is both affective and somatic.

Cynthia Pearson

Cultivating Precognitive Dreams (Presentation within panel "Cultivating Dream-Psi Abilities: Reflections on 12 Years of PsiberDreaming Conferences")

In 1989, Dr. Marcia Emery published an article in *Dream Network Bulletin* on "Programming the Precognitive Dream." It described how volunteers had been provided with incubation instructions to dream of a future cover of *Newsweek* magazine, with intriguing results. Cynthia decided to adapt Dr. Emery's procedure with the dream awareness class she was teaching at the time. The results were so exciting that she decided to try it with larger populations. Her first ever presentation at an IASD conference, "A Public Experiment in Precognitive Dreaming," recounted the results of inviting some 50 bookstore customers to try to dream ahead of time of the front page of the local Sunday paper. The results were provocative, and engendered a series of such studies held throughout the 1990s – moving from the classroom to a newspaper audience and eventually to the Internet.

When the first PsiberDreaming Conference was held in 2002, she decided that instead of newspaper headlines, our target for a Precognitive Dream Contest should be a single image. This would lead to a target selection process that has been adjusted over time. Working with partners on the contest over the years – including Ed Kellogg, Gloria Sturzenacker, Beverly D'Urso, Dale Graff and, most frequently, Robert Waggoner – led to exciting and sometimes passionate discussions as we weighed the process and its outcomes. The contests have provided a kind of lab in which we have been able to benefit from feedback from our dreamers, make adjustments to the process, and speculate on how we might refine the process in the future.

In reviewing 12 years of Precognitive Dream Contests, this presentation will cover issues particular to this format, including:

- creating an atmosphere of safety, fairness and fun for participants
- refining the incubation instructions
- developing a pool of appropriate target images, and keeping them secret
- the pros and cons of the conference's time constraints
- the challenges of judging
- the frequency of intriguing "misses," in which dreams that miss the actual target prove to be impressively psi in other ways.

Learning Objectives:

1. To explain how precognitive dream studies can be set up.
2. To delineate best practices for target selection and judging.
3. To discuss what constitutes compelling results in such studies and where they may lead us in the future.

Evaluation Questions:

1. List three essential elements in setting up a precognitive dream study.
2. Briefly describe the attributes of suitable targets for a precognitive dream study.
3. Identify one problem in conducting precognitive dream studies on a larger scale.

Thomas Peisel

A Journey to the Dreamworld (Special event)

Each and every night, under the veil of sleep, we embark on a journey to a rich and sophisticated inner world just as vivid and alive as our daily life – a place filled with adventure, insight, guidance, healing, and self-discovery. For thousands of years we have known the transformative power of our dreams. Come along on an adventure as we explore the dream world in an interactive group experience using video, animation, sound, and projection.

The participants will be guided into "sleep" as we learn what typically happens each night we get into bed. On the screen we are flying through the cosmos, watching as stars pass us by on each side, listening to relaxing music. Graphics and animation come on screen detailing for us the "anatomy of sleep." We learn how sleep is not simply an ON or OFF switch but a dynamic cycling. We learn how our bodies change, including our heart rate, our breathing, as we enter into deeper sleep.

We watch as we cycle through our sleep patterns, ultimately ending on the last REM cycle, the dream state in the early morning hours when our dreaming is the longest and is often easier to remember. It's here that we enter into the "dreamworld" (still by using video and animation). Like going on a class trip, the participants are shown around the dreamworld and speaker Thomas is acting as their guide (using real life footage shot to simulate the dream). What are the characteristics of the dream? How do things work here? How can I travel? How might I create? Here we learn all about what he calls the "dynamics" of the dreamworld. Think of it as basic training for how to navigate and interact once within the dream state.

The journey continues as we experience the exhilarating feeling of flight in our dreams (again video, music, and animation are used to create the point of view). We then are confronted with a not-so-pleasant dream: a nightmare. It's here we learn how these emotionally potent dreams can actually be a source of healing, insight, and transformation. We learn tips and techniques we can take with us the next time we find ourselves in a nightmare. Together, in the safety of the group, we watch how we can confront these Shadow elements and integrate them into ourselves.

Throughout the event are tips and techniques for how we might practice the art of lucid dreaming in our daily life. Finally, before our journey is over, we step back to take a look at the bigger picture of what lucid dreaming can offer. Is it just for fantasy fulfillment and fun, or can it open us up to a bigger picture of who we are? How might we take the insights of the dreamworld (i.e. how in the dream we create intention, focused thought, facing nightmares, etc.) into our daily waking life? Is this practice really about sleeping, or is it about waking up to all moments of our lives, including the one we are in now?

Stephen Potthoff

Dreaming Transformation: Experiences Teaching Dreams and World Mythology in the College Classroom (Presentation within panel "Weaving Dreams into the Classroom: Dreams and Education")

Dreams and World Mythology, a course the author offers in the Religion and Philosophy department at Wilmington College (Ohio), has turned out to be one of the most popular classes he offers, appealing to students from a wide variety of different majors. As the foundational text for the course, we begin by reading Robert Van de Castle's *Our Dreaming Mind*, a delightfully interdisciplinary and accessible introduction to the phenomenon of dreaming. This lays the groundwork for our subsequent consideration of Jungian archetypes and the collective unconscious, the phenomenon of near-death experiences, and finally the role that dream and visionary experience plays in traditional Native American cultures of the Great Plains. Though intentionally academic rather than therapeutic in nature, the course includes several experiential components. Students are asked to keep a dream journal and work in dream sharing groups through the course of the term, and then to present a creative dream project at the end of the semester. Student reflections on their experience in the course testify to a remarkable synergistic process of inner self-exploration in which students often forge deep bonds with one another, experience inner healing and transformation, and explore together the greatest mysteries of human consciousness.

Learning Objectives:

1. Describe three texts that might support a college-level course on dreams.
2. Discuss three experiential techniques for working with dreams in the college classroom.
3. Summarize two different experiences of healing or transformation reported by students in the Dreams and World Mythology course.

Evaluation Questions:

1. Briefly describe one text that might support a college-level course on dreams.
2. Name one experiential approach to working with dreams in a college classroom setting, and a rule or guideline helpful in supporting and implementing the approach.
3. Briefly discuss one way that dream journaling and group work might support a process of deepening self-awareness and transformation as part of a more academic study of dream experience.

Sherry Puricelli and Brenda Ferrimani

Shared Dreams, Art, and Poetry: Gateways to Personal Alchemy and Human Evolution (Special event)

Join the presenters for an expressive arts journey into shared dreams with original works by award-winning dream artist, Brenda Ferrimani, and poetry by transformational dream coach, Sherry Puricelli.

The overall objective of this special event is to demonstrate how archetypal themes are activated in our day-to-day lives, and how they can be the source of inspiration, as well as a catalyst for change and personal growth. These themes are the inspiration behind our poetry and artwork. We will relate some of our personal dreams and experiences (both waking and sleeping), read poetry, and share (on-screen) the images we've created that are part of our card deck.

For over a year, Brenda and Sherry have chronicled their shared dreams, synchronicities, and psi experiences. They have been living, breathing, and dreaming the archetypes. Throughout this time, they have memorialized their shared journey through visual composition and the written word.

As a result of this project, they have come to believe that it's the *sharing* of the dreams, and then discovering and expanding the overlapping patterns and themes that reveal the underlying, life-changing, Universal Archetypes.

Furthermore, the overlap of a community's dreams, synchronicities, and psi experiences tends to reveal the deeper archetypal challenges and adversities found in mankind; and that facing and overcoming these challenges will pave the way to transformation, individually and collectively, thus providing a catalyst for human evolution.

Their experience indicates that artistic expression, especially through the power of the image and poetry, opens us up to fully experience the archetypes, not only with the intellect, but also with the emotions and the senses. This serves to expand and deepen the experience.

Learning to reflect deeply on our experiences, to find meaning, and ultimately to feel secure in our own wisdom, is the gift of this process. Sherry and Brenda, with their eyes and hearts open, feeling antennas turned on, have come to realize just how alive these archetypal energies are, constantly flowing through us, emerging and evolving, connecting us with each other, inspiring us to live our bigger/deeper stories.

Brenda and Sherry are using this project as the groundwork for creating a new tarot system and book series called *Mystic Illumination* which will be evolving in three parts: "The Initiate," "The Apprentice," and "The Master," with the purpose of demonstrating how to consciously navigate life and enrich human experience with deep reflection, assigned meaning, and core wisdom.

Activities: The introduction will include a summary of our complete process and a short overview of our work created over the past one and a half years. Attendees will be encouraged to share dreams, find the overlapping archetypes, and begin to learn how to identify their own way through being an Initiate, an Apprentice, and finally a Master of their lives. We will conclude with a question and answer session.

Cyndera Quackenbush

Dreaming With Stone (Workshop)

With the use of rare billion year-old sedimentary stones with naturally-occurring imagery, participants in this workshop will have waking dreams or night dream recollections that can provide personal, cultural and eco-collective insights. After a brief didactic section in which Cyndera Quackenbush presents the stories that surround the stones' history, attendees are led through a hands-on, experiential workshop. Each participant chooses a stone, and the naturally occurring imagery on the stone's surface is viewed and drawn in silence. The interaction between the stone and the participant's imagination allows for a waking dream storyline to emerge, or may cause images from a previous night's dream to arise. These dreams are exchanged in dyads and optionally shared with the larger group. The group imagines each dream as it is shared. Participants sink more deeply into dream-tending by actually having space to see and dialogue with dream figures and landscapes. Rising out of the dream state, a discussion of what emerged follows. Individuals may find symbolic messages in these dreams relevant to their life purpose. (That stones hold memories for both people and the earth is a belief held by Dagara elder Malidoma Somé). Thematic trends often emerge which speak to the dreaming group as a whole. This workshop also challenges participants to be open to deep eco-collective questions: What, in these dreams sparked from stone, might reflect realities in the *anima mundi*, the world soul? Can tending to these dream themes nurture, cultivate and ultimately bridge the gap between modern civilization and a very ancient planet?

Techniques are derived from Malidoma Somé's *The Healing Wisdom of Africa*, Stephen Aizenstat's *Dream Tending*, Michael Harner's *The Way of the Shaman*, Meredith Sabini's *Culture Dreaming*, and Carl G. Jung's process of active imagination.

Learning Objectives:

1. What is the phenomenon of simulacra?
2. Describe how the sharing of stories and dreams about nature may help the relationship between human beings and the Earth.
3. Discuss the difference between personal and collective dreams.

Evaluation Questions:

1. How is the phenomenon of simulacra important for human survival?
2. Can you describe how dreams and stories may assist environmental stewardship?
3. Did the dream you encountered with the billion year-old stone reflect personal themes or did it point to larger cultural or eco-collective themes?

Victoria Rabinowe

Dream Deck of Cards: Create a Universal Dream Language (Workshop)

Our nightly dreams are the repository of our deepest memories and feelings. They call to us from the innermost center of our being. They touch us in our tenderest places with the depth of our longing, our joys and our sorrows. They enchant us with euphoria, they arouse our passions, they frighten us, they inspire us and they fill us with wonder.

Yet, the dreams of the night are not easy to decipher. Dreams speak to us in riddles and shifting shapes. They challenge us to translate their mysterious language with our imaginations, not with our logic. To make sense of a dream, we need to learn how to shift away from our usual strategies for finding answers. When we reenter the dream landscape through creative conversations and artful methods, we are meeting Psyche in her own language of metaphor and symbol.

Guided DreamWork techniques in the "Art of the Dream™" unravel the riddles of the night and give voice to the yearnings, anguish and ecstasies of the paradoxical realm of the dreaming mind.

Victoria believes that dreams are the most authentic link to the creative source. Her workshops in the “Art of the Dream™” offer access to the roots of creative consciousness through the dynamic translation of dreams into universal themes and archetypes. Through carefully crafted workshop development, dreams transform into both muse and mentor. Out of the perplexing dream realm of mystery and paradox, a wellspring of inspiration opens a profound understanding of personal metaphor and symbolism. Creative conversations, poetry, prose, myth, collage and image-making animate DreamWork in dream circles as well as in hands-on art studio projects with illustrated journals, dream card decks, hand-bound books, and creative writing.

Victoria facilitates weekly master dream groups at the Dreaming Arts Studio in Santa Fe. She also offers workshops based upon the themes of Jung’s *Red Book* in tandem with Viennese Jungian Scholar, Dr. Florian Birkmayer. Her art work has been exhibited in museums, galleries and universities in the United States, Canada, Europe and Japan. She is the author/illustrator of “*I Had the Craziest Dream Last Night: Creative Explorations into the Genius of the Night Mind.*”

Victoria’s presentations are suitable for personal growth in self-awareness and emotional growth as well as professional enrichment with tools and techniques for use in a therapeutic environment. www.VictoriaDreams.com

Learning Objectives:

1. Describe collage techniques for creating a deck of Dream Cards.
2. Discuss the phenomenon of synchronicity as it applies to creative DreamWork techniques.
3. Explain the difference between verbal and visual techniques in a multilingual dream group environment.

Evaluation Questions:

1. Can you demonstrate how art techniques can give a tangible form to intangible dream feelings and emotions?
2. Discuss how art-making empowers dreamers to face nightmares in a positive and proactive way.
3. Explain how visual cue cards can enrich dream analysis by linking conscious mind to a deeper subconscious awareness.

Victoria Rabinowe

Universal Language of Dreams: Expressive Techniques for Multicultural Dream Groups (Morning Dream Group)

Our nightly dreams are the repository of our deepest memories and feelings. They call to us from the innermost center of our being. They touch us in our tenderest places with the depth of our longing, our joys and our sorrows. They enchant us with euphoria, they arouse our passions, they frighten us, they inspire us and they fill us with wonder.

Yet the dreams of the night are not easy to decipher. Dreams speak to us in riddles and shifting shapes. They challenge us to translate their mysterious language with our imaginations, not with our logic. To make sense of a dream, we need to learn how to shift away from our usual strategies for finding answers. When we reenter the dream landscape through creative conversations and artful methods, we are meeting Psyche in her own language of metaphor and symbol.

Guided DreamWork techniques in the “Art of the Dream™” unravel the riddles of the night and give voice to the yearnings, anguish and ecstasies of the paradoxical realm of the dreaming mind. Victoria believes that dreams are the most authentic link to the creative source. Her workshops in the “Art of the Dream™” offer access to the roots of creative consciousness through the dynamic translation of dreams into universal themes and archetypes. Through carefully crafted workshop development, dreams transform into both muse and mentor. Out of the perplexing dream realm of mystery and paradox, a wellspring of inspiration opens a profound understanding of personal metaphor and symbolism. Creative conversations, poetry, prose, myth, collage and image-making animate DreamWork in dream circles as well as in hands-on art studio projects with illustrated journals, dream card decks, hand-bound books, and creative writing.

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Victoria’s presentations are suitable for personal growth in self-awareness and emotional growth as well as professional enrichment with tools and techniques for use in a therapeutic environment. www.VictoriaDreams.com

Learning Objectives:

1. Compare and contrast the difference between verbal and visual methods of dream interpretation.
2. Explain how visual cue cards can create a understanding between participants in a multilingual DreamGroup environment.
3. Describe appropriate and ethical techniques for sharing dreams in a group setting.

Evaluation Questions:

1. Are you able to discuss how visual images can create a universal language between multilingual dream group participants?

2. Can you discuss dreamwork techniques for maintaining a sense of safety when sharing emotionally charged feelings in a dream group setting?
3. Can you explain how to maintain ethical boundaries and guidelines when discussing dreams in a group setting?

Julia Ray

Move into Your Dream (Workshop)

Move into Your Dream is a method for exploring your dreams through movement. Julia will guide participants through the four phases of this method:

- 1) Enter the Abaton: The innermost sacred chamber of the Asclepius dream temples was called an *Abaton*. A person seeking healing went there to sleep and dream. We will “Enter the Abaton” by engaging in a freestyle dance with music for the purpose of evoking a body-centered state that is very receptive to dream content.
- 2) Meditation: We will remember and re-enter the dream in order to choose the key figure/part/aspect of the dream that will be explored through movement.
- 3) Dance the Part: We will identify with a key figure/part/aspect of the dream by becoming it, starting to move as it would move, speak as it would speak, in order to connect to the nature of this aspect of the dream.
- 4) Share the Experience: We will move back to the mind realm of conscious understanding to discuss the insights we have had from the experience and share it with others. Participants will be asked to break into dyads to share their experience, and the session will end with a short group discussion. All the dream interpretation within this method is done by the dreamer. This workshop is open to all!

This workshop will contain approximately 15%-20% didactic material as a way of illustrating and introducing this method. The aim of the workshop is to increase personal self-awareness and emotional growth of attendees.

Julia Ray is a freestyle dancer, dreamworker, yoga teacher, group movement guide and DJ practicing in Toronto. She believes in the powerful potential of merging dreams and movement as a way of self-reflection, personal growth and creating a personal and direct relationship with elements of the unconscious.

Entering a body-centered state and connecting to the dream through movement is very often a direct way of diving into the heart of the dream. This method helps the dreamer identify and gain a deeper understanding of the emotions, motivations and purpose of that figure/part/aspect of the dream from an embodied place. The dreamer is asked to consider the possibility that a figure/part/aspect in their dream may represent an aspect of him or herself or an external aspect of their environment. If they can begin to identify with the dream figure/part/aspect, the connection has been made which will often create a sudden shift in perspective.

Connecting to a figure with whole-body awareness through movement is a deeper kind of understanding than just having the similarity pointed out to the dreamer. This amplified body-centered awareness might lead the dreamer to make a natural connection to their inner or outer life.

Learning Objectives:

1. Differentiate between dialoguing and dancing the dream.
2. Identify a significant dream figure/part/aspect to dance the part.
3. List practices for working with dream figures/parts/aspects through movement.

Evaluation Questions:

1. What is the difference between dialoguing and dancing the dream?
2. How does one identify a significant dream figure/part/aspect to dance?
3. List three practices for working with dream figures/parts/aspects through movement.

Sanford Rosenberg and Stanley Krippner

Personal Mythology, Media Dreams: From Movies to Facebook, How Media Images Impact Our Inner Life (Workshop)

We live in the Digital Age – Google, YouTube, FaceBook, Gaming, Augmented Reality, Video on Demand. In the future, the goal is to make all movies, television programs, music, images of all kinds from the sublime to the pornographic, available to human beings of all cultures, religions, and language groups worldwide on demand on the Internet, 24/7. That’s all movies and all television shows in all languages available for download 24/7. Think of it. All of this material, this tidal wave of imagery, will have an impact; and already has had an impact on

our sense of self and our inner world, our personal mythology. Research that explores sleep, dreams, post-traumatic stress, trauma, etc. must include a dimension that looks at media and its impact on our view of ourselves.

Rosenberg will present a method of exploring this relationship from a cultural, archetypal standpoint by suggesting some provocative contemporary models and inviting the participants to offer comments; then he will invite them to do some inner-searching to see how they have internalized images from media that have personal meaning. Methods drawn from Dreamwork and Focusing will be utilized.

Learning Objectives:

1. Explain the importance of understanding the relationship between contemporary media and the world of the dreamer.
2. Discuss the relationship between contemporary dream research and media research.
3. Explore areas for creativity and future research.

Evaluation Questions:

1. Name one method of working with images from media as dreams.
2. What is one of the key clinical implications of working with media images as dreams?
3. Briefly describe how further research into the relationship between media images and behavior and experience can further our understanding of the impact of media on the inner life.

Elena Rossi

Dreamwork and Eating Disorders: From Rogue to Recovery (Paper)

The dreams that come with an eating disorder are as varied as the roots of the disorder itself. Following the dreams of a patient as they move through treatment is a way to witness the variety of psychological underpinnings in these disorders, and to witness the depth of each patient's unique subconscious experience. With eating disorder illnesses, this experience often involves a history of trauma that extends beyond the eating behaviours and body image concerns that are initially presented. Dreamwork can be used as a therapeutic tool, both to develop an awareness of the impact of this trauma and to work through a patient's waking symptoms of dissociation, anxiety, panic, and depression.

In this presentation, the author will first describe and identify key themes common to the behavioural processes of a person suffering from an eating disorder, and will outline some of the challenges encountered in working with the dreams of this patient population. Using examples from her clinical practice, she will offer a framework to help orientation among the various dream motifs that commonly arise in this population, and in particular will describe the thematic characteristics of different negative and harmful dream figures. In her experience with eating disorders, one such negative figure appears frequently as a repetitive dream theme.

Coined "rogue," by dreamworker and educator Christopher Sowton, ND, this type of figure can be considered a metaphorical image of the inner self-destructive aspect of the patient. This figure often presents in dreams as a controlling, dangerous, and vastly powerful character that is overwhelming to both the dream ego and other characters in the dream. Though this is generally the stuff of nightmares, there is a great potential for healing if these figures can be identified and examined through careful dreamwork. Examining and working with this type of dream allows for a process of clarification around the subconscious aspects of the illness, giving an opportunity for more and more information about the root of the individual's eating disorder experience. A case study of one patient's dreams will show a progression in this dream imagery and highlight the evolution of the patient's inner aspects over the course of treatment. This type of dreamwork both helps to drive forward the healing process, and at the same allows a peek into the healing process itself. The thematic progression in a patient's dreams can highlight profound transformations happening at the subconscious level, and can offer invaluable insight into each patient's unique and personal process of healing and recovery.

Learning Objectives:

1. Identify potential challenges encountered in dreamwork with patients suffering from an eating disorder or other mental health concern.
2. Identify common themes and motifs that arise in dreams of patients suffering from an eating disorder.
3. Discuss the characteristics of negative/harmful dream figures and the potential for using this imagery in dreamwork with patients suffering from an eating disorder.

Evaluation Questions:

1. Name one potential challenge in dreamwork with a patient suffering from an eating disorder or other mental health concern.
2. Describe one dream motif that commonly occurs in the dreams of patients suffering from an eating disorder.
3. Identify the defining characteristics of a negative/harmful dream figure.

Barbara Roukema-Koning

Dreams, Synchronicities and Transformation: The Need for a New Paradigm Sustaining the Principal Interconnectedness of Mind and Matter (Paper)

This presentation explores specific cases of synchronicities, when physical events happen to coincide meaningfully with dreams while these connections are causally unrelated.

First, some conceptual clarification will be given. Carl Jung coined the term “synchronicity” for labeling the situation when an inner (psychological) and an outer (physical) event coincide meaningfully. Following Mansfield (1995) this key term first will be discussed and elaborated. Then some empirical examples will be given of dreams related to outward events, all so-called “anecdotal illustrations”. These are taken from literature as well as from personal biographical accounts. Following a suggestion of Frank Joseph (2002), the presenter herself carefully recorded incidents of “dream-synchronicities” for over eight years. Parts of this documentation will be shared.

The next part of the presentation will discuss the several theoretical and metaphysical issues which supposedly are at stake here. We will have to reformulate some of the deeply held meta-assumptions within our Cartesian-Western world view; some of them dealing with mind, some of them dealing with matter and some of them dealing with the separateness of mind and matter. With respect to this, we mainly follow the insights of the Professor of Physics and Astronomy Victor Mansfield, who undergirds some of his own proposed reformulations of our traditional Cartesian worldview with new insights derived from quantum physics experiments, and also draws from Buddhism. After his approach, some other theoretical concepts will also be discussed.

Resources:

- Joseph, F. (2002) *Synchronicity & You: Understanding the Role of Meaningful Coincidence in Your Life*. London: Vega.
- Jung, C. G. Synchronicity: An Acausal Connecting Principle. In C. G. Jung (1978), *The Structure and Dynamics of the Psyche*, Collected Works, Volume 8. Princeton NJ: Princeton University Press.
- Mansfield, V.(1995). *Synchronicity, Science and Soul-making. Understanding Jungian Synchronicity through Physics, Buddhism and Philosophy*. Chicago: Open Court.

Learning Objectives:

1. Assess the need for a refined concept of synchronicity.
2. Explain that the meaningful co-occurrences of dreams and related outer events are to be considered as verifiable psychological-empirical facts, which demand conceptual and theoretical attention.
3. Describe which meta-theoretical traditional assumptions regarding mind, matter and their unrelatedness are at stake.

Evaluation Questions:

1. Briefly describe one way that Carl G. Jung’s definition and interpretation of the term synchronicity is limited.
2. Name one example of a dream meaningfully coinciding with physical events.
3. Identify one traditional assumption regarding the fundamental characteristics of mind and matter or their fundamental unrelatedness which are being challenged by the empirical anecdotal synchronistic relationships of dreams and outer events.

Perrine Ruby and co-authors R. Vallat, J.B. Eichenlaub, A. Nicolas, J. Daltrozzo, J. Redouté, and N. Costes

Brain Anatomy of Subjects with High and Low Dream Recall Frequency (Paper)

Dreaming is a fascinating but still poorly understood cognitive ability, despite recent advances (Blagrove et al. 2011, Dresler et al. 2012, Eichenlaub et al. 2013, Ruby et al. 2013, Edwards et al. 2013). Notably, its brain underpinning remains unclear (Nir & Tononi 2010, Ruby 2011). Neuropsychological studies showed that global cessation of dream reports was associated with lesions in the tempo-parietal junction (TPJ) and/or medial prefrontal cortex (MPFC) (Solms 1997, 2000). These results suggest that brain areas which are part of the default mode network (Raichle et al. 2001) play a key role in the dreaming process. We tested this hypothesis in healthy subjects by acquiring functional (regional cerebral blood flow – rCBF, with [15O]H₂O positron emission tomography - PET) and anatomical (structural magnetic resonance imaging - MRI, T1-weighted 3D MP-RAGE sequence acquired with a 1.5 T scanner) brain measures in males with high and low dream recall frequencies (High-recallers, N=21, DRF = 5.2 ± 1.4 dream reports per week; age = 23.7 ± 4.8 years old; Usual Sleep Duration = 7.5 ± 1 hours; Low-recallers, N=20, DRF = 0.5 ± 0.3; age = 22.1 ± 1.2; USD = 7.4 ± 1). In comparison with Low-recallers, High-recallers showed rCBF increases in TPJ during REM sleep, N3, and wakefulness, and in MPFC during REM sleep and wakefulness (Eichenlaub et al., under review). In order to test whether these functional differences are associated with anatomical differences, a voxel based morphometry analysis (VBM) with the structural MRI of High- and Low-recallers is planned.

Learning Objectives:

1. The REM sleep hypothesis of dreaming is not sufficient to explain DRF variations.
2. Differences in brain anatomy between subjects with high and low dream recall frequency.
3. Differences in brain functioning between subjects with high and low dream recall frequency.

Evaluation Questions:

1. Is the REM sleep hypothesis of dreaming enough to explain DRF variations?
2. Does the brain anatomy of high and low dream recallers differ? If so, in which brain regions?
3. Does the brain functioning of high and low dream recallers differ? If so, how?

Richard Russo

Shamanic Dreams (Presentation within symposium "Shamanic Dreaming")

Dreams have played an important role in most shamanic cultures. From calling and initiation, through training, to mature work as healers and leaders in their communities, shamans around the world have drawn on dreams to aid them in their work. Shamanic dreams come to dreamers in non-shamanic cultures, too, but often go unrecognized, or leave the dreamer at a loss to know what to make of them. To clarify what is meant by "shamanic dreaming," we will examine some shamanic dreams of Western dreamers, to discern what features may distinguish them from "ordinary" dreams. Shamanic dreams appear to be non-personal, and may involve a numinous experience of non-ordinary reality. Some common types of shamanic dream will be discussed, with examples from both shamanic and non-shamanic cultures. These may include dreams of calling, initiation dreams, shamanic training in dreams, precognitive dreams, and healing dreams. To provide an overview of how shamanic material manifests in the dreams of Western dreamers, some typical themes in shamanic dreams will be explored, including: journeying, flying, communication with the spirits, contact with ancestors, interaction with plants and animals, psi experience, and healing. Special attention will be given to dreams in which shamanic work is carried out in the dream itself. Unlike, say, a dream that calls the dreamer to a certain course of action (e.g., to bring back and perform a song or ritual, or to use knowledge acquired in the dream to perform a healing or offer guidance to the tribe), in this sort of "performative" dream the shamanic work is carried out in the non-ordinary reality of the dream world – i.e. the ritual is performed or the healing occurs in the dream.

Learning Objectives:

1. Explain what is meant by "shamanic dreaming."
2. List two common types of shamanic dream.
3. List two common themes in shamanic dreaming.

Evaluation Questions:

1. Describe one possible distinguishing feature of a shamanic dream.
2. Name and give an example of one common type of shamanic dream.
3. Describe what is meant by a "performative" dream.

Richard Russo

Photography and Dreams (Presentation within symposium "Dream Artists Talk About Their Creative Process")

This talk will explore the challenges and rewards of using the photographic medium to explore dream imagery. A detailed account of how specific images were created will show how the creative process can lead to surprising new insights for the dreamer.

Meredith Sabini

Shamans' Dreams for the Culture (Presentation within symposium "Shamanic Dreaming")

It is well established that there are many types of dreams. There also are many types of dreaming, and dreaming may be a portal to non-ordinary dimensions. Timothy White, in his 2002 editorial in *Shaman's Drum*, said "dreams provide one of the most natural and potent portals into the paranormal or transpersonal shamanic realms." The term "shamanism" refers to the training and practices of healers in indigenous societies, which frequently begins with a "call" to the vocation from an ancestral visitation or the bite of a snake in the dream. Tests and tasks are given in dreams, to be accomplished in these non-ordinary dimensions. Some shamans become general healers, much as we have General Practitioners; others specialize in certain areas of healing, as Western physicians do. Another category is the culture shaman, called and trained to monitor the effects of environmental and spiritual conditions on the tribe as a whole. C.G. Jung, Oglala Sioux Black Elk, and Harriet Tubman were culture shamans; this presentation will briefly recount the specific work each performed, along with examples of dreams they had. The question for the culture shaman is how to translate dream visions for their people. When well-trained, culture shamans take the challenge or illness facing their people into themselves, into their body-psyche, find out how to heal it, and then bring back a remedy or plan of action or ceremony for others. In 1923, at a seminar in Cornwall, Jung gave a diagnosis of what ails the Western psyche, naming four elements in it that had undergone the most severe repression: nature, animals, primal man, and creative fantasy. This diagnosis loops back to the famous dream Jung had in 1909 of a multistoried house, which depicted the evolution of our species. He came to believe that we live only in the top floor of our species' house, having forgotten its ancient foundations, and this is putting us at risk of extinction. Jung concluded that we must return to living a natural life, and he placed dreaming at the center of this healing endeavor.

Learning Objectives:

1. Explain how shamans have specialties just as Western doctors and therapists do.
2. Describe the precognitive dreams that Black Elk and C.G. Jung had for their "tribes."
3. Describe how dreams helped Harriet Tubman lead escaped slaves to safety.

Evaluation Questions:

1. Name one specialty that shamans may have.

2. Give one example of a precognitive dream for the culture reported by Black Elk or Jung.
3. Give one example of how dreams helped Harriet Tubman in her work.

Meredith Sabini

The Royal Road: Closed for Repairs, Part I (Presentation within symposium, "The Royal Road: Closed for Repairs")

Traffic on the royal road has dwindled markedly. Mental health professionals often complete their graduate and postgraduate training with no exposure to dream theories, dream research, dream studies, or dreamwork methods. Surveys show that dream seminars at analytic institutes have declined significantly in recent decades and that licensed therapists use dreams only infrequently.

Freud imagined the royal road as a one-way street for patients' dreams. Though he included his own dreams in *The Interpretation of Dreams*, subsequent generations of psychoanalysts retreated from this openness, and few papers on therapists'/analysts' dreams were published until the 1980s when the emergence of relational and intersubjective approaches brought with it a renewed interest in dreams within the dyad. However, dreams cannot fully be integrated into psychotherapeutic treatment because we lack a two-person psychology of dreaming. One of the main repairs to the royal road is to expand it to include interactive or mutual dreaming.

Interpersonal analyst Lippmann contends that therapists have a love-hate relationship with dreams, in that they bring the unknown into the work, threatening a therapist's sense of confidence. Traffic on the royal road is also limited by therapists' assumption that they must understand a dream before working on it. I contend that ordinary clinical skills of making thoughtful observations, asking good questions, and offering astute reflections are quite adequate for unpacking dreams with most clients.

Dreams do not belong to any single school. Each depth approach has contributed something of value to our understanding of dreams; hence, a renewal of the royal road should entail widening it so that all clinical schools are included. Our education should emphasize theory-free empirical methods that deal directly with the affect, imagery, and storyline of a given dream.

Dreams have lost traction among the depth approaches as the apparently faster, more direct routes to healing have appeared: EMDR, coaching, 12-step and self-help groups, cognitive behavioral, and pharmaceutical. This absence of dreams surely has a significant impact on patient care and well-being. If the information, guidance, and wisdom that come from dreams are left out of clinical work, this may constitute an ethical failure.

The metaphor of a flat, two-dimensional route to the deeper psyche may itself be outmoded. A dream of my own presented a new metaphor: the lighthouse, with its always-present beam circling in 360°. We will consider whether the notion of a road is too ego- and goal-oriented, and the lighthouse may acknowledge the presence of an eternal light of consciousness within us.

This presentation is targeted at all audience levels – introductory, intermediate and advanced. The aim is to encourage licensed mental health professionals and graduate students to use dreams in clinical practice.

Description: Mental health professionals complete their training, by and large, without any exposure to dreams. This presentation will survey the potholes, washouts, and dead ends along the old royal road, widening it to accommodate two-way traffic and the new clover-leaf of social dreaming.

Learning Objectives:

1. Identify trends that have led to the diminishment of the use of dreams as the royal road to the unconscious.
2. Critique the limitations of the one-theory, one-lane condition of the old road.
3. Understand why therapists may be ambivalent about inviting dreams into psychotherapeutic treatment.

Evaluation Questions:

1. The use of medication to treat mental health problems has been singularly responsible for the decline of interest in dreams.
2. The royal road should be widened to accommodate all well substantiated theories of dreams and dreaming.
3. Dreams can be worked with in psychotherapy using empirical methods that are not theory-based.

Kadia Saint-Onge and co-authors Tyna Paquette, Maria Sali, and Tore Nielsen

Preliminary Replication Data of Verbal Fluency Perseveration in Frequent Idiopathic Nightmare Sufferers (Hot-off-the-Press)

Introduction. A recent study observed that subjects with frequent idiopathic nightmares (NM) produced more perseveration during verbal fluency tasks than control subjects (CTL) (Simor, et al., 2012). This index of executive dysfunction suggests a cognitive association deficit in NM subjects. The present study seeks to replicate these original results; namely that NM subjects produce more perseveration errors, yet just as many words in total as CTL subjects on a verbal fluency task.

Methods. A phonetic verbal fluency task using three letters (P, R, V) and a semantic verbal fluency task using two categories (female and male French first names) were administered to seven subjects forming the NM group (≥ 2 NM/wk, $M=23.7\pm 1.4$ yo), and to seven subjects forming the CTL group (≤ 1 NM/mo, $M=24.3\pm 1.7$ yo); all were French speaking since birth and self-declared to be in good mental and physical health aside from NM. Total fluency was calculated as the sum of valid, repeated and erroneous answers. Total perseveration was calculated as the sum of repetitions divided by total words produced (valid, repetitions and errors).

Results. As expected, groups did not differ in total words produced ($t(12)=.34$, $p=.68$, $d=1.4$). However, contrary to expectations, groups did not differ in respect to total verbal fluency perseveration ($t(12)=.47$, $p=.09$, $d=1.05$). Though this difference is marginal, CTLs in fact produced more total perseverations ($M=.029$, $SD=.008$) than did NMs ($M=.022$, $SD=.005$).

Conclusion. Results do not show that NM subjects produce more total perseverations on a verbal fluency task. The phonetic fluency stimuli used (P,R,V) are different than those used in the original study (F,A,S) in order to reflect validated fluency measures in the French language (Cardebat et al., 1990). It is possible that this linguistic difference is masking the effect initially observed. Further analyses will include more subjects, qualitative verbal fluency analyses and evaluation of the impact of recalled dreams on verbal fluency and perseveration.

Simor, P., Pajkossy, P., Horváth, K., & Bódizs, R. (2012). Impaired executive functions in subjects with frequent nightmares as reflected by performance in different neuropsychological tasks. *Brain and cognition*, 78(3), 274-283.

Cardebat, D., Doyon, B., Puel, M., Goulet, P., & Joannette, Y. (1989). Formal and semantic lexical evocation in normal subjects. Performance and dynamics of production as a function of sex, age and educational level. *Acta Neurologica Belgica*, 90(4), 207-217.

Learning Objectives:

1. Describe the use of verbal fluency tasks as they relate to idiopathic nightmare subjects.
2. Discuss idiopathic nightmare subjects' performance on verbal fluency tasks.
3. Critique differences in methodology between the original study and the replication study.

Evaluation Questions:

1. Perseveration scores on verbal fluency tasks are tied to what type of dysfunction?
2. Was the original observation of greater perseveration scores on verbal fluency tasks in idiopathic nightmare subjects replicated?
3. Name two differences in methodology between the original and the replication study key to interpreting the results of the latter study.

Piroska Sándor and co-authors Katinka Kertész, Sára Szakadát and Róbert Bódizs

Development of Dreaming: Content Analysis of the Dream Narratives of 4-8-Year-old Children (Poster)

The first systematic and longitudinal study of developmental dreams was carried out by Foulkes (1982), who collected dreams in a laboratory setting, conducting dream interviews upon nighttime awakenings. According to his findings, young children's dreams tend to be rare, brief, simple, static, generally lacking a story-line, live emotions or active self-representation and containing a low number of human characters. In spite of the criticism of other researchers (Honig & Nealis, 2012; Resnick, Stickgold, Rittenhouse, & Hobson, 1994), who used different data collection methods and found children's dreams richer both in content and emotional load, his results and conclusions still dominate the field of developmental dream research considering dreaming solely as a cognitive performance (Burnham & Conte, 2010). In contrast, the current neuro-cognitive approaches, based on adult dream studies, emphasize the function of REM sleep and dreaming in emotional reprocessing and consolidation, leading to affective regulation (Levin & Nielsen, 2009).

In the present study, we examined children's dreams using a content analysis system developed on the basis of that of Foulkes (Foulkes & Shepherd, 1971) and of Hall and Van de Castle (1966). Dreams were collected in a home setting by pre-trained parents in the form of tape-recorded dream diaries upon morning awakening over the course of six weeks. In order to measure the maturation of emotional processing, we assessed an emotional Stroop test for children (after: Eschenbeck, Kohlmann, Heim-Dreger, Koller D., & Leser, 2004).

In the present study ($n=30$, age = 3.5-8.5 years, mean age = 6.1 years, age groups: 3.5-5.5-year-olds, 5.5-6.5-year-olds and 6.5-8.5-year-olds) we found that the dream reports became longer but that the number of dreams did not increase with age. We found both active self-representation and kinematic imagery appearing in around 80% of dreams in all age groups, and the number of human characters were present in 84% of the reports even amongst the youngest. Emotions were already present in 46% of the dream reports of the youngest children. Age as a continuous variable correlated positively with verbs reflecting cognition ($p=0.033$, $\tau=0.284$) as well as emotions appearing in dreams ($p=0.063$, $\tau=0.244$). Moreover, we found a positive connection between the maturity of emotional processing and dream length ($p=0.006$, $r=0.49$). Our results confirm those of the home and school based research, which portray children as more accomplished dreamers with dream narratives closer to adult dream reports than Foulkes had described.

These results show that the number of dreams with reported emotions and cognitive verbs are increasing continuously with age and that the level of maturation in emotional processing has a significant effect on the dream narratives. These findings could serve as the first step towards an integration of the ontogeny of dreaming with current neuro-cognitive dream theories based on adult dream reports.

Learning Objectives:

1. To describe the developmental patterns of children's dream narratives.
2. To introduce the importance of emotional load and cognitions in children's dreams.
3. To demonstrate a way that developmental dream research and adult dream research and theory could be brought closer together.

Evaluation Questions:

1. What kind of achievement is dreaming in children, according to mainstream dream research?
2. Describe the main assumptions of modern neuro-cognitive theories regarding the functions of REM sleep and dreaming.
3. List some of the basic differences between the results of laboratory based dream studies and school or home based studies regarding young children's dreams.

Cynthia S. Sauln

In My Dreams I Am the Hero I Wish to Be: A Mixed-Methods Study of Children's Dreams, Meaning Making, and Spiritual Awareness (Paper)

This study of children's dreams used a mixed method to examine the dreams of 32 English-speaking children, ages 6-12, from the San Francisco Bay Area. The primary purpose of this research was to investigate dreams identified by the children as significant or meaningful, to explore children's interpretations and meaning-making, and to find out whether there was support for the hypothesis that some dreams might be connected to children's spiritual awareness, or influenced by their spirituality, beliefs, and practices, areas that have had little attention in previous dream research. Using a semi-structured interview protocol, participants were asked to tell the dream while drawing a picture of the dream. Major dream themes were identified, and the resulting dream data were correlated to participants' spiritual awareness, as measured by the Feeling Good, Living Life instrument (FGLL), specifically designed to measure spiritual health in children; and the Practice and Beliefs Scale for Children (PBSC), a 10-item instrument designed to assess connections between spirituality and religiosity. The FGLL was developed to measure four domains of spiritual well-being: Personal, Communal, Environmental, and Transcendental. The PBSC used a sentence-completion format to reflect the individual's language and assessed children's belief in the God of their definition as well as the importance and the role of the child's spiritual beliefs in coping in everyday life.

The dream interviews were transcribed and analyzed for themes that were common among the participants. Data from the FGLL were scored, and values were assigned and grouped into subscales according to the four domains of spiritual awareness. Qualitative data from the PBSC were grouped by question and compared across the data set of all children for general trends. In order to transform dream interview content and PBSC qualitative content into quantitative variables, the four domains were operationalized according to a code table and entered into SPSS. Correlations among the data variables such as gender, age, dream content, and FGLL subscales scores were determined using a Pearson product-moment correlation coefficient analysis.

Findings from the qualitative analysis showed evidence of children's spiritual awareness in all domains, reflected their spirituality in the areas of awareness-sensing, value-sensing, and mystery-sensing, and found correlations between some of the dreams, meaning-making, and their spiritual understanding. Quantitative analysis to see how nominal variables might be related to scale variables yielded results that were inconclusive or only weakly correlated in many categories, because there were so many variables to consider; in many cases the effect size was not large enough to outweigh the small number of participants.

Implications are noted for therapists, spiritual directors, researchers, parents, and other adults who work with children, regarding the benefits and challenges of dreamwork with children in this age group as a way of finding meaning and recognizing and nurturing their spirituality.

Learning Objectives:

1. Summarize children's dream experiences, and list prevalence and types of nightmares for this age group.
2. Demonstrate how to work with children's dreams in a therapeutic practice.
3. Identify the ways that children's spirituality may be expressed in their dreams.

Evaluation Questions:

1. List one typical nightmare theme for children in this age group.
2. List one of the most important concepts to keep in mind when listening to children's dreams.
3. Give an example of one way children's spirituality might be expressed through their dreams.

Linda Yael Schiller

Dreaming Through the Lens of Kabbalah (Workshop)

Many aspects of the practices and teachings of Kabbalah hold parallels to dreamwork. This psycho-spiritual framework of mystic principles allows us access into other realms of gaining information, and can be applied as a method for working with our dreams. Jewish mysticism has referred to dreaming as a change in state between body and soul.

According to Sanford Drob, Jung based many of his principles on influences from alchemy and Gnosticism, which in turn were frequently based on Kabbalah. These four psycho-spiritual systems: Jungian thought, Gnosticism, alchemy, and Kabbalah have many overlapping similarities.

This workshop will examine the influence of Kabbalah on Jung's work, and then explore in greater depth a four part system of dreamwork with deepening layers of inquiry, designed by the author based on the *Pardes* (Orchard) method of reading Torah. It will then explore the symbolism of the Tree of Life, and how that may also be applied to working with dream material. An experiential journey using the symbolism of the Tree of Life will enhance the dreamwork.

Target level of audience: for all

Aim of presentation: To increase attendees knowledge of the mystical system of kabbalistic thought as applied to dreamwork, to appreciate the influence of Jung's work, and to learn several methods of dreamwork based on kabbalistic frameworks. Methods used in the workshop will include didactic, discussion, and a shamanic journey based on the symbolism of the Tree of Life. Art and writing will be used following the journeying portion. Feedback will be shared on the dream journeys, and the ultimate authority of all dreams will be the dreamer him/herself. Members will also be encouraged to find resonance for themselves through the energy of others' dreams when applicable.

Learning objectives:

1. Compare some of Jung's principles with sources in kabbalistic thought.
2. Utilize the four-layered *Pardes* (orchard) system of reading spiritual texts for the study of dreams.
3. Identify the components of the Tree of Life and apply them to dreamwork.

Evaluation Questions:

1. Name one principle from kabbalah that seems to have influenced Jung's thinking.
2. Briefly describe the four-part system of the *Pardes* that may be used to examine dreams.
3. Identify one component of the Tree of Life and briefly explain how it may be used for psycho-spiritual growth in dreamwork.

Michael Schredl

How Much Information Does a Dream Reveal About the Personality of the Dreamer? An Empirical Study (Paper)

Clinical dreamwork (overview: Pesant & Zadra, 2004) relates the dream reported in the session to the waking-life problems of the dreamer and tries to help him/her to learn more about the underlying issues and to generate ideas to do better in the future. Relatively little research has been carried out to determine how much information about the dreamer a dream report provides. Several studies (Schredl, 2008; Schredl, Becker, & Feldman, 2010; Schredl, Schwenger, & Dehe, 2004) indicated that external judges can determine the dreamer's gender to some extent only by reading the dream report. Despite statistically significant results, the hit rate ranged between 57.5% and 68.0% and was only slightly higher than the chance finding of 50%. The present study used another approach to study the question of how much information a dream report provides.

Method. Overall, 60 students (50 women, 10 men; mean age: 21.7 yrs.) participated in the study. The first group (N = 32) was asked to read a dream report of a male student and rate the dreamer's personality along with several items adapted from the Big Five Personality Inventory and self-concept scales. The second group (N = 28) read another dream report of the same dreamer and also rated the dreamer's personality along the same items. The dream reports were comparable in length (about 300 words) but differed in regard to emotional quality (self-rated dream emotions were more positive in one dream compared to the other dream).

Results. As expected, the ratings differed significantly in relation to what dream report the participant read; i.e., participants who read the negative dream report rated the neuroticism of the dreamer much higher than participants who read the positive dream report. Interestingly, the ratings of the group who received the positive dream report matched the self-ratings of the dreamer who completed the Big Five Personality Inventory better than the ratings of the group that received the negative dream report.

Discussion. The findings of the study clearly demonstrated that a single dream report does not provide very much information about the dreamer because the within-subject variability in dream content is large. For the clinical context, this indicates that one should be careful of drawing hasty conclusions about a person from one dream report. From a research point of view, it would be very interesting to investigate whether using more dreams from one person would result in more convergent estimates.

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Learning Objectives:

1. Describe if and how a dreamer's gender can be determined by reading one dream.
2. Explain how the same dreamer's different dreams might yield different evaluations of his or her personality.
3. Explain how dream reports from the same person could result in more convergent ratings.

Evaluation Questions:

1. How high is the percentage of correctly matched dream reports when asked to guess the gender of the dreamer?
2. Briefly describe how the evaluation of the dreamer's personality varies with respect to the emotional tone of the dream.
3. Name a reason why it would be interesting to do matching studies with multiple dreams per participant.

Michael Schredl

Quantitative Dream Research: A Comprehensive Tutorial (Special event)

Several authors (Hoffman, 2013; Kramer & Nuhic, 2007; Kramer & Roth, 1978; Stumbrys, Erlacher, Schädlich, & Schredl, 2012) have analyzed the quality of empirical studies. The conclusion of Kramer (2010) about the studies investigating the relationship between psychopathology and dreaming is not very encouraging: "The small number of studies in many of the entities of interest and the general lack of scientific rigor continues to limit any potential value in the study of dreams (p. 381)." Similarly, Stumbrys et al. (2012), using a rating system for evaluating the quality of intervention studies, found that the quality of lucid dreaming induction studies is quite low on average.

Based on these analyses, the question arises as to what can be done to improve the scientific quality of empirical dream papers. One approach is to increase the awareness of reviewers and editors of dream-related journals such as *Dreaming* and *International Journal of Dream Research*. Sometimes it might be necessary to include statisticians into the review process. Another approach is to include tutorials and discussion sessions within dream conferences.

This one-hour tutorial will include topics that are relevant for quantitative dream research (Schredl, 2013a, 2013b). On the one hand, there are issues that are relevant for quantitative research in general, such as deriving hypotheses from theories (epistemology), reporting and interpreting effect sizes in addition to statistical tests, and reporting and discussion of methodological issues that are relevant for interpreting the findings. On the other hand, there are topics that are relatively specific for dream research, such as dealing with multiple observations per participant by using mixed models, analyzing long dream series, and determining reliability and validity of content analytic methods. In addition to the introduction into these topics, questions from the audience are welcome and will be answered as fully as possible.

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Learning Objectives:

1. Explain why the average quality of dream studies is relatively low.
2. Explain why, in addition to applying adequate statistical methods, it is important to adhere to the theories in the field of epistemology.
3. Identify the issues that are important in deriving hypotheses.

Evaluation Questions:

1. Name one topic that has been criticized in regard to the scientific quality of dream studies.
2. Name a strategy that might be helpful for increasing the scientific quality of papers in the field of dream research.
3. Name an issue that is important in deriving hypotheses.

Robert E. Sears III*Mystical Dreams and Quantitative Analysis: An Exploration into the Nature, Functions, and Usefulness of a Dream-Specific Version of Ralph Hood's M-Scale (Paper)*

Dreaming mystical experience has been a fact of human existence for thousands of years and recently – within the last twenty years especially – it has become the subject of empirical research. Much of this recent research has relied on the method of transcript coding to yield results. Although this method is amenable to statistical analysis, it is nevertheless problematic in this regard. Indeed, much of the research conducted on mystical dreams to date has been qualitative in nature. Limitations with coding and the lack of quantitative research on this subject indicate that a new method is needed to deepen our understanding of mystical dreams. One promising avenue of research involves the use of a dream-specific version of Ralph Hood's M-Scale. The M-Scale is a 32-item questionnaire designed to solicit participants' responses to mystical phenomena. Although the original scale fails to reference dreams, a couple of studies have made limited use of it for the purpose of examining dreaming mystical experiences. Only one previous study, however, has attempted to recreate the scale for the purpose of directly querying participants about mystical phenomena experienced in the dreaming state (Sears 2013, forthcoming). The results from an initial study of the derived Spiritual Dreams Scale (SDS) with evangelical Christians in the United States were encouraging; however, the need for scale revisions was also evident at that time.

This paper examines recent changes that have been made to the scale in order to improve item content as well as to construct validity. The revised version is being tested with samples of Christians and Hindus in Nepal, and the factor-item placement generated from an exploratory factor analysis of the responses gathered from this survey will be discussed here in reference to the scale's construct validity. Additionally, the factor structures of various samples will be interpreted in order to illustrate the chief function of the SDS, i.e., engendering a quantitative picture of the dreaming mystical experience. Finally, the paper will end with a discussion of some of the (possible) implications for the study of mysticism resulting from use of the SDS. In particular, the SDS functions like a countermeasure to the M-Scale, which, although intended to function as a general mysticism scale, appears to function as a scale for waking mystical experience. Hence, studies using the SDS in conjunction with or in comparison to similar studies using the M-Scale would either support the notion that mystical experience is psychologically uniform, or else they would serve to further delineate the understanding of what constitutes a mystical experience.

This presentation is intended for people who are familiar with the concept of validity and issues relating to factor analysis, who also wish to advance their understanding of mystical dream research and a promising instrument used in this regard.

Learning Objectives:

1. Compare and contrast the Spiritual Dreams Scale and M-Scale.
2. Identify at least three of the constructs that comprise the Spiritual Dreams Scale.
3. Describe some of the uses of the Spiritual Dreams Scale.

Evaluation Questions:

1. Briefly describe how the Spiritual Dreams Scale differs from the M-Scale.
2. Name one of the eight constructs that comprise the Spiritual Dreams Scale.
3. Briefly describe one of the uses of the Spiritual Dreams Scale.

Robert E. Sears III*Spiritual Dreams, Theories of Mysticism, and Religious Pluralism: The Theoretical and Theological Implications of a Comparison of the Spiritual Dreams of Nepali Christians and Hindus (Paper)*

Although the postmodern argument regarding the relativity of personal experience has gained traction in the study of mysticism and the theology of religions, it continues to be challenged by those who claim that spiritual/mystical experience is in fact uniform. While some recent empirical studies of mystical experience have been hinting that personal background can dictate the nature of experience, eminent researchers such as Ralph Hood continue to argue that the findings point to differences in the interpretation of the experience rather than differences in the essential nature of the experience(s). In regard to the theological field that deals with the reality of religious pluralism, a recent body of proposals – aligned with the Christian tradition that this author is familiar with – has conscientiously appropriated postmodern philosophy in assigning value and uniqueness to each of the religions and their ways of experiencing “the Divine”; however, these attempts continue to dialogue with and be challenged by the notion that the experience of the Divine is in fact uniform. Although the latter field has traditionally relied more on philosophy than empiricism, the continuing epistemological shift towards empiricism anticipates the increasingly important role that empirical research will have in shaping thoughts – theologically and otherwise – concerning spiritual/mystical experience. In other words, more empirical research involving the comparison of mystical experiences from separate populations will bring a greater degree of closure to the current debate regarding the alleged uniformity of mystical experience. This much has been called for in recent empirical studies of mystical experience; although phenomenological comparisons of mystical experience abound, empirical comparisons are relatively lacking. This last point is especially applicable to the study of dreaming mystical experience, which, although technically related to the “general” study of mysticism, has seldom adopted the same methods, discourse, and research

problems assumed by the latter. In particular, the question of mystical uniformity has received little explicit attention in empirical studies of dreaming mystical experience.

This paper addresses that issue through a comparison of the spiritual dreams of Nepali Hindus and Christians. The comparison will predominantly rely on a qualitative analysis of the content and themes apparent in the dream reports of Nepali Christians and Hindus, although an initial statistical comparison of each population's responses to a mystical dream survey will be mentioned here as well. The qualitative and quantitative analyses will reveal a detailed picture of the spiritual dreaming of the respective religious populations. Furthermore, the results of the comparative study will be interpreted in light of the uniformity theory mentioned above, engendering a discussion of the possible implications of this research for the general study of mysticism and the theology of religions.

This presentation is intended for all audience members who wish to increase their knowledge about dreaming mystical experience and the implications of its study on related fields.

Learning Objectives:

1. Describe the uniformity theory of mystical experience and the postmodern argument that challenges it.
2. Summarize some of the key results from the comparative study of Christian and Hindu mystical dreams.
3. Discuss some of the implications of the comparative study for the study of mysticism and the theology of religions.

- Evaluation Questions:
1. Briefly describe the uniformity theory of mystical experience and the postmodern argument that confronts it.
 2. Name one similarity and one difference from the comparison of Hindu and Christian spiritual dreams.
 3. Using the results mentioned in the presentation, briefly describe one implication for the study of mysticism and/or the theology of religions.

Alan Siegel

Dream Sharing Ramble along the Bay (Special event)

This workshop/event is intended to have a recreational and social component to balance and de-stress from the continuous indoor presentations at the conference. During a two hour long stroll of about four to five miles, discussion of recurring dreams and dreams with themes of nature will be encouraged. Due to the size of the group, different walking paces, and time limit, dreams will not be interpreted or explored in depth, but will be used as a stimulus for further understanding and exploration. Oneirogenic plants including mugwort and yarrow, which are native to California and many other parts of the world, will be demonstrated along with brief anthropological and ethnobotanical explanations of their uses in many different cultures to stimulate dreaming. This includes examples of uses of plants to influence dreams and possible explanations of the reported therapeutic benefits of oneirogens, including medicinal and chemical properties of the plants, cultural context – including expectations for healing and relationship with a healer or shaman, possible placebo effect, the power of suggestion, and unique pre-sleep stimulation. This awareness may be relevant to psychotherapists, and to individuals interested in understanding recurring dreams.

Learning Objectives:

1. In a natural setting, participants will have an opportunity for discussion of professional and personal topics they are learning at the conference, and a chance to make connections with other attendees with shared interests.
2. To explore dreams about the environment and nature with other conference attendees.
3. To learn about native plant oneirogens such as mugwort and yarrow that have been used to stimulate dreaming in many cultures and to understand possible ways that oneirogens may influence dreaming, including cultural context, expectation, placebo and therapeutic impact of oneirogenic plants.

Evaluation Questions:

1. Name one possible meaning of a natural element in dreams such as plants, animals, or objects.
2. Name two ways that an oneirogenic plant may influence dreaming.
3. Name one way that sharing dreams can help to increase awareness of problems related to the environment and the health of the planet.

Alan Siegel

Understanding Posttraumatic Nightmares in Children and Adults: Clinical and Ethical Guidelines (Workshop)

Posttraumatic nightmares have unique characteristic that distinguish them from night terrors and other dreams. PTSD nightmares also provide insights into how the psyche reacts and recovers following life-shattering events and more prolonged and overwhelming stress such as war experiences, abuse, and torture. Freud could not easily integrate posttraumatic nightmares into his theories of dream formation, and Jung considered dreams as unique and not necessarily compensatory. The development of the diagnosis of Posttraumatic Stress Disorder and increasing research and clinical treatment of war veterans and other trauma survivors has advanced our understanding of these unique dreams in the late 20th and early 21st century.

This workshop will review characteristics of PTSD nightmares and treatment strategies relevant to mental health and health professionals and dreamworkers, and will provide practice guidelines for working ethically with dreams with an emphasis on ethical handling of posttraumatic dreams. Evidence regarding the nature, function and incidence of posttraumatic dreams will be examined. How nightmares and PTSD nightmares are dealt with in the new DSM-5 will be presented. Guidelines will be presented for developing a balanced view which does not disconfirm the prolonged impact of trauma on dream content and psychological adjustment, but at the same time is sensitive to the IASD and APA guidelines about manipulation and implantation of memory.

IASD dreamwork ethical guidelines will be presented. This extended clinically-oriented dream ethics workshop will combine lecture, discussion, short small group discussion and role-playing of case vignettes; along with practical applications of the IASD dreamwork ethical statement for working clinically with dreams, with a special focus on posttraumatic nightmares, recovered memories, non-intrusive interpretation guidelines, and sensitivity to cross-cultural and other special issues such as gender and disability.

Learning Objectives:

1. List ethical guidelines for understanding and using PTSD nightmares in psychotherapy and dreamwork with respect to cultural differences, handling possible recovered memories, non-intrusive interpretation, working with projections and blind spots of the psychotherapist or dreamworker.
2. Contrast the unique characteristics of PTSD compared to night terrors and other dream phenomena.
3. Analyze relevant provisions of the IASD dreamwork ethical statement and be able to summarize principles applicable to work with posttraumatic nightmares.

Evaluation Questions:

1. List one precaution clinicians should observe when working with trauma survivors with respect to handling possible recovered memories that appear to emerge in nightmares.
2. Identify one unique characteristic of posttraumatic nightmares that differs from dreams that do not occur in the wake of a traumatic event or events.
3. Identify one principle from the IASD dreamwork ethical statement that is important in working with Posttraumatic nightmares.

Alan Siegel

The Power of Dreams: Clinically Oriented Videos (Special event)

This special event will present excerpts from the Discovery Channel special, "The Power of Dreams," featuring many IASD experts. Included are re-enactments of dream scenes with special effects, and extended interviews of Milton Kramer, Ernest Hartmann, Robert Bosnak, Rosalind Cartwright, William Dement, Allan Hobson, and others. Come experience research, theory, and clinical applications and remarkable personal dreams from Rosalind Cartwright and William Dement.

Learning Objectives:

1. To identify universal themes in dreams and patterns in posttraumatic nightmares.
2. To explain and analyze the theories and clinical approaches to dreams of Milton Kramer, Ernest Hartmann, Robert Bosnak, Rosalind Cartwright, William Dement, and others.
3. To summarize and compare the research procedures and findings of Milton Kramer, Ernest Hartmann, Rosalind Cartwright, William Dement, and others.

Evaluation Questions:

1. Name one universal dreams theme illustrated in the Power of Dreams video.
2. What life transition did Rosalind Cartwright's research focus on?
3. What important mid-20th Century discovery was William Dement involved in?

Alan Siegel, Kelly Bulkeley, and John Beebe

Comparative Analysis of a Dream Series from Different Theoretical Perspectives (Panel)

Interpreting a series of dreams provides rich data for understanding personality dynamics, responses to treatment, unresolved trauma and other psychological issues. Using psychodynamic, Jungian and Content Analysis approaches, we will examine a dream series with participant input. Panel discussion will formulate, compare, and synthesize insights from diverse perspectives.

Learning Objectives:

1. Participants will be able to compare the similarities and differences in Jungian, Psychoanalytic and Content Analysis approaches to dream interpretation.
2. Participants will be able to describe the benefits of working clinically with a series of dreams as opposed to an individual dream.
3. Participants will be able to explain the value of formulating a dream series.

Evaluation Questions:

1. List one benefit of working with a series of dreams as opposed to an individual dream.
2. Describe one unique feature of either Jungian or contemporary psychoanalytic approaches to interpreting a dream series.
3. Identify one possible benefit of using an eclectic approach to formulate a dream series that combines one or more theoretical perspectives in dream interpretation.

Christopher Sowton

The Nitty-Gritties of Starting a Dream Group (Presentation within panel "Digging In: All the Dirt on Doing Dream Groups from Three Master Dream Gardeners")

A dream group can be many different things. Although there is no one right way to do it, there are a number of key practical elements that should be considered by anyone contemplating a new dream group:

- the importance of having an experienced leader, at least in the beginning phase,
- the need for a clear and consistent procedural format,
- the comparative benefits of different dreamworking methods,
- the importance of ethical guidelines with regards to confidentiality and respect,
- the ideal minimum and maximum number of participants,
- considerations of how much time can be allotted to each dream,
- the importance of following-up in subsequent sessions. With these elements in place, a fledgling dream group will have a very good chance of success and longevity.

Learning Objectives:

1. Describe key procedural format elements in running a dream group.
2. Describe key ethical considerations involved in running a dream group.
3. Describe the importance of having a consistent dreamwork method.

Evaluation Questions:

1. Name three format elements that are involved in running a dream group.
2. Name three key ethical considerations in running a dream group.
3. Name one dreamwork method that could be used in running a dream group.

Christopher Sowton

When is a Bad Guy Not Really a Bad Guy?—Differentiating Negative Figures in Dreams (Paper)

When a seemingly threatening figure appears in a dream, how can we know if it is truly dangerous or harmful? Often dream figures that at first appear to have harmful intent turn out to be very positive. How do we tell the difference? Sometimes it is not an easy distinction to make, but it is a very important distinction, because the aim of the dreamwork would be very different depending on whether the figure represented something positive that should be integrated or something negative that should be avoided. This presentation will provide a set of practical tips and guidelines to help make this distinction.

Dr Christopher Sowton has been practicing in Toronto as a naturopath and homeopath for 24 years. Throughout this time he has been paying particular attention to the dreams of his patients, integrating dreamwork into the very center of his practice. For the last eight years he has devoted much of his time to training health care practitioners of all kinds how to work with their patients' dreams. In this lecture Christopher will use videotaped dreamwork segments from his practice to illustrate five examples of seemingly negative figures that could appear in a dream. These five do not in any way represent a complete list of all possible negative dream figures, merely a sampling of figures which arise frequently and can be readily identified and worked with in practice:

1. *The Shadow Figure* – representing a repressed or emerging aspect of the dreamer's personality. These figures frighten the dream ego, but if they are encountered and embraced they quickly morph into something positive and dynamic.
2. *The Ego Check Figure* – representing an aspect of the dreamer's current personality that he is unaware of. Typically these figures display exaggeratedly bad character traits, but the dreamer does not recognize them as his own traits.
3. *The rogue introject figure* – representing something that was forced into the dreamer's psyche in the past and is now internalized (e.g.: a negative inner voice or belief system).
4. *The rogue self-care system figure* – a part of the dreamer's psyche which was originally created in self-protection, to comfort and soothe unbearable pain. Now the figure has become autonomous and self-harming (e.g., an uncontrollable habit or addiction).
5. *The harmful outer figure* – a depiction of someone or something in the dreamer's life that is causing them harm. These dreams typically employ exaggeration to point out to the dreamer that they are in danger or allowing someone to harm and abuse them.

Any of these figures might make a menacing and frightening appearance in a dream. This lecture will give you a framework to identify these five types of figures and help you to distinguish between them.

Learning Objectives:

1. Identify three strategies for discerning if a dream figure may represent something truly negative and harmful to the dreamer.
2. Identify three qualities of dream figures which appear menacing at first but with further exploration turn out to be positive.
3. Identify three characteristics of the rogue self care system figure.

Evaluation Questions:

1. Name three strategies for discerning if a dream figure may represent something truly negative and harmful to the dreamer.
2. Name three qualities of dream figures which appear menacing at first but with further exploration turn out to be positive.
3. Name three characteristics of the rogue self care system figure.

G. Scott Sparrow

A New Method of Dream Analysis Congruent with Contemporary Counseling Approaches (Workshop)

Recent research indicates that dream analysis deepens and accelerates the psychotherapeutic process, but it also reveals that dreamwork is not widely employed in modern practice. This may be due, in part, to the belief that the value of a dream lies in the analysis of its visual content, and that reflective awareness, volition, and personal responsibility – qualities valued highly by non-psychodynamic therapies – are presumed to be lacking in most dreams. While research into dreamer subjectivity or “metacognition” has largely overturned this view, modern psychotherapists still labor under traditional assumptions that render the dream less useful in achieving therapeutic goals. Drawing on theoretical, clinical, and empirical sources, this presentation establishes a view of normal dreaming as an interactive process between the dreamer and the dream imagery, and views the dream outcome as a co-determined or co-created experience. By shifting the focus in dream analysis away from content to interactive process, a counselor can view the dream in such a way as to support the goals of contemporary therapy. By adopting this paradigm, he or she can assist clients in discerning the dream ego’s responses to the dream content, and evaluate how these responses influence the overall experience and, by implication, parallel waking relationships. Such an approach is non-invasive, as well as congruent with the client-centered, competency-based aims of many schools of modern therapy, and thus may result in a more widespread adoption of dream analysis by psychotherapists.

After a 30-minute presentation, participants will take part in a 60-minute workshop/Q&A designed to help them adopt the method in their counseling, mentoring, coaching, or ministerial practice.

Learning Objectives:

1. Assess the dreamer’s global response set in the dream.
2. Identify three questions to ask in applying dreamer response analysis.
3. Identify three questions to ask in applying imagery change analysis.

Evaluation Questions:

1. Briefly define the dreamer’s “global response set.”
2. Name one of the three questions that one might ask when conducting dreamer response analysis.
3. Name one of the three questions to ask to ask when applying imagery change analysis.

Gregory Scott Sparrow

The Phenomenon of Light and Darkness on the Lucid Dream Journey (Presentation within symposium “Lucid Dreaming: Investigations & Insights”)

Lucid dreaming is often associated with the phenomenon of white light, which has been described as the core mystical experience by such authorities as Bucke, Underhill, and Jung, and which assumes a pinnacle position in many spiritual traditions. Scott’s own lucid dream journey has been characterized as a developmental process in which grappling with psychodynamic issues has often culminated in experiences of light, and apparent integration and healing. He has spoken before on the antecedents of the experience of light in dreams, and has argued that the light erupts in the context of acknowledging an apparently irreconcilable conflict. In recent years, the phenomenon of darkness has become a regular feature of his lucid and non-lucid dreams. He has also collected dreams from others who have reported being unable to see in some of their dreams.

In this presentation, Scott will explore the experience of darkness in light of his earlier experiences of radiance and ecstasy, reveal the pressures that such experiences impose on the dreamer, and describe the ways that the dream ego deals with and resolves the apparent problem of darkness. He will also propose a way of understanding what gifts the darkness seems to hold as a complement to the experience of light.

The target level of the audience intermediate to advanced. The aim of the presentation is to increase personal understanding of previously confusing dream phenomena and to prepare mental health professionals to understand and intervene appropriately in situations in which dream phenomenology may suggest psychodynamic conflict, existential struggle, spiritual crisis, or spiritual opportunity.

Learning Objectives

1. To be able to articulate the importance of the light experience to the dream ego in the lucid dream journey.
2. To be able to articulate the importance of the darkness experience to the dream ego in the lucid dream journey.
3. To be able to explain the relationship between the experience of light/ecstasy and darkness/blindness in the lucid dream journey.

Evaluation Questions

1. What is the importance of the light experience to the dream ego in the lucid dream journey?
2. What is the importance of the darkness/blindness experience to the dream ego in the lucid dream journey?
3. What is the relationship between the experience of light/ecstasy and darkness/blindness in the lucid dream journey?

G. Scott Sparrow

Underhill's Three Stages of the Mystical Life as Reflected in Lucid Dream Experience (Presentation within symposium "Being Transformed by Lucid Dreaming Research")

As an early pioneer in lucid dream research, the presenter was constantly informed by the experience itself. At first, the experience was characterized by the concurrent awakening of the kundalini, and the arousal of brilliant light within the dream and between waking and sleeping. This phase culminated in his writing *Lucid Dreaming: Dawning of the Clear Light*. Shortly after his initial awakening to lucidity and the light, his experience took an ominous turn into disturbing conflicts with powerful dream entities. His emotional life became destabilized, apparently as a result of the power mobilization of energy in the context of deep, unconscious conflict. As a mystic by nature, he gained some solace from Underhill's classic treatise *Mysticism*, which places the experience of illumination at the beginning, not the end of the spiritual journey. Accepting that his lucid quest had turned into a necessary intrapsychic struggle, his interest turned toward using lucidity, and reflectiveness in general, to facilitate inner healing rather than to optimize personal gratification and unbounded exploration. Thus, in the middle years of his life, he shifted away from the lucid dreaming field toward developing an approach to dream analysis that would enable dreamers to appreciate the therapeutic dimensions of dreaming, and to work through inner conflict. This phase culminated in the development of the FiveStar Method – a co-creative approach to dream analysis. Now, having largely passed through the "dark night" phase of the spiritual journey, lucid dreaming has become more prevalent again, and without significant conflict.

Scott feels that he has entered Underhill's last stage of the mystical life, in which inner experience has become congruent with the outer life, and the lucid dream has again become an adventure, albeit with less apparent intensity and conflict. He is not sure how this stage will culminate, but one product of it has been the chapter in the upcoming Hurd-Bulkeley anthology (in press, Praeger) on a non-dual approach to the question of dream control.

The target level of the audience is intermediate to advanced. The aim of the presentation is to increase personal understanding of previously confusing dream phenomena and to prepare mental health professionals to understand and intervene appropriately in situations in which dream phenomenology may suggest psychodynamic conflict, existential struggle, spiritual crisis, and spiritual opportunity.

Learning Objectives:

1. Describe the three stages of Underhill's model of the mystical life.
2. Name three phenomena that Sparrow has encountered in lucid dreams that coincide with Underhill's three stages.
3. Explain why Underhill believes the dark night phase is necessary in the mystic's life.

Evaluation Questions:

1. Name one of the three stages of Underhill's model of the mystical life.
2. What is one distinct phenomenon that Sparrow has encountered in lucid dreams that coincides with Underhill's three stages?
3. Briefly explain why Underhill believes the dark night phase is necessary in the mystic's life.

Bonnelle Lewis Strickling

First Half Dreams In the Second Half of Life: Negotiating Both Halves of Life Simultaneously (Paper)

Jung believed that, developmentally, there were two halves of life. The first half is filled with life-forming concerns – discovering the work that we will devote ourselves to and support ourselves through, starting a family and generally developing a sense of mastery in the world. However, at a certain point in what is now commonly called mid-life and what he called the beginning of the second half of life, other concerns begin to come forward. We turn inward and begin to think about meaning, about why we are doing the things we do, about the possibility of other dimensions in life. We begin to think about time passing and the fact that we will die. In the light of that, how shall we live our lives in a meaningful way?

Jung generally believed that this order of development applied to everyone. However, there are people who seem to be born with strong second half of life concerns already in place, e.g., children who are concerned about death, about meaning, about other dimensions more

than children usually are. These people have a challenging path, since they are attempting to do two things at once. They must perform the development tasks of the first half of life in order to ground themselves in the ordinary tasks of human life, while at the same time hearing a calling that does not come to most of us until much later. In addition, they often neglect the ordinary developmental tasks, which makes life more difficult and which comes back to haunt them in powerful form in later life.

The unique struggles of such people can be seen in their dreams, both at the beginning of what would be called the second half of life for most, and when the neglected tasks of the first half of life push themselves forward in later life. In this paper I want to explore this complex process and its consequences.

Learning Objectives:

1. Identify Jung's theory about the parts of life.
2. Describe the difference between the parts of life.
3. Identify the disadvantage to experiencing more than one part at once.

Evaluation Questions:

1. Name the subject matter of dreams from each part of life.
2. Briefly describe the consequence of not attending to these dreams.
3. Could a dream have elements of all parts of life in it?

Suzanne Strisower

Facets of Dreamwork Beyond Night-time Dreaming (Workshop)

This workshop is designed to help dreamworkers to access their dream images and symbols during their waking lives, using other techniques to access the dream symbols, content, intent and message of their dreams. In this workshop, participants will explore how to expand upon their understanding of a dream sequence they choose to work on during the workshop. Suzanne will take people through a process of exploration of their dreams and the dream synthesis that results from using hypnosis, shamanic work and body-based sensing to get a deeper sense of the meaning and energy held for them in their dreams.

In working with clients over the years and helping them develop their intuitive capacities, their dreamwork became more than just night time dreaming. They could induce their own conscious dream states or trances through many different channels including hypnosis, shamanic journey work, spontaneous regressions and body-based sensing to access deeper aspects of themselves and their expanded consciousness. Each of these states can be accessed by individuals trained in the ability to be open and relaxed in altered states of consciousness when searching for the deeper meaning or understanding of some aspect of their lives.

This workshop demonstrates how hypnosis can be used to return to dreams to get a more comprehensive understanding of what was coming through from the subconscious. Hypnosis can also be used to plant seeds into the subconscious and dream realms to continue the healing process or resolution of trauma from many different sources. Hypnosis can be used as a resource to access strength for people needing to find resiliency within themselves as sub-personalities, past life parts of themselves or their own higher self through regressions.

Another resource for bringing the subconscious meanderings and process into a conscious understanding is through the use of shamanic journeying, where a person can enter a "dreamlike" state and explore other realms of consciousness – which include the lower, middle and upper worlds. Journey dreamwork allows the client to delve into symbolism through a specific process that adds spirit animals, power animals, earthbound energies and the angelic realms into one's conscious awareness. This type of dreamwork is about the expandedness of resources and energy that take people beyond themselves and into other realms of consciousness. These energetic states can provide insight and direction into a person's personality structure and resources for healing at the deepest levels.

Tools used in this workshop will be based on trance techniques to access dream-like states that will be demonstrated and practiced by the workshop participants; this will be followed by partner sharing and group discussions. 20% of the planned workshop will be didactic with the rest being highly experiential.

This interactive workshop will focus on alternative dreamwork techniques that people can readily use to bring their subconscious minds and their inner workings into the light of their conscious awareness for healing and personal growth. The target audience for this presentation is for all people interested in an alternative perspective on dreams and dreamwork. This presentation's aim is to increase personal self-awareness using spiritual and psychic tools.

Learning Objectives:

1. Describe the alternative dream states that are possible to access.
2. Explain how to use hypnosis, shamanic journeying and body-based dream images.
3. Demonstrate for participants how to actually use these tools for themselves.

Evaluation Questions:

1. How can you effectively use these alternative dreamwork techniques in your life and the lives of your clients?
2. Describe one of the benefits of using alternative dreamwork techniques.
3. Briefly describe the technique that you feel will be most beneficial to you professionally.

Gloria Sturzenacker

Confessions of a Failed Dream Journaler (Presentation within panel “Long Term Journal Keeping: Quandaries, Challenges and Opportunities “)

Gloria’s area of independent dream research is the often synchronistic ways that dreams lead to waking information, connecting many people and events in complex webs of meaning that the author calls “extended coherence.” For a long time, she approached this research with great discipline in recording not only her dreams but a daily record of waking-life events, for the purpose of identifying when and how dreams and waking life interact. In addition, she experimented with various ways of streamlining the record-keeping, from the simply logical to the technological. Over time, though, the opposite occurred: her dream journaling disintegrated under the demands of the research and the technology, combined with several clusters of major disruptions in her waking life. There have been periods when she’s loathe even to remember a dream, feeling oppressed by the obligation to record it. Yet dreams often still manage to have their say – sometimes by drawing her (reluctant though she might be at the time) into exactly the sort of extended coherence she finds so compelling.

Here she will offer observations on what constitutes balance in dream journaling; how it might both reflect and influence dreaming style; and why, in a surprising way, both extended coherence and the challenges of dream journaling might have the same deep roots. She will be especially interested to hear whether and how dreamers in the audience have faced issues of “dream journal disintegration.”

Learning Objectives:

1. Identify two characteristics of “extended coherence.”
2. Describe “dream journal disintegration.”
3. Name two general influences that can interfere with disciplined dream journaling.

Evaluation questions:

1. Identify one characteristic of “extended coherence.”
2. Briefly describe “dream journal disintegration.”
3. Name one general influence that can interfere with disciplined dream journaling.

Isaac Taitz

The Healing Dream: Clinical Applications of Lucid Dreaming Therapy (Presentation within symposium “Being Transformed by Lucid Dreaming Research”)

Natural and self-trained lucid dreamers already instinctively use lucid dreaming for recovery as well as recreation. According to a survey of a lucid dreaming forum, Shadlich and Erlacher discovered that a majority of respondents used lucid dreaming to have fun: laugh, dance, fly, and have sex. Interestingly enough, flying came up about twice as much as having sex did. These nighttime adventurers also consciously faced danger in their dreams, using lucid dreaming to turn their nightmares around, a strategy that persisted throughout the age groups. Some participants utilized their lucid dreams to solve problems from waking life: work-related, academic, or even social conflicts. Some of the respondents produced new and creative ideas and insights. Composing musical pieces, painting murals, or even designing structures are all possible by engaging with a built-in virtual reality simulator.

Finally, others practiced skills in their lucid dreams. Some would rehearse musical pieces, while others would practice martial arts forms. Qualitative investigation revealed that these lucid dreamers also used their skills for self-help/healing (e.g. dealing with psychological issues or spiritual growth), experimenting with the dream (e.g. toying with the dream world or the dream body), or meeting particular dream figures (e.g. deceased persons or dream guides). But beyond fun and fantasy, lucid dreaming can be used for healing and growth. This presentation will go over the very clinical applications of lucid dreaming that these oneironauts (dream explorers) discovered naturally: nightmare reduction, depression, and rehabilitation; in addition to directions for future applications and research.

Learning Objectives:

1. Describe the developmental trajectory of nightmares.
2. Discuss lucid dreaming as it pertains to the functional theory of depression.
3. Use lucid dreaming therapy to improve performance.

Evaluation Questions:

1. Name one way that nightmares differ across the lifespan.
2. Briefly describe the connection between lucid dreaming and depression.
3. Name one performance application of lucid dreaming therapy.

Jeremy Taylor

Expanding Our Conversation and Understanding of Lucid Dreaming – Particularly as a Therapeutic Strategy for PTSD Nightmares (Special event)

Spontaneous lucidity in dreams is regularly connected with gaining increased conscious awareness of previously unconscious factors influencing waking life; most often, the withdrawal of previously unconscious projections. As the dreamer's conscious understanding of waking life deepens, this is symbolically reflected in the dreamer's *awareness* and understanding of dreaming events – i.e. in the awareness that he/she *is* dreaming in that moment. One way of understanding lucid dreaming is that repetitive dreams, particularly the repetitive nightmares associated with PTSD, are, at one level, invitations to become lucid. (And although dream lucidity that is cultivated by various conscious exercises and rituals often lacks this connection to deepening understanding of waking life, in the case of PTSD dreamers, lucid dreams can be a pathway to healing and recovery!) All dreams – including lucid dreams – have multiple simultaneous levels of meaning and implication, so that in a very real sense, any dream in which the dream ego thinks/feels/acts in ways that he/she would never do in waking life, is *lucid*, whether or not the dream ego registers this fact verbally. A definition of lucid dreaming that relies exclusively on thought or spoken verbalized lucidity runs the danger of crucially ignoring important lucid states that are more emotional, physical, and intuitive. This open, facilitated discussion of the boundaries and parameters of lucidity will explore possibilities of lucidity beyond the conscious thought in the dream that, “I am dreaming . . .”

Learning Objectives:

1. Utilize lucid dreaming as a strategy for promoting healing and recovery, particularly for PTSD nightmares sufferers.
2. Demonstrate more critical understanding of the role of lucid dreaming in various religious and spiritual traditions.
3. Examine expanded definitions of “lucid dreaming.”

Evaluation Questions:

1. Summarize your understanding of lucid dreaming.
2. Identify one role of lucid dreaming in a religious and spiritual tradition.
3. Briefly evaluate lucid dreaming as a strategy for overcoming repetitive nightmares.

Jeremy Taylor

Ensemble Dancing in the Dark: An Introduction to Group Projective Archetypal Dream Work (Workshop)

Any time anyone shares a dream, those who are paying attention have no choice but to imagine our own versions of the dreamer's narrative – and from that point onward, no one has anything to talk about except his/her own imagined versions of the dreamer's original experience.

Since *all* dreams have multiple meanings and layers of implication, comments and questions from the perspectives of all different schools of thought, as well as spontaneous intuitive understandings, are always welcome. Only the original dreamer can ever say with any certainty what the deeper meanings and implications of his/her dreams may be, *and*, without the stimulation of ideas and suggestions from others, he/she will always end up “missing” many of the most significant layers in his/her dreams. The best way to compensate for this universal unique and selective blindness of individual human consciousness is to gather in groups and listen to the projections of others regarding what we surmise the original dream(s) may mean.

Since everyone in the group is actually working on his/her imagined (projected) version of the dreamer's original rendition, the suggestions and insights that arise in the group discussion are always relevant to the speaker's own imagined version of the dream, and are also of great potential interest and use to everyone else in the circle, whether any of these ideas are confirmed by the original dreamer or not.

For this reason, the benefits of this way of work are never limited just to the original dreamer, but are liberally spread around the group. We all do our own interior work in consciously projected form, using our imagined versions of and responses to the dreamer's original experience.

Anyone who works with dreams over any protracted period of time will begin to notice repeating patterns of symbolic resonance and metaphoric meaning. Carl Jung called these repeating patterns of dreaming (and waking!) experience “archetypes of the collective unconscious.” There is still a significant amount of “controversy,” and “resistance” to using Jungian language to discuss these recurrent patterns. The important thing is coming to deeper and broader understandings of these undeniably recurrent patterns, regardless of what language we find most useful and acceptable. In this workshop, Jungian language is perfectly acceptable, along with any other technical terms and/or theoretical perspectives participants wish to use.

Learning Objectives:

1. Utilize basic definitions of “projection” and “archetype/archetypal image.”
2. Discuss the basic assumptions and techniques of “group projective archetypal dream work.”
3. Demonstrate the multiplicity of implications inherent in a single dream.

Evaluation Questions:

1. Briefly summarize what is meant by the term “projection.”
2. Name one technique of “group projective archetypal dream work.”
3. List multiple layers of implication that can be found in most dreams.

Ioannis Tsoukalas

The Origin of REM Sleep: A Hypothesis (Paper)

This paper presents a new theory about the origin of REM sleep. REM is an integral part of the human sleep cycle and the neurological substrate most consistently associated with dreams and dream recall. According to this thesis, REM sleep evolved out of a primordial defensive reflex: tonic immobility. Tonic immobility, common in both vertebrates and invertebrates, has a number of neuroanatomical and behavioral attributes that overlap with those of REM sleep. This overlap is suggestive of an evolutionary kinship. This reflex, sometimes also called death-feigning or paroxysmal inhibition, is usually the last line of defense against an attacking predator. It produces a paradoxical blend of immobilization and cortical activation that is highly reminiscent of the hypnotic state, and prepares the organism to withstand trauma and heal its eventual injuries. On the physiological level, tonic immobility may have been selected for REM sleep in order to reprocess and depotentiate excessive emotional reactivity, while on the psychological level it may have been selected in order to facilitate threat rehearsal and threat avoidance strategies. This paper presents conceptual arguments and empirical facts in support of this relationship. The presentation is suitable for all and aims to increase attendees' knowledge about dream research and dream theories.

Learning Objectives:

1. Describe tonic immobility.
2. Identify the commonalities of REM sleep and tonic immobility.
3. Demonstrate the relationship between tonic immobility and human experiences (other than REM).

Evaluation Questions:

1. Name one key attribute of tonic immobility.
2. List one characteristic that differentiates REM sleep from tonic immobility.
3. Briefly describe the involvement of tonic immobility in narcolepsy.

Katja Valli and co-authors Nils Sandman, Erkki Kronholm, Antti Revonsuo, Tiina Laatikainen, and Tiina Paunio

Factors Associated with Frequent Nightmares among the General Finnish Adult Population (Paper)

Cross-culturally, the prevalence of frequent nightmares among the general adult population is 3-5%. Previous studies have shown that frequent nightmares are often accompanied by other sleep problems as well as mental health problems, but comprehensive population-based studies are rare.

The current study focused on the factors associated with nightmares among the general Finnish adult population. The aim was to investigate several previously unexplored potential contributing factors for nightmares, as well as to test whether many already known correlates of nightmares can be replicated in these data.

Our study utilized two surveys of the Finnish National FINRISK study. FINRISK is a large scale health survey collected every five years starting in 1972. The surveys consist of random cross-sectional population samples from adults aged 25-74 who complete a comprehensive health questionnaire including items on sleep and mental well-being, and participate in a physical examination at a local healthcare center. In the current study, surveys from years 2007 and 2012 were used (N=13,922). Preliminary analyses show that insomnia and depression symptoms, as well as the use of hypnotics and antidepressants, are the factors most strongly associated with frequent nightmares in these data. Strong associations also exist between nightmares and physical pain and the use of painkillers; life dissatisfaction; self-estimated poor physical health; and several measures of self-estimated anxiety and stress symptoms. Other significant factors associated with frequent nightmares include short and long sleep patterns and hostile personality.

In sum, frequent nightmares are associated with several factors related to physical and mental well-being.

Target level of audience: Intermediate. Aim: Increasing attendees' knowledge about dream research and theories

Learning Objectives:

1. Identify main factors related to mental health that are associated with frequent nightmares.
2. Identify main factors related to physical health that are associated with frequent nightmares.
3. Describe how life satisfaction and a hostile personality are related to frequent nightmares.

Evaluation Questions:

1. Name two factors related to mental health that are associated with frequent nightmares.
2. Name two factors related to physical health that are associated with frequent nightmares.

3. Do people with low life satisfaction or hostile personality have more frequent nightmares than the general population?

Katja Valli and co-author Jarno Tuominen

Dreaming as Social Simulation (Poster)

According to Revonsuo (2000), and recently Hobson (2009), dreaming is an internally manufactured simulation of the world, during which only a minimal amount of sensory stimulation reaches our consciousness. Thus, the dreaming brain offers an interesting insight into what happens to our consciousness when it is in minimal contact to external reality through the senses.

The function of dreaming has for decades been the subject of fervent empirical and philosophical debate. The surge of interest into the evolutionary functions of psychological phenomena during the past decades has previously led, for example, to the Threat Simulation Theory of dreaming (Revonsuo, 2000). When dreaming is viewed against a backdrop of human evolutionary history, it would appear that attributing the function of dreams to be solely, or even primarily, threat rehearsal, might be too narrow a view. One of the predominant hallmarks of the human species is its social nature. Our complex social environment has been seen as a major selection pressure operating on the cognitive faculties of ancestral humans. Correspondingly, it has been suggested (Franklin & Zyphur, 2005; Kahn & Hobson, 2005; McNamara et al., 2005) that one of the main functions of dreaming is the simulation of social interactions, as those ancestors most adept in their social environment were most likely more successful in reproduction than less socially skilled individuals.

When we look at the contents of our dreams, it seems that we spend the majority of our dreams engaged in simulated social interactions or wondering what the other characters in our dreams think and what their intentions are, even though they are nothing more than the creations of our own sleeping brain (Kahn & Hobson, 2005). Could the contents of our dreams, then, imply that one essential function of dreaming might have been to simulate adaptively important social interactions in addition to threatening events?

So far, however, these social simulation theories have not been formulated in a precise enough manner to be subjected to rigorous scientific testing. The aim of this presentation is to review the existing literature and to formulate an empirically testable paradigm for social simulation in dreams and its possible adaptive function.

Learning Objectives:

1. Review the social simulation theories.
2. Review evidence on social interactions in dreams.
3. Formulate an empirically testable paradigm for social simulation in dreams .

Evaluation Questions:

1. State why rehearsing social interactions in dreams might have been useful for our ancestors.
2. State whether aggressive social interactions are more common than friendly interactions.
3. Name one empirically testable hypothesis that can be derived from the Social Simulation theory.

Susanne G.M. van Doorn

A Theoretical Perspective on Dreams and Health (Presentation within panel "Dreams and Health: an Integral Approach")

The first part of the presentation is about Vasil Kasatkin, his book *Theory of Dreams*, and its meaning for dreaming and health. Next the major themes of several chapters will be discussed. And finally a list of symbols that appear in a majority of health-related dreams will be discussed, using several dream fragments.

Learning Objectives:

1. Explain why health-related dreams tend to be less symbolic.
2. Name one symbol that can appear in a health related dream.
3. Describe how health related dreams can be an expression of bodily changes in energy.

Evaluation Questions:

1. Name one book that has used Kasatkin's theory of dreams.
2. Briefly explain why health related dreams tend to be less symbolic.
3. Name one symbol that can appear in a health related dream.

Susanne G.M. van Doorn

The Dreaming Tree (Presentation within symposium "Dreaming the World Tree")

“We know the sap which courses through the trees as we know the blood that courses through our veins. We are a part of the earth and it is a part of us. The perfumed flowers are our sisters. The bear, the deer, the great eagle, these are our brothers. The rocky crest, the juices in the meadows, the body heat of the pony, and man, all belong to the same family.” -Joseph Campbell

The story of “The Dreaming Tree” will be told and the major implications of the myth will be discussed. A summary of other ancient mythologies about trees such as those of Old Persia, Ancient Egypt, Armenia and Christianity will also be presented including: dreaming in agricultural societies, dreams of hunter-gatherers, trees as symbols of life, the life-tree Yggdrasil, the tree as a gateway into other realms of reality and the meaning of trees in your own dreams and daily life.

The question of how nature in general, and trees in particular, still hold value in the modern day Internet society, will be explored.

Learning Objectives:

1. Explain why dreams still contain ancient symbols related to health and life.
2. Compare the Dreaming Tree myth with other Tree-mythologies.
3. Describe why mythology is still evident in current society.

Evaluation Questions:

1. What ancient symbol refers to nature?
2. What is the theme of the Dreaming-tree myth?
3. What is one value of myth in current society?

Kim Vergil

A Dreaming Process Shaped a Creative Process (Presentation within symposium “Dream Artists Talk About Their Creative Process”)

Kim’s original abstract:

Kim explains how she understands we create our night dreams and shows what she understands as resembling characteristics to her creative process. Photos as symbols, photo collage as the raw materials paint added as emotion that creates abstracted dreams that stands on their own to decoded, ponder and ultimately understand.

Janet’s attempt at an edited version:

Kim explains how she understands that we create our night dreams, and shows that what she understands has characteristics that resemble her creative process. Photos as symbols, photo collage as the raw materials with paint added as emotion, creates abstracted dreams that stand on their own to be decoded, ponder, and, ultimately, to understand.

Kim Vergil

Meet the Artists (Special event)

Artists participating in the 2014 Dream Art Exhibition are invited to be present in the Art Exhibition space, and to be available to share and explain their works for anyone from the conference who has questions, is interested in particular pieces, or who wish to understand an artist’s process.

Robert Waggoner

Dynamic Communication in Lucid Dreams: A New Theory of Dreaming? (Paper)

A thoughtful analysis of lucid dream reports often shows a clear connection between the lucid dreamer’s immediate experience and their expectations, beliefs, thoughts and feelings. Lucid dreamers frequently note the use of specified “intent” and “expectation” to create dream objects, figures and situations. Gestalt psychologist Paul Tholey, the presenter and others make note of mental techniques by which “dream figures” get created, both consciously and unconsciously in lucid dreams. In some respects, this provides first-level evidence of the connection between the dream experience and the lucid (or non-lucid) dreamer’s mental and emotional state, which suggests that dreaming partially serves a dynamic communication function to express representatively the thoughts, beliefs, expectations and emotions of the dreamer. At this level, the dynamic communication function seems largely automatic.

At a deeper level (or second level), lucid dreamers have long noted their ability to intend events and situations beyond their normal expectations or mentations. In LaBerge’s book *Lucid Dreaming*, he mentions a process called “surrendering,” by which the lucid dream cedes any controlling influence to “the Highest” or “your true self” (p. 244). In Robert’s first book, *Lucid Dreaming: Gateway to the Inner Self*, he recounted numerous instances of lucid dreamers simply asking questions to a non-visible awareness behind the dream, and receiving

educational, instructive and thoughtful responses in reply. In some cases, the reply from the non-visible awareness refutes the lucid dreamer's request and offers an alternative. At this second level, lucid dreamers appear able to consciously engage, communicate and experiment with a larger awareness.

This serves to support the theoretical contention that dreaming involves a dynamic communication function; moreover, it may suggest "where" dreams come from and why.

At this deeper or second level, the experience of lucid dreamers appears to point to a "second psychic system" which Jung called "of absolutely revolutionary significance in that it could radically alter our view of the world." Experimental investigations into this non-visible responding awareness and its characteristics might offer additional support for a much broader theory of a dynamic communication function of dreaming in which various levels of the psyche communicate in real time.

To suggest dreaming as an intra-psychic communication system at this second level, consider the commonly noted experience of people with recurring nightmares. Night after night, the person runs from the witch. This often continues repeatedly, until the person becomes lucidly aware and realizes they exist in a dream (whereupon they may lucidly question the nightmarish figure, fly away, etc.) and then the nightmares cease. This dynamic communication theory would tentatively suggest that the lucid response reverberated through the larger psyche, informing it of the change in thinking and behaving. This communication would then eliminate the need to create this recurring communication of the nightmare (which apparently sought inner resolution).

Learning Objectives:

1. To explain how lucid dreaming allows for creating objects, figures and event.
2. To show how intent can be used in a specified or limited form.
3. To distinguish limited intent from unlimited or unspecified intent.

Evaluation Questions:

1. How does lucid dreaming differ from non-lucid dreaming?
2. How does specified intent differ from open or unlimited intent?
3. What seems to be the primary characteristic of surrendering in a lucid dream?

Robert Waggoner

Beyond Matter and Energy: Lucid Dreaming, Modern Physics and Consciousness (Presentation within symposium "Consciousness, Physics, and Lucid Dreaming")

Experienced lucid dreamers independently report similar experiences when interacting with dream objects, setting, space and figures. Through manipulating their consciousness in a principled manner, they often succeed in manipulating the dream environment, often with dramatic effects. Lucid dreamers routinely mention the importance of consciously using focused belief, expectation and intent to achieve a desired result. They also note how unexamined belief, like an assumed belief in gravity, can affect the entirety of the lucid dream experience, until the belief changes. In some respects, this mental movement of the lucid dreamer's consciousness suggests both particle (directed) and wave-like (non-directed or diffused) forms, much like energy in the waking world.

As the research of Stephen LaBerge and others has shown, the aware lucid dreamer can use his or her consciousness to engage energy to impress the physical matter of the human body (e.g., eye signaling, respiration, muscles, sexual response, etc.). These results meet their rational extension in the work of Ed Kellogg and others, who report using lucid dreaming to achieve physical healing; and Paul Tholey and others, who report using lucid dreaming to improve physical performance. Simply stated, research and experience show that the consciousness of a lucid dreamer can impress energy to alter physical matter.

Current physics shows that matter and energy exist as transformational equals. In lucid dreaming, modern physics may have a means to extend its paradigm to suggest that consciousness, matter and energy exist as transformational equals. Logically, the current physics of matter and energy seems incapable of explaining how a sleeping person can directly impact the physical body in a pre-determined and specific manner. Without adding some other force into the equation, these actions appear impossible. However, consciousness does satisfy the equation. If consciousness receives status as a transformational equal to both matter and energy, the ability of a lucid dreamer to use consciousness to impress energy to affect the material body seems understandable and completely plausible.

Lucid dreaming seems to open a door for modern physics to accept "consciousness" as a fundamental equivalent to matter and energy.

Learning Objectives:

1. Explain how manipulating conscious expectations directly influences the lucid dreamer's experience.
2. Identify an example of how an unexamined belief impacts the lucid dream in a diffused or non-direct manner, until altered.
3. Discuss examples of lucid dream research that suggest consciousness in a lucid dream activates energy to affect the physical body.

Evaluation Questions:

1. What researcher showed that a sleeping person, lucidly aware in a dream, influences the physical body?
2. How do lucid dreamers explain the ability to influence the physical body?
3. In what way does a physics of matter and energy only, have difficulty in explaining how a sleeping person can influence the physical body in a specific and pre-determined manner?

Kelly Sullivan Walden

Unlocking the DREAM Code (Workshop)

When you discover the Dream Code, you learn how your nocturnal dreams can add rocket fuel to the fulfillment of your wildest waking dreams. In the magical realm of dreams you can learn a topic of fascination, study at the feet of a master, converse with a departed loved one, find an answer to a perplexing question, or explore the larger story of your life. In this workshop, you will learn how to use your dreams to create the life you've only dreamed you could have. Kelly's 5-step process helps dreamers to remember, connect, and use their dreams in their waking lives:

- (1) D for Declaration. State what you want, clearly and precisely;
- (2) R for Remembrance. Learn easy ways to remember exactly what you dream;
- (3) E for Embodiment. Feel the energy in your body; bring the change into your life;
- (4) A for Activation. Do something. Take an action to bring your dream into the waking world;
- (5) M for Mastermind.

Tell the tale of your dream and discover the details. Learn to create a dream mastermind group, share and transfer, and group dream. Perhaps the dream you have tonight will be your breakthrough to heal your body, solve your problems, lead you to your very own gold mine, or contribute your unique gift to the world.

Learning Objectives:

1. Ability to add rocket fuel to your soul's evolution via dreamwork.
2. Ability to transform unpleasant dreams (aka nightmares) into sweet dreams.
3. Ability to mine the gold from your dreams to manifest the life of your dreams.

Evaluation Questions:

1. What does the D.R.E.A.M. Code stand for?
2. What is the biggest difference between setting an intention to recall dreams and a declaration?
3. What is one technique to working with nighttime dreams to enhance your waking life?

Mary C. Walsh

Clinical Use of the SDDb Word Search Tool and the DreamSAT (Paper)

Two case studies describe how two dream research tools, the SDDb Word Search Tool and the DreamSAT, can be used to inform clinical practice. The studies are taken from a school-based program for traumatized, substance-abusing adolescents in early recovery. The program's treatment design integrates weekly dream groups, Cognitive Behavioral Therapy (CBT) and Heart Rate Variability (HRV) biofeedback training. Subjects in this preliminary study received pre- and post-testing of baseline physiological coherence (measuring HRV using Em-wave technology and the Heartmath HRV Protocol) and severity of post-traumatic symptoms (using Impact of Event Scale, Revised). Content analysis was done on 97 collected dream reports using the SDDb Word Search Tool and DreamSAT. Dream reports were divided into Early Dreams (dream reports prior to training through two weeks of training) and Late Dreams (dream reports from the third week of training through post testing). Outcomes include 54 Early Dreams and 39 Late Dreams. The Word Search Tool was used to compare results of this study with results from the Children's Dream Survey 2011. DreamSAT was used to compare the results with Hall Van de Castle norms.

This study links two developing areas of Post Traumatic Stress Disorder (PTSD) research: the role of the Autonomic Nervous System (ANS) in PTSD (Knorr, 2003; Scaer, 2005; Schore, 2009) and the role of dreaming in recovery from trauma and substance abuse (frequently co-occurring conditions). HRV is a sensitive measure of Autonomic Nervous System (ANS) function. PTSD is associated with increased sympathetic ANS activity, sleep disorders and dysregulation of REM sleep (Harvey, et al., 2003; Mellman & Hipolito, 2006; van der Helm and Walker, 2009). Low HRV has been found to correlate with high cravings (Ingjaldsson JT, Thayer JF, Laberg JC., 2003; Rosenberg, H. 2009) while increased HRV has been linked to emotion regulation (Appelhans and Luetkin, 2006; McCraty, et al, 2004; McCraty et al 1993; 1998b; 2004c; 2006; McCraty & Childre 2004; McCraty & Tomasino 2006a, b). The integration of CBT and dream-work in PTSD recovery has been found, in the case of Imagery Rehearsal Therapy, to improve sleep, decrease nightmares, and reduce post-traumatic stress and severity of symptoms (Krakow et al, 2001, 2000).

The case studies presented examine correlations between dream content, baseline HRV, and severity of post-traumatic distress in the recovery process of traumatized adolescents. Implications for clinical practice are explored. Utilization of the Word Search and DreamSAT

research tools proved valuable to the therapeutic process. Content analysis challenged clinical preconceptions in some cases, enabled comparison of these adolescent subjects with larger adult and adolescent populations, afforded insight into the recovery process, and facilitated evaluation of the therapeutic efficacy of the treatment design.

Aim: Increasing attendees' knowledge of dream research tools as a resource for mental health professionals and of the potential of dreamwork in the healing of an underserved population, traumatized adolescents. This is an intermediate level presentation aimed at clinicians, educators and people in ministry.

Learning Objectives:

1. Describe two dream research tools accessible for use by clinicians.
2. Explain how word strings can be used in dream content analysis.
3. Summarize how the use of dream research tools informed clinical practice in the two case studies presented.

Evaluation Questions:

1. Briefly name what pertinent information the DreamSAT might provide clinicians working with traumatized individuals.
2. Name one three word-string that might be used in dream content analysis.
3. Name one way a clinician might use dream research tools in clinical practice.

Craig Webb

Lessons in Lucidity (Presentation within symposium "Lucid Dreaming: Investigations & Insights")

There are many reasons why people become interested in lucid dreaming, including fun, adventure, wish fulfillment, creativity, emotional and even physical healing, problem solving, help with decisions, skill rehearsal, spiritual growth, and more. Two of the many intriguing questions that may be asked are (a) what principles of consciousness can be learned by experiencing lucid dreams, and (b) what lessons may be offered in such dreams that apply to our waking life and can help us along our path of personal development?

In an attempt to answer the above questions and to offer various related topics for contemplation, the presenter will share some of the more interesting lucid dreams from his own collection of well over 1,000 as well as selected experiences from other dreamers, including those of students who have followed the Lucid Living classes that he has led for over two decades. He will explain how dreams can respond in real-time to our intentions and requests, offering practical insights, surprising humor, hints about the nature of existence, profound spiritual experiences, and also help us quicken within us skills that can aid us along our most promising waking life path. He will suggest various interesting experiments to try during lucid dreams, and will share some of the results that he and others have had. He will also give examples of lucid dreams that seem to employ extrasensory perception, including precognition, telepathy, clairvoyance, and other such inner faculties, as well as describing various techniques that seem to be successful for inducing lucid dreams.

In addition to spoken word, the presentation will incorporate interesting visuals, dream-inspired music, and lucid dream induction technology.

Learning Objectives:

1. To understand various ways that dreams and lucid dreams can be of benefit in our lives.
2. To learn various methods for becoming lucid in dreams and in Life.
3. To gain insight about various principles of consciousness in dreams and in life.

Evaluation Questions:

1. What are three ways that lucid dreams differ from "regular" dreams?
2. What one choice does every person always have in every situation, assuming they are lucid and therefore aware that they have that choice available?
3. Describe three methods for helping to induce lucid dreams.

Craig Webb

Dream-inspired Music, Lyrics, Soundscapes (Paper)

For many years, Craig has been a sound engineer and composer/songwriter/artist exploring the acoustic and social properties of sound and music, and both how we perceive sound and how dreams can be a source of musical inspiration. He studied the neuropsychology of music and language and has made interesting connections between how the brain processes music and language and how dreams use sound, language and music. Having been involved with dreamwork both personally and professionally for many years, he has noticed how word plays are a regularly occurring and quite universal aspect of dreams, and often quite helpful in dream interpretation and in gaining insight into the dream. There is undoubtedly a reason for this phenomenon, and he believes it involves how dreams generally use associative rather than linear thought processes. There are many other fascinating questions that auditory effects and experiences in dreams can raise, such as the role of the "unseen voice," or the location of a sound, or the way that music from the dream "muse" often seems to come on what seems

to be a “separate channel” from the visual images of the dream, or the question of whether dream characters communicate using speech or telepathy. This presentation, coupled with some scientific background and some interesting auditory principle examples and dream-related compositions, is an exploration of personal findings and the sharing of dream-inspired insights, musings, and interesting synchronicities involving sound, music and language in dreams.

Learning Objectives:

1. Gain insight into the role of word plays in dreams.
2. See how sound can be looked at as a powerful metaphorical tool.
3. Learn some basics about the neuropsychology of music and language.

Evaluation Questions:

1. Why do dreams frequently use word plays?
2. What is some famous music that has been inspired by dreams?
3. Are music and language processed in the same part of the brain?

Craig Webb

Universal Dream Dance Circle (Special event)

A warm welcome to all for a community song/dance circle blending various traditions and celebrating life and dreams through movement and music. Enjoy friendly faces and charge up physical and dream bodies with lots of lucid energy. Absolutely no previous experience is required. (So please ignore your inner critic!)

Learning Objectives:

1. Learn simple songs and melodies from various traditions.
2. Learn simple community dance steps from various traditions.
3. Learn how to let go in body, mind and voice and truly enjoy oneself.

Evaluation Questions:

1. What is a good way to balance all the mental input that happens at the conference?
2. Can singing and dancing with a group bring a feeling of joy and freedom from social limits I sometimes put on myself?
3. Can singing simple repetitive melodies in combination with simple dance steps in a community setting spark profound dreams?

Bernard Welt

Trapped in a Dream: Lucid and Ludic Dreaming in Cinema (Special event)

The success of 2010’s summer blockbuster *Inception* triggered a popular wave of interest in lucid and “active” (or “creative”) dreaming. But film theorists have long noted that the experience of cinema itself resembles lucid dreaming in its curious blend of active and involuntary cognitive experience; and the trapped-in-a-dream motif was already well established in outstanding examples among both mainstream and arthouse films.

Inception employs the lucid dream paradox to add a new dimension of risk to a conventional action picture: metaphysical peril. The trapped-in-a-dream device is used in the manner of a Zen koan to present the audience with an elaborate sensory experience of the suspension of everyday assumptions about reality, illusion, and the faith we place in the evidence of our senses.

Other directors have used the same plot device to similar ends, but with distinctive differences. In two classics of horror film, *Dead of Night* (Alberto Cavalcanti et al., 1945), and *A Nightmare on Elm Street* (Wes Craven, 1984), characters who are trapped in dreams turn to established therapeutic systems and concepts to resolve their nightmares and confront existential threats (without success, of course). The Surrealist films *Meshes of the Afternoon* (Maya Deren, 1943), and *The Discreet Charm of the Bourgeoisie* (Luis Buñuel, 1972) might almost be called erotic lucid dream experiences; the games they play with the viewer propose the infinite deferral of the fulfillment of unattainable desires. And in *Waking Life* (2001), Richard Linklater presents perhaps the cinema’s most extensive meditation on the analogy of dream and film, proposing that both can engender, through the power of illusions, puzzles incapable of resolution that may ultimately lead to a Zen-like experience of *satori*. In all these instances, the possibility of seeing through the illusory nature of experience is accompanied by typical nightmare anxiety over loss of identity, incorporation, and annihilation.

This presentation will review key scenes and devices in these films to establish a theory of the sources and consequences of the anxieties associated with the trapped-in-a-dream motif in disparate film genres. Acknowledging the influence of the views of Carl Jung, Wilfred Bion, John Mack, Ernest Hartmann, Mark Blechner, and Elliot Wolfson, we will propose that the cinematic nightmare, like actual nightmares, can creatively subvert the limiting assumptions of rational thought and shock the dreamer/viewer into seeing the world in a fresh way – even as that experience is accompanied by feelings of confusion and dread. In this respect, cinematic works may inspire us to consider the lucid dream as a ludic dream – the dream that not only invites conscious reflection but operates as a philosophical game played within the mind.

Learning Objectives:

1. Define the trapped-in-a-dream motif as a convention that spans cinematic genres.
2. Compare the nightmare in film and in actual dreaming experience as a means of enriching understanding of both cinema and dreaming.
3. Identify the cinematic nightmare as an authentic expression of existential anxiety inspired by metaphysical doubt.

Evaluation Questions:

1. Name one key philosophical issue expressed in the trapped-in-a-dream theme in cinema.
2. Name one key psychoanalytic issue expressed in the trapped-in-a-dream theme in cinema.
3. Briefly explain how the Surrealist film presents the dream as an experience to be celebrated rather than a symptom to be interpreted.

Travis Wernet

Musical Dream Incubation and Projective-Style Dreamwork Practice (Workshop)

Travis will provide guidance on and about certain forms of sound as universal archetypal-foundational openings to the energies of dreams and dreaming. Also, a description of ancient incubation ceremonies and practices will be provided. Sound will be offered using certain ancient instruments: Didjeridu, Tibetan bowls, Native American flutes. During this time participants will be encouraged to have a waking dream journey experience, supported by the presenter. Following this exercise, we will share and discuss the visionary experiences undergone during the musical incubation and work with this material using the Jeremy Taylor-style Projective "in my imagined version of the dream" approach. Travis will also offer participants simple everyday tools and practices, which they can use and embody to achieve similar results on their own or in community. Time will be provided for discussion and questions.

Learning Objectives:

1. Utilize recorded, live or self-generated sound and music to incubate (invite remembered) dreams.
2. Create spaces for expressing and engaging with the imagination and the dreaming mind when alone, anywhere you are.
3. Apply recalled visionary/dreaming experiences in community via projective-style (Jeremy Taylor/Montague Ullman) group sharing techniques.

Evaluation Questions:

1. Name one simple form of sound you can use everyday/at night to open more deeply to incubating (inviting recalled) dreams.
2. List one technique for creating a self-nourishing space to help invite recalled dreams and for being with them.
3. Name one vital tool used in group dream sharing.

Elaine Whelan

Dreams and Chronic Illness: Listening to the Story (Presentation within symposium "Wounded Healers Healing Self and Others")

"We can run from the dragon. We can fight the dragon. Or we can become larger than the dragon, believing that its heart is our friend and that it can help us in some way." Vivian King, *Embracing Dis-ease or Intercellular Peacemaking*.

In March 2011, Elaine came face-to-face with her own dragon when she was diagnosed with psoriatic arthritis, an auto-immune disease where the body attacks its own joints. It was a difficult time. But gradually, with dreams, imagery and artwork as guides, she realized that this dragon had a story to share. This story pointed to the places where she was wounded in life, and invited her on a journey into healing, regardless of cure. Her dreams were the bearers of this story, and they grounded her. They witnessed her suffering and comforted her. They highlighted the places where she was stuck and offered strength in healing symbols. They even carried practical advice for responding to her disease. And they encouraged her with signs that transformation was slowly taking place, that a new self was beginning to emerge.

Encouraged by her own experience, she is now planning a dream group for people suffering from chronic illness in her community. It is her hope that through the support and model of the group, participants will feel encouraged and equipped to listen to the stories of their own illness. Her presentation will include a reflection on her experience, and, with the permission of the group, reflections on the healing potential participants have discovered within the rich layers of their dreams. This presentation is for all audiences, especially those interested in developing dreamwork in healthcare settings.

Learning Objectives:

1. List three ways dreams can bring healing in times of crisis.
2. Describe how "waking" and "sleeping" images can be used for enhanced healing.
3. List three creative practices for listening to your life.

Evaluation Questions:

1. Name one way that can dreams bring healing in a time of crisis.
2. Briefly describe how "waking" and "sleeping" images work together to support healing.
3. Name one creative practice you can use to listen to your life.

Gregory L. White*Content Analysis of Counterfactual Thinking in Dreams (Paper)*

Counterfactual thought (in language or imagery) is a well-studied aspect of problem-solving. It involves simulations of alternative outcomes for past events, taking into account possible changes in resources or behavior of various actors (Byrne & Gierotto, 2009). McNamara (2000) suggested that dreams may be counterfactual operations which function to improve waking problem-solving. While dream counterfactuals may be more symbolic than waking counterfactuals, both can be conceptualized as simulations of current problems (Franklin, 2005, Valli & Revonsuo, 2007, Maggiolini, Cagnin, Crippa, Persico, & Rizzi, 2010; White, Selterman, & Belarde, 2013). McNamara, Andresen, Arrowood, & Messer (2002) developed a simple content analytic scheme to assess presence of counterfactual thought in dream records from a community sample of participants. Trained judges reached satisfactory inter-rater reliability (>.80) in assessing presence of a norm violation, dominant emotion of the dream, and seven aspects of counterfactual thought, such as an attempt to undo a norm violation and the focal actor mutating or changing to correct the norm violation.

As expected from the dream counterfactual hypothesis, a large number of dreams involved a norm violation and attempts to undo the violation (97.1%, 44.1%). The current research used an expanded Dream Counterfactual Inventory (DCI) with 26 indices of counterfactual thought. Items are based on theory and research on waking counterfactual thought (Byrne, 2005; Kahneman, 1995) and assess presence of norm violations, causes of norm violations, and effects of attempts to undo norm violations. Sample items include "If there is an attempt to change the effects/results of something that is bizarre, unusual, distressing, or a problem, what is the result?" and "If a cause changes with no attempts by the dreamer or others to change it, what is the effect?", with multiple coding options for many items.

In addition to dreams scored using the DCI, dreams were also scored using 20 Hall/Van de Castle (1966) categories assessing aspects of (1) Success/Failure and (2) Misfortune /Good Fortune; several of these later categories are plausibly related to counterfactual thinking following a distressing norm violation. Data to be presented include a summary of dream-length corrected prevalence of all items from the DCI, Success/Failure, and Misfortune/Good Fortune coding from three separate studies (ns = 100, 113, 313).

In general, DCI results accorded with relationships found in waking counterfactual research. For example, attempts to change causes of norm violations in dreams were more likely than attempts to change effects, and mutations of a dream actor's form or acquisition of new resources in the dream were more likely to be associated with positive outcomes than negative outcomes. Substantial associations between some DCI and Hall/Van de Castle categories support the validity of the DCI. For example, the likelihood of attempts to change causes (DCI) was associated with some Success codes. These results support the counterfactual hypothesis of dreaming as simulated problem-solving, and suggest that the DCI is a valid and reliable means of assessing dream counterfactuals.

Learning Objectives:

1. Summarize the main use of counterfactual thinking.
2. List the evidence that counterfactual thinking may occur in dreams.
3. Describe how counterfactual thinking may be stimulated in dreaming.

Evaluation Questions:

1. What is counterfactual thinking primarily used for?
2. What is one kind of evidence that counterfactual thinking may occur in dreams?
3. What is one suggestion of how counterfactual thinking may be stimulated in dreaming?

Judy White*Healing with Embodied Imagination (Presentation within symposium "Wounded Healers Healing Self and Others")*

Increasingly, Embodied Imagination (EI), Jungian analyst Robert Bosnak's method of working with dreams, memories and somatic symptoms, is used in concert with traditional medicine to help people with health concerns. Clinical examples abound in which EI work creates new states that embody health and well-being. Significant healing effects have been documented in people suffering from an array of conditions, including cancer, AIDS, arthritis, and multiple sclerosis.

When the aim is to address specific health problems, two forms of Embodied Imagination may be used. First, with careful and supportive guidance, a relevant dream or memory is re-experienced as a composite of its many perspectives simultaneously. While such a composite itself is often a form of healing medicine, it can also serve as an incubation for subsequent healing dreams. A second form of EI involves using the symptom as a unique environment, much like that of a dream, to incubate health-promoting embodied states. In both forms, an afflicted individual is helped to enter a hypnagogic state in which the body does not distinguish between physical reality and imaginal reality. It is hypothesized that by mentally rehearsing an embodied state of wellness, the body can be "convinced" of its physical wellness.

Through case summaries, Judy White will illustrate the second, newer EI technique of “symptom inversion.” She will describe the process and results of her work to ease the health issues of several clients, including those with back pain, gastrointestinal complaints, and childhood scoliosis.

Finally, Judy will briefly touch on two personal experiences she has recently had with EI and healing: first, an impending central retinal vein occlusion was resolved; and second, she was helped to overcome a phobia of general anesthesia stemming from early childhood surgery. This presentation is for all audiences, especially those interested in the development of dreamwork in healthcare settings.

Learning Objectives:

1. Describe two forms of Embodied Imagination used to address health concerns.
2. Summarize one hypothesis for the effectiveness of EI in promoting embodied states of wellness.
3. List two attributes of EI that distinguish it from other methods of dream exploration.

Evaluation Questions:

1. Briefly describe one form of Embodied Imagination used to address health concerns.
2. Briefly summarize one hypothesis for the effectiveness of EI in promoting states of wellness.
3. List one attribute of EI that distinguishes it from other methods of dream exploration.

Lisa Woods

Healing PTSD through Art and Dreams (Presentation within symposium “Wounded Healers Healing Self and Others”)

The current health care system views the morbidity associated with posttraumatic stress disorder (PTSD) as a pathological process and mental illness. In contrast, James Hillman (1975) offers an archetypal approach to the psychology of pathology, wherein all manifestations of the psyche and its images are of value, particularly sickness-imagery and sickness-experiences. For Hillman, pathologizing is the autonomous act of the psyche to create illness and to imagine life through this perspective, a perspective which demands our time and attention. Lisa explores her experience within the context of archetypal psychology and the current literature on PTSD. Her particular focus will be on her experience of PTSD and the processes she utilized to reframe her illness in navigating her recovery. She believes that a sustained and focused intention to explore one’s unconscious processes through dreamwork and art can result in significant shifts that bring growth and ultimately a sense of wellbeing.

Peter Levine (2010) has researched trauma for over 40 years and is considered an expert in the field of traumatology and describes PTSD (which is now fully sanitized as a medical “disorder”) as the universal phenomenon of terror and paralysis, in which the nervous system has been strained to the breaking point, leaving body, psyche and soul shattered. With its own convenient acronym, and serving the dispassionate nature of science, the archetypal response to carnage has now been artificially severed from its ravaging origins (p. 33). Dream research theorizes that dreaming provides a context for emotions and helps to broaden memory to weave in new experience (Hartmann, 1998). Consciously working with the dream images of nightmares has been shown to improve the symptoms associated with PTSD. As a nurse diagnosed with PTSD, Lisa finds it therapeutic to paint her nightmares and work creatively with the images that transpire through this process. She is developing a method of dreamwork for health professionals struggling with repeated exposure to trauma in their work. This presentation is for all audiences, especially those interested in developing dreamwork in healthcare settings.

Learning Objectives:

1. List three needs of a person suffering from PTSD .
2. Identify one method of working with the nightmares associated with PTSD.
3. Describe one aspect of soul from the archetypal psychology of James Hillman.

Evaluation Questions:

1. List one need of a person suffering from PTSD.
2. Identify one method of working with the nightmares associated with PTSD.
3. Briefly describe one aspect of Soul from the archetypal psychology work of James Hillman.

Mara Zadnoff

Toronto IASD: A Community of Dreamers Unfolds (Presentation within panel “Calling All IASD Event Hosts: How to Design and Implement a Successful IASD Regional Event”)

Balancing the needs of the regional membership along with keeping participants engaged and excited about regional activities can be challenging, but it can also be part of the event structure. Vetting member works, building dream sharing facilitator opportunities, planning diverse presentations and creating the space for effective team building through regional business discussions, can all play a role in a cohesive regional group. What are the wants and needs of a region and how can the IASD Regional Committee help facilitate the growth of a region? How can a regional representative manage the beast if it gets too big? IASD has a Regional Committee that wants to support its reps. How can we help?

This presentation will speak to the challenges and excitement in birthing a region and the taking of its first steps to an outside “public event.” Why is it important to team build and then actually utilize the talent of the team? How can we avoid missing key components to the implementation of an event? How does the Annual Conference play a role in the growth of a region? How do dreaming and networking fit together in regional expansion?

A Rollout Regional Representative Package could be an opportunity for IASD to support, keep track of and build its regional outreach across the globe. This initiative could be the beginning of a living document that engages not just a single region, person or committee, but could engage the regional network as a whole, evolving just as the IASD organization continues to do.

Learning Objectives:

1. To provide a realistic, workable and fun case study of the Toronto Region.
2. To discuss learning challenges to balancing membership and prospective member satisfaction.
3. To identify opportunities for regional growth and the importance of networking.

Evaluation Questions:

1. Identify two team building exercises that could benefit regional growth.
2. Identify two new opportunities for community outreach.
3. List three event structure options.

Marco Zanasi, and co-authors Federica Testoni, Yannis Giannoudas, and Marianna Melis

Dream Activity in Patients with Bipolar Disorder (Paper)

We evaluated the structure of dreams in people affected by bipolar mood disorder. Verbal reports of 116 patients diagnosed with Bipolar Disorder, when in the euthymic phase, were compared with 252 dream reports from a control group. In accordance with the Jungian conceptualization of dreams as texts, dream reports were assessed using textual analysis processing techniques. Significant differences were found in words per dream, emotional expression, context, verbal tenses used and lemmas used (sight- and hearing-related). Therefore, it is possible that bipolar disorder may involve changes in both the oneiric production and in dream reports.

Learning Objectives:

1. Describe the psychopathology of bipolar disorder.
2. Explain the psychopathology of euthymic phase.
3. Describe the usefulness of textual analysis.

Evaluation Questions:

1. Name one difference between the normal group and bipolar patients group.
2. Describe one feature of euthymic phases' dream reports.
3. Briefly describe the usefulness of textual analysis.

Fei Zi

A Study on the Mechanism of Anxiety Dreams (Hot-off-the-Press)

Objective. The present study purported to explore the mechanism of anxiety dreams and probe into techniques of dream analysis.

Method. Using the case study method, the authors analyzed several typical examples of nocturnal anxiety dreams with a theoretical combination of neuropsychology and psychoanalysis. The authors derived the analysis from the framework of Freudian dream interpretation and incorporated it with the new theories on dreams developed by cognitive and biological psychologists. The authors associated core concepts in classical psychoanalysis such as condensation and displacement with neuropsychological explanations of brain functions. The present study also tried to extend to some new explanations of the mechanism of dreams.

Results. The present study suggests that an anxiety dream follows a successive process of detonation, arousal, condensation, and excursion. And the dreamland is an assembly of the memory elements of several similar anxiety experiences and is generally detonated by the semi-repressed psychological conflicts arising the day before the night in which the dream happened. The closer the time of the conflict emerges to the moment of falling asleep, the more capable of detonating dreams. A package of core anxieties that hide in an individual's unconscious can be revealed by the interpretation of the elements of a dream. These core anxieties are the basic negative feelings of an emotional brain, such as declination, encroachment, confrontation, envy and jealousy, hesitation, attack, and so forth, which are the elements of higher order psychological processes and the basic units of an individual's personality. Dreams allow them to be analyzed in a more structured way.

Conclusion. By using structural dream analysis, the dreamer's repeated and relatively dominant topics of anxiety over a long period of time were revealed. This way of dream interpretation will benefit psychotherapy in understanding a clients' unconscious and facilitating their self-knowledge.

key words: dream analysis; detonation; condensation; displacement; excursion; semi-repression; dream diagram

Learning Objectives:

1. Explain the process of an anxiety dream.
2. What are the detonation, arousal, condensation, and excursion of dream?
3. How do you incorporate the psychoanalytical way of dream interpretation with the cognitive and the biological psychology way of understanding dreams?

Evaluation Questions:

1. Describe how the mechanism of "detonation" works.
2. How can your theory of the mechanism of dreams helps therapists and patients in clinical practice?
3. How do you explain the concept "semi-repressed psychological conflicts" in your article?

Mary Ziemer

The Phenomenology of Dream Portals and Our Inner Potential (Presentation within panel "Gateways, Portals and Wormholes in Dreams: Bridges to Other Dimensions of Consciousness")

What does the experience of dream portals require of the dreamer? How does our response to dream portals shape our inner potential? To contextualize the phenomenology of the dream portal experiences in both non-lucid and lucid dreams, this presentation looks towards Islamic and Hermetic alchemical traditions. Reflecting on dimensions of reality that he had experienced, Ibn Arabi, the 12th century Sufi mystic, uses the analogy of lifting veils to move into deeper states of consciousness while "opening" our bodies, minds, and spirit to the Divine. He describes entering or becoming "The Pen" of God. Western alchemists depicted portals in their emblems and mandalas that illustrate the movement into a deeper inner state. Rumi poeticizes such concepts and experiences: "Across the doorsill/The breeze at dawn has secrets to tell you. . . . People are going back and forth across/The doorsill where the two worlds meet/The door is round and open." And his imperative refrain, "Don't go back to sleep!" suggests the importance of bringing a more reflective attitude towards portals, in both sleep and waking physical reality.

Drawing on Wisdom Traditions such as alchemy and Sufism for an understanding of dream portals, this presentation tracks the connection between the forms dream portals may take and the psycho-spiritual development depicted in a series of four lucid dreams over a seven-year span in the dreamer's life. The selected dreams present ideas about the nature of dream portals and the relationship of such gateways to the development of consciousness, ideas that have immediate application to psycho-therapeutic work and dreamwork. The dream examples also illustrate practical ideas for more skillfully entering into and sustaining dream portals and the experiences they can engender.

Learning Objectives:

1. Explain the form of dream portals as an indication of inner, alchemical transformation.
2. Explain the relationship between the appearance of dream portals and a psycho-spiritual interpretation of dreams.
3. Explain the connection between dream portals and a spiritual perspective on dreams from the Sufi Tradition.

Evaluation Questions:

1. Name an example of a psycho-spiritually transformative encounter with a dream portal in your own or another person's dream.
2. Briefly explain what the appearance of a dream portal indicates about the dreamer's psychological state, from an alchemical perspective.
3. Briefly explain how dream portals in dreams mirror the process of spiritual transformation, from a Sufi perspective.