

# ABSTRACTS

## Morning Dream Groups

**Sheila McNellis Asato**

### ***Coordi™ Dreamwork***

In this dream group, participants will learn how to create Coordi™ “body puzzles” from their dreams. Body puzzles are fun, physical brain teasers that hone balance, coordination, and brain health. Through movement-based, non-interpretive dreamwork, participants will discover new, creative ways to deepen their relationship with dreams in ways that can contribute to a greater sense of health and well-being, calm and connection with the creative process. Coordi™ Dreamwork is a non-interpretive way of working with dreams developed by dancer and choreographer James Sewell (JSBallet.org) and dream artist Sheila Asato. The word Coordi™ comes from “coordination”. Coordi™ was originally conceived by Sewell for members of his internationally acclaimed dance company. Fascinated by the challenge of working with polyrhythms through the body, Sewell created a variety of exercises to help dancers embody complicated rhythms in their bodies. Over the decades, Coordi™ has spread to a wide variety of communities, including those with disabilities, healthcare workers, musicians, seniors, virtual reality and more. Since 2019, Sewell and Asato have been exploring the connection between Coordi™ and Embodied Imagination (EI) work - a way of working with dreams through the body. In EI, the emphasis is on working within a light trance state with a still body. Coordi™ Dreamwork also begins with a quiet body but then invites the physical body respond to dreams through physical movement. As in dance, a creative partnership is formed between the body and dream which gives birth to a new sequence of movements that can be practiced to deepen one’s relationship with dreams, offer insights and stimulate the creative process, leading to new projects and areas of exploration. Each session will include the following elements:

- Centering meditation with an emphasis on body awareness;
- Dream sharing. A dreamer will share a dream. Throughout this process, the dreamer is always in control and can stop at any time. The dreamer is the ultimate authority regarding their own dreams.
- Deep listening. Participants will notice sensations in their bodies while listening to the dream.
- Sharing. Participants will share physical sensations noticed while listening.
- Dreamer’s response. The dreamer will respond to the group if desired.
- Internal practice. Participants select movements to explore internally through imagination.
- Seated movements. Participants gently begin moving the body while seated. Small internal movements are slowly amplified to create new patterns.
- Body puzzles. Participants stand (when feasible) to explore movement patterns with the whole body. They will practice two or more different movements together to create dream based body puzzles.
- Rhythm and music. Dreamers will shift their focus to rhythms inherent in their movements and start exploring with music.
- Closing. Dreamers will return to their seats for a closing meditation.

By the end of this morning dream group, participants will have a greater sense of connection with their dreams and a variety of movement patterns to practice that will enhance their sense of well-being, relaxation and creative energy.

**Katherine R. Bell**

***The Treasure Hunt: Digging for Dream Gold***

As the offspring of a long line of survivors, we are all naturally programmed to look for dangerous situations and thus tend to notice the difficult or scary dreams more than the pleasant ones. Further, we are naturally inclined to skip over helpful moments and pleasant interludes in more difficult dreams. I will introduce the principles of Tenderness, Longing and Curiosity and show how an attitude of optimistic curiosity can help us make sense of our dreams: good ones and not so good ones. We will “deepen the dreams” with non-interpretive approaches to dream exploration, trusting that the phenomenon of dreaming evolved naturally with benefits to us and don’t need to be interpreted. Content will vary depending on the group composition and needs, but the basic outline of each meeting will be as follows: Each morning starts with a moment of shared body-based meditation to invoke the body’s natural healing powers and to establish the group field. We then take 10-15 minutes to allow each participant to speak a dream moment without feedback or interaction. Each dreamer feels what comes up for them when they share in a supportive container, letting the dreams work on them similarly to how they do every night but adding in the enhancing elements of personal consciousness and shared experience. We then work with one dreamer each morning to demonstrate that sharing a dream with another person deepens the feelings that arise naturally during the dream state. The focus will be on looking for moments of love, connection and support, even in the most unpleasant of dreams, since these moments give the dreamer the courage to look at the difficult issues that such dreams might be exploring. Exploration will vary depending on the needs and preferences of the dreamer but may include various non-interpretive techniques such as:

1. Slowing down the dream moments to “open up” parts of the dream that have been skipped over
2. Using the breath to explore moments of feeling
3. Identifying what actually happens in the dream vs. the dreamer’s assumptions
4. Noticing when feelings are “missing”, e.g. a blasé response to a horrific image
5. Encouraging the dreamer to notice what personal associations come up for them; sharing those associations is entirely optional
6. Embodying the dream using members of the group to represent various figures or objects in the dream

All of these techniques assume that the dream offers nothing but good for the dreamer, and they all support my conviction that the dreamer is truly the ultimate authority on their own dream. The dreamer has full choice when to start sharing and stop sharing and how much or whether to share the thoughts and memories that arise during the group. Through the four meetings we have together, participants will learn to trust their own dreams more deeply and will acquire tools to start looking for helpful and joyful moments. Suitable for all.

**Virginia Bennett, Ph.D.; David Cielak, M.Sc.**

***Dream Group: Seth, Dreams and Exuberant Health***

This Dream Group is focused on how dreams can enhance natural, exuberant health, using the perspective presented in the Seth material (see below) that we are multi-dimensional beings, with a focus in physical reality. The dream state provides both symbolic and actual “lived experiences” from which we create, try out, and choose probable events, linking inner resources with our waking mind. We will explore such questions as: can dreams give us direct information from the organs and cells of the body? Do dreams bring experiences to help with physical and mental stress? What is the personal “dream vocabulary” that individuals have to connect them to inner knowledge? Seth emphasizes, “We create our own reality” and “The point of power is in the present” while waking and sleeping. Dreams can help us to identify beliefs, thoughts, and emotions which are influencing our physical well-being. When we are involved in satisfying value fulfillment in our outer lives, this in turn enables us to function better physically--but perhaps we need to first experience it in our dreams! Dreams seem tailor-made to connect us to personal fulfillment—especially when, in a waking state, we “couldn’t dream of it.” This dream group does not focus on medical conditions, nor is it endeavoring to diagnose or treat such conditions. It is, however,

recognizing that with the help of our dreams we can feel more in alignment with a sense of expansion, joy, and well-being. We will utilize various Seth techniques to develop a bridge from our waking to our dreaming mind, employing self-suggestions, accessing creative imagery, and a “felt sense” that expands our sense of self beyond waking parameters. Some of the techniques, depending on the size and composition of the group, will be: telling dreams, group discussion, guided imagery exercises, “embodying” dream imagery (feeling and sensing symbols), dyad sharing. Group leaders will also share their experiences and examples in the use of these dream practices, maintaining the ethic that interpretation of all dreams is decided by the dreamer and no one else. While it is not a requirement, we recommend that dream group participants already be familiar with the Seth material, or with similar approaches to “conscious reality creation” and/or “mind-body healing”. The dream group will be experiential and not didactic. The Seth Material consists of 32 books (over 4 million words and 4000 references to dreams) that describe the nature of physical and metaphysical reality. Translated into many languages, over eight million copies have sold worldwide. It arose from the synthesized efforts of Jane Roberts, a writer and poet, her husband, Robert Butts, an artist, and Seth, who described himself as “an entity no longer focused in physical reality.” Jane Roberts utilized a trance state during which Seth could speak through her. The Seth material has been widely considered as a cornerstone for transpersonal development and understanding, and also for gaining skills to manifest desired outcomes.

**Gary Daniel Braun, Emma Rose Lynn**

***Dreaming Out loud / Weaving Dream Harmony Morning Dream Group***

In dreaming out loud, participants will be invited to explore the world of their dreams through sound and song. Gary Braun, dreamwork guide, and Emma Rose Lynn, voice teacher, use a variety of dream and voicework practices such as singing with a drone, primal sounds and expressive range, song catching, and vocal improvisation, as well as gesture and movement to enliven the dreams in community. As participants give voice to dream imagery in harmony with one another, each dreamer will have the opportunity to hear their own dream sung in concert with the other dreams in the room, creating a song that has never before been sung! Each dreamer is the ultimate authority of their own dream, just as every singer is the expert of their own experience of singing and of their singing body. In practice, previous participants have caught new melodies from their dreams, gained or regained access to blocked parts of their expressive vocal range, as well as insights about the connection and relationship between dreams and the voice. The question at the heart of this dream group is: what is the song as of yet unsung by this circle of dreamers?

Morning Dream Group Outline: Expressive range (Laughter and sobbing vowels): this practice moves energy through the voice in the form of our two most fundamental human emotions: joy and grief. Participants are guided through an awareness of how different vowels resonate in their bodies and encourage the full spectrum of laughter and sobbing to move through the voice in a playful and accessible manner. Mirror movements: each dreamer chooses a gesture and sound from an image in their dream, and the group weaves an original dream dance of movement and sound. Dream Singing with a drone: Gary will guide the participants into a dream re-entry, supported by drumming as well as an acoustic shruti box drone. As the dreamers emerge into their dreams, the group will begin a vocal improvisation guided by Emma. In this practice, the dreams of each participant can enter the shared space at the center of the circle, creating sonic harmony and interplay through the voices of the dreamers. What’s opening up? Gary will facilitate a discussion of what each dreamer and singer experienced in the previous activities. Closing song circle - Emma will lead the ensemble in creating a song from elements of the dreams, images, and sounds shared in the workshop. Note: no previous training in singing or dreamwork is required to participate in this workshop. Beginners are welcome and wholeheartedly encouraged to attend!

**Kelly Bulkeley, Ph.D. , Maja Gutman Music, Ph.D.**

### **Continuities and Discontinuities in Dream Journals: A Digital Analysis**

A digital analysis of eight people's year-long dream journals during 2020 reveals the vital role of dreaming in adapting to social crises and cultural change. By combining information from personal interviews with digital methods of analysis of the dream journals (from seven women and one man), this presentation will highlight numerous continuities between the dreams and waking life, at both personal and collective levels of significance. Numerous discontinuities will also be identified and explored in relation to the waking life concerns of the dreamers. This presentation will show that keeping a dream journal has the effect of heightening awareness of the dynamic interplay of personal and collective issues in one's life. During a time of crisis, this heightened awareness can enhance the individual's resilience and capacity for adaptive flexibility. The basis of this presentation is research on dreaming in relation to the continuity hypothesis, crisis, trauma, social relations, cultural phenomena, political attitudes, and religious beliefs as presented by major media outlets in the United States. The presentation will start with a description of the 2020 dream journal study, the participants, and the methods they used to keep track of their dreams during the year. Next will come information, drawn from extended personal interviews, about how each of the eight participants was impacted by the various collective crises (the pandemic, environmental disasters, racial conflict, political instability) during 2020. Following this will be a detailed analysis of the patterns of continuity and discontinuity in the participants' dream journals, using digital methods drawn from the resources of the Sleep and Dream Database. The goal here will be to highlight the most significant patterns, themes, and trends in the participants' dreams over the course of the year, and to show how these patterns are meaningfully connected to the collective crises of 2020. When referring to the objective reality of the crises, an archive of approximately 15,000 news articles from the Associated Press will be examined. Such waking life data should provide a macro perspective on the reality of 2020, which will serve as a basis for exploring continuities between waking and nocturnal realities. The preliminary designed data visualization will enable the audience to grasp the complex similarities and differences between constructed reality and the creative content of dreams. The presentation will conclude with reflections on the significance of these findings for efforts to cultivate greater resilience among the whole population in anticipation of a future of increasingly difficult social and cultural challenges. Seen in this light, keeping a dream journal is not only a source of personal insight, it can be a powerful method of promoting disaster preparedness and supporting public mental health. Target audience: for all.

**Curtiss Hoffman**

### **Developing the Intuition in Group Dreamwork**

We will explore the ways in which intuitive perception can help in group dreamwork, following the Ullman technique as modified by Taylor along with Jungian amplification methods. Jung once wrote that he found it useful to approach each dream of his analysands with absolutely no preconceived idea of what the dream might mean. This discipline helps to eliminate the interference of the conscious mind in the dreamworking process and allows for the entry of intuitive wisdom. Anyone who has done dreamwork for long enough is likely to have had many of what Jeremy Taylor calls "ahas" – intuitive insights which help not only the dreamer, not only the person commenting on their dream, but the entire group which is working the dream. By using the Ullman method of group dreamwork as modified by Taylor, which involves assuming the dreamer knows better than anyone else what his/her dream means, and then attempting to elicit the multiple meanings by a question-and-answer methodology without imposing the dreamworker's views in an authoritative way, these intuitive sparks can be nurtured and the capacity to recognize them can be enhanced. This is especially likely to occur in a group setting, as the group works together over an extended period (in this case, 4 days) to generate bonds and interaction patterns that resonate with one another, and their dreams also weave together in mutual patterns. As a way of augmenting this yet further, dreams will be explored beyond the personal dimension with reference to the archetypal ideas emerging from the collective unconscious, using the method Jung referred to as "amplification", which draws historical and mythological and literary material into the orbit of the dreamwork, again in a non-authoritative manner,

using the “If It Were My Dream” approach developed by Ullman. Audience: for all

### **Helen Landerman**

#### ***Morning Dream Group: Group Projective and Other Methods***

Bring a dream and the group will unpack it, using Group Projective (“If it were my dream”) method, as well as possibly Dream Interview, Gestalt and Dream Theater. Art materials will be provided for drawing and painting the dream. The group reveals multiple levels of meaning. The facilitator’s role is to assure that all have an equal chance to participate.

### **David Low**

#### **Spirituality and Lucidity Dream Group**

Theoretical orientation of will focus on Sparrow's 5-Star emphasis on dream co-creation through emerging levels of awareness in dreams, and detection of the "underlying theme" (what Sparrow calls the process narrative) of dreams. Group member responses will be solicited also through more conventional Archetypal/Projective work ("If it was my dream..."). The protection of dreamer's own sense of what their dream means will be emphasized throughout. (Facilitator will explain difference between that and more intrusive approaches which might be appropriate in individual therapy sessions.) Dreamers will also be given optional journaling homework focusing on "private experiences" of perhaps painful nature, which don't need to be mentioned but which may be germane to their dreams meanings.

### **Victoria Rabinowe**

#### **Animal Dreams**

There is an intrinsic connection between all living things both in the waking world as well as the imaginal world of dreams. Together, we will share the experience of our dream animals through the power of our imaginations and an amalgamation of established, emerging, and innovative DreamWork techniques. We will explore physical, emotional, and archetypal attributes of the dream creatures presented by participants. We will feel into the sensation of what it’s like to embody our night visitors. We will explore methods to activate the energy fields and the essential rhythms of dream creatures as we give voice to their knowledge of power, medicine and magic. We will dissolve the boundaries between the self and what we perceive as the “other.” This morning dream group invites dreamers of all backgrounds, skill levels and expertise. In an atmosphere of respectful inquiry and playful curiosity in which the dreamer is always the ultimate authority, dreamers will participate in creative conversations from the communal richness of participants’ collective wisdom, background and training. IASD members are uniquely suited to engage one another through the multiple layers of dream interpretation with their vast collective knowledge of archetypal psychology, mythology, literature, history, religion, science, and shamanism. Together we will share the universal language of metaphor and symbolic thought from beyond the perceived boundaries of cultures and ethnic traditions. We will honor the essence, share the power and align with the spirit of our dream animals. Discussions will enrich the methods for professional psychotherapists and deepen the scope of spiritual guidance for counselors; it will open up a plethora of styles of dream inquiry for educators and creatives; It will inspire current and future dream group leaders. “There is an ancient mystery in the eyes of the beast. Looking deep within, we come face to face with ourselves. For they are the windows to our past, and the prophecy of our future.” — John Banovich [www.VictoriaDreams.com](http://www.VictoriaDreams.com)

**Bernard Welt, Loren Goodman**

***First-timers Morning Dream Group: Welcome to the World of Your Dreams***

The first-timers' morning workshop is a "home room" experience for newcomers to IASD conferences, offering a built-in base group and key point of contact as well as practical training in dream recall, exploration, and discussion. The focus is on the power of dreams to overcome outworn habits of thought and break conceptual deadlocks, and the capacity of dreamwork to enhance intuition, creative response, and sensitivity to others. Each session features voluntary dream-sharing and open time for questions and comments on the conference experience. This workshop is intended to continue the tradition of the workshops facilitated by Kelly Bulkeley and Jane White-Lewis, which welcomed IASD newcomers by providing support and broadening perspectives, and often secured their continuing loyalty and interest in IASD. Sequential summary:

This workshop will be the first full day of the attendees' very first IASD conference. The initial meeting will solicit participants' current awareness of and interest in dreams and dream-sharing, encourage sharing of ideas and experiences, and introduce the mission and guiding principles of IASD. Basic methods for recalling and recording dreams will be offered and explained. The subsequent sessions will first of all allow members to raise any issues they encounter regarding dream recall and recording, with the goal of establishing a consistent dream-journal process over our 4 sessions. Second, they will proceed from careful training in a non-intrusive process of sharing dreams with others (based in Montague Ullman's work), to encouraging participants to experiment with different ways of working with their own recorded dreams—drawing especially on Freud, Jung, Gestalt, and the advice of creative artists in different media. Group process will be offered as a model for personal dream-journal exploration and reflection. Third, they will provide a place to check in with other first-timers, comparing experiences and resources as they encounter them day by day.

**Donna Glee Williams, RN, MFA, PhD**

***Dreamers Writing; Writers Dreaming***

From the get-go, the bones of good writing are baked into dreams: Metaphor, imagery, emotional intensity, associative richness, mythic patterning, vividness. But how do creative oneironauts bring back The Boon from their nighttime Hero's Journeys and offer it to their people on the page? Each session of this morning dream-group will open with a brief check-in, followed by voluntary dream-sharing, during which we will explore together the unique contributions that Senoi, Gestalt, and Projective approaches each bring to the transmutation of dream material into crafted art. In addition to the traditional dreamwork tools long associated with these traditions, we will add questions like "If this were my dream, what genre would it be?" and a long-tested protocol (based on the work of Natalie Goldberg) for inviting writing from beyond the conscious mind, something that has expanded this author's dream landscape into three published novels as well as many shorter works. To experiment with the hypotheses that dreams may cross the boundaries of personhood, may be dreamed for other people, and may on some level "know" who will hear them told, dreamers may allow themselves to create art based on their own imagined versions of other people's dreams. As time allows, there may be opportunity for group members to read short passages to each other, but writing will not be critiqued or otherwise "workshopped." All who desire to write for readers are welcome. No previous expertise will be assumed.

# Poster Session Abstracts

**Authors: Michelle Carr, Madeline Wary, Alam Grewal, Sophia Stafford, Rachel Raider, Westley Youngren and Wilfred Pigeon**

**Title: Dreaming of the Sleep Lab Associated with Improved Performance on a Sign Language Learning Task**

A growing body of evidence suggests that sleep is essential for language learning, although to-date no studies have assessed relationships between sleep and sign language learning. Sign language is unique; it differs from other languages in its use of visuospatial and motor memory representations. Some studies suggest that dream content, such as incorporating elements of the sleep lab or a learning task itself, is associated with improved performance on visuospatial and motor tasks. We thus conducted a morning nap study to assess whether sleep benefits sign language vocabulary learning, and whether dream content correlates with task improvement.

Methods: We collected data from 16 participants (Mean age =  $21.31 \pm 3.26$ ; 9 female, 7 male) who completed a sign language vocabulary learning and recall task prior to a 2-hr opportunity to nap. Subjects then completed a post-nap recall task. During the nap, participants were awakened from REM sleep and asked to report a dream (15/16 reported some dream recall); participants also self-rated the extent to which their dream incorporated elements of the laboratory on a 1-9 Likert scale (n=13, 2 missing data). We split participants into two groups: high incorporators, n=7; and low incorporators, n=6.

Results: Dependent samples t-tests comparing task scores before and after the nap show a trend toward improved performance on the task following sleep (Pre-score =  $31.25 \pm 11.93$ ; Post-score =  $32.31 \pm 11.24$ ;  $t(15) = 1.88$ ,  $p=0.08$ ). Descriptively, 9 subjects improved in performance following sleep, 6 subjects had worse performance following sleep, and one subject showed no change. A two-tailed independent samples t-test demonstrated that those subjects who highly incorporated the lab improved more on the task (Change pre-to-post =  $2.43 \pm 1.90$ ) than subjects who did not incorporate the lab (Change pre-to-post =  $-0.67 \pm 1.51$ ;  $t(11)=3.21$ ,  $p=0.008$ ). Qualitatively, several dream reports also seemed to reference actual incorporation of the ASL task, which will be explored further in the presentation.

Discussion: Overall, the results are in line with recent findings that sleep plays a role in language learning, here extended to sign language. Additionally, there is growing support that visuospatial and motor learning tasks are related to dream content, and, in laboratory experiments, incorporation of laboratory and task elements into dreaming may reflect ongoing memory consolidation.

Target audience: Intermediate

**Jayne Gackenbach**

**Casual Gamer Dream Incorporation: First Person Observations after Decades of Research**

One activity that has increased in my retirement is my personal video game play. While I am a casual genre gamer, the increased hours of such play have impacted my dream content in ways that I only saw in hard core gamers in my research. This poster is a first-person observation of this process. As my time has allowed more gaming, I have found various dream incorporations over these early years of retirement. But some of these incorporations seem not only to point to the game play, but also to offer insights into current personal issues. Several dreams which followed long periods of trying to beat a level in a game or after playing a particular sort of casual genre game, i.e., Match 3, will be discussed and are informed by decades of research into such dream events (Gackenbach and Hakopdjanian, 2016; Bown and Gackenbach, 2019). For instance, after hours one day of trying to beat a level in a game with lots of combat and fiery enemies I dreamt: *I was being chased by two enemies who were male. They were on horseback galloping through the forest. We were on a trail and the forest was on fire in various places. I was in a clearing and hid from them. Then they rode off, but they came back and I ducked behind a big square object in the clearing. It was also partly on fire, but they did not see me and they rode off again.* This is exactly the game play. After making moves through open paths in the field of play (a 10 x 10 square), the enemies begin to burst into flame, so if one lands next to such a fiery target one loses a life. Is this straightforward incorporation or is there more to it? The day before I also spent hours working on a mosaic art piece, grocery

shopping and watching various documentaries on YouTube. Are the fiery parts of the dream indicative of the real physical body inflammation in the age of Covid where I am a high-risk candidate (i.e., senior, diabetes, overweight) or are the fiery woods representative of the deaths and tragedies that have happened to me in the last year (i.e. deaths of a sort of several family members)? This presentation will explore the roles of direct incorporation and psychological and physical health concerns of the dreamer within the context of a Jungian analysis of the dream.

The audience is all levels. References:

- Gackenbach, J. I., and Hakopdjanian, S. (2016). Breaking the Frame of Digital, Dream, and Waking Realities. In S. Schafer (Ed.), *Exploring the Collective Unconscious in the Age of Digital Media* (pp. 79-106). Hershey, PA: Information Science Reference. doi:10.4018/978-1-4666-9891-8.ch003
- Bown, J. and Gackenbach, J.I. (2019). The Effects of Video Games on Dreams: A Conceptual Framing. In K. Valli, R. Gongloff, R. and R. Hoss (Eds.), *Dreams: Biology, Psychology, and Culture*, Santa Barbara, CA: ABC-CLIO/Greenwood.

**Sheldon Juncker, Daniel Kennedy, Gerard Quinn**

### **Exploring Dreams with Wikipedia-based Semantic Analysis**

We explore the processing of dream reports using ESA, a modern approach to textual analysis using Wikipedia. We highlight two areas in which this method can be applied in a research or application context. We conclude by presenting ways that ESA could be used in this field in the future. Overview: A key component of an ongoing research project led by Kelly Bulkeley and Maja Gutman Mušič is to compare the similarity of pandemic dream reports from 2020 to news articles from the same time period, in an attempt to quantify the effects of waking-life events on dreams. To facilitate those analyses, we researched and developed a set of tools using Explicit Semantic Analysis (ESA), which is a state-of-the-art approach to textual analysis using Wikipedia. ESA was developed in 2006 by Evgeniy Gabrilovich and Shaul Markovitch to address the PO[??] Abstract problems of word and text relatedness, as well as text classification. ESA has proved to be superior to previous approaches such as Latent Semantic Analysis (LSA), because it uses Wikipedia to supply world-knowledge to aid the system in understanding the characteristics of a text. ESA has been used in other fields, but has never been applied to dream reports, making this a promising area for current and future research, with additional possibilities for use in applications. Detailed summary: The problem of comparing texts. We were approached by Kelly Bulkeley and Maja Gutman Mušič in relation to their project “2020 Dreams”, which explores the similarity between dream reports and news reports in 2020. The broad aim of this study is to test the continuity hypothesis as it relates to dreams and current affairs. But how to quantify the similarity between a dream and a news report? A simple keyword comparison would miss, for example, the similarity between “COVID” and “illness” Our solution: ESA. ESA is a method of textual comparison that compares texts using real world knowledge, usually in the form of Wikipedia articles. Essentially, if two words appear in many articles together (relative to the commonness of the words), they are assumed to be related. For example “Mars” and “Venus” would appear in both an article on the Solar System, and one on Roman deities. In this section I will cover the mechanics of ESA, and its advantages relative to other systems, in more detail. What we have done with ESA: This section will cover how we applied ESA to the large-scale comparison of dreams and news articles, the accuracy achieved, and some of the preliminary results. This discussion will focus on the technical aspects of these results, while Bulkeley and Mušič’s conference presentation will discuss the results themselves and their implications in more depth. Future applications of ESA There are many possibilities for the application of ESA to the world of dreaming. Especially promising examples include dream similarity, dreamer similarity, theme detection, and the prediction of trends via dreams. Audience: Intermediate



**William E Kelly, Don Daughtry, and Amanda Yuraitis**

### **Preliminary Analysis of Some Contemporary Psychoanalytic Constructs as Predictors of Nightmares**

Research has consistently implicated affective distress in nightmare etiology (Gieselmann et al., 2019). However, distress appears to be atheoretical and more descriptive than explanatory (Carleton, 2016). The current study examines constructs from three contemporary psychoanalytic approaches (ego psychology, object relations, and self-psychology) to determine if psychoanalysis can provide a viable avenue towards explaining nightmares outside of distress. Because these approaches are broad, we chose to examine one central construct from each approach. From ego psychology we chose ego strength, the ability to tolerate frustration and stress, delay gratification, and resolve internal conflict (Cabaniss et al., 2016). Object relations theory focuses on the capacity to perceive self and others in an integrated fashion as well as recognizing and accepting apparent contradictions (Brodie, 2020). The key construct we chose from this model is general quality of interpersonal relationships. Finally, from self-psychology we have chosen self-fragmentation, the inability to perceive the self in a holistic fashion characterized by the subjective experience of “falling apart” (Kohut, 1977). In some form all three constructs have been previously related to nightmares (Kavaler, 1987; Kelly, 2020; Kelly and Yu, 2020). However, they have not been examined simultaneously relative to distress.

**Method.** University students (N=214) completed the 5-item Nightmare Scale of the Sleep-50 (S50-N; Spoomaker et al., 2005), 18-item version of the Ego Strength Scale (Es18; Kelly and Daughtry, 2018), the 5-item Self-Fragmentation Scale (SFS; Kelly and Yu, 2019), the 45-item Bell Object Relations Inventory (BORI; Bell et al., 1986), and the 6-item Kessler-6 Distress Scale (K6; Kessler et al., 2002).

**Results.** All variables were significantly correlated ( $p < .001$ ). A linear regression predicting S50 scores found that, as a group, gender, K6, Es18, SFS, and BORI scores predicted a significant 19.6% of the variance,  $F = 8.93$ ,  $p < .001$ . Es18 scores ( $\beta = -.22$ ,  $p = .047$ ) accounted for unique variance in nightmares, while SFS scores approached significance ( $\beta = .20$ ,  $p = .075$ ). BORI ( $\beta = .11$ ,  $p = .251$ ) and K6 ( $\beta = .14$ ,  $p = .179$ ) scores did not approach significance.

**Conclusions.** Consistent with previous research (Kelly, 2020; Kelly and Yu, 2020), the results indicated that nightmares were largely predicted by lower levels of ego strength and, to a lesser extent, self-fragmentation. Distress and interpersonal relationships did not approach significance in independently predicting nightmares. Using theoretical descriptions of the constructs, it appears that nightmares are predicted by difficulties employing executive functions to tolerate frustrations and manage internal conflict, and to some degree the ability to maintain a wholistic perspective of the self (Cabaniss et al., 2016). One possible interpretation is that unpleasant, disavowed aspects of the self come to awareness during dream states due to weakened defenses. Given that the ego is thought to develop during childhood and to persist, this could partly explain why nightmares beginning in childhood tend to continue into adulthood (Hartmann, 1984). Additional research is needed to replicate these findings and examine possible mechanisms involved in the nightmare process, i.e., a failure of defenses or the dream work.

Target audience: For All

**Karen R. Konkoly, Elizabeth E. Coleman, Marcia Grabowecy, Ken A. Paller**

### **Dreaming in individuals with Highly Superior Autobiographical Memory**

Individuals with highly superior autobiographical memory (HSAM) can remember nearly every day of their adult lives with remarkable accuracy (LePort et al., 2012). To take a first step towards investigating the characteristics of dreams in individuals with HSAM, we surveyed HSAM and control participants about their dreams and memory. In the general population, most memories become more abstract and gist-like over time. Individuals with HSAM, on the other hand, remember nearly every day as though it were yesterday. As such, most of their knowledge about the world may be linked to specific, episodic memories (LePort et al., 2016). Dreams have been hypothesized to support the gradual transformation of memories from episodic to semantic (Wamsley, 2014), in particular by recombining elements of memories to slowly shed them of their contextual details over time. Could differences in memories in HSAM be supported in part by differences in dreaming? Despite intriguing links between HSAM and dreaming, there have

been no systematic investigations on this topic. We present data from a study in which HSAM and control participants were asked about the memory sources of their dream content, the emotions in their dreams, and their awareness during dreams. We found that many features of dreaming were similar between individuals with HSAM and controls, including dream recall, lucid dreaming, dream intensity, and temporal recency of memory sources in dreams. While we hypothesized that the dreams of individuals with HSAM would be more faithful to the memory sources that composed them, we found, on the contrary, that HSAM individuals estimated that memories were more distorted in their dreams. These differences could be explained by an improved ability to remember the original memory sources. Indeed, this population may be uniquely positioned to inform research on the memory sources of dreams. Intriguingly, individuals with HSAM also more often reported an aspect of dream-reality confusion—that is, having a memory that feels like it is from real life, but upon reflection only happened in a dream. Although those with HSAM had a comparable overall amount of dream recall, it could be that superior dream encoding upon awakening makes it more difficult to distinguish the memories of dreams and real events. Overall, these findings represent a first step towards investigating the characteristics of dreams in a highly unique population. Future studies using serial awakenings and analyses of specific dreams could be a fruitful direction for understanding HSAM abilities and dreams more generally.

Target audience: for all

### **Remington Mallett**

#### **A Freely Available Big Data Dataset of Lucid and Non-lucid Dream Reports**

Lucid dreams are increasingly promoted for their potential benefits, yet there are still many unknowns about the variety of lucid dream experiences. One reason for this limitation is the difficulty in obtaining reports of lucid dream experience. Unlike non-lucid dream reports, which are easy to obtain, lucid dream reports are difficult to collect and analyze because lucid dreams occur relatively infrequently. Thus, most studies that do investigate lucid dream reports are limited to small sample sizes that prevent strong inferences. To overcome this limitation, we aggregated tens of thousands of dream reports from publicly viewable online dream journals, many of which were explicitly labeled as lucid/non-lucid by the author. We present here a detailed characterization of this dataset, including user demographics and sample sizes. Critically, we show that lucid dream reports in this dataset contain disproportionately high amounts of cognitive processing and agency words, suggesting they contain defining features of lucid dreams. This last step validates this dataset for future use in exploring novel findings about lucid dreams. This dataset (and the code to generate it) are freely available for others to use for their own investigations.

Target audience: All

### **Daniel Morris, Benjamin Baird**

#### **Inducing Lucid Dreams with Optimized Sensory Cues**

Introductory Summary: The goal of this research was to investigate an approach to optimize sensory cues for lucid dream induction based on increasing the salience of sensory cues. Our second aim was to investigate potential differences in EEG and autonomic physiology when external sensory cues are incorporated into ongoing dreams.

Methods: Nineteen healthy volunteers were recruited from the Madison, WI community for the experiment (7 female, mean age=23, range=19-27). Participants were recorded over two separate visits to the sleep lab. Participants arrived at the lab at 7 A.M., were instructed on setting their prospective memory to recognize visual cues while dreaming, and then underwent a “morning nap” between 8 A.M. and 11:30 A.M. 20 channel electroencephalography (EEG) together with sleep polysomnography (PSG) including electromyography (EMG), electrooculography (EOG) and heart rate, were continuously recorded and scored according to standard AASM criteria. Participants received visual stimulation after reaching stable REM sleep for at least 3 minutes. Either 2 Hz or 4 Hz visual stimulation was delivered through a custom-designed sleep mask in a counterbalanced order. After

conclusion of the stimulation sequence, participants were awakened via an auditory alarm. Participants completed a questionnaire via intercom in which they gave a free report of their experience before awakening, whether they perceived the flashing lights in their dream, whether they became lucid, and the cause of their awakening (natural, alarm, stimulus-induced). Data analysis was conducted with MATLAB using the EEGLAB toolbox and custom scripts. We analyzed average power spectral density (PSD) in the delta (1-4 Hz), theta (4-7 Hz), alpha (8-12 Hz) and beta (13-30 Hz) frequency bands. Results: 14 of the 19 participants achieved stable REM sleep in the sleep lab. Visual stimuli were delivered during REM sleep to these 14 participants on 49 trials. Of these, 16 stimuli (32.6%) were successfully incorporated into an ongoing REM sleep dream. 5 out of 21 stimuli (23.8%) were successful incorporations in the 2 Hz condition, and 11 out of 28 stimuli (39.2%) were successful incorporations in the 4 Hz condition. While the 4 Hz condition provided numerically higher incorporation rates, the difference between conditions was not statistically significant ( $b=0.14$ ,  $p=0.24$ ,  $CI=[-0.13, 0.42]$ ). We compared autonomic physiology and ongoing neural oscillatory activity in the period preceding successful cue incorporation vs. no incorporation. Pre-stimulus alpha power (8-12 Hz) was significantly reduced at occipital electrodes (O1,O2,Oz) for incorporated stimuli compared to unincorporated stimuli ( $t(7)=-2.73$ ,  $p=0.03$ ). Similarly, pre-stimulus beta power (13-30 Hz) was significantly reduced at occipital sites for incorporated compared to unincorporated stimuli ( $t(7)=-2.67$ ,  $p=0.03$ ).

Discussion: The main finding to emerge from this study was that ongoing neural oscillations in visual regions in the alpha and low beta range (8-30 Hz) inhibit sensory stimuli from being consciously perceived (incorporated into an ongoing dream) during REM sleep. This result connects to a large and emerging literature documenting an inverse relationship between pre-stimulus activity in the 8-30 Hz range and conscious awareness of stimuli during wakefulness.

Target Audience: For All.

### **Rachel Raider, Michelle Carr, Wilfred Pigeon** **Effects of Planning on Lucid Dream Induction**

One of the most successful lucid dreaming induction technique combinations is the Mnemonic Induction of Lucid Dream technique (MILD) practiced during Wake-Back-To-Bed (WBTB) (LaBerge, Phillips, and Levitan, 1994). When utilized by inexperienced lucid dreamers in the lab, 53-54% successfully induced lucidity in two separate conditions utilizing WBTB and MILD (Erlacher and Stumbrys, 2020). A recent at-home pilot study tested whether lucid dream induction success is enhanced if the imaginative process used during MILD is extended to include a specific goal the dreamer wishes to achieve in the dream once lucid; 5/6 participants reported lucid dreams using this technique (83%; excluding  $n=1$  without sleep following WBTB). The current study thus aimed to compare this enhanced technique to traditional MILD in a laboratory setting.

Methods: We are collecting data from 20 participants in a single overnight in the sleep laboratory, and we will present results on whether including a specific goal to enact within lucidity enhances the success of the MILD and WBTB techniques. We will compare participants in a planning condition ( $n=10$ ) who create a specific goal they wish to achieve in a lucid dream in addition to practicing MILD and WBTB, to participants in a control condition ( $n=10$ ) who utilize MILD and WBTB without creating a goal. All participants will complete these techniques during a 60-minute morning awakening, prior to returning to sleep and attempting to become lucid. Participants will be asked to signal their lucidity with left-right eye signals, and on final awakening will complete several lucidity questionnaires.

Planned results: We will compare the two lucid dream induction techniques on induction rate, lucidity level, and amount of effort required to become lucid and maintain awareness. We hypothesize that predetermining a personal plan to enact during lucidity will increase lucid dream induction success, as assessed by rates of signal-verified lucid dreams, and lucidity level, as assessed by scores on a lucidity questionnaire; we also expect planning participants to report lower effort levels to gain/maintain lucidity, and to have longer lucid dreams (as measured by self-reported duration, word counts of lucid dream reports, and time from left-right eye signal to awakening). We will compare the in-laboratory results to previous pilot results from an at-

home version of the study, where participants in the planning condition had higher lucid dream success rates, longer reported lucid dreams, and reported needing less effort to maintain lucid awareness, compared to a control condition. If replicated, the method would appear to be promising for reliably inducing lucid dreams with targeted content for experimental dream research.

Target audience: Intermediate

# Main Session Abstracts

**Marta Aarli, MA, LPC**

***Dreams in Psychotherapy: Deepening Through the Unconscious***

In this talk, I will discuss the complementarity of dreamwork and psychotherapy. Dreams are a great way to help people with many of the most common complaints when they enter therapy - trauma/PTSD, stress, depression, unhealthy patterns and relationships, self-criticism, feeling disconnected from themselves, low energy, lack of motivation and focus, etc. Dreams are a way past the defenses that we create to protect ourselves when we get wounded, often as young children, so they must be addressed to heal those wounds. I am thankful to have various approaches to dreams, as different styles work best for different dreamers. Each person that I work with in therapy finds their own path, as we collaborate to find the best way to heal their emotional, psychological, or spiritual wounding. There are infinite paths to healing. Each of us must find our own way, ideally with the help of others. There is a powerful complementarity of dreamwork and psychotherapy, as we can flow between waking and dreaming experience, conscious and unconscious, recognizing and integrating parts that help people feel more resourced from within, so they can cope with the challenges in their lives. People move through “stuckness”, break old patterns, make choices from a healthier, more integrated place, feel more compassionate toward self and others, and reclaim energy that had been lost for a long time. Therapy is deepened by the integration of dreamwork. Because dreams speak in images and reveal our hidden aspects, they open a direct line to the parts of us that need healing, as these parts hold unexpressed shame, guilt, trauma, loneliness or grief. Paradoxically, they also open us to our creativity, humor, childlike qualities, and free us from everyday taboos and limitations of waking life. Dreamwork is based on the dreamer’s associations, feelings, and insights. I do not impose my beliefs, but rather try to bring out those of the dreamer. I ask questions to deepen their experience as they make their own meanings and interpretations. I do not analyze their dreams, but often share in the “If it were my dream...” format, which allows them to hear my perspective and see if it sparks something for them or not. In a dream group, someone may get multiple perspectives from the different members, which can enrich their understanding. Ultimately, each person decides what their dream means to them. The format of the talk will be as follows: 1. Intro and thesis. 2. Describe the benefits of integrating dreamwork into psychotherapy. 3. Give examples from my own dreams and my work with clients. 4. Discuss the topic through question and answer session. This talk is open to all.

**Susan Ackerman Joseph**

***Sensing the Signs (that Guide Us)***

Sensing the Signs is an experiential offering that uses somatic resonance and release techniques to facilitate a deeper connection to the symbols/signs that appear in dreams. Somatic resonance is the experience of what is happening in the body. Participants will have an opportunity to work with their own material in this interactive workshop that includes a variety of somatic techniques including breathwork, gentle movement and sound, contemplation, as well as journaling and sharing. Participants will be introduced to foundational concepts for this practice: the accessibility of inner knowing through sensation; the importance of noticing; and how to work with resistance in the body. As resistance in the body softens, participants will have greater access to insight and understanding of what their dreams are guiding them to. Sensing the Signs is premised on the understanding that each of us, the dreamer of our own dream, is the ultimate arbiter of what the dream means. It also assumes dreams are meaningful gifts, imbued with personal and collective wisdom. This work is premised on the understanding that access to our deepest wisdom is sensation based. Through sensation, we renegotiate the boundary between receptivity and resistance. Through sensation, we activate our inner resources and mobilize transformation. Sensation ratifies decision-making. Inspiration, integration, wellness, recovery and healing are some of the benefits of sensory awareness. Sensing the

Signs provides participants an opportunity to receive the gift of the dream using somatic resonance as a bridge between the imaginal and the physical. Susan leads attendees through a series of exercises to gently regulate the nervous system and soften resistance/tension in the body. As resistance releases, capacity to receive physical/emotional/spiritual resource increases, including the resource that comes with dreams. Foundational concepts for this offering pertaining to sensation, discernment, noticing, resistance and creativity are derived from emerging science related to the nervous system and neuroplasticity (i.e., Polyvagal Theory, Social Engagement Stimulation, Psychoneuroenergetics), systems theory, the I Ching/Tao, and Susan's life-long experience as a creative who has worked with dreams and dreamy material. Workshop Outline:

1. Introductions/Presentation.
2. Interactive warm-up exercises. A series of exercises/practices to prepare participants for the guided somatic resonance experience, including exercises related to: becoming familiar with qualities of sensation; awareness and tracking of sensation; noticing and working with resistance in the body.
3. Working with the Signs using Somatic Resonance. A guided somatic meditation leads participants through an experience of their dream material using sensory awareness (e.g. somatic resonance) as the guide to explore further what the dream signifies.
4. Integration through creative or contemplative practice. (i.e., journaling, sketching, stretching, etc.).
5. Closing. Regroup. Share.

Everyone welcome.

### **Susan Armington**

#### ***Tiny Objects of the Dream: Creating and Working with "Seed Objects"***

This workshop offers a hands-on, mixed media approach to working with dreams in a clinical, group or personal setting. While the creative process is quite simple and quick, it results in evocative and unique "seed objects" which act both as living links back to the dream and as 3-D visual anchors for further exploration by the dreamer and others. The process has five steps: (1) creation of 3-D seed objects (2) guided reflection and response in pairs (3) additional creating (4) individual guided reflection to silently "animate" dream objects, and (5) group reflection on the overall process and discoveries. Specific Methods to be utilized are: a) modeling symbolic abstraction in making 3-D objects b) hands-on techniques for building with wood bits, beads, wire, and hot glue, c) introspection process questions d) Liz Lerman-style non-judgmental critical response in small groups e) Stephen Aizenstat's techniques for animating dream figures (f) Jeremy Taylor's projective dreamwork approach.

Activities: The workshop will begin with an overview of the presenter's experiences working with diverse communities in creating 3-D seed objects and story-telling. She will then present the process of creating seed objects for dreams and give some examples. Comparisons with sketching, collaging, or mapping dreams will be discussed. The hands-on process begins with examples of abstract and symbolic seed objects and the stories/images they represent. Next, participants brainstorm their own dreams and how they might represent key aspects. Brief instruction in materials and building techniques is followed by studio time in which participants silently construct 3-D seed objects. Studio time is short - 20 minutes only! When finished, participants share their objects in dyads and respond to each other with questions of what more they want to know, and what seizes their attention most. There is no attempt to interpret the dream, and the seed object remains with the dreamer. Next, they return to the materials to make a new figure or add on to the existing object(s). Finally, participants are invited to reflect on their figures/objects, notice which draws their attention, and intuit what the figure or object would say if it could speak. What does it want them to know? For the final 15 minutes, participants gather as a whole and reflect on the process and their experiences. Participants will leave with a seed object that can be developed into a larger, more articulated object or art piece, or it can remain as is, a holder of insights from the session and a "living link" back to the dream. Dreamers are at all times the "ultimate authority" on the personal meaning of any dream. Approx. time for didactic portion, instructions, and examples is 30 minutes. The experiential phases

are 20 minutes, 15 minutes, 25 minutes, 15 minutes, and 15 minutes for final group reflection. Aim: to offer a quick but evocative technique that draws from intuitive, visual and physical modalities first, before verbal ones, and leaves the dreamer with a tangible and enriched connection to the dream and its further exploration. Audience: for all.

**Sheila Asato, MA**

***A Dream Artist's Journey Continues - From Virtual Reality to Coordi™ Dreamwork***

In 2019, Asato became Dream Artist-in-Residence at REM5 Virtual Reality Lab. In partnership with dreams, she learned how to create in this new medium. This led to a new collaboration with choreographer and dancer James Sewell, founder of the internationally acclaimed JS Ballet (JSBallet.org). Together they are working on creating a new form of dreamwork inspired by dance, Embodied Imagination work and Asato's work with dreams through the visual arts. Asato will begin by sharing how dreams helped her learn to make art in virtual reality. She will give examples of how dreams helped her find innovative solutions to a variety of challenges and show images of recent work created in virtual reality, digital painting and book arts. Then she will talk about how her work in virtual reality led to a collaboration with Sewell, creator of Coordi™. She will explain what Coordi™ is and how it relates to embodied dreamwork. Coordi™ is short for "coordination". Sewell originally created Coordi™ for his dancers. Fascinated by the challenge of working with polyrhythms through the body, he developed these exercises to help dancers embody complicated rhythms in their bodies. Coordi™ has since spread to a variety of communities including people with disabilities, healthcare workers, musicians, seniors, and more. When Asato first met Sewell in 2019, she immediately saw a connection between Coordi™ and Embodied Imagination work (EI). Both encourage people to hold multiple sensations in their bodies. In EI, these are called "composites". In Coordi™ they become "body puzzles". Next she will describe what Coordi™ dreamwork is and how it is developing. She will compare EI and Coordi™, laying out how these different approaches can inform and enrich each other. For example, in EI, dreamwork is done in a light trance state with a still body. In Coordi™ dreamwork, participants also begin with a quiet body but then invite the physical body to respond to dreams through physical movement. As in dance, a creative partnership is formed between the body and imagination which gives birth to a new sequence of movements that can deepen one's relationship with dreams, offer insights and stimulate the creative process, leading to new projects and areas of exploration. Finally, she will demonstrate how to create Coordi™ "body puzzles" from dreams. These body puzzles are fun, physical brain teasers that hone balance, coordination, and brain health. Through movement-based, non-interpretive dreamwork, participants have been able to discover new, creative ways to deepen their relationship with dreams in ways that contribute to a greater sense of health and well-being, calm and connection with the creative process. All levels are welcome. This presentation is for anyone who is interested in creative ways of working with dreams through the body.

**Dashiell Bark-Huss**

***Title: How to Tweet from Your Dreams***

(Note: before publishing outside of the conference web site, consult the presenter for permission)

Introduction: This presentation will describe how the dream phone, a lucid dream communication device, works. I will go into concepts such as lucid dream communication using EOG and web3. I will talk about how dream communication may change the future of lucid dreaming. Basis for the presentation: Experience with building tech, web3, research, and entrepreneurship.

Summary: What is the dream phone? The Dream Phone is a device I built that a dreamer sleeps with. Electrodes are connected to the face. The electrodes hook up to an Arduino microcontroller that can send messages via the web to different destinations- such as a tweet on Twitter or a text message to your mother. So, once sleeping, the device will detect when the dreamer is dreaming using bio data from the electrodes; eye movement and muscle data. The device will then attempt to induce a lucid dream using light flashes that may be incorporated in the dreamer's dream. The dreamer can

recognize the lights as a signal that they are dreaming. I will show sample videos demonstrating sending a text message using my eye movements. I might do a live demo of this. I may include an example of dream communication from Karen Konkoly's study, where I sent Karen and other researchers the word ASS to a computer via eye movements while in a lucid dream. What are the implications of Lucid Dream Communication? Research: We can better understand dreams if research subjects can communicate directly from dreams in real time. With dream communication, we enable real time understanding of dreams and no longer rely on self-reporting recollections of dreams. This is more accurate and scientific. Advancements and Popularization: Dream communication bridges the gap between the dream world and the waking world. Dream communication makes dreams a part of the waking world, at least in the digital realm. With dream communication, a dreamer could create digital outputs from a dream in real time; like a tweet posted in real time on Twitter, or digital art posted in real time on Instagram. Now dreams are sharable. This would help popularize lucid dreaming in a way that can encourage more advancements. By mixing in concepts like web3(blockchain) with the dream phone, we could enable lucid dreamers to mine crypto and mint NFTs(these are types of digital currency) from within the dream realm. This means we could actually monetize the process of lucid dreaming. Monetization will encourage progressing lucid dream advancements and techniques. Target audience: This is for all.

**Deirdre Barrett & Sam Suchin**

***Dream Narratives Written by Deep-learning Artificial Intelligence GPT-3***

Generative Pre-trained Transformer 3 (GPT-3) is an AI program, created by OpenAI, a San Francisco-based research laboratory, that uses deep learning to produce human-like text. Projects with it have ranged from training on the entire world wide web to answer questions on any topic in conversational format to training on large selections of poetry or fiction to produce GPT-3's own. Example haiku: "human life. so sad. a blink of the cosmic eye. they die like pixels on my screen." Human readers find it difficult to distinguish GPT-3's productions from human writing, resulting in concerns about the possibilities of convincing fake news stories or fake student term papers if the program gains universal access. We decided to test GPT-3's performance at generating dream narratives. One of us (Suchin) obtained beta-tester access. We used DreamBank's postings of 997 Hall and van de Castle normative dreams as training for producing general dreams, and datasets of 2,888 pandemic dreams and 13,816 lucid dreams previously collected by one of us (Barrett) for producing accounts of those two types of dreams.

A typical pandemic dream excerpt from GPT-3 after training on that dataset reads, *The virus itself doesn't seem to be a part of this dream. I had to go to a meeting with my work and then all of a sudden I was at a stadium and there were like 6,000 people and then a giant, white snake was coming out of the stadium and was about to bite people. And then I was like "oh no, we need to get out". And then I was in the car with my sister and I had an unconscious feeling in my legs and then I woke up.*

A typical lucid dream excerpt by GPT-3 after training on that dataset reads, *"I get the feeling like I always get when I DEILD, I know that I am dreaming. It is a beautiful fall night and I decide to fly. I look at the stars and focus on one specific star, I say to myself, 'that is the first thing I will see when I am in this dream.' I focus on it and I zoom towards it. As I get closer I see that it is actually a planet, a tiny planet with a moon. I zoom in closer, and I see a ring of living matter around the planet. I fly straight in to the ring and see that it is a ring of little green planets, rings like a star. I say to myself, 'I am going to fly in circles around those planets until I lose the dream.' I keep focused on the ring and it starts to change. I lose the dream."*

This talk will discuss the extent to which the GPT-3 dream narratives resemble real dreams, the aspects on which it occasionally fails, and whether exercise offers any insights about the nature of our dreams or the manner in which we recount them.



**Katherine R. Bell*****The Treasure Hunt***

Being part of the latest generation in a lineage of survivors, I am inherently programmed to pay attention to bad things more than to good things and to be more alert to dangerous situations than to safe, fun, or happy ones. We all thus naturally focus on our difficult dreams and what might be “wrong” in our lives, and yet dreams often bring us rich gifts including invitations to new ways of being in the world and new and powerful ways to reframe our personal history. I have found it helpful to bring a treasure hunt mentality to the exploration of personal dreams. By looking for the good moments, the moments where I feel safe and loved, the moments where I feel peace and beauty, then I have the courage to look at the more difficult dreams. Even unpleasant dreams often harbor glimpses of support and connection that can help me face the difficult moments they present. These positive moments can also be brought into waking life to give the dreamer a sense of joy or at least of tenderness. The core elements of the Treasure Hunt are Tenderness, Longing and Curiosity. Tenderness brings the dreamer into deeper awareness of their feelings and can counteract the paralyzing effects of shame. Longing draws the dreamer forward into hope and optimism about the future. Curiosity highlights the idea that the dream is in some way exploring waking life situations and that by following the associations that arise, the dreamer can bring useful insights into waking life. None of these techniques require interpretation of the dream, in line with my belief that the dreams evolved naturally and don’t require conscious intervention to fulfill their biological role. I start with a basic trust that dreams have a useful function in the human organism. Bringing dreams to consciousness in this way enhances their impact on the dreamer without needing to understand the details of that function the same way that breathing deeply enhances the benefits of breath without needing to understand the principles of oxygen exchange. In this highly experiential workshop, I will start with a short presentation describing the Treasure Hunt and describe how the TLC trifacta benefits the dreamer. We will then spend ten minutes journaling so that dreamers can use the technique on a dream they have brought to explore. The group will break up into pairs to share with each other the insights they gained from the exercise. Up to three dreamers will then be invited to briefly summarize their insights to the group as a whole. In the last 40 minutes of the workshop, I will work with one or more volunteers to explore particular dreams more deeply using the principles of the Treasure Hunt. This workshop is suitable for all and is based on my experience in working with working with dreamers for over two decades. I always respect the dreamer and know that they are the final authority on their own dreams.

**Walter Berry****Drawn into the Dream**

What happens when we make a simple sketch of a dream? You will be surprised how much pours up out of the unconscious and ends up on the paper. This workshop is meant for and is open to everyone. Artistic abilities are not necessary. In this experiential workshop, we will choose a dream from a participant, of which the dreamer will then make a drawing. Other participants will choose whatever struck them the most from the dream, and they will draw that single element. Once the dream is told again, we will search for elements of the drawing that draw our attention to them and see if the unconscious had a hand in creating them. We will then open the dream using archetypal projective dreamwork and other methods as we explore and experience this dream as a group. During that exploration, participants who wish to will share their own sketches they made and the thoughts they had. We will incorporate these images into the drawing, creating a large communal dream image. We will then act out the new communal dream and see what bubbles up from the deep interior as we honor our own unconscious and deeper self. At the end, we will return to the dreamer and ask a series of questions that will allow the dreamer, who is the final authority on the dream, a chance to describe their experience. We will spend about 15 minutes laying out the procedures and ideas and the rest of the time will be spent immersed in the dream work.

**Mark Blagrove and Julia Lockheart**

***Dream-sharing and Human Self-Domestication***

We propose that as dream sharing enhances empathy, it may have enhanced the cohesiveness and mutual understanding of group members in history and pre-history, and thus contributed to Human Self-Domestication, held by many researchers to be the primary driver of the evolution of human pro-sociality, tolerance and reduced emotional reactivity. We have shown that the sharing of dreams increases empathy towards the dreamer (Blagrove et al., 2019, 2021). There are many theories of the function of dreams, such as memory consolidation, emotion processing, threat simulation and social simulation. In general, such theories hold that the function of dreams occurs within sleep; occurs for unrecalled dreams as well as for dream that are recalled on awakening; and that conscious recall of dreams is not necessary for their function to occur. In contrast, we propose that dreams have an effect of enhancing empathy and group bonding when dreams are shared and discussed with others. We propose also that this effect would have occurred in history and pre-history and, as it would have enhanced the cohesiveness and mutual understanding of group members, the fictional and engaging characteristics of dream content would have been selected for during human social evolution, interacting with cultural practices of dream-sharing. Such dream-sharing may have taken advantage of the long REM periods that occur for biological reasons near the end of the night. Dream-production and dream-sharing may have developed alongside story-telling, utilizing common neural mechanisms. Dream-sharing hence would have contributed to Human Self-Domestication, held by many researchers to be the primary driver of the evolution of human pro-sociality, tolerance and reduced intragroup emotional reactivity (Hare, 2017). We note that within-sleep theories of dream function rely on correlational rather than experimental findings, and have as yet untested and speculative mechanisms, whereas post-sleep effects of dream-sharing are easily testable and have mechanisms congruent with the social processes proposed by the theory of Human Self-Domestication. Target audience – Advanced.

**Miss Clarita Bonamino**

***Lucid dreaming frequency in adolescent athletes and their non-athlete counterparts***

Lucid dreaming is the phenomenon during which one, although asleep, becomes aware of the fact that they are experiencing a dream. Approximately 50% of the general population experiences at least one lucid dream in their lifetime and about 23% at least one per month (i.e., are frequent lucid dreamers); however, higher estimates have been observed for child and adolescent samples. The ability to consciously influence the dream content and events which often accompany lucid dreams opens opportunities for practitioners to use lucid dreaming for a variety of practical purposes. For example, research indicates that consciously rehearsing motor skills in a lucid dream can improve subsequent waking performance, making this practice particularly beneficial for athletes who could train for their sport whilst sleeping and resting. Evidence on the prevalence of lucid dreaming in athletic populations is scarce, particularly in adolescent ones. The present study explored and compared the distribution of lucid dreams in a sample of adolescent athletes and their non-athlete counterparts. One hundred and ninety-three adolescents (45.6% male, 52.3% female, 2.1% other) aged 14-21 years ( $17.441 \pm 2.09$  y) completed an online survey (56 athletes, 74 controls). Participants were assigned to the athlete group if they participated in dance for 20 or more hours per week or if they competed in at least one sport at a state level or above. The survey collected demographic information and lucid dreaming behavioural data, including lucid dreaming frequency, dream recall, and use of lucid dreaming for sport skill practice. Over two thirds of the participants (67.4%) stated they experienced a lucid dream at least once in their lifetime (56 athletes, 74 controls), 30% were frequent lucid dreamers (21 athletes, 37 controls), and 12.9% lucid dreamed once a week or more (8 athletes, 17 controls). No differences were observed in lucid dreaming frequency between groups (athletes  $2.05 \pm 4.61$  vs controls  $3.14 \pm 5.71$  lucid dreams per month) ( $t_{128} = 1.17$ ;  $p=0.11$ ; Cohen's  $d=0.21$ ). Lucid dreaming frequency was positively associated with nightmare frequency ( $r=0.24$ ,  $p<0.01$ ), dream recall ( $r=0.31$ ,  $p<0.01$ ), and age ( $r=0.16$ ,  $p<0.05$ ) but not with gender ( $r=0.05$ ,  $p=0.46$ ). Out of the 15 athletes who had practiced sport skills in their lucid dreams, 46.7% reported their performance improved as a result (46.7% didn't know, 1.8% had no improvement) and 60% that their confidence increased (26.7% didn't know, 13.3% had no increase). Findings

indicate that lucid dreaming is pronounced among adolescents but similar between young athletes and non-athletes. Athletes rarely rehearse sport skills during their lucid dreams, and in those who do, waking confidence increased more often than sport performance. It may be that a large proportion of the athletes encountered dream distractions in their practice, which are common and have been found to negatively impact waking performance. This may indicate that dream distractions may have a larger impact on subsequent performance than on self-efficacy, meaning that athletes may feel confident in carrying out the practiced sport task despite not attaining a desired performance outcome. Target Audience: For All

**Sophie Boudrias, PsyD, Psychologist and professor of art therapy**

***Using Visual Dream Reports for Emotional Memory Reconsolidation in Psychotherapy.***

Image has some properties that make it a good candidate for emotional memory reconsolidation. Different techniques will be presented to facilitate this process in psychotherapy using visual dream reports, as a complement to verbal or written dream reports. The role of dreams in memory consolidation and reconsolidation is widely studied (Wamsley & Stickgold, 2018; Zhao et al., 2018). This function of dreams can be used in psychotherapy to reconsolidate implicit emotional memories that generate and maintain symptoms. Verbal and written dream reports are limited because dreams are essentially visual and emotional experiences (Nir & Tononi, 2010). Moreover, emotional memory is perceptual rather than conceptual (Arntz et al., 2005). Drawings are also better memorized than words (Wammes et al., 2016) and they contribute to emotional processing (Ottarsdottir, 2018). Finally, image allows for the two experiences (emotional memory and mismatch experience) to visually coexist, thus creating the experiential dissonance required to reconsolidate an emotional memory (Boudrias, 2021).

First, the basic concepts and steps of the emotional memory reconsolidation process will be explained.

Second, information will be given about the specific properties of visual dream reports regarding emotional memory reconsolidation in psychotherapy.

Third, different techniques to facilitate this process in psychotherapy will be presented, followed by a case study. Target audience: Intermediate

**Dr. Fanny Brewster**

**Dreaming in Color**

The presentation will discuss the importance of culture as an aspect of dreaming. This will include the historical perspective of dreaming within a Eurocentric psychological model and the significance of collective and cultural experiences of the BIPOC dreamer. Though all collective cultures dream and use dreams for a variety of reasons in the life of the community and within the individual life, the basis for most psychological work within the American clinical setting has not included studies or work with people of color. The presentation discusses the importance of inclusion of such individuals in discussions of the dreamlife. This presentation is for all audience members.

**Ron Bugaj**

***Modern Day Lucid Dream Awakening to Spirit and the Ancient Mysteries of Light in the Great Pyramid***

This presentation reveals a sacred initiation of Awakening to Spirit and the Ancient Mysteries of Light in the Great Pyramid. Original images illustrate a profound Mystical Experience, triggered during an existential crisis and confrontation with death, revealing a unified vision beyond conflict and belief. Inner empirical and outer cognitive research: Segment 1 provides an overview of an individual's existential crisis and his application of utilizing purification and healing practices of exercise and meditation. In Segment 2, vivid images reveal the beginning of a profound lucid dream Mystical Experience in the Great Pyramid. Segment 3 provides the participants with several archetypal and mythical images revealing an expanded state of Cosmic Consciousness. In Segment 4 the participants will become aware through original art and vicarious inspiration of the potential of a transcendental state of existence in which everyone, everywhere is connected through the Eye of the Heart to the Divine. During professional

assignment and residence in Cairo, Egypt, I found myself in the midst of an existential crisis secondary to cultural shock and a variety of extended family losses and deaths. In response to these physical and mental health challenges, I exercised diligently and began to practice meditation for the first time. In the summer I departed Cairo to visit the Great Pyramids of Egypt where I sought solitude and hopefully peace of mind. I entered the Great Pyramid and ascended to the King's Chamber one early morning and decided to meditate to calm myself. In the midst of my meditation in the center of the King's Chamber I had a spontaneous lucid dream transformative experience that has become the most profound experience of my life. During this heart-opening experience, I began to hear a harmonic, heavenly sound and found myself in an expanded state of awareness and connection with the cosmos. As I departed the Great Pyramid, with the ongoing primordial sound and light, I became immediately aware of an intense ecstatic energetic force moving throughout my body. In this state of splendor, I felt cleansed and healed of all emotional concerns and personal life challenges. This enhanced level of spiritual perception, more vivid than I had ever experienced, provided an experience of unconditional love, joy, and vitality. This spiritual awakening revealed a greater understanding of my identity, not as my usual personal (ego) self, but as an exceptional purified being who had been expanded by a source of sacred sound and light. An astonishing liberation occurred as the boundaries between myself and other objects and individuals around me dissolved. In this remarkable, ecstatic state of cosmic consciousness, I somehow knew at a deeply felt-sense level within my being, that everyone, everywhere, was connected to a universal whole by an ineffable love, serenity and power. I experienced a sacred space within my own heart that merged with the Heart of the Divine. For All

**Kelly Bulkeley, Ph.D. and Maja Gutman Mušič, PhD**

***Continuities and Discontinuities in Dream Journals: A Digital Analysis***

A digital analysis of eight people's year-long dream journals during 2020 reveals the vital role of dreaming in adapting to social crises and cultural change. By combining information from personal interviews with digital methods of analysis of the dream journals (from seven women and one man), this presentation will highlight numerous continuities between the dreams and waking life, at both personal and collective levels of significance. Numerous discontinuities will also be identified and explored in relation to the waking life concerns of the dreamers. This presentation will show that keeping a dream journal has the effect of heightening awareness of the dynamic interplay of personal and collective issues in one's life. During a time of crisis, this heightened awareness can enhance the individual's resilience and capacity for adaptive flexibility. The basis of this presentation is research on dreaming in relation to the continuity hypothesis, crisis, trauma, social relations, cultural phenomena, political attitudes, and religious beliefs. The presentation will start with a description of the 2020 dream journal study, the participants, and the methods they used to keep track of their dreams during the year. Next will come information, drawn from extended personal interviews, about how each of the eight participants was impacted by the various collective crises (the pandemic, environmental disasters, racial conflict, political instability) during 2020. Following this will be a detailed analysis of the patterns of continuity and discontinuity in the participants' dream journals, using digital methods drawn from the resources of the Sleep and Dream Database. The goal here will be to highlight the most significant patterns, themes, and trends in the participants' dreams over the course of the year, and to show how these patterns are meaningfully connected to the collective crises of 2020. The presentation will conclude with reflections on the significance of these findings for efforts to cultivate greater resilience among the whole population in anticipation of a future of increasingly difficult social and cultural challenges. Seen in this light, keeping a dream journal is not only a source of personal insight, it can be a powerful method of promoting disaster preparedness and supporting public mental health. Target audience: for all.

**Alisa Minyukova and Kelly Bulkeley, Ph.D.**

***Dream Mapping Theater in St. Petersburg: A Film***

As part of the Dream Mapping Theater's ongoing series of international dream-art performances, an event was filmed in St. Petersburg, Russia in the summer of 2021, featuring music, sculpture, vocalizations, and dance. A discussion with the DMT's co-directors Alisa Minyukova and Kelly Bulkeley will follow a showing of the film. The basis for this presentation is the ancient practice of drawing on dreams for creative and artistic inspiration. The presentation will begin with an introduction by the Dream Mapping Theater's co-directors. We will describe the DMT's continuing efforts to explore the nexus of dreaming, art, and multicultural identity. The film (25 minutes in length) documents the process we used to inspire a new group of artists in St. Petersburg to collaborate on a dream-infused performance piece. The audience will follow these artists from their first meeting and initial dream-sharing discussions, through their playful exercises of gestalt role-playing, to their creation of an integrated artistic work and its public performance at one of the city's most prominent museums. After the film has finished, the remaining time will be devoted to questions, comments, and feedback from the audience regarding future prospects for dream-art collaborations around the world. For all audiences.

## **Jean Campbell**

### ***DreamWork/BodyWork Workshop***

DreamWork/BodyWork is a process-oriented therapeutic model for healing trauma. This workshop will provide tools for understanding trauma and accessing the source of potential resolution. Workshop participants will gain insight into how the body holds and records information, how that information can be accessed, how dreams and personal imagery contain the information necessary to allow healing, how that affects responses to subsequent trauma. Workshop participants will experience work with their own dreams and images as well as exploring the steps involved in facilitating this process with clients and others. DreamWork/BodyWork is based on the Bioenergetic work of Drs. Wilhelm Reich and Arnold Mindell, as well as the work of Dr. Hector Kuri-Cano, with whom Campbell trained.

## **David Cielak and Virginia Bennett**

### ***Dreams, Seth, and Epidemics: The Road to Value Fulfillment***

“The question of epidemics, for example, cannot be answered from a biological standpoint alone. It involves great sweeping psychological attitudes on the part of many, and meets the needs and desires of those involved—needs which in your terms arise in a framework of religious, psychological and cultural realities that cannot be isolated from biological results” (*The Individual and the Nature of Mass Events*, p. 20 ) This symposium focuses on the relationship of dreams to creation of reality including epidemics and examining the meaning and purpose of such mass events like COVID-19 globally. Based on pioneering work from the Seth Materials on dreams, the dream state and epidemics, David will provide an overview of the Seth perspective on the Seth Materials, Dreams and Dream state, and epidemics like COVID-19 and epidemics of beliefs, physical and mental inoculations. Virginia will continue by linking this with an alternative view of this pandemic with what is termed Value Fulfillment for humans, all species, and the planet. Virginia will look at reality creation from the Inner Reality to Waking Reality using dreams and lucid dreams. She will consider the Individual, Religion, Science and the Law. We will conclude by how, individually and *en masse*, becoming practicing Dream Arts Scientists can lead to increasing Value Fulfillment for a better, more fulfilling experience and a better world for people, all species and the planet earth. The basis of the presentation is The Seth Materials, covering over 4 million spoken words by Seth, the non-physical energy essence personality, channeled by Jane Roberts from 1964 to 1984. Covering all aspects of individual and mass reality creation, consciousness, dreams, health, the bestselling works (over 8 million copies in many languages) contain over 4000 references to dreams, the dream state, projections and lucid dreaming which have been held in high esteem by many and are one of the major threads of the materials. Further, the Seth Materials have major sections on mass events including epidemics and plagues; their purposes and function, viruses, immunity and exuberant health and key works include: *The Individual and Nature of Mass Events*, *The Way Towards Health*, *The Nature of Personal Reality*, and *The Nature of the Psyche*. Dreams provide the wellspring from which we explore probabilities of value fulfillment from which physical manifestation will be formed. We are, in a sense, all “dream artist-scientists” experimenting with different ways to experience physical reality. In this way, dreams both reflect what we have created and show us what we perhaps will create. Dreams are both highly personal, yet “intimately” collective, since we are all interconnected. Dreams of the presenters and those from others who have studied the Seth material for many years will be shared, to explore in what way this epidemic may have been foreseen, but also to show how individuals’ psyches continue to make sense of this unfolding phenomenon. The themes of what they reveal will be compared to Seth’s view of dream reality being the foundation from which physical events, personally and *en masse*, arise. In this presentation we will be looking at the different views of the COVID epidemic, both in waking and dreaming constructions. What might they reveal that may be hidden from mainstream views? What might they hint in terms of the future? Are they guiding us to a deeper understanding of this global crisis?

Topics/ Descriptions of the Presentation: 1.The Seth Material: Overview Purposes of Dreams, Dreaming, the Dream state, Lucid Dreams and why it is important globally. Key concepts regarding the creation of reality from Seth Materials perspective in contrast with the official line of consciousness. 2.

The Events of Nature; Epidemics and Natural Disasters; Dream and waking reality examples. 3.Dream State: overview of the dimensions including: creating reality, root assumptions, simultaneous time, purposes, and functions of the Dream Dimension/waking reality. 4.Mass Meditations: Health, Plans for Disease, Epidemics of beliefs, Effective Mental Inoculations against despair. Brief Q and A. 5.Alternative view of Pandemics, epidemics, and plagues: function and purposes from the Seth Materials: Our world at a crossroads of value fulfillment. Dream examples. 6.Creating Waking Reality from Inner Reality: Effective use of The Dream State, Dream Examples of creating reality from the dream state. 7.Dreams and how they help us create reality and how we can use dreams to create excellent and value fulfilling realities individually and *en masse*. 8.The Ideal, the Individual, Religion, Science, and the Law. 9.Can Dreams and Dreaming make a difference and create the best probable future? Becoming a Practicing Dream Arts Scientist and a Practicing Idealist; The Good, The Better, and The Best: Value Fulfillment versus Competition. The use of dreams and dreaming to create a better world for people and the planet. Final Q and A and discussion. This Symposium is open to all.

### **Laurel Clark**

#### ***Dreams and the Highly Sensitive Person***

People with Sensory Processing Sensitivity, an innate genetic trait found in 15 – 20% of the population, are also known as Highly Sensitive People (HSPs). With a complex and rich inner life, highly aware of subtleties, and acutely observant, they tend to be active dreamers who thirst to understand meaning. Clinical psychologist Dr. Elaine Aron's research into this trait shows that it is a normal biological trait although may often be mis-diagnosed as a disorder. Understanding how HSPs receive and respond to the world may help dreamworkers with HSP clients. Paying attention to dreams may help HSPs understand themselves with greater compassion. Basis for the presentation is personal experience as an HSP and lifelong dreamer, and experience since January 2021 with the Clubhouse social media app (an all-audio app). Laurel is a member and participant in a club called the Highly Sensitive Person and is also the founder and creator of a club called Dream Wisdom which engages people from around the world in discussions of extraordinary dreams. Many HSPs attend the Dream Wisdom discussions. If you relate to the story of The Princess and the Pea, you can understand some of the characteristics of HSPs: being easily overwhelmed by sensory input like bright lights, strong smells or sounds, rough or itchy fabrics. HSPs have the ability for acute observation and receiving deeply the beauty of nature, art, music, and fine flavors. HSPs have a rich and complex inner life. Because HSPs are closely attuned to the inner life and observe their outer life intently, they tend to be very aware of dreams, remembering many dreams and often being aware of fine details in their dreams. They also tend to seek meaning from their dream experiences. Since the beginning of 2021, Laurel has been involved with a relatively new social media platform called Clubhouse, an all-audio app with a global community. She has attended and connected with a Highly Sensitive People community, and also founded a club called Dream Wisdom to discuss extraordinary dreams. In this presentation, Laurel shares what she has learned about Highly Sensitive People, describing highlights of Elaine Aron's research. She discusses how paying attention to dreams can be a source of help for HSPs. She also shares her experience of developing a community of dreamers on Clubhouse to help people validate their dream experiences. Target audience: all

### **Theresa Coimbra**

#### **Expanding Your Dream Knowledge through Indigenous Wisdom from Brazil (Talk)**

This presentation will enhance the relationship between analytical psychology and Brazilian indigenous wisdom. Theresa's experience with dreams began in childhood. Remembering dreams was frequent and vivid. She began reading Jung at 17 and entered a study group in analytical psychology when she was 19. This same year, she visited a tribe in the Amazon, where during the week there was a ritual where the participants would create songs about their dreams. Later that year, she went on a 3-week project as a student psychologist to the Karaja Nation in central Brazil. Starting then, it was very clear that analytical psychology and indigenous wisdom wove a broad and deep space for her own dreams and practice as a Jungian analyst. For

many years, Theresa has been teaching at UNIPAZ, Brasilia, Brazil, where she met Kaká Werá. Kaká was born in the Tapuia Nation, lost his parents when young, lived among the Guarani for many years, and moved between other indigenous Nations: Kraho, Xavante, etc. He is an international reference on ancestral wisdom, author, educator, and ambient/social activist. In *Synchronicity and the Paranormal*, page 74, C. G. Jung tells us that "...the dream is a living thing, by no means a dead thing that rustles like dry paper. It is a living situation, it is like an animal with feelers, or with many umbilical cords. ... This is why primitives talk of their dreams, and why I talk of dreams." Thusly, the connection between Jung's approach and Kaká's teachings becomes very clear. In *O Poder do Sonho (The Power of the Dream)*, page 17, Kaká Werá tells us that "in our ancestral wisdom, the greater intent of dreams is to integrate our two parts: the exterior 'me' and the interior 'me', and for this to happen it is necessary to learn a language that enables the connection with these parts." In *Practice of Psychotherapy*, page 20, C. G. Jung tells us that "...the patient must learn to go his own way. This consists in his trying to understand his dreams himself, so that the contents of the unconscious may be progressively articulated with the conscious mind." From Kaká, Theresa learned that the psyche is liberated and revitalized in the dream stage. We have to prepare ourselves to receive a dream by reviewing the daily activity and putting it to the side and sharing it in the morning. Among the Guarani, Kerava is the entity of the darkness that will carry us to the dream level, and we should help her by not being too heavy, not eating, drinking, or being too connected to the physical and material aspects before we sleep. During this presentation, Theresa will weave together common ideas from C. G. Jung and Brazilian indigenous wisdom by presenting examples of their parallel theories, and practice on how to receive and work with a dream.

#### **Alaya A Dannu**

##### ***The "Mahari Alaya": Honoring the "Realm" of the "Sacerdotal Woman" through Dreams & Sacred Dance***

When we think of traditional dances, we might conjure images of a master teacher disseminating the protocols, techniques, philosophy, and origin story connected to said dance(s). What if the master teachers were ancestors, and their means of teaching were through ancestral dreams? The spiritual practices that we engage in emerged from somewhere and were practiced by someone before being shared with the greater community. This is typically at the root and development of all spiritual practices that once were, are in existence now, and will emerge in the future. This performance will begin with a short introductory lecture/presentation to provide a brief history of Neo-Classical Odissi dance, a short video clip of one of its major dance lineages, its connection and relation to the performer's ancestral dreams, and the dance taught within those transmissions, ending with a series of choreographies with the dance style the performer refers to as the "Mahari Alaya" (the realm of the Mahari), and time for Q&A.

#### **Jason (J.M.) DeBord**

##### ***DREAMS 1-2-3: The Simple and Modern Process of Dream Interpretation***

The Dreams 1-2-3 process condenses and simplifies dream interpretation so that everyone can do it. It's built atop the premise that you already know what your dreams mean because you create them, what I call the simple fact #1. However, you know the meaning subconsciously. DREAMS 1-2-3 helps the dreamer access what they know subconsciously by providing a step-by-step process to walk through the dream content. The content is a symbolic representation of the interaction between the dream ego and what's bubbling up from the unconscious mind while dreaming, presented in narrative form, and the dreamer's choices and decisions while dreaming determine how the narrative unfolds. Dreaming is a dynamic interplay between the ego and the unconscious mind, and to understand what the content means, the dreamer needs to see behind the scenes. My workshop provides the knowledge and tools to do that. A simple question guides the interpretation process: why do you, the dreamer, create the experience of a dream in the first place? Usually, it's because the unconscious mind knows something that it wants the conscious mind to know. Carl Jung said that dreams invariably are trying to show the ego something it does not know or understand. It's a highly personal interaction between aspects of the individual; therefore, only the dreamer knows what their dream means. They are the final authority. With the above facts in place, Dreams 1-2-3 moves on to three steps:



1. Break down a dream's content into story elements (settings, characters, symbols) and narrative components (action, reaction, resolution).
2. Translate the symbolism and analyze the story.
3. Connect the dots in context and reflect on your life.

Everything in a dream means something symbolically and as part of a story, so after identifying the dream's story elements and components in Step 1, you translate the symbolism by using three tools: associate, simplify, amplify. Analyze the story for use of metaphor, exaggeration, and comparison-contrast. Then in Step 3, connect the dots between the dream's content and reflect on your life to find the parallels between you and the content. The tools that DREAMS 1-2-3 utilizes amalgamate those provided by various schools of thought in dream interpretation. Associate, for example, is the association method. Simplify is called "restate the dream" by Dr. Scott Sparrow. But some of the tools and how we utilize them are uniquely crafted by my many thousands of online and in-person interactions centered on helping people get to the meaning of their dreams as efficiently as possible. The workshop offers an overview of the DREAMS 1-2-3 process, then it rolls through case studies. I will provide descriptions of dreams and prompt the workshop participants to analyze them by using the tools for decoding symbolism and analyzing the story. The demonstrations include dreams that replay recent memories in symbolic form and ones that begin with outer life events and situations and highlight their inner life impact. Finally, we examine dreams that focus on inner life and the interaction between the ego and other structures of the psyche. Time permitting, I will do live demonstrations on dreams shared by workshop participants. There are no "one size fits all" answers in dream interpretation. Treat a dream as a medium for communicating and for relating between the dreamer's ego and the unconscious mind. It changes the mindset from "interpretation and analysis" to widen the scope of what a dream is, what it's for, and what can be gained. Target audience: All.

#### **Dr. Leslie Ellis**

##### ***Nightmares and the Nervous System: 'Safety is the treatment'***

The polyvagal theory, developed by Dr. Stephen Porges, has revolutionized the way trauma is being understood and treated. Current approaches to nightmares have not yet taken polyvagal theory into account. Dr. Leslie Ellis will present a way of understanding and treating nightmares that incorporates both polyvagal theory and embodied experiential approaches. Basis for the presentation is the well-supported polyvagal theory, combined with Dr. Ellis' development of embodied experiential approaches to nightmare treatment based on her doctoral study and on more than 20 years of clinical practice. The polyvagal theory, developed 15 years ago by Dr. Stephen Porges, has revolutionized the way trauma is being understood and treated. Aspects of this paradigm shift have included a sense that responses to trauma are adaptive, not pathological; and that instilling a sense of safety is a prerequisite for effective trauma therapy. Current theories about the causes and treatment nightmares have not yet taken the polyvagal theory into account. In her work as a trauma therapist specializing in nightmare treatment, Dr. Leslie Ellis has developed a new theory and method of working with nightmares that incorporates both polyvagal theory and embodied experiential approaches to working with dreams and nightmares. She has developed a treatment protocol, Nightmare Relief, based on these ideas and approaches. In this workshop, Leslie will briefly describe polyvagal theory and then present details about its application to nightmares and their treatment. This application takes the differing responses to traumatic experience into account. For example, PTSD (or post-traumatic stress injury, a preferred, non-pathologizing term) can be characterized by activation or immobilization of the autonomic nervous system, or sometimes both. Leslie will explain how treatment may differ depending on how the client's body and their dreams are responding to their traumatic experiences. She will also note the special considerations to take into account for treatment of longer-term complex trauma cases. Composite clinical examples will be presented to ground theory in practice. For the experiential part of this presentation, Leslie will present a short version of her Nightmare Relief protocol – which can be used with any dream, though it is designed specifically for nightmares. She will describe how to use this shortened version with any dream, and participants will be invited to try this version in dyads or small groups. There will be time at the end for debriefing and questions. For all.

## **Marcia Emery**

### ***INTUITION: The Spark That Fuels Dream Interpretation***

The noise of the day silences the intuitive voice which gets a chance to speak through a dream communicating in pictures, symbols and images. Participants will discover how they are wired for intuitive receptivity to interpret symbols and to decode the entire dream using Marcia Emery's DreamShift Process. I first taught this technique in the MM program at Aquinas College in Grand Rapids, MI. My techniques were "innovated" and appeared in my 3 published books. The sequence outline begins with: 1) Introduction to the topic (15 min). That includes, looking at the agenda, getting centered and then setting the stage for intuitive receptivity. 2) Intuitive Dreamwork (20min) An introduction to precognitive dreams and how to use intuition for insights into the dream. 3) How You Are Wired for Intuition (20 min). Examine what sensory modality is prevalent for the person -- i.e. vision, voice, vibration. 4) Unraveling the Symbolism (30min) Using the metaphor exercise to show how the intuitive mind works. Also, explore the techniques of amplification and word association. 5) DreamShift Technique (30 min) has been pioneered by Marcia Emery since 1985. Examples using this technique will be shown, followed by group participation on a select dream and then, small groups to work on an individual's dream 6. Explanation of the Dream Shift technique taught in the Workshop.

Example: Dream: 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."* 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. Roz chose the major symbol as 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 and calling the shots. The intuitive hit for Roz comes with the phrase, "calling the shots." Fifth, engage the symbol artistically through art, dance, music or drama. Roz moves her body to drum music. Sixth, implement the dream discovery using the logical mind. Roz saw how controlling Nelly was in their relationship because she always called the shots. Roz was uncomfortable with this one-sided relationship and wanted to create more give and take interaction in their relationship. Please note that the dreamer, the ultimate authority, has to resonate to the dream interpretation. As the leader I can guide and lead, but it is the dreamer that has the final say. The workshop is open to all dreamers

## **Steven Ernenwein**

### ***"The Knowing" - A Live Performance of the Songs and the Dreams that Inspired Them***

Music, like our dreams, is a place of refuge. A place to drop our guards and be revealed to ourselves. The last five years, my dreams have been directly inspiring music - whether giving me song titles, concepts, chord progressions, snippets of lyrics, and so forth. It's not just been to aid the realization of my gift as a musician, but it's been dreamwork! These songs have asked me to deeply feel into my grief and to sing home the wounded and exiled parts of myself. May you join me for a tender and intimate performance at the piano, as I recount the dreams and the process that inspired a lot of the music from my recent album, *The Knowing*, and then perform said songs. All open hearts are welcome to attend. Thank you!

## **Nathan Feinstein**

### ***There May be a Way to Connect Directly to the Subconscious for You, Future Dreamers, and Research.***

Dr. Garfield, an IASD founder, reached over 250,000 people with her dream-writing technique. We will experience her technique, a dream writing tool, and a process for “pop-out” insights, to consider if they are a way to connect to the subconscious. Basis for Presentation: Personal experience: I learned to write about, remember and understand my dreams from Patricia Garfield’s eyes-closed dream-writing technique. I added a template, *My Dream Guides*, for ease of writing and clarity. I added a *Guide to Insights* to document and teach quick insights. I may share my dreaming workbook, if it is ready for showtime. Research: Matthew Walker, *Why We Dream*, and Robert Stickgold, an IASD Keynoter noted “pop-out” problem solving in MRI studies with awakenings during REM. Expert Observation: Adrienne Ahern, Ph.D. thinks I may be experiencing a direct-connection to the subconscious, when using Garfield’s eyes-closing dream writing method with *My Dream Guides* and my *Guide to Insights*. Expert Observation: Stanley Krippner reports that for the first time these tools enabled him to write at length with eyes closed about dreams.

Detailed Summary: 1. Introduce the workshop: Discuss the Title and Introductory Summary. Distribute copies of the Garfield dream-writing technique, per page 210-213 of *Creative Dreaming*. Introduce MY DREAM GUIDES and a GUIDE TO INSIGHTS. Define what may be a direct connect to the subconscious. Present the background of the workshop leader. Participant introductions, including: How you use dreams (i.e: personal, therapy clients, research, teaching...); dream method used. 2. Introduce the method: Garfield’s eyes-closed technique, *My Dream Guides*, and my *Guide to Insights*. Introduce a make-believe dream-writing experience with a dreamy video (“Vincent” by Don McLean). Define and discuss a way to experience “pop-out” insights per these processes and tools. Participants may opt to do as they are accustomed. 3. Familiarization with participants: A. Have you used Garfield’s technique? B. Have you used *My Dream Guides* or my *Guide to Insights*? C. When/how do you write about your dreams? D. How do you interpret your dreams? E. Does a direct connection to the subconscious have meaning for you? Are you familiar with “pop-out” insights? 4. Introduce studies of interest. A. Can we help motivated people, who do not remember their dreams, to remember them? (Is a requirement to purchase study tools for about \$30 an acceptable measure of motivation)?. B. Are “pop-out” insights with my *Guide to Insights* attainable for people who are new to dream-work? C. Are “pop-out” insights a valid measure of a direct connect to the subconscious? 5. Participants will be invited to borrow tools to use with their dreams in their hotel rooms during the conference. Instructions, including help info., will be noted. 6. Questions and comments will be requested. Adjourn. Target audience: ALL. I respect that the dreamer is the ultimate authority on the personal meaning of any dream.

## **Rev. Azima Lila Forest**

### ***Leading Dream Groups in Person and on the Internet***

Lila Forest will focus on structures and techniques for leading dream groups using the Ullman/Taylor projective “if it were my dream” method, both in person and via the Internet. The material presented is based on Rev. Forest’s close to 50 years of experience in leading dream groups and wisdom she has gathered from her two primary mentors in dreamwork, Jeremy Taylor and Robert Moss. It will include material given to participants for better recall of dreams, the format used for each dream session, and the process used in working with each dream. Any aspects of the work which would be different for online groups will be described. Questions and comments from participants will be entertained throughout the workshop. Once the description of the process has been given and any questions responded to, the participants in the workshop will be invited to engage in a dream group for the purposes of understanding how the process works. It is a firm and important principle of Rev. Forest’s work and this workshop that the dreamer is ALWAYS the ultimate authority on the personal meaning of any dream. Attendees are encouraged to bring dreams that might be included in the practice dreamwork session. All are welcome to attend: those brand new to dreamwork, those considering or beginning to lead dream groups, and those experienced in leading such groups.

## **Loren Goodman**

### ***Serious Play: Surrealist Dream Writing Workshop***

Viewing our dreams as a rich source for literary artistic production, we will experiment with the collaborative, collage-like Surrealist technique for generating literary art known as the “exquisite corpse.” Experimenting with three versions of this method will help us produce, share and offer insights into our own dream literature collaborations. In Freud’s seminal essay, “Creative Writers and Day-Dreaming” (1908), he states, “The creative writer does the same as the child at play,” that this is a sort of play the child “takes very seriously,” and furthermore, that “the opposite of play is not what is serious, but what is real.” In reaction to classicism, hyper-rationalism and excessive materialism that led to the horrors of World War I, the Surrealists sought alternatives for artistic expression through the exploration of dreams, collaborative play, and automatic, associational composition. Inspired by the dramatic, evocative juxtapositions of dream language and imagery, Surrealist artists and writers embraced the unity of dreaming and waking life, the synchronicities and random processes of the universe, abandoning all systems of oppression to give flight to the fully-ranged (or de-ranged) imagination and expression. This workshop encourages participants to approach dreams as a rich and abundant source for literary artistic production both in verse and prose. In it, we will experiment primarily with the collaborative, collage-like Surrealist technique known as the “exquisite corpse,” a technique for generating literary artistic texts which Surrealist pioneer André Breton described as having started as a game, “in fun,” which “then became playful and enriching.” Experimenting with at least three permutations (total, partial, zero) of this method will help us produce, share and offer insights into our own dream literature collaborations. After a brief introduction to the history and origins of the method, we will practice it in each of the above permutations: (1) reading all of the writing presented by collaborators before adding to it; (2) reading only the last line; and (3) reading none of what has come before. After each version, we will read aloud from what we have written together, sharing our collaborative texts, impressions, and insights. While this workshop will focus on dreams as a source for literary-poetic inspiration and production rather than interpretation, the ultimate authority on the personal meaning of any dream is the dreamer. This workshop is designed for audiences and participants of all levels and backgrounds.

## **Tzivia Gover, MFA, CDP**

### ***The Living Image: Supercharge Your Dreamwork and Writing with the Power of imagery***

Carl Jung taught that every object in a dream has meaning, and writer and illustrator Lynda Barry explains that images from the unconscious are alive. In this workshop participants will explore the power of imagery that arises from dreams and the subconscious to supercharge their dreamwork and writing. Through innovative techniques and prompts inspired by Jungian and Gestalt dreamwork, participants will learn a creative and non-interpretive approach to dreamwork that will enrich their writing (be it personal journal writing or literary prose and poetry). Objects and images, Ray Bradbury has written, can work as trapdoors to the subconscious. We can use them to transport us into new layers of meaning, as well as untapped realms of literary and narrative richness. In this workshop, participants will practice techniques and prompts inspired by Jungian and Gestalt dreamwork to elucidate their dreams and bring new life to their writing. For reference and guidance, we’ll also look to the work of writers who engage dreams and the subconscious in their work, including Toni Morrison, Lucille Clifton, Federico Garcia Lorca, and others. Techniques and activities that participants will be engaged in include Guided meditation; Writing from Prompts; Structured Group Responses; and Group dreamwork. As a result of this workshop, participants will have tools to use in their personal and professional dreamwork, as well as in their writing (including journal writing and writing across the genres.) This workshop is based on the works and teachings of Carl Jung, Fritz Perls, Ray Bradbury, Lynda Barry and more. The workshop will progress as follows: 1. Welcoming the Group. 2. Introduce personal Dream images. 3. 10-minute introductory presentation on the power of dream imagery, and literary uses of imagery. 4. Guided meditation on a dream image. 5. Exploring the image with all 5 senses. 6. Become the image: Write one sentence: Today I am a \_\_\_\_ Because \_\_\_\_ 7. Dreamwork exercise: 7 Magic Questions with this object (Based on Robert Hoss’s Dream Image Role Play exercises). 8. Introduce the practice of writing as non-interpretive dreamwork. 9. Writing exercise: Using the dreamwork exercise, craft a poem or story based on your dream image

10. Review Group Guidelines for sharing dreams and writing. 11. Group Work: Structured sharing of dream and writing with guided response prompts for listeners. 12. Dreaming on the Page Exercises adapted from Barry: Immerse yourself in the image with specific writing prompts. This workshop will adhere to the IASD Ethical Dreamwork guidelines including the guideline that the dreamer is the authority on the meaning of her or his dream. Target audience: This workshop is ideal for anyone who wants to learn a new, non-interpretive method for deepening their understanding of dreams, as well as writers of all genres and at all levels of experience. It will be of special interest to counselors, therapists, coaches, and others who are looking for new methods for working with dreams. For All.

**Dale E. Graff**

***Precognitive Dreams: Closing Time Loops with the Future***

This presentation reviews methods for applying lucid and non-lucid precognitive dreaming for predicting certain types of future events; evaluates causes and reasons for success and failures in precognitive dream experiments; discusses implications of precognitive dreaming and synchronicity for science, individuals and concepts of time; provides guidelines for achieving reliable precognitive dreams. I examine a variety of precognitive dreams, lucid and non-lucid, to illustrate aspects of psi dream perception and to speculate on the precognitive-time process. Some of these precognitive dreams were for personal alerts and warnings, and other resulted from long-term precognitive research and application projects. Several precognitive dreams were associated with synchronicities that indicated how subconscious actions can facilitate the synchronistic occurrence. The objective for the precognitive dream research projects was to determine if precognitive dreaming could be practical for predicting future news incidents, sports outcomes and stock market levels. The future news projects achieved statistical significance and were published in the *Journal for Scientific Exploration (JSE)* and by the American Institute of Physics (AIP). The sports and stock market projects used a binary associative protocol with pairs of diverse pictorial material as precognitive dream targets to represent a future outcome. This method can be applied when the desired future event can be presented as one of two choices, up/down, over/under. This indirect association with the desired future eliminates potential distorting effects on the precognitive dream content from emotional connections or expectations. These projects were published in the *Journal for Psychological Research* and *Journal of Parapsychology (JP)*. The precognitive dream illustrations include those that had clear correlations with the future news events or the associated pictures, and those that did not correlate (the misses). Possible reasons for these successes and failures are discussed. The precognitive dream images revealed a connection with basic visual processes, such as form-constants sometimes evident in synesthesia experiences, and the role of memory in the psi perception process. Subconscious pattern recognition may be a fundamental principle in precognitive dream imagery creation. Time concepts reviewed are the future as a projection from the present “now” with varying probabilities of occurrence, and considering some futures as unchangeable (fixed) and others as uncertain. Precognition may indicate that a closed loop connection with the future exists. A theoretical physics concept involving retro-causation and time reversal may also be relevant. Spontaneous precognitive dreams can provide information about unexpected personal incidents and when intended for a variety of non-personal situations including future news events, and other types of future activity. Implications of precognition for understanding reality and its significance for individuals and science are considered. Recommendations on how to experience reliable precognitive dreams and how to focus dream content to minimize extraneous material for assisting interpretation or evaluation are provided. Dreamers are encouraged to seek precognitive dreams for enhancing their lives and for remaining safe in challenging environments. Target Audience: For All.

## **Troy Gregorino**

### ***Collaborative Dream Poetry***

Dreamers throughout history have used many modes of creative expression to honor and explore imagery encountered in their dreams. This workshop is intended for anyone interested in both the written word and group dream work. Anecdotally, collaborative dream poetry may unveil intriguing nuances from a dream's content or even help to foster the dreamer's discovery of surprising and profound thematic realizations. A novel approach to integrating the impressions of listeners alongside those of the dreamer, this technique may be used in conjunction with existing models of dreamwork or as a stand-alone exercise to evoke thoughtful, sometimes playful, interactions with dream narratives. The first portion of the workshop hour is intended for a brief overview of possibilities (and rationale) for integrating spontaneous creative expression within group dream work. The experiential component involves encouraging volunteers to share a dream they feel comfortable and safe exploring collectively with the rest of the group. After the dream has been shared, listeners are invited to maintain a not-knowing position while offering, one at a time, concise poetic lines that reflect their impressions of different aspects shared by the dreamer. As the facilitator, I take note of these lines as they build upon one another in the construction of a poem that is ultimately intended to honor the dream. The aim is also to provide an array of metaphorical perspectives for the dreamer's consideration. The dreamer may decide at any point to stop this process, ideally having determined that the group's collective poem, read aloud by the facilitator, has given rise to some meaningful insights within the dreamer. This experience concludes with providing space for the dreamer to process any conclusions they may have drawn, or any curiosities or interpretations they may choose to share with the group. As the dreamer is in charge of when to stop the sharing and collaboration processes, the aim of this approach is simply to invite new insights and discoveries while enhancing mutual support received in the group setting. At the conclusion, the dreamer is left with a poem that is intended to honor the dream, its symbols, and significance.

## **Jodine Grundy & Stanley Krippner**

### ***Native American Schools Abuse: Dreams, Healing, Reparations***

Both presentations have a basis in supported theory, research and practice. This pair of presentations addresses the traumatic experiences of Native American survivors of childhood sexual and other abuse at residential schools. Both show the power of engagement with dreams relating to both personal and collective trauma. In one presentation, two powerful dreams separated by half a century but connected in the present lead to truth, healing and reparation. In the other presentation, work with PTSD nightmares led to healing and restoration of identity and creativity. IASD has become acutely sensitive in recent years to the necessity of addressing diversity and ethnicity both in the IASD community and in presentations. While neither of the presenters is a representative of an underrepresented group in IASD, the presenters' engagement with Native American populations and the timeliness of addressing deracination and other innumerable abuses of indigenous peoples in the wider culture encouraged the presenters to respectfully share these stories.

**Jodine Grundy** was a teacher at St. Mary's Mission, a Jesuit School, Omak WA, 1966-1967, where she experienced a terrifying warning and prescient dream that caused her to leave the school. She later discovered that the evil wave she dreamt was in fact a black wave of child abuse flowing from Canada to the Omak, WA residential school on the Colville Reservation. In 2018 this abuse was verified and publicly acknowledged by the Jesuit Province of the Western U.S. In widely disseminated letters and public announcements legally required of them, the Jesuits disclosed the many names of priest perpetrators and settlements of abuse cases brought against them. Listed were 18 perpetrators stationed at the Omak school over decades, including those in charge in 1966-1967 when Ms. Grundy taught there. In 2021, as widespread revelations of sexual and physical abuse of Native American children in these schools was publicized, an Ojibwe journalist interviewed Ms. Grundy about her experience at the Omak residential school. This interview was published in *Indian Country Today* entitled: "St Mary's Mission: 'This Place is the Devil' "

<https://indiancountrytoday.com/news/st-marys-mission-this-place-is-the-devil> The title is a direct quote from the bad dream that later was shown to be the exact truth about the evil perpetrated there. Some 54 years later, in 2021, a second powerful dream immediately preceded the meeting with the Ojibwe journalist, Mary Pember. This dream, entitled "Turquoise Spider Woman," brings both loss and hopefully healing through a tap into the collective dream web and Native American spirits and communities. That meeting led to encounters with Ms. Grundy's Native American students and their relatives still living in Omak, facilitated by Ms. Pember through online meetups and correspondence. Ms Grundy had carefully conserved a file of the children's paintings and stories with their names for 5 decades. The file was opened, shared and a process of returning these items to the families is underway. It is a process of remembering and of some reparation. The relationship of the two dreams and the activation of a process of truth telling, reconciliation and reparation will be discussed. The remarkable synchronistic connection of two dreams over 50 years connecting these life experiences reveals the timeless, spiritual guidance of the dream web.

**Stanley Krippner** worked with Native Americans who had been subject to childhood molestation, attempting to help them heal from PTSD traumas. Most notable is a counseling relationship he conducted with a Canadian "First Nation" artist who is an adult survivor afflicted with PTSD and nightmares. PTSD nightmares present an opportunity for dreamworkers to be of assistance to survivors of trauma to reduce the incidence and severity of the nightmares that usually accompany post-traumatic stress disorder. Most therapists assume that the nightmares will dissipate once other aspects of therapy are successful. Dr. Krippner's position is quite different as he suggests that therapists work with the nightmares early in the therapy. Once the nightmares are resolved, other symptoms of the disorder will begin to abate. Nightmares often activate the brain's hippocampus and amygdala because the trauma's memories and emotions do not make it to the cerebral cortex, especially the visual-motor cortex where the dream's narrative is created. To keep the PTSD survivor from getting "stuck," imagery rehearsal therapy (IRT) and similar approaches allow new neural connections to be made that are present and future oriented rather than the past. The brain's plasticity allows these changes to be made, changes that are conducive to the survivor's health and well-being. A case history will be presented of a Canadian "First Nation" PTSD survivor who was molested by priests at his parochial school for several years, followed by addiction and imprisonment. Once he was able to control his nightmares and make other life changes, he was able to buy a fishing boat and, as a sideline, become an excellent craftsman who designs drumheads and other artistic accomplishments.

## **Johanne Hamel**

### ***Somatic Art Therapy Dreamwork***

Combining the author's expertise in Art Therapy Dreamwork and in Somatic art therapy, this workshop offers an original way to work on dreams through bodily dream sensation. Dr. Hamel will briefly explain her 4-Quadrants method, and then facilitate participants' experimentation with their own dreams. Participants will be able to make connections with their lives through exploring these sensations, being of course themselves the ultimate authorities on their own dreams' meaning. Inspired by her art therapy practice of more than 35 years, she developed her 4-Quadrants method as a new tool for dream exploration. Dreams have always been an important part of her art therapy practice. Combined with her expertise in Somatic art therapy, she believes this might be a very powerful dreamwork method. Soma refers to the inner bodily sensation as experienced by a person, as opposed to the external body image of a person. The Four-quadrants method is a sequence of four interrelated drawings or paintings, with specific themes for each of the four productions, each one having a specific purpose. This sequence is based on neuroscience, so that each of the four productions contributes in a meaningful way to elucidate or heal the issue portrayed in the dream. Although the method was originally designed for alleviating chronic or acute pain or discomfort, we can also adapt the same sequence to dreamwork. In the workshop, I will offer four large sheets of drawing paper and art media to recreate the same sequence. For the first production, we choose a specific sensation felt in a dream. The sensation explored might be the dreamer's bodily sensation or one felt by another dream figure. The assignment is to focus on and draw specifically the sensation itself. In the second drawing, we

draw the very first time we experienced that sensation in real life. Most of the time, as soon as I give this suggestion, a specific memory comes to mind: an inner tension, a traumatic moment, a psychological pain, a meaningful interpersonal moment or a pleasant situation. This gives the origin and the meaning of the sensation, which is a symbol carrying an emotional meaning. In the third drawing, we draw what that part of the body would look like visually if the pain or discomfort was totally gone or if the pleasant sensation would be even more pleasurable. By doing that, the person creates an image allowing the psyche to develop a new neurological pathway in the limbic system in the right hemisphere of the brain. That image opens up new possibilities of well-being for the person. The fourth drawing is said to be the transition. Here we want to find concrete ways and actions in daily life to make the transformation possible and to maintain it. There will be a period for sharing at the end of the 4 drawings. It is not necessary to know how to draw or paint to do the workshop.

### **Nigel Hamilton & Celia Hildebrand**

#### ***Applying the Waking Dream Process to Dreams and Lucid Dreaming***

This workshop focuses on the potential effectiveness of tracking the dream narrative through the dreamer's body, whilst exploring the dream in the waking state, i.e. the Waking Dream Technique (Hamilton, 2006). When applied over a series of dreams, the client experiences a significant awakening to a deeper, subtler sense of self and healing. This is the Waking Dream Process. A short talk discussing the significance and therapeutic use of the Waking Dream Process in relation to dreamwork will be followed by a practical demonstration, working with a participant's dream. There will be time for questions regarding the demonstration. Guidelines for clinicians in using this technique will also be discussed. This workshop will provide participants with the basic theoretical framework as well as the opportunity to experience and apply the teaching material.

Dr. Celia Hildebrand, DAOM, LAc will provide a PowerPoint presentation titled "Dreams and Dreaming through the Lens of East Asian Medicine" to highlight specific approaches of East Asian Medicine (EAM). The target audience is Introductory or For All.

### **Dr. Curtiss Hoffman**

#### ***The Musical Dream Tarot***

Since the 2021 IASD conference, I have been given the project of producing dream music for the 78 Tarot keys. I will present my methods for collecting dreams and organizing them by Key; my musical background; my previous experience creating compositions from my dreams (see references). I will present selections of some of the completed compositions. At the 2021 IASD conference, I attended a Tarot workshop facilitated by Lauren Schneider, at which I posed the question to the cards, "what is my next project?" While I did not get a clear answer at that time, within several days after the conference, while exchanging email with Lauren about her new book on Tarot, *It's All in the Cards*, I suggested that a further exercise she could have included in the book was to "design your own Tarot deck." I admitted to her that I do not have the artistic capability to do that, as my creative talents, such as they are, lie in the field of music. I then suddenly realized that I was being tasked with writing music for the Tarot, based on themes derived from my dreams, as I had done for the *Gilgamesh Cantata* ten years earlier. That, indeed, has become my "next project". My first task was to set up a matrix for each of the Keys, defining their astrological associations and affinities with the 12 major and minor keys of the diatonic scale, as well as their orchestration for small chamber groups. At first, I thought that I was writing music for only the 22 Major Arcana, with which I am very familiar; but eventually I realized that I was being given musical themes which would include music for the 56 Minor Arcana as well. Since late June of 2021, I have had over 300 dreams related to this project, which is still a work in progress. More than 45% of my dreams since the IASD conference have had a direct connection to this music, either as actual tunes heard or as references to the project. Nearly all of the themes derive from actual dreams, with a very small number from meditation states similar to dreaming. I have used my background in music theory to organize the dreams into coherent compositions which reflect, intuitively, the visual quality of the Tarot keys. I will first describe the origins of the project; then I will detail my methods of



collecting the dreams and recording them, assigning them to particular Tarot Keys, and arranging them so they form coherent and intuitively satisfying musical compositions. I will then present recordings of a number of the completed compositions in various styles, using a variety of chamber instruments. For all audiences.

## **Robert Hoss**

### **Embracing your Dreamer's Journey: on Synchronous Paths**

Jung stated that “dreams are like the Hero’s journey” – helping you to overcome your daily challenges while guiding you with a deeper wisdom along a lifetime quest to become the “whole” person you were meant to be. You will learn how to recognize and work with these synchronous paths using an approach that merges Gestalt and Jungian dreamwork to engage with and act on your dream to life journey.

**Personal Path:** For lack of a better term, I am calling the events and metaphoric imagery in the dream that you can associate with situations in your waking life – the “Personal Path”. It is what some researchers consider an emotional problem-solving function in dreams (Kramer) . It might be an adaptive ego directed function, attempting to resolve day to day trauma, conflicts, and situations by testing alternative resolutions or perspectives in order to help you better adapt to life (*Revonsuo*). Your personal associations along the Personal Path are generally what most approaches to dreamwork reveals – often limited to an “aha” that connects the dream to a specific event in your life. Deeper methods (such as the role-play work taught in this workshop) reveal your emotional perceptions or conflicts surrounding that event – which is what the emotional problem-solving function in dreams is aimed at dealing with. Jung observed that dreams contain a purposeful structure. Research into the memory processes in dreams has found a similar structure: a focus on and picturing selective emotional memories; comparing with like earlier memories; introducing/simulating, testing and emotionally reinforcing alternative approaches or viewpoints (*Levin & Nielsen, Wamsley, Malinowski, Kramer, Stickgold & Walker, Hartmann, Revonsuo, MacNama, Siegel*). The process being aimed at resolution or in the case of trauma, picturing one’s perception in a less threatening context. What we will learn in this workshop is how to recognize and act on the inner wisdom involved in the dream introducing alternative. That wisdom is valuable to your acting on the dream since it comes from the vast information store of the unconscious. You will learn about the 5 clues to look for: Guidance, Surprise, Exemplary Event or Person, Decision/Reversal and Reinforcement.

**Archetypal Path:** What I call the “Archetypal Path” is the presence of a deeper underlying unconscious wisdom which drive the direction of the dreams on the Personal Path but are working toward a lifetime evolution of your personality. This is based on observations, works and terminology of Carl Jung. He considered that our unconscious contains not only the personal experiences and memories of this life, but there is a deeper unconscious he called the “collective unconscious” which operates independently of the ego. This deeper collective wisdom is derived from the primary, evolutionary, instinctive, ego independent, information that extends collectively beyond one’s own “psyche” into nature, even spirit and is common to all humans. It represents the most basic patterns of unconscious natural psychological processes and forces acting on our mental growth as individuals. He therefore called these basic forces and patterns in our dreams “Archetypal”. He saw these forces as constantly working toward psychological balance and transformation toward “individuation” or becoming the “whole” person you can become. Because of the basic nature the imagery contains cross-cultural human mythical figures (the hero, the great father or mother guide, serpents and such). Because of the basic patterns of focus and balance and wholeness – the forces can appear as balanced and geometric figures and numbers. In the workshop we will learn how to recognize four of the basic Archetypes: the persona; the Shadow or archetype of separations, the Anima & Animus or archetype of re-integration; and the Self or organizing and integrating force of the collective unconscious and inner image of you as a whole person.

**Robert Hoss, Linda Mastrangelo, Jeanne Van Bronkhorst**

***Dreaming between Worlds: Psychopomp, Visitations, NDE***

In this symposium we examine the gateway that dreaming and lucidity provides as we experience the outer reaches of a conscious continuum akin to our physical/spiritual existence – which extends beyond our waking physical focus or even dreams of our inner life – to the lucid otherworld experience of the psychopomp, visitations, and finally the extreme of the fully lucid NDE (near-death experience). The Conscious Continuum: Ernest Hartmann once characterized our focus of consciousness as a “continuum”. Our own experiences with dreaming and lucid dreaming have certainly demonstrated that - where even a typical dream can shift awareness to almost visionary experiences of insight and divine guidance. The Lucid Dreaming experience is like turning a bright light on our inner “selves” and deep inner collective wisdom as well as shifting our focusing beyond the physical into cosmic and spiritual realms. As our conscious focus shifts beyond the physical toward spirit, some have experienced the phenomenon of psychopompic dreaming (dreaming “with”, engaging with, and aiding someone in passing on) as well as “visitation” dreams. The ultimate lucid journey beyond and back is termed the “near-death-experience” or NDE. These are highly vivid conscious experiences and memories which occur under conditions when the brain is unconscious and unable to perceive or store memories - which can occur during anesthesia, cardiac arrest or during an accident. The conditions have led certain medical professionals, such as cardiologist Van Lommel and Bruce Greyson, Professor of Psychiatry, UVA, to declare that memory and consciousness continues despite lack of neural activity in the brain and is not localized exclusively in the brain. Such a concept of mind and consciousness extending beyond the physical has many implications important to understanding lucid dreaming experiences as well.

**Psychopompic Dreaming** – aiding those in passing: From the Greek ψυχοπομπος meaning the "guide of souls", a psychopomp (creatures, spirits, deities and humans) is one who can travel between worlds particularly to gain wisdom from the deities and ancestors from the underworld, and to support those who died and are struggling to "cross-over".

**Linda Mastrangelo:** Through research, case studies, and personal experiences, Mastrangelo will explore lucid and hypnopompic dreams of this nature such as: Traveling to underworld realms like the Temple of Horus; assisting medicine elders and deities with psychopompic rituals for healing and escorting the dead; helping families grieve their trauma of loss; and visiting the deceased. She also examines the parallels of these nightly journeys with those of her own ancient ancestral practices and her "waking life" work as a grief and loss therapist. The intention of this presentation is to invite other dreamers to share and dialogue about death, the afterlife and what it means to be a psychopomp.

**Jeanne Van Bronkhorst** will continue the exploration of psychopomp dreams with a grounding in the works of Jane Roberts and The Seth Material, and stories from her own psychopomp dreams. In the Seth/Roberts model, the initial after-death state is much like a dream experience, powered by dreaming muscles, skills, and expectations. With the help of dream teachers and guides, Van Bronkhorst has accompanied numerous people through the dying transition by amplifying and solidifying the three-dimensional landscapes/events that each person needs and expects. These dreams closely resemble Near Death Experiences that have been reported and researched in recent decades, particularly in those instances when people chose to return to life. Van Bronkhorst explores the idea that at the moment of death we need the comfort and familiarity of a three-dimensional landscape and action in order to emotionally process our newly non-physical state.

**Bob Hoss *Crossing Over and Back – Lucid Visitations and the Near-death Experiences*** will discuss experiences of crossings, from those who visit us after passing as well as the extreme lucid experience of crossing over and back – the Near-Death Experience. Bob will provide examples illustrating some of the differences reported between dreaming of a loved one who has just passed on, which is common to the grieving experience, and lucid “visitations” which are almost “electric” soul to soul encounters or a comforting experience letting us know they are still there and doing fine. He will also provide a summary of the research into the common, cross-cultural, seemingly “universal” fully lucid experience of crossing over and returning – the near-death experience (NDE). About 45% begin with an out-of-body-experience where some experience verifiable details of an operation or accident, from a perspective impossible from their physical position. The full “crossing over” NDE, is reported by about 17% of those under general

anesthesia, comatose, or clinically dead – often occurring during surgery, an accident, or cardiac arrest. The common NDE is generally a fully lucid, “clearer than waking”, seeming “real” (>95%), experience of a heavenly world. There are about 9 common experiences regardless of a person’s age, culture or belief including: crossing a barrier or tunnel; entering a beautiful bright environment; mostly peace and ecstasy; meeting deceased loved-ones or someone who aids in crossing (4% were still alive); meeting a divine being expressing unconditional love (experienced as frequently by atheists); life review; and such – many being told that they must return. Most experiences were unexpected; in some cases even the blind from birth were able to see. 80% or so resulted in life changes. In normative or lucid dreaming, the brain state shows deep brain (limbic and frontal) activity along with varying states of cortical activity. NDEs have been recorded in cases of minimal to no blood flow to the brain and cessation of cortical or neural activity – whereby memory traces of such perceptions appear impossible, leading some in the medical community who regularly resuscitate patients, to believe that memory and consciousness is not localized in the brain. Examples of some NDE-like experiences within lucid dreams will be given – including one that Bob himself had where he had to choose between life and death as he entered a tunnel of light. Target audience is all.

**David Kahn, Harvard Medical School**

***Agency and Spontaneity in Dreaming: Diversity in Dream Experience***

The incorporation of randomly and non-randomly occurring elements with the nonlinear combination of the two is hypothesized to play a major role in accounting for the diversity of dream experience and the appearance of discontinuities and incongruities in characters, scenes, and behavior. The dream is created from elements that are both randomly generated and derive from specific elements in the dreamer’s history. The diversity of dream experiences arguably comes about because of the inclusion of spontaneously generated random elements with elements generated from the dreamer’s history. This diversity hypothesis may be tested by comparing the diversity found in dreams with the diversity found in fantasies and daydreams. Almost never does mind wandering include the diversity of topics, characters, emotions, and changing time periods that occur in dreams. In terms of brain processes, a dream is created through coordination dynamics both by neuron networks firing spontaneously, and by the firing of neuron networks associated with information stored in neural memory networks from the dreamer’s history. Coordination dynamics in the dreaming brain contain two coexistent aspects, a random self-organizing part, and a historical part. The random aspect deals with images that arise spontaneously that self-organize into a narrative. Likewise, the historical aspect deals with information in the dreamer’s history that self-organize into a narrative. Through the non-linear coupling and self-organizing dynamics, a phase change in the form of a novel dream experience is created. A phase change in the dreaming brain-mind occurs when a dream experience emerges that is qualitatively different than the dream experience that would have occurred from either the random or non-random input alone. This incorporation of randomly and non-randomly occurring elements with the nonlinear combination of the two is hypothesized to play a major role in accounting for the diversity of dream experience and the appearance of discontinuities and incongruities in characters, scenes, and behavior. The following is an example of a dream report of the author. I am with a friend, and we are trying to decide the best place to stand to catch the M2 shuttle bus to the Longwood area and Harvard Medical School. We disagree on where’s the best place to wait. Soon we see the M2 shuttle bus coming, and we run very hard to catch it. We don’t. So, we go back trying to decide whether it’s a good idea to run to the next stop or to wait where we are for the next bus. The dream experience is enriched by the weaving of Candy, who is not connected to my history of catching the M2 shuttle bus to Harvard, into my dream. Candy’s presence with my other history binds into a coherent dream experience through coordination dynamics, namely, the binding of separately existing events into a coordinated dream experience. Having unexpected combinations is hypothesized to lead to the diversity of dream experiences.

**Karen R. Konkoly, Christopher Y. Mazurek, Remington Mallett, Dashiell Bark-Huss, Amanda E. Denning, Ken A. Paller**

***Dreaming in the Dark: Exploring Neural Correlates of Dreams Lacking Visual Imagery***

**Symposium Abstract:** How is visual imagery produced during dreams in REM sleep? In this study, individuals in lucid dreams closed their eyes and reported on their visual experiences in real-time. While eye closure during wake produces characteristic alpha oscillations, the neural underpinnings of visual inhibition in REM sleep may be different. Visual imagery is extremely prevalent in REM-sleep dreams. Yet, how and why the sleeping brain generates visual experiences during sleep remains poorly understood. Here, we sought to investigate this topic by studying brain activity when visual content is absent from dreams. Closing one's eyes while awake drastically reduces visual input. A characteristic EEG change upon eye closure is an increase in posterior alpha power that may reflect visual inhibition or internal attention. 1. During REM sleep, alpha power is typically lower than during wake, and phasic eye movements have been proposed to aid in the creation of dream imagery. 2. Do these features of REM sleep change when dreams lack visual imagery?

**Methodology:** To investigate this question, we studied individuals in the midst of lucid dreams—aware that they are dreaming while still asleep. We asked dreamers to close their eyes within their dreams and report on the visual content they experienced in real time, drawing on the methodology of recent demonstrations of two-way communication with dreamers. 3. Responses were produced via sniffing signals, which can be measured precisely during REM sleep via a nasal cannula. Dreamers used different patterns of sniffing to report on when they opened and closed their eyes in the dream, and whether or not visual imagery was present.

**Results:** At the time of writing, 7 participants completed a total of 16 overnight sleep sessions. In 11 of those sessions, participants reported upon waking up that they attempted to close their eyes in a lucid dream and performed sniffing signals. Visual inspection suggests that EEG alpha does not reappear reliably as it does during wake, and further EEG analyses are in progress. By exploring these unique aspects of dreaming, we hope to gain new information on the neural underpinnings of vision and visual inhibition in REM sleep versus wake, thereby shedding light on the general question of how dream visuals are generated. This presentation is intended for all audiences.

**Stanley Krippner**

***Two Remarkable Out-of-Body Dreams***

This presentation will describe two dreams in which the dreamer claimed to be "out-of-the-body" while dreaming. In 1968, the first participant, Miss Z, spent four nights in the sleep laboratory of Charles Tart at the University of California, Davis. In 1972, the second participant, James Ungar, spent four nights in my laboratory at the Maimonides Medical Center in Brooklyn. On her fourth night in Tart's laboratory, Miss Z claimed to have gone "out of her body" and correctly identified a five digit number that Tart had randomly selected and placed on a small shelf above Miss Z's bed. In retrospect, Tart noted several shortcomings: He was the only experimenter and could have inadvertently provided Miss Z with clues about the numbers; Miss Z could have smuggled a collapsible mirror into her nightgown; Miss Z could have noticed a reflection of the numbers on a shiny surface elsewhere in the room. The James Ungar study attempted to rectify these shortcomings. There were three experimenters involved, one to create a "pool" of visual targets, one to randomly select one of the targets and slide it from an opaque envelope on to a shelf directly above Ungar's bed, and one to monitor the EEG, awakening Ungar whenever there were rapid eye movements and recording his responses. On the fourth night of the study, Ungar claimed to have had an out-of-body experience while dreaming; his dream described a sunset, and the "target" was a painting, "Memories of a Perfect Sunset." Both correct identifications were accompanied by slow alpha wave recordings on the EEG, phenomena not characteristic of REM sleep. Target audience is "for all."

**Stephen LaBerge, Martin Dresler, Benjamin Baird [chair]**

***Lucid Dreaming: State-of-the-art, Current Controversies and Methodology for Dreaming Research***

While dreaming, people are not usually aware that they are dreaming. Cognizant or “lucid” dreaming is a significant exception to this generalization. During lucid dreams, one can reason rationally, remember the conditions of waking life, and choose one’s course of action--all while remaining soundly asleep, fully engaged in a dream world that can appear astonishingly real. The fact that lucid dreamers can remember to perform planned actions and signal to the laboratory opens the dream state to direct experimental control. In turn, this allows dreams to be explored and studied in a way that is otherwise impossible. Our recent studies illuminate how lucid dreaming can be a useful methodology to address long-standing questions in the psychology and neuroscience of dreaming and consciousness. In this symposium we will provide a critical overview of research on lucid dreaming. We will also review the current state-of-the-art on lucid dream induction, including recent large-scale controlled studies that test the efficacy of pharmacological approaches to lucid dream induction as well as the use of technology to assist lucid dream induction. These findings have the potential to open lucid dreaming to a wider audience as well as to facilitate scientific research on dreaming generally.

**Kristen LaMarca PhD**

***Lucid Dream Therapy: Case Conceptualization, Treatment Planning & Intervention***

Similar to other therapies that make use of alternate states of consciousness (e.g. virtual reality, psychedelic-assisted psychotherapy, hypnosis, neurofeedback), Lucid Dreaming Therapy (LDT) has favorable, idiosyncratic features with the potential to elaborate on empirically-supported treatment models for a range of mental disorders. The main characteristic that differentiates lucid dreams from typical dreaming is that you explicitly remember that you are in the dream state. This form of memory retrieval while dreaming can increase feelings of safety, psychological flexibility, and purposeful volition in ways that enhance self-regulation and new learning. The evocative realism and exposure to unconscious content makes the lucid state even more promising for improving therapeutic outcomes. It has been suggested that LDT could be a useful treatment for nightmares, trauma, and other psychological conditions. However, evidence of efficacy is scarce and its rationale in intervention studies thus far has been largely atheoretical. Clinicians have the capacity to play a unique role in furthering LDT as a science by demonstrating how case formulations can aid in treatment decisions and the consideration of potential mechanisms for LDT outcomes. In this workshop, clinical psychologist Kristen LaMarca will guide you in planning, justifying, and implementing LDT interventions using theoretically informed case conceptualizations. About a quarter of the allotted time will be lecture-based to review proper assessment, case selection, induction protocols, and predominant treatment models that can inform LDT. Real cases will be presented to facilitate didactics, small group work, and experiential or role play exercises based on attendees’ own theoretical orientations, including but not limited to cognitive-affective, dynamic, interpersonal, and neurovisceral approaches. The target audience is mental health practitioners who are or are working toward licensure (Intermediate to Advanced). Although non-clinicians (researchers, educators, physicians, dreamworkers) will find some material is outside their scope of competence, they are still welcome to attend to improve the cross-disciplinary dialogues needed for the theoretical underpinnings of LDT to emerge in future research. This presentation will adhere to IASD ethical standards.

**Justina Lasley, MA**

***DreamSynergy™: Dreams + Action = Change***

We come to the IASD conference because we are intrigued with dreams in some way. I don’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. I know that dreams have value and the ability to move you and others 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 the rewards that are

offered to each of us every night. For 30 years, I have been privileged to guide, participate and witness transformation in my dream groups and individual clients. You will get a glimpse of how dreams influenced my challenging personal journey, as well as the transformational journeys of clients. DreamSynergy™, an innovative process of working with dreams, incorporates my own and other respected theories (Jungian, Gestalt, Ullman, etc.) 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, 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 and result oriented approach to finding value from dreams. Through creative exercises we will explore the three key dream elements of DreamSynergy: Emotions, Characters and Beliefs. You will also experience a one-on-one Dreamwork Session. Throughout the workshop we will honor the person sharing the dream as the ultimate authority and that dreamer will have control over the work experienced with his personal dream. You will receive handouts that you can use for your personal or professional dreamwork practice. All levels of dream expertise are welcome to attend. Join me for some “aha” moments! I encourage you to come with a dream of your own to process. Summary of experiential workshop: 1)Discuss how dreams bring about “Change”; 2)Share personal and research experience with Dreams + Action = Change; 3)Individual work with Emotions, Characters and Beliefs; 4)Sharing of work; 5)One-on-one dreamwork with a participant; 6)Sharing of learning and outcomes

### **Athena Laz**

#### ***The Alchemy of Your Dreams***

This workshop on the spiritual and psychological alchemy of dreams, based on some theory, storytelling, and my work as a dream teacher begins with a dream story that unites the dreaming world with the waking world, the framework from which I am coming from. The idea is to invite the dreamer into the discovery that all of their dreams are meaningful and then offer an interpretative way of working with them. The techniques to be used will be the ABC method of dream interpretation and a reference to thematic dream interpretation and the audience will be reminded that they are the ultimate authority on their dreams. For all.

### **Sue Llewellyn**

#### ***Dream to See Patterns***

A pattern is a discernible form in the way something happens or is done. Across our pre-linguistic evolutionary history, we used visual skills to detect the complex, non-obvious, probabilistic patterns inherent in human and animal behaviour as they moved about to secure resources (food, water, mating opportunities). These patterns aided our survival because we could visit dependable food and water sites when predators were likely to be absent but mates present. I think we identify non-obvious associations to detect complex patterns during REM sleep, with the pattern visualized in a REM dream; but dreams don't seem like complex pattern identifiers. They appear chaotic. Apparent disorder comes about because, first, the elements of the pattern are unlikely to have appeared together in time or even in place and second, many of the pattern elements are contingent. Dreams are derived from our experiences but we haven't usually experienced the dream patterns because they associate elements from different experiences. For example, when do “sit and wait” predators like lions visit waterholes? Time of day, seasonality, thirstiness, absence of elephants, presence of prey and undergrowth cover around the waterhole (to facilitate “sit and wait”) are all elements in the lion at the waterhole associative pattern. Observing all these elements at one time is highly unlikely, so, to portray the pattern, a dream would have to take elements from many different lion-associated waterhole experiences. Also there are complex associated contingencies; lions usually visit at night but in the dry season, when they are thirsty and prey are around and there is good cover, they may visit during the day. I think we retain these dream patterns at an unconscious level because, originally, we used them unconsciously in

wake, in conjunction with sensory input, to predict the likelihood of danger and to enable fast, appropriate reactions. Dream construction doesn't only recognize patterns; it searches for and discovers patterns or even creates patterns by bringing together experiential elements which, in wake, aren't seen as associated. We define insight creativity as the ability to make novel associations among loosely connected elements of prior experiences or knowledge, where incremental unconscious processing precedes such insights. I propose that creative people are in a more dreamy state of mind during wake. My proposal on the evolutionary origins of dreaming implies that the novel, non-obvious associations formed during REM dreams are, personally, very meaningful. What's more meaningful for me than my own survival and reproduction? We no longer risk our lives on daily visits to a waterhole which may harbour predators, but our dreams still embed emotionally charged, personally meaningful, patterned associations. We can uncover these patterned associations through identifying the experiential elements which the dream embeds. This decoding presents some difficulty because awake minds are attuned to sequential, logical, more obvious associations rather than the creative, divergent ones we make in dreaming. I conclude with a short guide to decoding dream associations. The dreamer is the ultimate authority. Theoretical, for all, based on research evidence.

**Dr. Julia Lockheart and Professor Mark Blagrove**

***An Ullman Dream Discussion with Artwork Produced and Printed onto a T-shirt (Workshop)***

Mark Blagrove and the audience will discuss a dream with the dream-sharer following the Ullman method; Julia Lockheart will simultaneously create a painting of the dream on pages taken from Freud's *Interpretation of Dreams*. The painting will be printed onto a t-shirt for the dream-sharer to wear at the conference. The event is part of the DreamsID (Dreams Illustrated and Discussed) art/science collaboration. The collaboration has had performances at conferences, science festivals, psychotherapy institutions and art galleries worldwide, and reproduced in *New Scientist*, *The Conversation* and *Sublime Magazine*. In the 2-hour event Mark Blagrove, Julia Lockheart and the dream-sharer sit at the front of the room; a video camera (provided by us) points at the painting and art materials and is used to project the painting process onto a large screen or monitor. The audience in the room can see the screen so as to see the painting develop. Mark Blagrove, the audience and the dream-sharer discuss an attendee's dream, using the Ullman method, and Julia Lockheart paints the dream while the discussion occurs. In the final 15 minutes, Julia Lockheart describes the painting that she has produced and there is a discussion about reactions to it with the dreamer and the audience. Whereas in our usual performances an enlarged print of the artwork is later sent to the dreamer after the event, to be used to revisit the dream with friends and family, for this performance the painting will be printed onto a white T-shirt for the dream sharer to wear during the conference. This event is scheduled for the first full day of the conference so that we can scan the painting and have it made by Big Frog Custom T-Shirts, 2956 N Campbell Ave, Tucson, AZ 85719. Target audience: For all. Workshop details a) In the workshop Mark Blagrove uses the Dream Appreciation method of psychiatrist and psychoanalyst Montague Ullman (1996) to discuss an attendee's dream while the dream is painted by Julia Lockheart. The stages of the technique are: recall and clarification of the dream; audience/group projections about the dream; dreamer describes their recent waking life; dream is read back; connections between dream and dreamer's waking life are suggested by the group. Julia Lockheart creates a painting of the dream onto pages taken (with publisher's permission) from Freud's (1900/1997) book *The Interpretation of Dreams*, incorporating items and format of that text into the artwork. A gallery of these artworks can be seen at <https://DreamsID.com>, and the rationale for this art science collaboration, including hypothesized empathy changes, is described in Lockheart and Blagrove (2019). The workshop leaders will ensure that the IASD dreamwork ethics requirements are followed during the discussion and affirm that the dreamer is the ultimate authority on any personal meaning of the dream.

**Dr. Julia Lockheart and Professor Mark Blagrove**

***Surrealism and the Painting of Health- and Key-workers' COVID-19 Pandemic Dreams***

We will present and discuss the series of ten artworks of keyworkers' and healthworkers' pandemic dreams told to us in online events during the pandemic. We discuss also the place of the DreamsID (Dreams Illustrated and Discussed; Dreams Interpreted and Drawn) collaboration and its performances and artworks within Surrealism. During the COVID-19 lockdowns, Julia Lockheart painted a series of dreams of healthworkers and keyworkers from the US, Europe, and Australia, while each discussed their dream with psychology collaborator Mark Blagrove and a worldwide audience, as part of 90-minute online performances. Four of these paintings were displayed at the Freud Museum London in an exhibition on the 1920 and 2020 pandemics. The discussions used Ullman's (1996) dream appreciation method that traces back the components of the dream to the dreamer's waking life emotional experiences in the weeks before the dream. Each painting was made onto two pages taken (with publisher's permission) from Freud's (1900) book *The Interpretation of Dreams*. Pages are chosen on the basis of shapes of the text matching the overall structure of the dream. This method of using pages of Freud as a palimpsest acts to acknowledge his place in developing the method of free association to elements of the dream. It also enables the incorporation of Freud's words into the artworks during the painting process as *objet trouvé*. Such *objet trouvé* (Oneto, 2017; Sinclair, 2020) are a waking life counterpart of the automatistic and playful incorporation and mergings of memories into dreams. The paintings and texts of the dreams can be seen in Lockheart and Blagrove (2020) and on the website DreamsID.com, which has links to videos of the performances, and links to publications about the events and to the history of our collaboration at venues before the pandemic. (Work from before the pandemic is described in Lockheart and Blagrove, 2019). In this presentation we will present and discuss the 2020 series of artworks of keyworkers' and healthworkers' pandemic dreams, the rationale for and reactions to the project, and the place of the DreamsID collaboration and its performances and artworks within Surrealism. The importance of valuing dreams and the need to find artistic representations for them, as non-linear responses to human and world situations, has been emphasised in Surrealism from 1919 onwards, as described by Breton in *The Mediums Enter* (1924/1996), the *First Surrealist Manifesto* (1924/1972), and Jiménez (2013). On the place of these artworks in surrealism, we emphasise the rapidity of the painting process and its inspiration in the automatism of the dream (Grant, 2005, p.115), the associative reaction of each dream to adverse social and personal circumstances, as a "disinterested play of thought" (Breton, 1924/1972, p.26; cf. Bulkeley, 2019), and the reaction of dreamers and audiences to the finished artworks. Target audience: For all.

**Athena Lou and Roger Martinez;**

***Secrets of Interactive Dream Group Dynamics***

The beauty of dream work is that there are so many possibilities. Working with dreams in a group setting can take on an entirely different feel than working with the dream individually, with a therapist or other dream worker. Group dream work broadens the pool of possibilities by including the experience of others so that the dreamer can consider other viewpoints and options. Interactive Group Dream Work further widens the available possibilities by using not just verbal interactions/communications, but by deeply engaging visual, tactile, emotional and auditory senses. By engaging the whole person and making associations from not only the dreamer's, but also the entire group's experiences, dream images are kept less static and the narrative and action is more vividly experienced by participants and observers. Interactive Dream Group work takes everything a step further by getting the dreamer to invite the dream group members to participate in their dream, by physically being each of the characters and the symbols in the dream. The characters are given their own life as they participate in the dialogue, expressing possible feelings, thoughts, ideas and actions that they, as characters are experiencing while in the role. Once the characters and symbols of the dream are cast, a dialogue that involves the senses, in a way that Calvin Hall recognizes as a type of Dream Theater, takes place. This group collaboration invites visual, tactile, emotional and sound senses into the waking dream, adding avenues for communicating and understanding the possibilities within the dream, its contents and the message the dream is



attempting to send forth. The dreamer is able to understand the dream in a multi-sensory, wholistic/whole person way. The dreamer gets a new understanding of the message the dream brings simply by having a dialogue with each character of the dream. The Dreamer is able to get valuable feedback from the dream characters and then bring the varied viewpoints to bear to craft their own ultimate understanding of their dream. In this “hands on” session, participants will experience one or more Interactive Dream Group Sessions in which the use of Facilitated Role Playing will effectively engage very kinesthetic (feeling) modes of internal processing and outward communication in addition to the more traditional visual and auditory modes of other dream group methods. The program will include scheduled time for debriefs, questions and comments. Participants will also receive a template that may be used or adapted to assist them in leading Interactive Dream Groups in their own work.

**Greg Mahr, Anthony Reffi, David Moore and Chris Drake**

***Nightmares and Acute Trauma***

The relationship between trauma and nightmares is well known but poorly understood. Van der Kolk and others have emphasized the importance of dreams in the processing of trauma. However, the relative impacts of the various types and severities of trauma on nightmares have not been well described. Military combat exposure, childhood abuse, motor vehicle accidents and spousal abuse are all considered under the broad rubric of trauma, yet represent very different populations. The trauma in those different situations may have very different psychological meanings to the trauma victim. Also, most trauma research has been based on recall, sometimes of events in the distant past, and this recall may be inaccurate and subject to distortion. The authors examine a unique population of acute trauma survivors in the acute care surgical service of a large urban hospital in Detroit. The nature and severity of the trauma is recorded according to well established surgical severity measures, independent of patient recall. Most cases are assaults, motor vehicle accidents or severe falls; and are evaluated psychologically immediately after the trauma and followed closely over the course of hospitalization. A key clinician involved in this study has worked extensively and exclusively with this population for more than seven years, and nightmares are very common in these trauma patients. In this preliminary study, trauma victims will be systemically screened for the presence of nightmares, and this data will be correlated with the severity and type of trauma. The Nightmare Disorder Index will be used, as well as a surgical Injury Severity Scale, the Life Events Checklist, PTSD Checklist, Acute Stress Disorder Scale, and a locus of control scale. In a subgroup of patients, dream content will be elicited and recorded. Dreams will be examined according to the Mastery scale developed by Zadra et al, based on Hall and Van de Castle’s dream content analysis methodology. The authors hypothesize that high mastery scales in the dream content analysis will correlate with an internal locus of control. Interpersonal trauma will likely be reflected in a lower degree of mastery within the dream, as opposed to motor vehicle accidents or falls. Data collection will begin in January, and because of the high volume of cases the authors expect approximately over 200 participants to have been evaluated by the time of the conference. In this presentation the authors will present an introduction to the research project, a description of methodology and preliminary research findings and conclusions. This project is a pilot study for a larger research project which will include intervention trials and outcome measures.

**Remington Mallett, Laura Sowin, Rachel Raider, Karen Konkoly, Northwestern**

***Isolating Positive and Negative Lucid Dreaming Themes: Towards the Good and away from the Bad***

Lucid dreams – those that involve awareness while dreaming – hold promise as a recreational and therapeutic tool. Lucid dreams occur significantly less than non-lucid dreams, but can be artificially induced using a variety of approaches. Despite increasing popularity, the precise ways that lucid dreaming impacts sleep and mental health are still largely unknown. More alarmingly, a host of concerns have recently surfaced about potential downsides that might co-occur with lucid dreams or with the process of inducing them. Given the increasingly common use of these practices, there is an urgent need to quantify any valid concerns about lucid dreaming and – if present – identify how they can be avoided. To address these questions, we sought to identify

the many benefits and concerns surrounding lucid dreaming and identify any features that might be useful in distinguishing them. Using data from a popular lucid dreaming forum, we ran a content analysis to develop themes of positive and negative experiences that users described online. Posts were additionally rated on the amount of lucidity and control in any dream experiences. Despite similar levels of positive and negative posts, we found that positive posts were far more likely to describe a lucid dream, and more likely to describe a dream with high amounts of control. This presentation will begin with an overview of the promises and pitfalls of lucid dreaming, and then describe the methods used in the current study. Next, we will describe the results of our study, including detailed examples of how lucid dreaming was helpful to some and harmful to others. Last, we'll walk through a process model of lucid dreaming that we developed as an outcome of this study. Our model and results suggest that there are valid concerns about lucid dreaming, but most can be avoided with efficient induction of a high-control lucid dream. Hopefully the first-person reports and aggregate themes provided here can direct future work that amplifies the waking benefits of lucid dreaming and dampens the concerns. This talk is targeted for all audiences.

**Kimberly Mascaro, Bhaskar Banerji, Kathleen O'Keefe-Kanav**

### ***Health and Healing Dreams***

Due to a variety of factors, chronic illness and immune disorders are on the rise. Dreams can help here! Everyone dreams and by attending to those dreams, even cultivating a dedicated dream practice, one can discover dreams which reflect health related issues. The possibilities are endless – from recalling dreams of an illness developing, advice regarding treatment options, and instruction on how to get well. In total, this panel will include personal examples related to the above, research findings, and will ask big questions on how dreams can benefit and even improve one's health condition. This panel welcomes audience questions and will encourage discussion near the end of the panel.

**Mascaro:** After years of reflecting on impactful dreams of her research participants and therapy clients, Dr. Mascaro was given the opportunity to dive deeply into the dream arts herself, when diagnosed with a frightening chronic illness. Now, she shares her own pre- and post-diagnostic dreams which paved the way for healing.

**Banerji:** This talk is based on my 2018 PhD dissertation on incubating healing dreams. The focus will be on the types and variety of health-related dreams that emerged from the qualitative analysis section of the study, with special attention on how one might benefit from them in terms of health improvement.

**O'Keefe-Kanavos:** Kat Kanavos thought she was in perfect health after her yearly check-up. But that night, a dream saved her life. It began when her dream froze, like a computer screen, and a Franciscan monk stepped through a second dream door and said, "Come with me. We have something to tell you." and led her into the room-between-realms. Another monk placed her hand on her breast and said, "You have breast cancer, right there. Go back to your doctor." Then the monks armed her with a tiny white feather for the fight of her life. Precognitive dreams can be doorways through which spirit guides traverse Albert Einstein's Space/Time Continuum to bring us health information that will be validated in our waking world and change our lives forever. During the panel, Kat will detail her real-life health dream experiences with Franciscan Monks and how she used her dreams, spirit guides, and journal to survive and heal.

## **Katie Mason**

### ***Toilet Maturation and Mischief***

Katie combines a personal narrative of therapeutic self-discovery explored through dreams, with the rhyme and rhythm of “slam poetry,” against a backdrop of illustrative and interpretative visual images. Brought together to celebrate the power of our dream voice. Katie’s presentation, anchored in a poetic expression, honors the artistic risk necessary to animate and integrate our dreams into daily life. Poignant personal vulnerability, eased with humorous snippets, warmly draws the audience into the discovery and acceptance of the transformative power of dreams. In this acceptance, Katie strives to have the audience discover their unique “dream voice” as she has found hers. For in discovering and then sharing our “dream truths” we enrich our lives. Despite years of intensive study of Jungian psychology, shamanic dreaming traditions, and facilitating dream work in her private practice as a dream therapist, Katie felt estranged and alienated. Her practice with clients remained very meaningful but her world seemed to be shrinking and her essential spirit seemed constrained. Something was missing. Seeking to break those chains, Katie engaged in a quest as a dream therapist, as she so often told her clients, to find her own creative voice to express her dreams. She set the stage, literally, for the vulnerability, authenticity and freedom of expression of her “dream truths.” Casting aside conventions, Katie developed “talks” to perform on stage for Ignite Denver, an international format comprised of a 5 minute presentation with 20 slides automatically advancing every 15 seconds. When she shared with the audience her first dream image of cuddling with a cockroach, followed by a later dream image of a velvet-covered potato chip, her missing voice leaped forth and danced, liberating her spirit and casting her estrangement into the shadows behind the curtain. Energized and exhilarated by the audience and their enthusiastic reception of her dream voice and willingness to share their dream images with her after the performance, Katie embraced the power of dreams freed by artistic poetic expression. She now continues to perform dreams at various artistic venues in Denver and around the country. Ultimately, her goal for the conference is to inspire us all to find a creative, vulnerable and poetic outlet for our dreams.

## **Janet McCall, Curtiss Hoffman and Bob Hoss, Cynthia Pearson (chair), Jean Campbell**

### ***Long Term Journal Keeping: Moving Forward, Looking Back***

**Session Level Abstract:** At the first panel on long-term journal keeping (LTJK) in 1996, participants proposed that the personal dream journal is the fundamental instrument of dream study. As our chair, Dennis Schmidt, described it then: "...In the tradition of the naturalists whose patient observations prepared the ways to elegant understandings of physics, chemistry, and biology, home journal keepers record and discover events and regularities that astonish and enlighten...Scholar and journal keeper alike need to recognize that the personal journal is a uniquely sensitive instrument that may enlighten not only the individual dreamer but the whole field of dream study." Since then, long-term journalers have met at IASD conferences 18 times to describe our practices and approaches to long term record keeping, and to continue our cross-fertilization. Our panelists have kept dream journals for many years and have become intrigued with phenomena that have emerged over time. All highlight their own discoveries, then engage in open discussion with audience members about techniques, findings, benefits and the research value of the personal dream journal. This year, five panelists will reprise presentations they have given in the past that have made lasting impressions, and then offer contemporary insights into their continuing practices. For All

**Janet McCall**, in 2006 and 2015, gave talks featuring her unique hand-bound, hand-written and hand-illustrated dream journals. She has discussed how maintaining a long-term dream journal practice has provided guidance, enabled her to discover precognitive dreams, and enriched her life. In this year's talk, "Illustrated Dream Journaling: Guidance and the Creative Process" she will describe compiling 51 journals over three decades, and reflect on how they have served as a valuable source of inspiration, growth, and healing. She will discuss examples of how she has used this practice for creative problem solving, insights into her health, and working through personal loss.

**Curtiss Hoffman and Bob Hoss** will co-present *Exploring Color in Dreams*, based on a presentation originally offered in 2004. Hoffman will discuss

maintaining his dream records on a customized database since 1992, allowing for easy research on many properties of his dreams, including color. He will also discuss the significance of consistent clusters of colors appearing in his dreams. Hoss will discuss color theory and research, and then present results of an emotional state analysis of Hoffman's dream records using the Luscher color testing tool. In 2004, the analysis was of 5,000 dreams. This year, the total will be over 16,000.

**Cynthia Pearson**, in 1998, described her experience of entering 600 dreams into a database and discovering what she called "arabesques" – extended synchronicities that reach through time. In 1999, she presented instances of even more elaborate arabesques occurring among members of a dream group. She speculated that perhaps the interrelatedness apparent in group arabesques is a function of our living in "an ensemble of parallel universes that physicists have come to call the multiverse." In her talk, "Dreaming in the Multiverse," she will revisit that proposition after 23 years of endeavoring to grasp and apply quantum physics to dreaming, and, more recently, discovering that the concept of the multiverse is becoming normalized by Spiderman and Dr. Strange.

**Jean Campbell** has given a number of LTJK presentations over the years, often featuring experiences with dreamers from around the world that she has encountered in both virtual and physical settings. Her talk, "Things I've Noted in My Journal: People Keep Dreaming Me Before I Meet Them," will cover episodes she's noted in her journals in which she has dreamed of people before she meets them, and vice versa -- of strangers dreaming of her before they meet her. She will speculate on what this type of event means about the nature of dreams, and the nature of time and space.

## **Nori Muster**

### ***Introduction of New Characters in a Long Term Dream Journal***

This presentation traces the changeover of dream characters during major life transitions. After living in a Hindu-based religious cult for ten years, I moved out on December 27, 1988. Up to that time, all the dream characters were either friends and relatives I knew before joining the group, or people I met in the group, and knew by their Sanskrit names. After I moved away from the temple, Sanskrit named dream characters criticized me for leaving, but soon fell away. I went back to school and two professors became prominent dream characters. In my fifties, I had a fiancé who became a new dream character. I will trace why these people became prominent dream characters, how soon they got into my dreams, the nature of the dreams, and how long it took for them to fade after the relationships ended. Out of all the years of the dream journal, these three characters stand out as the best examples of new dream characters. I've had other new dream characters, however they usually feature in only ten or fewer dreams. Research-Theory/Basis: This presentation uses multiple methods to analyze the continuity between dream characters and daytime concerns. The main factor in this study is dream lag, to look at how long it took to begin dreaming about new characters, and how long the dreams continued after the relationships ended. Because the journals are dated, and include daytime notations that reveal my waking life concerns, the journals themselves provide statistical data. Analyzing the change of dream characters after major life transitions shows how waking life changes may change the makeup of an otherwise stable cast of dream characters. In the first instance, I left a religious cult at age thirty-two, gradually stopped dreaming about people from the cult, and admitted two college professors into my dreams. Later, in my fifties, I left my long term partner in Los Angeles and met a new man who became a frequent dream character. Another form of analysis is the dreamer's subjective experience. While the authors of most long dream series are deceased or anonymous, in this case the author is still living, and willing to share insights about her dream characters and daytime concerns. The presentation will begin with an overview of the dream journal. It comprises three hundred-plus notebooks spanning 1979 to present, with more than 13,000 dream records. The main characters over decades are the dreamer's parents, brother, aunt and cousin, four lifelong friends, and several people she met in the religious group. Sanskrit named characters appear in most dreams for the first ten years, then fade away starting the first year outside the group, 1989. New characters began to join the dreams, including two prominent college professors and later, a fiancé. I will share several dreams about these three characters. Time for Q&A. This presentation is appropriate for all levels of researchers, or people interested in dream research.

**Rubin Naiman, PhD and Leah Ann Bolen, CDP**

***DreamWork at Work: Practices to Enhance Corporate Wellness and Creativity***

At first glance, dreams and work might appear to be opposites – antithetical and even mutually exclusive. While work is serious and productive, dreaming can appear frivolous and irrational. Utilizing creative work-related dream practices, this workshop addresses the potential of dreamwork to enhance work life in surprising and significant ways. There is substantial evidence that dreaming supports memory, learning, performance, productivity, collaboration and creativity – all of which are germane to one’s work and the workplace. Practical applications of our understanding of dreams to the workplace have, however, been limited. Based on decades of experience in this arena, the co-presenters of this workshop believe that dreamwork can be effectively integrated into corporate operations and work life, and have created a comprehensive model for using dreamwork at work. This model addresses: 1) the provision of education about the potential of dreamwork at work, 2) the ways in which dreams of individuals can be incorporated into the vision and operation of organizations, 3) approaches for evaluating of particular company needs, and 4) a range of options for implementing formal or informal programs of dreamwork at work. This workshop will begin with a presentation providing an overview of the dreamwork at work model summarized above. It will then offer three guided experiential exercises that demonstrate key aspects of the value of dreamwork at work, followed by group discussions of these. Exercise #1: Vocatus: Recalling Our Childhood Calling - This is a guided visualization to help participants recall childhood dreams or fantasies (waking dreams) of what they wanted to do or be when they became adults. It then traces these to the trajectory of their career or vocational path up to the present and into the future. Exercise #2: Adverbs: How Do You Do To-Do? - Based on the notion that how you do anything is how you do everything, this exercise explores participants’ underlying adverbial postures toward their to-do lists. It is designed to help us better understand how we bridge from dream to waking, image to action or vision to accomplishment. Exercise #3: BRAC: The Waking Dream at Work - This exercise is about understanding the rhythms of waking consciousness, especially the creative potential of basic rest and activity cycles (BRAC). It involves cultivating awareness of natural oscillations between focused task-oriented vs. meandering dreamy consciousness and learning to see the forest and the trees simultaneously. This presentation will be fully consistent with IASD’s ethics statement, including the recognition that dreamers are the ultimate authority on the personal meaning of their dreams. This workshop is designed for all participants.

**Julie Nauman-Mikulski**

***Exhibiting Visual Artists and How They Work from Dreams***

All presenters will be chosen from artists exhibiting at the conference. Each artist will present images and discuss their process of working from their dreams to discuss their artistic process and practice. For All.

**Rebecca M. Peter**

***Psychoanalysis and Dreams in Toni Morrison’s Beloved: Exploring Continuities and Ruptures of Trauma***

Rebecca M. Peter explores the function of dreams as they relate to trauma and memory. This presentation argues that a character’s engagement with their dreams leads to a healing discontinuity of traumatic cycles, while dreams left untouched likely result in historical and transgenerational cycles and the continuation of personal trauma and its symptoms. In part because Morrison notes her influence from both African and Western traditions, this paper argues that a sufficient understanding of dreams in her work requires a synchronicity of multicultural and interdisciplinary approaches. This talk draws on a plurality of ideas from African and Western perspectives of dreams: Anne Cheng and David Eng, who examine the intersections of race and psychoanalysis; and trauma theorists such as Cathy Caruth and Shoshana Felman. The focus on dreams extends the arguments of critics such as Laurie Vickroy, Evelyn Jaffe Schreiber, and J. Brooks Bouson who analyze trauma in *Beloved* more generally. More specifically, this presentation examines the dreams of characters Denver and Beloved. The comparison between these two characters’ dreams reveals two separate paths of healing from trauma

depending on one's approach to the dreams. Beloved, who dreams of "exploding, and being swallowed" refuses to engage with this dream, which results in a repetition of traumatic cycles involving unhealthy mother-daughter relationships and a rupture of the sense of self. Denver, on the other hand, confronts her dream about her mother Sethe being "monstrous" and her later dream "about a running pair of shoes" (303). As a result of engaging with her dreams and thus her traumas, whether these traumas are personal, inherited, or part of a collective, she can adequately begin the healing process. Dreams in literature have the unique ability to transcend time and place, including the dramatic present of a novel (Rupprecht 391). Because dreams can convey the intricacies of an individual and a collective simultaneously, authors, Morrison included, have the opportunity to express complicated and horrific experiences of particular groups of people, such as the previously enslaved or their descendants, in a way not possible in a rigid, linear narrative. This purpose of dreams in literature is expanded in this presentation to include how traumas are portrayed and expressed within dreams and through the dreamer's actions in the novel. Current literature on Morrison's novels does not connect dreams with trauma, nor are the novels' dreams themselves explored in depth, especially as they relate to character development. After an introductory review of the literature is explained, the next part of this presentation analyzes Beloved's connections to dreams in detail, followed by a similar analysis on Denver, and finally summative comparison points between the two characters. To close, I will reiterate the necessity of a multifaceted lens in reading Morrison's literature and discuss the potential for future research on Morrison's works to be more interdisciplinary, aesthetic in addition to political, and multiculturally aware. Target audience: for all

**Claudia Picard-Deland, Karen Konkoly, Rachel Raider, Wilfred R. Pigeon, Michelle Carr**

***Memory Sources in Dreams across Sleep Stages and Time of Night***

**Session Level Abstract:** Dreams are related to waking-life events (Vallat et al., 2017) and may play a role in processing and consolidating memories (Wamsley & Stickgold, 2018). However, the way memories are incorporated into dreams appears not to be a homogeneous process, but is rather modulated by different rhythms, such as sleep stages and time of night. For example, previous studies showed that distant memories are more frequent in REM dreams (Battaglia et al., 1987) and in late-night dreams (Stenstrom et al., 2012). However, the differential contribution of sleep stages and time of night on the temporal recency of dream memory sources is still unclear. This study aimed to uncover these effects using a serial awakening paradigm with collection of multiple dream reports across a single night of sleep. This presentation is intended for all audiences.

**Methodology:** A total of 20 healthy participants (11 F; 24.1±5.7 y.o.) spent a polysomnographically-recorded night in the laboratory. Participants were awakened for dream collection ~12 times across the night. Awakenings were planned to occur in all stages of sleep (N1, N2, N3, REM), across three periods of sleep (early/middle/late night). In the morning, participants identified associated waking-life events or memories for each dream report and dated these events as precisely as possible. Generalized linear mixed models were used to assess which factors between Sleep Stages and Time of Night best predicted the incorporation of memory sources from the recent past (within the past week), the distant past (more than a week ago), the future (anticipated events) or of semantic type (not traceable to a single event).

**Results:** A total of 164 dream reports were collected. The incorporation of recent memory sources in dreams was predicted by Sleep Stages, but not by Time of Night, being more frequent in both N1 (65.9%) and REM (63.3%) than in N3 (36.7%) dreams. Moreover, dreams incorporating day-residue memories about the laboratory were more frequent in REM (46.9%) than NREM (28.7%) dreams, but did not differ between early-, mid- and late-night dreams. The presence of distant memories, semantic memories or future events was not predicted by either Sleep Stages or Time of Night. However, the relative difference between recent and distant memory sources was predicted by Time of Night, but not Sleep Stages, with late-night dreams having relatively more distant memory sources than dreams earlier in the night.

**Conclusions:** The present findings shed light on the temporal course of memory incorporation in dreams overnight. The incorporation of recent memories is mainly modulated by sleep stages, being higher in N1 or REM than N3 dreams regardless of time of night. However, late-night dreams have

relatively more distant memory sources, regardless of sleep stage. Clarifying when and which memories are processed during sleep could help us better understand sleep-dependent memory processing and could inform future dream-engineering research aimed at modulating or enhancing consolidation of specific memories during the night.

### **Melinda Powell**

#### ***Questions and Answers at the Transpersonal Heart of Dream Lucidity***

Melinda Powell explores how the questions asked and answered in lucid dreams may deepen dream lucidity and facilitate psycho-spiritual development. The presentation starts with an overview of questions foregrounded in the transpersonal approach. The asking of questions in “imageless” or “formless” dreaming of a luminous lucid void will then be described. In the practice of what Powell refers to as “Lucid Surrender”™, Powell has found that the interrogatives who, what, where, when, how and why, often arise spontaneously and shape the lucid experience. Over time, she has observed ways in which the attitude and motivations present in the asking of such questions may deepen lucidity and further psycho-spiritual transformation, or conversely, may hamper or end the unfolding of the lucid dream. Her presentation will highlight themes that have emerged from many hundreds of Lucid Surrender dreams over the last twenty years. Powell will look at the type of questions that are asked, their role in different stages of dream lucidity as they relate to the dreamer’s psychological growth. She will consider how dreamers may learn from allowing themselves to be questioned by the dream. She will outline how this question-and-answer process moves the lucid dreamer towards psycho-spiritual healing and re-visioning our understanding of the nature of consciousness. In conclusion, she will discuss how she draws on her experience of asking questions in dream lucidity when working therapeutically with clients. This presentation is suited for all dreamers, especially those who are interested in the therapeutic applications of dreams and dreamwork in general and of lucid dreaming in particular.

### **Xian Prem**

#### ***Fairytale of Dream Interpretation through Expressive Arts***

The intention is to provide an expressive art dream experience, in which the dreamer is the change agent. Questions about the dream will be explored before adventuring into artwork. The intent of the dreamer will guide their subconscious in creating art. There will be time for reflection, self-interpretation, and sharing. We will take the energy of significant questions of the dream and create art. The questions as the core of the dreamer’s inquiry will guide the art process. The dream might shift upon this exploration. The subconscious can be uncovered in this rather playful art adventure. It is like taking a dream journey with crayons following one’s inquiry. This workshop is based on expressive arts for personal transformation and counseling. There will be a moment of silence to reflect upon the most urgent questions for the dream. The questions will be noted in writing as an inner compass. Then the participants are guided to tune deeply into their souls. Participants are encouraged to pick the crayons intuitively, allowing the subconscious to shine forth and create lines and shapes with colors on paper. The workshop will be guided as a sample session for counselors to incorporate into their work. Xian Prem will create awareness of the inner process of this intuitive art creation. She will emphasize paying attention to physical sensations, emotions, and thought processes. Xian will explain the importance of pausing clients if deep issues emerge. Those are great moments for explorations of the subconscious and for dream insights. Within the workshop, the process orientation of the soul’s journey will only be described. Participants are encouraged to take journaling notes of any insights, emotions, thoughts processes, physical sensations, and issues that are surfacing. If needed, participants will be encouraged to take those to a therapist. If time allows, a sample inquiry of one participant might take place. Once the art is completed, participants will partner up to share their process and insights. Instead of a therapist conversation, in this educational setting, participants will share with each other what physical sensations, emotions, thoughts, and insights have surfaced. There will be time to quietly sit with one’s art to reflect and notice if all the questions placed into the art about the dream have been answered. Due to time, there will only be a few group

shares. The workshop will conclude with a moment of gratitude about the art process and thanking the dream. Open to all.

**Victoria Rabinowe**

***Dream Collage: A Study in Synchronicity***

Dream collage offers an inexhaustible source of inspiration for dream interpretation. Collage lends itself easily and naturally to the flow state which is parallel to the dream state. Dreams often appear as visual events that are impossible to translate fully in word-centric journaling. Allow your rational thinking mind some time-out! Explore the world of your dreams with the synchronicity of found-imagery collage techniques that will help you to make new connections and insights. Collage is a simple, easy art form used by artists, and non-artists as well, to illustrate a creative response to dreams. Unlike many other forms of art that require training and skill, collage is a meditative, relaxing creative practice for all skill levels. Through the synchronicity of found imagery and text from magazines, dreams will reveal themselves in surprising ways. The surprise of the found image is the key to dream collage. Be willing to stumble upon the unexpected. You do not need to have any idea where dream collage will take you. Let go of your preconceived ideas of the meaning of your dream and the interference of your mind. Invite the synchronicity of found images to lead you into a path of free association. Choose images that intuitively intrigue you. You will rarely find exactly what you are looking for, so give up trying to control the process. Trust that you will find evocative pictures that will move your understanding of the dream forward. Throw yourself at the mercy of the process of hunting and gathering. Allow found images to play their tricks. Let your dream images shift shape. Stay open minded. Discover your aptitude for making fortunate discoveries accidentally. Surrender yourself to what you find. Open yourself to what finds you. With a sense of adventure, glue, scissors and a stack of art, science and nature magazines, your dream will burst open with creative techniques that are both playful and profound. By animating your dreams through nonverbal, non-analytic right brain modes, you will create new neural pathways that will bypass your rational mind's way of processing dreams. Coaxed out of the chaotic and mysterious Prima Materia of the dream, the synchronicity of collage will engage your senses and spark your creative potential within. Dreamers of all skill levels and backgrounds are welcome. No special talent or acumen is required. The DreamingArts will expand, deepen and enrich the tools for professional psychotherapists and spiritual guidance counselors; it will open up creative styles of dream inquiry for educators, artists and writers; it will inspire current and future dream workshop leaders. All materials supplied. [www.VictoriaDreams.com](http://www.VictoriaDreams.com)

**Linda Yael Schiller, MSW, LICSW**

***Dreams Alive! Guided Dream Theater***

Our dreams are alive as we dream them. In this interactive workshop you will have the opportunity to enact your dreams in live guided dream theater, and bring them to life and to greater resolution if they call for it, in a safe supportive environment. This interactive dream workshop is based on Jungian principles of active imagination brought to life with techniques from Robert Bosnak's Embodiment work, Gendlin's Focusing, somatic practice and theory from Levine's Somatic Experiencing and Ogden's Psychomotor Psychotherapy, dream theater methods, and group work best practices. After a didactic introduction to safe and respectful dream theater work, including the IASD principles that the dream belongs to the dreamer and the dreamer is the ultimate authority on the meaning of the dream, we will use dreams from the participants to act out the dream stories and images and emotions for the purpose of finding meaning, insight, greater resolution if the dream calls for it, and to have fun!



**Dr. Bryony Shaw**

**The Benefits of Group Dreamwork in Clinical Practice**

Dr. Bryony Shaw outlines clinical benefits of group dreamwork based on research she conducted in 2021. Dr. Shaw facilitated four dreamwork groups over a course of 8-weeks with 21 participants and explored the effects of Dr. Montague Ullman's *Appreciating Dreams* protocol on participants. Results from the conducted study suggested that the majority of group participants experienced an increase in well-being as a result of participation. Participants also reported increased creative ability, an increased capacity for problem-solving and an improvement in their ability to work with nightmares. The presentation will include research study design, method, results, clinical benefits of group dreamwork and implications for future dreamwork research. Target audience is for all.

**G. Scott Sparrow, EdD, Suzanne Maniss, PhD, Graduate Students Tabitha Rodriguez and Meghan Garcia**

***The Use of Dreamwork Methods through DreamStar Free Online Counseling: Risks, Benefits, and Outcomes***

In early 2020, the University of Texas Rio Grande Valley closed its counseling and training clinic in response to the threat of COVID. Consequently, its graduate counseling students were unable to continue accruing the direct counseling hours required for graduation. In response to this crisis, UTRGV's Counseling Dept. asked Scott Sparrow (a UTRGV Counseling professor) to create a web-based telehealth platform that could attract counseling referrals and facilitate the accrual of direct hours in spite of the shutdown. Within a month, DFOC's first cohort of 21 internship students was seeing clients via Zoom, and receiving weekly supervision and training in general counseling and dreamwork methods from Sparrow. Suzanne Maniss is chair of our Department and a CACREP Site Evaluator, and was in a position to authorize the creation of DreamStar Free Online Counseling in response to the pandemic. She backed Sparrow's proposal to launch a new telehealth platform (DreamStar Free Online Counseling), and was instrumental in reviewing its alignment with CACREP rules governing our students' internship experiences. Scott Sparrow created the DFOC platform and procedures, is the developer of the FiveStar Method of dream analysis, and was instrumental in choosing the FSM as the method used in DFOC's online counseling work. He developed the co-leadership and immersive training model on the basis of his experience as a dream theorist, researcher, and clinical practitioner. As a member of IASD's dream studies community for 18 years, he is able to argue for the importance of DFOC's dreamwork training and service delivery in the context of the current controversy surrounding the hazards vs. benefits of online group dreamwork. Our graduate students, Tabitha Rodriguez and Meghan Garcia, underwent the training program used for DFOC counselors. They are able to represent the experiential dimension of the training process for counselors and share personal experiences while summarizing the experiences reported by 12 other counselors in response to a separate online questionnaire asking for their recollections and assessments.

**Suzanne Maniss** will cover the circumstances and rationale that prompted UTRGV to create DFOC in response to crisis. She will cover the various objectives that needed to be served by DFOC, and how it soon became clear that it would be difficult to attract enough clients to serve the counseling practice needs of all of its counselors. Consequently, Sparrow recommended expanding DFOC's array of services to offer online dream sharing groups and individual dreamwork-assisted counseling, as a supplement to the standard individual and relational therapy. All of our student counselors vigorously publicized DFOC's services on personal Facebook pages and Instagram, and we posted announcements on popular group pages, such as the group page of the IASD. Within days, DFOC's referrals had doubled, and it was clear that at least half of new intakes were interested in participating in dreamwork-- either individually, in a group, or both.

**Tabitha Rodriguez**, a UTRGV graduate counseling student will describe the methodology adopted by DFOC. She will describe Sparrow's FiveStar Method, and how the method offered, at least in theory, a noninvasive dreamwork method that would allow inexperienced dreamwork facilitator to conduct dreamwork with little risk of adverse incidents.

**Meghan Garcia** will cover the training procedures used to introduce student counselors to dream analysis, and discuss the group co-leadership model

that we adopted in order to maximize the group leadership experiences available to our large cohort of student counselors. We will describe how our student counselors, once they had become proficient in applying the dreamwork method, began to take initiative to train their fellow student counselors by offering training workshops, and by inviting would-be leaders to join established dream sharing groups as participants in training. This immersive exposure through joining a group as an embedded member-in-training enabled students to learn rapidly with the help of the co-leaders, as well as the clients/participants. This training model provided a continuity of leadership culture between semesters. That is, when our older students would complete their internship courses, other students who had studied under them were ready to form new co-leadership team, and begin to teach other counselors who would be embedded (by consent from the group members).

**Scott Sparrow** will review the widespread assumption that group dreamwork involves significant risks of invasive projections. He will introduce the research study that we conducted in late 2021 that investigated, among other measures, the frequency of adverse incidents and positive emotional exchanges, in order to provide data that would either support those who espouse a conservative approach to dreamwork or those who believe that the benefits of dream sharing outweigh its drawbacks. We will present preliminary quantitative and narrative data that suggests that 1) dreamwork generates a higher satisfaction, and a higher level of goals met, over standard therapy, 2) low frequencies of adverse incidents, and 3) high levels of highly fulfilling exchanges.

### **Shanee Stepakoff**

#### ***Homonyms and Homophones in Dreams: Beyond the Freudian Framework***

In this paper, based primarily on research (e.g., careful reading of a variety of oneirocortical texts) and theory-building, supplemented by clinical case reports and my own long-term dream journaling practice, I examine the variety of ways that homonyms and homophones in dreams have manifested in diverse cultural contexts across nearly three thousand years of human history. I provide examples from ancient dream texts in the Near East, Egypt, Greece, and China, as well as from modern dream reports in the United States, England, and France. Further, I consider the ways that traditional dream interpreters, laypersons, and professional psychotherapists have drawn upon the presence of these forms of wordplay to decipher the meanings of dreams. I then discuss the first serious attempt at a scientific theoretical framework for understanding why these linguistic mechanisms arise in dreams: that of Sigmund Freud and orthodox psychoanalysis. I take issue with Freud's view that these linguistic mechanisms function to disguise the dreamer's repressed sexual or aggressive wishes so that sleep would not be interrupted. I then elucidate a conceptual model introduced by Heinz Werner and Bernard Kaplan in 1963 in their classic book *Symbol Formation*, which was based on the idea that linguistic forms in dreams arise from cognitive-developmental processes whereby initially concrete experiences are replaced by abstract representations. Then, in an effort to better account for the range and impressiveness of the homonymic and homophonic examples found in the dream reports, including cases in which these forms of wordplay contributed to artistic achievements and accurate medical diagnosis, I introduce a new theoretical model. More specifically, I propose that the best way to account for the many striking examples of homonyms/homophones in dreams is to posit that the unconscious contains a creative tendency to naturally express itself in these forms of linguistic play. The evidence suggests that ultimately, homonyms and homophones in dreams function not to disguise underlying emotions, as Freud proposed, but to represent them in a manner that will contribute to wholeness, wellness, and psychological maturation. Target Audience: For All. This is a presentation, not a workshop. I will use a handout and/or PowerPoint slides to provide a visual aid to help audience members better absorb the key points.

**Kenna Stephenson, M.D., FAAFP, DipABFM**

***When Dreams Speak: Dream Workshops as a Modality to Reconvene and Reconnect***

Participants were recruited from the community at large for participation in a half-day workshop. Basis: Dreamwork may contribute to personal empowerment and well-being. Dreamwork offers a nonhierarchical interaction, as only the dreamer is the ultimate authority on the dream, and self-disclosure may be titrated to the comfort level of the dreamer. Furthermore, dreams are freely accessible even to those with physical impairments in their waking world. Patients desire to reconvene and reconnect following the isolation of the pandemic and may be further impacted by grief in the passing of loved ones, yet they exhibit anxiety and uncertainty on how to initiate such gatherings. My hypothesis was that a dream workshop with a strong interactive component may be an effective modality. A didactic presentation on dreams and health was followed by a group Sandtray exercise. Dyads were randomly assigned among participants to initiate the designated dreamwork techniques. The entire group then reassembled for sharing synopses and outcomes. Two workshops were offered on two different dates and times.

Results: Participants ranging from ages 22-78 and of both genders responded. Consents for photography of the participants and their work were obtained. Participants responded favorably to the didactic presentation on dreams and health which included case studies of precognitive, healing and transpersonal dreams. The Sandtray activity as a group waking dream provided a foundation of trust and self-expression. Participants selected objects from over 100 choices, and three objects appeared in both workshops. The dyads were successful in sharing their dreams and utilizing materials provided to apply Dream Drawing, Word Association, Dream Sculpting, Haiku, Dream Shield, and Gestalt techniques. The group dynamic was highly interactive, with emotionally intimate dreams and insights shared along with potential messages for individuals and society at large. This was especially meaningful for the younger participants who expressed fear and anxiety about social events occurring during their brief lifetimes, most notably due to the pandemic. Survey results on a Likert Scale of 1 (poor) to 5(excellent) revealed consistent 5 ratings by all participants on their workshop experience and learning. All participants voiced their desire to participate in future workshops or dream groups, and many shared spontaneous comments about making changes in their personal lives related to their dream group experience.

Conclusion: In a spontaneous community dream workshop composed of a diverse group of ages and genders, the power of dream work to bring feelings of connection is palpable, compelling, and stimulating. This model should be considered for replication in communities at large as our society recovers and reconnects following the global pandemic. When dreams speak, we are wise to listen.

**Bei Linda Tang**

***Waking Dream Therapy for Deep Relaxation, Stress Release, and Psycho-spiritual Wellbeing***

In 2020, I developed chronic shoulder pain from pandemic-related stress. During hypnotherapy sessions for pain relief, I dreamed of an Octopus that swam out of my shoulder and shape-shifted into a healing bubble. I will guide participants into a waking dream to meet the Octopus and experience energy renewal. Relax, release stress, and learn to regulate emotions in an underwater waking dream. Meet a healing Octopus and experience energetic dissolution and renewal. I developed my practice based on modern sleep science (sleep cycle NREM/REM), ancient dreaming techniques (breathwork, Yoga Nidra, hypnosis, Continuum Movement, and shamanic practices), and healing visions I received a year ago during hypnosis-induced waking dreaming. Sequential summary:

- 1) Presentation: I will first give a short presentation on the science, psychology, and history of dreaming that formed the framework for my waking dreaming practice. I will then discuss my background and the personal circumstances of when I received my healing visions. Lastly, I will talk about the safety of the waking dreaming journey.
- 2) the waking dreaming journey: 1. preparation (sitting comfortably with back supported. Close eyes); 2. remember a healing space by the water ; 3. relax and "fall asleep" at the healing place by the water; 4. wake into an underwater dream; 5. meet and swim with my Octopus dream friend; 6. the

Octopus shapeshifts into a healing bubble; 7. each participant enters the healing bubble and experiences energy body melting  
3) Sharing, question, and feedback. After the dreaming journey ends, I invite all participants to share their experiences, ask questions, and provide feedback. No prior experience necessary. Open for all audiences.

### **Misa Tsuruta, PhD**

#### ***Ainu Dreaming: An Indigenous Culture in Japan.***

It is hard to tell Ainu culture compactly because it is oral-based and much information has been lost. To begin with, it needs to be noted that the author is an “external” entity, an inquirer from outside the culture (meaning, this is an “etic” approach). The Ainu language is very different from the Japanese language, except a small number of words that derived from the Japanese language. Since they did not have letters, all their literatures have been passed down orally, except the ones recorded in a few kinds of letters in modern times. The Ainu language was once said to be going to disappear, and it is still classified as “critically endangered” by UNESCO, but lately various efforts to maintain it have been made. This presentation draws on some of a huge amount of literatures transcribed/translated into Japanese. Scholars have classified Ainu literatures into different categories such as: uwepekere, tu-itak, uchaskoma, tu-itax, pon-upaskuma, charahau, etc. But for people, tales were passed down from generation to generation, rich in knowledge and experiences of the ancestors. Story-telling was not only entertaining but also educational, since many tales incorporated details needed for life and survival. A story told by Ogawa Shigeno to Ueda Toshi was about a woman who left her baby on the mountain. In this story, a bear is involved and a message from the bear was sent via a dream. The bear is an important animal for Ainu people, also associated with the bear-sending ritual (iyomante). On the other hand, Toshi, a Japanese woman adopted and raised by an Ainu woman, told the story in which important information was brought forth through dreams. Although Toshi was bilingual (Ainu-Japanese), she also mentioned that she recalled dreams in Ainu and could do dreamwork only in the Ainu language. This might be because the webs of languages, symbols and stories are woven around Ainu languages and stories. In this sense it can be said that Ainu people have had dreaming communities.

### **Emily Von Hausen**

#### ***How Dreams Have Impacted the Lives of Dreamers: A Narrative Study and Implications for Dreamwork***

This is a talk presented by Emily Von Hausen that summarizes her master’s research on impactful dreams, wherein she interviewed eight individuals whose lives had been significantly impacted by dreams, and conducted narrative analysis to find common themes. Narrative research is qualitative and focusses on the subjectivity of each individual story without examining predetermined variables. This approach was useful for this study due to its open-endedness and its desire to explore the various ways dreams had impacted the lives of dreamers. One theme was present in every dreamer's story: liberating sensations that made life changes easier to initiate or accept. Every dreamer derived more meaning from exploring sensations associated with their dreams than interpreting or analyzing dream content. This points to the importance of somatic-based dreamwork that is focused on the body and not only on intellect or cognition. Some therapeutic suggestions for dreamwork are provided based on this finding, and a corresponding document is provided for clinicians. Materials are also provided for individuals to explore their own dreams based on the study’s findings. Participants’ dreams fit into three categories: (a) the “Something” Dream, which involved a sense of curiosity upon waking and wanting to delve deeper into a dream, and that took time and ongoing interaction with dream figures to process, (b) the Pathway Dream, that felt like a message which either provided reassurance for the path the dreamer was on or helped them choose a new one, and (c) The Transcendent Dream, that involved powerful and extraordinary sensations unlike anything felt in waking life as well as realizations that changed the way the dreamer perceived the world moving forward. Impacts tied to transcendent dreams were immediate and sustaining. Along with explorations of these themes and how participants’ individual experiences fit into them, dream journal exercises are discussed and provided for attendees to take home for their own use, or to use as a therapeutic tool in dreamwork

sessions. These exercises are specific to each category and are based on how the study's participants were able to discover, process, and apply their dream's meaning into their lives.

## **Robert Waggoner**

### ***Five Areas Where Lucid Dreaming Should Revolutionize Psychology***

Lucid dreaming offers unparalleled access to the state of dreaming and allows for experimenting with the unconscious (the hidden foundation of consciousness) and the very nature of creativity. As such, lucid dreaming provides the possibility for radical new insights which could revolutionize psychology. Five exploratory insights will be shared. Lucid dreaming's scientific "discovery" dates to the late 1970's and the work of Stephen LaBerge in California and Keith Hearne in England. Before that time, lucid dreaming was actively used in numerous spiritual traditions for thousands of years. The Buddhist yogi, Naropa, considered dream yoga, which uses lucid dreaming as a primary technique, as one of the six paths to enlightenment. Spiritual traditions saw lucid dreaming as a revolutionary means to exploring the actual nature of reality. Why? What revolutionary insights could lucid dreaming bring forth? And why would anyone consider these insights fundamentally objective, capable of being taught to others? As a lucid dreamer for more than 40 years, I have explored the potential of lucid dreaming deeply. While scientific researchers have called lucid dreaming "a hybrid state" of consciousness, since the dreaming brain and portions of the waking brain seem simultaneously active, science has yet to investigate the deeper nature of lucid dreaming. In this presentation, I will share five exploratory insights into lucid dreaming, and how they could serve to revolutionize the field of psychology. First, lucid dreaming shows the existence of dreaming's functional nature; namely, how the person's mind-stream works to create dream figures, dream objects, dream situations and a narrative -- largely through the power of the dreamer's projected mental energy. This suggests that dreaming itself has a practical function, and does not exist as random chaos. Second, lucid dreaming shows the existence of a responsive level of awareness, which shows creativity, imagination, will, affectivity, feeling, judgment, perception, etc., "all in subliminal form". Elsewhere, I have argued that this responsive level of awareness meets the criteria established by Carl Jung to confirm the existence of a second psychic system within the self. Jung himself stated that evidence for a second psychic system or inner ego would "radically" change our understanding of the self. Third, lucid dreaming allows for exploring the nature of emotional and physical healing, while in the dream state. Besides giving an enhanced understanding of the unconscious and the nature of placebo, it also gives insight into the process of healing itself. Fourth, lucid dreaming allows for experimenting with the nature of time and space. And fifth, lucid dreaming allows for understanding how "experience" gets created (and reflects back to the person an experienced reality) -- and how this process can be reversed to erase perceived experience and return to *rigpa* or the light of base awareness. Collectively, lucid dreaming seems a natural path to explore the more accurate nature of the self/Self, and the context in which it has its perceived existence. Audience -- everyone.

## **Robert Waggoner, Nigel Hamilton**

### ***What Best Defines Lucid Dreaming Activity: Control, Influence or Relating to Unconscious***

Fundamentally, lucid dreaming involves the realization of dreaming while within the dream. This inner phenomenon has been scientifically validated since the early 1980's through the process of eye signal verification by sleeping lucid dreamers, and has been mentioned by spiritual and shamanic explorers for thousands of years. What remains controversial for many psychologists, lucid dreamers and interested observers involves the accurate depiction of lucid dream activity. Does lucid dream activity mean "control of the dream" as often touted by others? Does lucid dream activity mean something less encompassing, such as "influence of the dream"? Or does lucid dreaming mean a special state of awareness relating to unconscious elements in the dream? The proper and accurate depiction of lucid dream activity remains extremely important, inasmuch as it facilitates better and more productive research and research questions, decreases misunderstandings with other branches of psychology, and assists current and future lucid

dreamers with their lucid explorations. To help begin this conversation about the accurate depiction of lucid dream activity, two lucid dream experiments (2018 & 2019) have been conducted in which lucid dreaming participants consciously interacted with their lucid dream space. In the first experiment, lucid dreamers were instructed to trace out symmetrical geometrical shapes (e.g., square, circle or triangle) within the dream space, whilst observing any changes in the imagery as they moved along in the dream space. For example, they may become lucid in a field, then move fifty feet to the north, fifty feet to the west, fifty feet to the south, and fifty feet to the east in order to return to the starting point. In the second experiment, the lucid dreamers were instructed to trace out a three-dimensional geometrical shape (e.g., square, circle, or triangle), while noting any changes that occurred as they moved through dream space. The results revealed a significant connection between the movements and spontaneous (or uncontrolled) changes in the dream imagery. In particular, those who completed (or almost completed) the exercises experienced considerable changes in the imagery including new colours appearing and/or colours changing and becoming luminescent. In several cases, helpful dream characters spontaneously appeared during the completion of the symmetrical figures. The experiments indicated that a connection may exist between the completion, or near completion, of the symmetrical figures being traced out in the dream and the spontaneous unconscious appearance of light and brighter colours in the dream imagery, along with some instances of symbols of symmetry appearing. This occurred without any “control” or expectation by the lucid dream subjects. The sudden presence of obstacles and the difficulties they posed; or the opposite, dream characters helping, suggest lucid dreamers do not control the dream; rather, they direct themselves within the space as best they can and deal with unexpected psychological elements. That is, unconscious actions occur without the conscious input of the lucid dreamer, yet they may appear to have symbolic or psychological meaning. The results of the first two experiments will be summarised, and examples of spontaneous or unconscious elements appearing will be given as well as some research evidence for "not controlling" but rather something else - such as "influence" or "lucid awareness relating to unconscious dream creations" (i.e., a hybrid state). A third proposed experiment will then be outlined briefly as follows: Lucid dreamers will be asked to become lucid, stabilize the lucid dream, and engage with a non-visible inner awareness by posing a question or a request, then wait for the verbal or non-verbal reply. This experiment is being developed with a view to the following: 1) Investigate further this “inner awareness” or second psychic system reported by numerous lucid dreamers in their self-reports, and 2) suggest that dream researchers and dream workers consider the possibilities of this “inner awareness” or second psychic system in their respective fields of work. Following this presentation there will be time for questions, suggestions and discussion. Audience: Everyone.

### **Kelly Sullivan Walden**

#### ***A Nightmare Is a Terrible Thing to Waste: 4 Steps to Transform the Tragic into Magic***

Nightmares are the unsung heroes of our subconscious, working hard on behalf of our healing, health and wholeness. When we do the work in our waking state to understand what these dreams are telling us, we discover gold beneath the shadow and realize what we thought was the worst thing can be a great blessing. The payoff is we eventually have nothing to hide or run from and our lives become filled with confidence, freedom and joy. Since the outbreak of COVID-19, the war in Ukraine, mass shootings in Buffalo, NY and Uvalde, Texas, reports of nightmares have reached an all-time high. As a hypnotherapist and spiritual counselor, Kelly Sullivan Walden has spent the last two and a half decades working with clients and their disturbing dreams so so much so that I have been dubbed the Nightmare whisperer. It's her great joy to give people tools to alchemize the tragic aspects of their nighttime dreams into magic (useful energy that supports them in their waking life). Dream Expert, Kelly Sullivan Walden, reveals a radically simple 4-step process to help you flip the tragic into magic, with your nightmares and in your waking dreams. With true stories from her own experience and from her clients, Kelly will teach you how to transform suffering and negative patterning, into rocket fuel for your most awakened life.

**Carol D. Warner**

***The 30,000 Foot View: Cosmic Perspectives in Dreams***

I am a lifelong dream worker and writer about dreams. I am also a licensed psychotherapist in private practice and author of 2 books that heavily emphasize dreams and spirituality. In this presentation, I take a look at a number of dreams that offer what I call a 30,000 foot view into humanity's current struggle. Two dreams look at the current darkness from a point outside earth. One points to the cosmic nature of the struggle. Another dream, taken from inspired writing in *At the Feet of the Master* (a spiritual fiction) was dreamt by John. It occurred the night after a day of many miracle healings by Jesus, supported by his disciples, in Bethsaida. John felt a massive transformation taking place: "We had witnessed and experienced a joy and ecstasy of spirit that I was certain had never before been experienced on earth", and he envisioned a future where people lived harmoniously "in accordance with the Spirit inside of them." The inspirational dream that followed that night was a trip through time over thousands of years in which the light grew but the darkness became more dangerous. The dream continues to span time over many years as the light of Spirit grows into a joyful brilliance. Another dream takes us away from earth into the beauty and mystery of deep space, "beyond the mystic." The book *At the Feet of the Master* was one that came out of a series of dreams, then in prayer and meditation I was asked to write down the story that would be downloaded to me. I liken it to Harriet Beecher Stowe's *Uncle Tom's Cabin*, which she said was downloaded intact into her brain (my words) and she transcribed it. I call the book spiritual fiction. It was downloaded to me as fast as I can type, about 90 words per minute, much faster than I could write my own thoughts. It is beautifully consistent with much we know about the disciple John the Beloved and his understanding/relationship with Christ -- but for obvious reasons I cannot claim it to be true. I can only tell the story. I did not edit the book except for punctuation. The chapter endings were given to me in the rhythm of the writing. The manuscript is full of dreams, some extraordinarily beautiful, some very informative. The dream I will be using as John's is from *At the Feet of the Master*. I plan to make very clear the source during my presentation. The other dreams are my own.

**Craig Webb**

***Dream Dance Circle***

A warm welcome to all dear souls for an interactive community song and dance circle that blends various traditions and celebrates life and dreams through movement and music. It's a fun opportunity to enjoy friendly faces and charge up physical and dream bodies with lots of lucid energy. In this easy-going, supportive atmosphere, absolutely no previous experience is required (so please ignore your inner critic!)

**Craig Webb**

***Yesterday's Children (Movie based on a true story about Powerful Clairvoyant and Past-Life Dreams)***

This movie, starring Jane Seymour, is the story of Jenny Cockell, a woman from Northamptonshire who believed that she had lived before - as an Irishwoman named Mary who died 21 years before Jenny was born, leaving several very young children without a mother or a stable, happy home. The story describes the trauma and worry of a past-life memory, and Jenny's decision to search for "her" lost children. It follows her progress through her dreams and memories, and her explorations through maps, local groups in Ireland, and her trip to the village where Mary had lived. Finally, it details her painstaking search for the children and the extraordinary "reunions" that took place. Running time: 93 minutes. Target audience: All.

**Craig Webb**

***Lucid Living: Championing Dreams for a Deeply Fulfilling Life: Life-Altering Dreams, Lucid Dreams & Other Inner<>Outer Experiences***

One of the most sacred gifts we are all given here on Earth is the freedom to make choices. When given the opportunity, most people would choose events and experiences that bring them great joy, aliveness, learning, and the deepest fulfillment possible. Decisions in life are not always so simple,

however. One challenge is that we each have important life lessons to learn along our journey, and the lessons may not always seem as fun as we'd wish while we're learning them. Furthermore, what people enjoy and find fulfilling is quite open to interpretation. Still another factor that adds spice to the choosing process and brings variations between everyone's paths, is that our personal interests, skills, styles and needs at any given time can vary greatly. Perhaps there are significant learning events pre-scattered along our path in a semi-destined yet semi-flexible way, like stops on a scavenger or treasure hunt. How we respond to these events may well be what determines how close we eventually come to living our best life. Can dreams give us insights about what our best life is and how to move towards it? The workshop will explore these and many other questions with a focus on participants sharing intriguing examples and experiences of how dreams, lucid and precognitive dreams, synchronicities, visions, and other subtle experiences can become a valuable tool to fulfill our best soul path. Although group discussion, input, and other perspective are welcome, any participant who shares dreams or other personal experiences will be respected and understood to be the ultimate authority as to what such dreams or experiences mean for them. Target audience: All.

### **Bernard Welt**

#### ***The Dream Sequence - How Dreams Mean in Cinema***

Everyone who watches movies recognizes what a dream sequence is. The reason is that early in our viewing history, we assimilated what film studies calls “the realist paradigm”—the premise that cinema represents the world as we experience through sight and sound: the \*real\* world, as we call it. The dream sequence is the special case, the exception. This paradigm was also established early in the historical development of the motion picture. If the essential nature of film is to record external reality, then films that occupied themselves with characters’ inner states, or with fantasy, betrayed the essential mission of cinematic art. They weren’t truly serious; they cheated. There was just one problem: People liked those inner states, and they loved fantasy. The most successful realist films in fact represented characters’ feelings and memories eloquently (just as literary fiction does), and even dreams. Audiences, if not theorists, valued the unique capacity of cinema to depict marvelous journeys into dreams. Because of this realist paradigm, dream representation in cinema had to establish two things: 1. How dreams differed visually (and later, auditorily) from the primary setting of a film; 2. How to signal the transition to and from a dream. In this presentation, we begin with these two elements of dream representation as they appear in early cinema (c. 1896), illustrating the conventions with many short film excerpts (e.g., from the work of pioneer filmmakers Georges Méliès and Edwin S. Porter). We proceed to the identification of a typology of dream sequences—according to cinematic function, not varieties of dreaming. Although psychologists tend to critique how accurately dreams are portrayed or discussed in movies, audiences in contrast infer a dream theory from how a dream sequence serves the fictional film narrative. In other words: In this context, what is a dream good for? Sometimes the functions of dreams in films overlap with their functions in life. Often, however, they indicate more about the nature of cinema than the nature of dreams. Most of the types we consider and illustrate will be familiar, including the dream as:

- Plot device – a dream offers vital information or a solution to a mystery
- Illusion – the plot device of discerning that “It was all a dream”
- Elaboration of character – psychological insight enriches the audience’s sympathy
- Wish fulfillment – a dream shows us a character’s hidden desires
- Uncanny representation – the audience cannot discern whether the representation is an illusion or not
- Metaphysical puzzle – the dream sequence uses representation to call into question assumptions about reality
- Pastiche – the dream is an elaborate joke, often about cinema itself.
- Theater of sensation – an opportunity simply to create visual/auditory wonder

This typology is illustrated with excerpts from many films, including: *Sherlock, Jr.* (1926), *Secrets of a Soul* (1926), *The Wizard of Oz* (1939), *Meshes of the*



*Afternoon* (1943), *Spellbound* (1945), *Dead of Night* (1945), *The Big Snooze* (1946), *Vertigo* (1958), *Rosemary's Baby* (1968), *The Fourth Man* (1983), *Dreamscape* (1984), *Living in Oblivion* (1995), *Waking Life* (2001).

**Bernard Welt, Kelly Bulkeley, Deirdre Barrett**

***A Sandman Symposium: The Endurance of Neil Gaiman's Myth of Dreaming***

The year of the Sandman is here. Neil Gaiman's *Sandman* comics, originally published by DC/Vertigo between 1989 and 1996 (and due to their overwhelming popularity, in many editions since), make up the most extensive, imaginative, and influential work of dream literature of our lifetime. *The Sandman* has introduced countless readers to the dream as a mode of experience and of wisdom, considered transculturally and trans-historically. And now it is set to make new converts with the release of the first Netflix series of *Sandman* episodes—one of the most eagerly awaited series debuts of recent years. This celebratory symposium will serve as a guided tour of the broad expanse of *The Sandman's* dreamworld through 10 volumes of acclaimed graphic novels, emphasizing its wide-ranging appropriation of myth as well as classical and modern literature, brought into a heady mix with the idioms and conventions of the popular arts of the comic book and fantasy film. In the concluding discussion with the audience, the presenters will address *The Sandman's* vision of The Dreaming as the essential and ineffable source of art, imagination, and the human aspiration to transcend the limits of the physical world.

**Bernard Welt, *Anatomy of a Dreamworld: The Sandman's Collective Dream***

Neil Gaiman reimaged a conventional DC Comics hero of the 1970s as Dream of the Endless—a supernatural entity older and more powerful than mere gods. In 10 engrossing volumes, the *Sandman* dreamworld encompasses ancient Egypt and Jacobean England; Eve, Abel and Cain in the Garden of Eden; the depths of Hell and the heights of Heaven. Dream fathers Orpheus and inspires William Shakespeare to write *A Midsummer Night's Dream* and *The Tempest*; he appears as Morpheus and Oneiros, and in African, Japanese, and even feline incarnations. The realities of history enter into the dreamworld and dream becomes reality. This presentation surveys the outlines of this expansive territory and poses crucial questions on the representation of dreams in narrative literature and art: How is the conception of a dreamworld elaborated and communicated? What makes the concept even comprehensible? How does the *Sandman* dreamworld map against others in myth and literature—for example, Dante's *Divine Comedy*; James Joyce's *Ulysses*; Winsor McCay's *The Adventures of Little Nemo in Slumberland*? Do the theories of Freud and Jung constitute dreamworlds? How do artists propose ideas that expand the boundaries of rational thought about imagination and creativity?

**Kelly Bulkeley, *The Mythic Dreaming of The Sandman***

It might seem that the densely interwoven mythological references in *The Sandman* have been thrown together as a kind of postmodern pastiche. Some have proposed that *The Sandman* series can be reduced to a single dominant myth—for example, the Myth of the Hero. As an alternative to those approaches, this presentation will draw upon the work of Wendy Doniger on mythology, dreaming, and culture to illuminate the cultural and aesthetic significance of *The Sandman*. Doniger emphasizes the ongoing elaboration of myths over time: there is never an “original” version, but rather an ever-expanding lineage that plays variously with its core themes. These core themes revolve around the basic existential issues and concerns of life (e.g., sex and violence, birth and death, reality and illusion). For Doniger, it is not generalized archetypes but creatively playful variations that give life, substance, and vitality to myths. Seen in that context, *The Sandman* series is neither a random pastiche of various myths, nor a replication of a monomyth, but an authentic expression of creative myth-making in a contemporary context. Doniger's thought will guide a discussion of *The Sandman* in relation to the three existential polarities mentioned above—sex and violence, birth and death, reality and illusion—and how they play out across the series, closing with reflections on the role of scholars, interpreters, and readers as active collaborators in the myth-making process. The power of a myth—and a dream—can be measured by its capacity to inspire exegetical enthusiasm and interpretive creativity.

**Deirdre Barrett, *Illustrating Sandman: Approaches to Envisaging Dreams.***

*The Sandman* series is an exception to almost every convention in the world of fiction. While Neil Gaiman has often written in standard novel format, *Sandman* was one of the first major graphic novels in which illustration occupies at least as much space and emphasis as text. It is alternately termed a comic series, Norman Mailer calling them, “comic books for intellectuals.” *The Sandman* is further an exception to the graphic novel genre in which the writer is most typically also the illustrating artist. For comics, these roles are more often divided, but still usually only into one author/one artist pairings. *The Sandman* series and most of its spin-offs feature Neil Gaiman as primary author of the text and Dave McKean as artist on all covers, but the interior art was the work of a large and changing stable of artists with varying styles. This talk will discuss the various approaches they take to envisaging the world of dreams. The 2022 Netflix live action *Sandman* series put more emphasis on design of sets and props than most films, so this is interesting to compare with the novels’ version of the dreaming. *Sandman* has much more fan art than most popular media, and this will be discussed briefly. This symposium is intended for all audiences.

**Tom Zenho Whalen; Richard Issan Mugai ElkinRick Issan Mugai Elkin, Sensei**

***Dream as Koan - Koan as Dream: the Embodiment of Dream in a Spiritual Practice***

Following Shakyamuni Buddha’s 6 years of ascetic practice, he was ministered to by Sujata Buddha (a rarely appreciated fact). He then went on to have a series of dreams preceding his “enlightenment” experience. Since that time, Buddhism has been intertwined with dream consciousness. Zen often uses Koan as an essential part of practice/enlightenment. It is under-appreciated that many classical Zen koan are the recorded dreams of Ancestors. One aspect of koan practice is to confound usual linear thinking, revealing what lies beneath. Due to cultural differences, it is often difficult for Western students to appreciate the ethical depths of many koan. It is accepted as fact in Buddhism that we are each fully invested with Buddha-nature, although in our daily confusion, we may not be aware. In Western students, this confusion often manifests as intense shame. This shame is reinforced by multiple traumas. The shame and traumas lead to inevitable isolation, and often a sense that “I have to do something to fix this.” Another core teaching of Buddhism is that we are interconnected with all Being(s), including Buddhas and Bodhisattvas, whose sole purpose in Being is to help us to awaken. Participants will begin by writing an intention. We will then read a statement emphasizing ethics, confidentiality, recognition that the individual is the ultimate authority with regard to the “meaning” of the dream, and the fact that feelings related to personal traumas may arise during the workshop. We will make recommendations as to how personal reactions may be honored, while simultaneously maintaining the sacredness of the group. We will then read a koan. We will then invite each person into a direct experience of Buddha-nature (enlightenment), emphasizing that nothing need be done to “earn” this state. We will ask people to note what process(es) intrudes on their enlightenment. A brief presentation on “enlightenment” (especially its feminine/female aspects), shame, and trauma will follow, emphasizing the relations between thinking, confusion, and the role that Dream plays in illuminating these Shadows. Shakyamuni emphasized 3 poisons: anger, ignorance, and greed. How do these manifest in our dreams, and what shall we “do” about them? The koan will be read again, followed by ten minutes of personal meditation, with encouragement to drop into the experience of intrinsic enlightenment – 5 minutes silent, then 5 minutes accompanied by drumming and self-tapping. There will be an invitation for reflections upon personal experiences at this point. A dream will then be invited from group members. The dream will then be embodied by participants of the workshop, focusing upon the feeling aspects that emerge for the dreamer and each other participant in the embodiment, exploring connections between the koan and the embodied dream. The dreamer will be invited to consider that some aspects of the dream may be Buddhas coming to help. We will invite the use of “Guru Yoga:” allowing the Buddha healers that appear in the dream to illuminate and heal the Shadow, eliminating the need for an external healer authority. Target: All.

# Hybrid Research Session Abstracts

**Authors:** Blanchette-Carrière, C., Montplaisir, J., Desautels, Zadra, A.

**Title:** Dream Activity as a Potential Precipitating Factor for Sleepwalking

There are several precipitating factors for sleepwalking episodes, such as sleep deprivation and stress. More recent preliminary results suggest that dreams, bad dreams, and nightmares are also major precipitating factors, as reported by patients. The objective of the present study is to replicate such results with a larger sample size and to investigate more specifically the dream activity as a precipitating factor in relation to different demographic and clinical profiles. Several factors may increase the number and complexity of somnambulistic episodes in sleepwalkers. Based on clinical and experimental data, factors described as facilitating or precipitating sleepwalking episodes in predisposed individuals have been grouped into two categories: factors that deepen sleep and factors that fragment sleep. Although experimental studies using sleep deprivation or auditory stimulus are fundamental, they involve several methodological challenges. Therefore, it is relevant to study the potential role of most suspected precipitating factors, as well as sleepwalkers' own views on such factors, which have rarely been systematically investigated (Zadra et al., 2018).

**Materials and Methods:** 188 adults (74 men, 114 women) with a mean age of 32 years and an ICSD-based diagnosis of sleepwalking underwent a complete overnight polysomnography to assess presence of other major sleep disorders. Participants completed a questionnaire assessing various aspects of their sleepwalking, including potential precipitating factors. They rated those factors for the degree to which it contributes to their experiencing of sleepwalking episodes on a scale from 1 (never) to 5 (always).

**Results:** Participants reported psychological stress, bad dreams/nightmares, and dreams as three major precipitating factors for their sleepwalking episode, while sleeping pills, stimulants and migraine were viewed as playing minor roles. Sudden noise seems to be a more significant precipitating factor in women, while alcohol and caffeine are more significant in men. Bad dreams/nightmares, dreams and fever were rated as more important precipitating factors in patients who started having episodes of sleepwalking in childhood, compared to those who started in adulthood.

**Conclusion:** The investigation of dreams and nightmares could be used during the clinical interview as part of a diagnostic evaluation of somnambulism, or even of various slow-wave sleep parasomnias.

**Target audience:** For all

**Aurélien de la Chapelle, Salomé Blain, Anne Caclin, Aurélie Bidet-Caulet, Perrine Ruby**

**Behavioral and Electrophysiological Evidence of Attention Differences in Low and High Dream Recallers**

We used the "MEMory and ATtention" paradigm (MEMAT) in low and high dream recallers to test their attention abilities and their auditory working memory in MEG (Magnetoencephalography). Compared to high dream recallers, performance of low dream recallers was less impaired by hard-to-ignore distractors, and their electrophysiological data suggested a better selection between targets and distractors. Several factors have been proposed to explain inter-individual variability in dream recall frequency (DRF), notably memory abilities and more recently attention. In the arousal-retrieval model Koulack & Goodenough (1976) suggested that an awakening is necessary to transfer the short-term memory (STM) of the dream into long-term memory. This model thus gives an important role to STM in dream recall. However, studies of STM abilities at wake in high and low dream recallers (HR and LR respectively) have provided mixed and inconclusive results so far (for a review, see Blain, de la Chapelle et al., 2022).

Additionally, using EEG, our team (Eichenlaub et al. 2014, Vallat et al. 2017, Ruby et al. 2021) found that compared to LR, HR had larger Event-Related Potentials (ERP) to distracting stimuli, as well as larger ERP in anticipation of targets, suggesting both stronger bottom-up and top-down attention processes in HR. As no behavioral differences were observed (Ruby et al. 2021), we concluded that a functional attentional balance between bottom-up and top-down attention was maintained in HR. To further test the possible impact of STM and attention abilities on DRF, we recorded MEG data in HR

and LR during a challenging paradigm called MEMAT (Blain et al. 2021), which is an auditory STM task with auditory distractors. LR showed better performance than HR, and distractor difficulty (but not memory difficulty) had a detrimental effect on performance in HR but not in LR (Blain et al. 2021). Differences in Event-Related Fields (measured with MEG) between relevant stimuli and distractors were larger in LR than in HR at late latencies, suggesting a better differential processing between them in LR. This enhanced attentional selection may explain the better performance of LR in the task. So far, ERF analysis revealed no significant interaction between DRF and distractor difficulty. To conclude, the use of a challenging attention and memory paradigm revealed behavioral differences in attention between LR and HR for the first time, but also electrophysiological differences between them, both of which suggest better attentional filtering in LR than in HR.

After an introduction about attention, memory and dream recall, I will present in detail the “MEMory and ATtention” paradigm, that we used in low and high dream recallers during MEG recordings. I will then present the behavioral results (attention rather than short-term memory difference between the two groups) and evoked responses obtained from the MEG recordings, that show differential processing of targets and distractors between low and high dream recallers. Finally, these results will be discussed and further analyses will be proposed.

Target audience: Advanced

**Authors: Adam Haar Horowitz, Kathleen Esfahany, Tomás Vega Gálvez, Pattie Maes & Robert Stickgold**

**Title: Targeted Dreaming Increases Waking Creativity**

The link between dreams and creativity has been a topic of intense speculation, given their commonly hyper-associative structure and specific anecdotal reports of artistic and scientific discoveries made while dreaming by the likes of Edison, Mendeleev, Dalí, and Proust. Dream-mediated creativity can be understood within a framework of cognitive flexibility. Creative solutions can result from identifying and strengthening remote associations between existing memories. Dreaming is thought to reflect a brain state that favors spreading activation among memory traces within cortical networks. However, the scientific literature linking dreams and creativity remains sparse, mostly correlating sleep physiology with waking creative traits. While research has shown that periods of sleep contribute to post-sleep enhancement of creativity, few experiments have collected relevant data on the specific contribution of phenomenological content, i.e. dreams. We present a protocol that uses serial auditory incubation of dream content at sleep onset, wherein repeated exposure to specific auditory stimuli is given during the hypnagogic period, enabling targeted dream incubation (TDI). We use Dormio, a wearable electronic device that tracks the hypnagogic state and executes TDI automatically. We present an experiment (N=49) using the Dormio device to incubate a target word (“Tree”) and show direct incorporation of the target word into dream content. We further present evidence that incubation of dream content confers a creative benefit on tasks related to the incubated theme of “Tree,” including the Alternative Uses Task, Verb Generation Task and Creative Storytelling Task. These benefits are significant, as evaluated by both computationally objective and consensually subjective measures. We present evidence that incubated dreams can also increase creative self-efficacy, i.e., one’s self-assessed creativity. To our knowledge this is the first controlled study demonstrating a causal role for dream content in the enhancement of creative performance. We propose that the Dormio device, and the TDI protocol at sleep onset more broadly, can serve as a tool for controlled experimentation on dream content related to creativity.

Presentation Outline: We will begin with a brief overview of past research linking dreams and creativity, and emphasize how our research question builds upon this body of work. Next, we will explain our key methods: targeted dream incubation (TDI) in N1 and creativity testing (the Alternative Uses Task, Verb Generation Task, and Creative Storytelling Task). We’ll spend the last half of the presentation sharing the results of our study, demonstrating a creative benefit conferred by dream incubation as compared to sleep without dream incubation and awake incubation. The presentation will conclude with a brief discussion of how TDI can enable more causal research in the study of dreams.

Target Audience: For All

**Adam Horowitz Co-authors: Paul Seli, Dan Denia, Ryan Bottary, Kathleen Esfahany, Lucas Bellaiche, Mason McClay**

### **Dream Incubation with Simple Timed Audio Cues**

Hypnagogia is the transitional period between wakefulness and sleep wherein our brain loosens its grip on a rigid, rational world to generate imaginative, cognitively flexible dreams that are thought to be involved in creativity. Corroborating the notion that hypnagogia is associated with creativity, Edison called it his problem-solving “genius gap,” whereas Dali entered it to inspire his paintings. To test these anecdotal claims, Horowitz et al. (2020) created “Dormio,” a wearable glove that uses muscle flexion to identify the onset of hypnagogia. When in hypnagogia, Horowitz et al. used an app to prompt participants to think creatively about an everyday object and compared these thoughts to waking-life thoughts about another everyday object. Consistent with anecdotal reports, thoughts occurring during hypnagogia were significantly more creative than those occurring during waking life. While this research marks an advancement in sleep research, one limitation is that Dormio is not a mass-produced product (i.e., researchers must assemble their own gloves, which can be technically challenging/time-consuming). Also, given a finite number of gloves, there is a limit to the number of people who can participate in a study at a given time. To overcome these limitations, we altered the Dormio protocol by developing a hardware-free, online website to (a) identify hypnagogia using people’s sleep-onset estimates and (b) guide/record dreams. Using this hardware-free method, which allowed us to collect data from hundreds of people in a single day, we were able to validate the original Dormio protocol by showing marked distinctions between hypnagogic and wakeful thoughts.

**Karen R. Konkoly, Elizabeth E. Coleman, Marcia Grabowecky, Ken A. Paller**

### **Title: Dreaming in individuals with Highly Superior Autobiographical Memory (presentation version of Poster session paper)**

Individuals with highly superior autobiographical memory (HSAM) can remember nearly every day of their adult lives with remarkable accuracy (LePort et al., 2012). To take a first step towards investigating the characteristics of dreams in individuals with HSAM, we surveyed HSAM and control participants about their dreams and memory. In the general population, most memories become more abstract and gist-like over time. Individuals with HSAM, on the other hand, remember nearly every day as though it were yesterday. As such, most of their knowledge about the world may be linked to specific, episodic memories (LePort et al., 2016). Dreams have been hypothesized to support the gradual transformation of memories from episodic to semantic (Wamsley, 2014), in particular by recombining elements of memories to slowly shed them of their contextual details over time. Could differences in memories in HSAM be supported in part by differences in dreaming? Despite intriguing links between HSAM and dreaming, there have been no systematic investigations on this topic. We present data from a study in which HSAM and control participants were asked about the memory sources of their dream content, the emotions in their dreams, and their awareness during dreams. We found that many features of dreaming were similar between individuals with HSAM and controls, including dream recall, lucid dreaming, dream intensity, and temporal recency of memory sources in dreams. While we hypothesized that the dreams of individuals with HSAM would be more faithful to the memory sources that composed them, we found, on the contrary, that HSAM individuals estimated that memories were more distorted in their dreams. These differences could be explained by an improved ability to remember the original memory sources. Indeed, this population may be uniquely positioned to inform research on the memory sources of dreams. Intriguingly, individuals with HSAM also more often reported an aspect of dream-reality confusion—that is, having a memory that feels like it is from real life, but upon reflection only happened in a dream. Although those with HSAM had a comparable overall amount of dream recall, it could be that superior dream encoding upon awakening makes it more difficult to distinguish the memories of dreams and real events. Overall, these findings represent a first step towards investigating the characteristics of dreams in a highly unique population. Future studies using serial awakenings and analyses of specific dreams could be a fruitful direction for understanding HSAM abilities and dreams more generally.

Target audience: for all

## **J. F. Pagel**

### **The Frequencies of Dream**

Phenomenologically different states of consciousness, reported in wake as dreaming, occur throughout sleep. In humans, these different conscious states can be categorized as based on their association with the different physiological electrical fields as recorded by EEG. All of the discrete forms of described consciousness in both wake and sleep are associated with state-specific synchronous, frequency-based electrical fields. In the sleep lab, these synchronous electrical fields are the primary characteristic used to identify and define the different stages of sleep. At the least, these CNS electromagnetic fields are non-conscious components of conscious states of mind. Starting at lowest frequency, these systems include:

- 1) Sub-Delta (0.5-0.9 HZ) - considerable recent work addresses the association of this EEG frequency with both dreaming and waking mind wandering. Sub-delta has been shown to facilitate communication between widely separated components of the CNS default network involved in stimulus-independent and task-unrelated thought.
- 2) 1 HZ delta (the defining characteristic of deep sleep) is associated with somnambulism, night terrors, and confusional arousals, states sharing characteristics of fragmentary recall, extreme emotion, and disorientation and autonomic behavior on arousal.
- 3) Theta frequency (5-8 HZ) dominates the EEG of REM sleep in mammals (including humans when recorded intrathecally). Associated parasomnias including nightmares, sleep paralysis, and REM behavior disorder share characteristics of high dream recall, narrative sequencing, longer report length, intense emotions, and the potential for lucidity. An altered QEEG theta/alpha ratio is noted in meditators trained in perceptual dissociation, and relaxation.
- 4) Alpha frequency (9-11 HZ), the dominant CNS electrical field, when present at >50% of the EEG, defines sleep onset (Stage 1) a state associated with high dream recall, and the parasomnias: sleep starts, sleep paralysis, and hypnagogic hallucinations. Stage 1 consciousness is characterized by intense visual content, limited story, strong emotion, and potential lucidity. Alpha is also dominant in daydreaming, useful as a marker of adaptation to creative tasks after priming, and as the marker for drowsiness.
- 5) Sigma (13-15 HZ) defines Stage 2 sleep with bursts of spindles, is associated with sleep-talking and sleep panic attacks, and characterized by low recall of day-reflective mentation.
- 6) Beta/Gamma (30-50 HZ) occurs in bursts during REM sleep and states of waking focus/attention. When present in sleep gamma is associated with high dream recall, and increased potential for both lucidity and waking. Gamma is noted to occur in recurrent waves in some high-level meditators.

Basis - Research and literature review

Target audience - for all.

## **Emma Peters**

### **Embodied Dreaming: Dream Incorporation Using Forearm Muscle Stimulation**

Emma explores the concept of dream incorporation and presents the results of a pilot study on the incorporation of electrical forearm muscle stimuli into the dream environment. The talk is divided into three parts:

Part one will provide an exploration of the concept of dream incorporation using previous literature.

When we go to sleep, our physical body lies safely in bed while our dreamed body goes on to explore this world and the world beyond. It is crucial, however, for our physical selves to stay safe during our slumber. If any threats are present, we want our body to notice them even while asleep. On the other hand, not every little thing should wake us up. There is a delicate balance between the two, and this balance tells us about the way our physical body and environment are connected to dreamed ones. When we do notice an external stimulus in our sleep, the brain seems to build it into the dream world, providing a storyline and context to the specific stimulus. Several studies have tested dream incorporation rates (DIR) with different stimuli and

different results. Often somatosensory stimuli are used, which seem to be the most effective in targeting the dream.

Part two will discuss the methods and results of a pilot study. Adding to the collection of data is a pilot study testing dream incorporation using electrical forearm muscle stimulation. Polysomnography and electrical muscle stimulation were combined during a night recording at the sleep lab at the University of Bern. During each REM period in the second half of the night, the forearm muscle was stimulated. The strength of stimulation varied among participants in such a way that a hand movement was present, yet the participant would remain asleep. The stimulation was followed by REM awakenings, resulting in corresponding verbal dream reports. With the help of those reports, the translation from a physical arm movement to the dream environment could be investigated.

Finally, part three will discuss a second study as well as further applications. A second pilot study, with the same methods, is part of an ongoing bigger project that explores the application of dream incorporation for lucid dream induction.

This talk is targeted to all audiences.

**Michael Schredl, Judith Coors, Lilian Marie Anderson, Lea Katharina Kahlert, and Celine Sophie Kumpf**

### **Work-Life-Balance in Dreams: Frequency and Emotional Tone of Work-Related and Hobby-Related Dreams**

Professional work is an important part of modern life and, thus, should be – according to the continuity hypothesis of dreaming – reflected in dreams. Interestingly, dream content analytic studies in this field are quite rare, as most findings were obtained in student samples (Schredl, 2018). Full-time employees reported that up to 20% of their remembered dreams are work-related; even retired persons still dream quite often (15% to 20%) about their professional life (Schredl et al., 2020). Work-related dreams are on average more negatively-toned than dreams in general (Schredl et al., 2020), whereas dreams with pleasurable activities like sports or music are positively toned (König & Schredl, 2021; Noveski et al., 2016). A recent diary study indicated that work-related stress not only affects dream emotions but also the emotions of the next day (Barnes et al., 2021). In this study, the frequency of hobby-related dreams, their emotional tone, and their relationship to work-related dreams was studied.

**Method.** Overall, 1695 persons (960 women, 735 men) completed an online survey entitled “Everyday life and dreams” between April 13, 2020 and April 20, 2020. The mean age of the total sample was  $53.84 \pm 13.99$  years (range: 20 to 96 years). Participants were asked to estimate the percentage of work-related dreams and hobby-related dreams compared to all remembered dreams. In addition, variables related to work, e.g., work status, work-related stress, and hobby, e.g., frequency of engaging in a hobby, were elicited.

**Results and Discussion.** The findings indicate that hobby-related dreams are more frequent in persons who often engage in their hobbies, supporting the notion of a thematic continuity. As expected, the emotional tone of hobby-related dreams was more positive compared to dreams in general and work-related dreams in particular. Interestingly, the emotional tone of hobby-related dreams was related to the emotions related to work in waking life, supporting the idea of an emotional continuity between waking and dreaming. The work-life balance in dreams (difference of the percentages of work-related and hobby-related dreams) is linked to work-related stress and the hobby frequency, similar factors to those that affect work-life balance in waking life.

#### References

- Barnes, C. M., Watkins, T., & Klotz, A. (2021). An exploration of employee dreams: The dream-based overnight carryover of emotional experiences at work. *Sleep Health*, 7(2), 191-197. <https://doi.org/10.1016/j.sleh.2020.11.001>
- König, N., & Schredl, M. (2021). Music in dreams: A diary study. *Psychology of Music*, 49(3), 351-359. <https://doi.org/10.1177/0305735619854533>
- Noveski, A., Schredl, M., & Göritz, A. S. (2016). Frequency of sports dreams and dreams about politics: An online study. *International Journal of Dream Research*, 9(2), 142-145. <https://doi.org/10.11588/ijodr.2016.2.32670>
- Schredl, M. (2018). *Researching Dreams: The Fundamentals*. Palgrave Macmillan.

- Schredl, M., Anderson, L. M., Kahlert, L. K., & Kumpf, C. S. (2020). Work-Related Dreams: An Online Survey. *Clocks & Sleep*, 2(3), 273-281. <https://doi.org/10.3390/clockssleep2030021>

## **Michael Schredl**

### **Foreign Languages in Dreams: A Long Dream Series**

Verbal interactions are common in dreams; typically this is most often in the native language of the dreamer, but changes if the dreamer emigrated from his or her country (Bantista et al., 1992). Anglophone Canadians enrolled in a six-week intensive French course more likely included French in their dreams if their French proficiency increased faster (De Koninck, Christ, Hebert, & Rinfret, 1990). In bilinguals (German-English), the language of the pre-sleep interviews affected the language used in dreams obtained by REM awakenings in the sleep lab (Foulkes et al., 1993).

**Method.** All 12,769 dreams recorded by a male dreamer consecutively between September 5, 1984 and December 31, 2016 were analyzed. The dreamer was born in 1962. The mother tongue of the dreamer is German; in school, he learned English (8 years) and French (5 years). His profession as a researcher started in 1993 and included reading and writing in English, in addition to attending conferences held in English. The dream reports were analyzed by the dreamer as to whether a foreign language was present, and whether the dream report explicitly included words of the foreign language (heard, spoken, or read by the dreamer).

**Results/Discussion.** Overall, foreign languages occurred in 212 dreams (1.66%). As expected, English was by far the most frequent foreign language (169 occurrences), followed by French (N = 24). Languages the dreamer never spoke in waking life occurred very rarely: Italian (N = 10), Spanish (N = 5), Russian (N = 3), Turkish (N = 3), Dutch (N = 2), Danish (N = 1), Portuguese (N = 1) and even unknown languages (N = 4) occurred in the dreams. Interestingly, explicit words occurred in 53.85% of the dreams including English and in 8.33% of the dreams with French, but not at all in dreams with other languages. For example, in one dream the dreamer complains loudly in a restaurant in Italian (knowing it is Italian but not including any Italian words in the report). Of the 208 dreams recorded while the dreamer was in the UK, USA or Ireland, 5.29% included English, whereas of the dreams recorded at home (or in other countries) only 1.26% included English (Chi-Square = 25.5,  $p < .0001$ ). Overall, the findings were in line with the continuity hypothesis of dreaming (Schredl, 2018): creative uses of language in dreams is relatively rare.

#### References

- Bantista, J., Lawrence, J., Pass, K., & Hicks, R. A. (1992). The language of dreaming for college students who learned English as their second language. *Sleep Research*, 21, 125.
- De Koninck, J., Christ, G., Hebert, G., & Rinfret, N. (1990). Language learning efficiency, dreams and REM sleep. *Psychiatric Journal of the University of Ottawa*, 15(2), 91-92.
- Foulkes, D., Meier, B., Strauch, I., Kerr, N., Bradley, L., & Hollifield, M. (1993). Linguistic phenomena and language selection in the REM dreams of German-English bilinguals. *International Journal of Psychology*, 28, 871-891.
- Schredl, M. (2018). *Researching Dreams: The Fundamentals*. Cham: Palgrave Macmillan.



**Pilleriin Sikka, Jarno Tuominen, Alejandro Ezquerro Nassar, Manuela Kirberg, Ville Loukola, Antti Revonsuo, Katja Valli, Jennifer Windt, Tristan A. Bekinschtein, Valdas Noreika**

### **COVID-19 on the Mind: Is the Pandemic Reflected in the Affective Quality of Mind-Wandering and Dreaming?**

Despite a surge of studies on the effects of COVID-19 on our well-being, we know little about how the pandemic is reflected in people's spontaneous thoughts and experiences, such as mind-wandering (or daydreaming) during wakefulness and dreaming during sleep. We investigated whether and how COVID-19-related general concern, anxiety, and daily worry are associated with the daily fluctuation of the affective quality of mind-wandering and dreaming, and to what extent these associations can be explained by poor sleep quality. We used ecological momentary assessment by asking participants to rate the affect they experienced during mind-wandering and dreaming in daily logs over a two-week period. Our preregistered analyses, based on 1758 dream logs from 172 individuals and 1517 mind-wandering logs from 153 individuals, showed that, on days when people experienced more worry, they reported higher levels of negative affect, and lower levels of positive affect, during mind-wandering. Only daily sleep quality was associated with affect experienced during dreaming: on nights with poorer sleep quality people reported experiencing more negative and less positive affect in dreams and were more likely to experience nightmares. Exploratory analyses demonstrated that: (a) COVID-19-related general concern, anxiety, and daily worry were not related to daily sleep quality; (b) individuals who experienced more negative affect during mind-wandering also experienced more negative affect during dreaming, and (c) negative affect during mind-wandering fully mediated the relationship between daily COVID-19 worry and dream affect at the between-person level. These findings stand in stark contrast to wide-spread beliefs and questionnaire studies on pandemic dreams, and demonstrate the importance of using daily measurements when studying subjective experiences. Our findings also imply that rumination may constitute one potential mechanism that underlies the detrimental impact of the pandemic on mental health and well-being.

Empirical research study: description of what are spontaneous experiences (i.e., dreaming and mind-wandering), existing research on pandemic dreams and mind-wandering; Aim and hypotheses of the present study; Methods: overview of the participants, procedure and materials used in the study; Results: presentation of the results; Discussion/Conclusions: summary of the main results, discussion of the theoretical and empirical implications of these findings.

Target Audience: For all, but with a focus on researchers

**Linda Radek, Roosa E. Kallionpää, Annalotta Scheinin, Jaakko Långsjö, Kaike Kaisti, Oskari Kantonen, Jarno Korhonen, Tero Vahlberg, Antti Revonsuo, Harry Scheinin, & Katja Valli**

### **Subjective Experiences Are Similar during Anaesthetic-Induced Unresponsiveness and NREM Sleep**

Neuroimaging and EEG studies have shown that non-rapid eye movement (NREM) sleep and unresponsive states induced by anesthetic agents dexmedetomidine or propofol share similar neurophysiological features (1,2). It has also been proposed that subjective experiences during anaesthetic-induced unresponsiveness resemble NREM sleep dreaming (3) but direct comparisons are lacking. Therefore, we compared the prevalence and content of subjective experiences in interviews obtained from the same subjects after arousals from NREM sleep stages N1, N2, and N3 and dexmedetomidine- and propofol-induced unresponsiveness. First, healthy male subjects were randomised to receive dexmedetomidine (n=20) or propofol (n=19) in stepwise and individually adjusted doses to induce loss of responsiveness to verbal command. Those arousable with mild stimulation were interviewed regarding their experiences while anesthetic dose was kept constant, left unstimulated, and if they became unresponsive again with the same anesthetic dose, the procedure was repeated. Finally, anaesthetic dose was increased 50% to induce a deeper unresponsive state, then terminated and the subjects were interviewed after recovery. The same subjects (n=37) were also awakened from NREM sleep stages N1, N2, and N3 during afternoon naps and interviewed. Prior to each awakening from anesthetic-induced unresponsiveness and sleep, a functional positron emission tomography scan of regional cerebral blood flow was obtained, using <sup>15</sup>O - labeled H<sub>2</sub>O as a tracer. We found no statistically significant differences in the prevalence or content of

experiences reported after arousals from anesthetic-induced unresponsiveness and NREM sleep. Prevalence and content of experiences were also similar between drugs, and within different awakenings from sleep anesthesia. When aroused from anesthetic-induced unresponsiveness, 80.0% of dexmedetomidine- and 73.7% of propofol-receiving participants recalled experiences at least once. Of the 76 awakenings and interviews performed, 69.7% included recalling experiences from the unresponsive period. When aroused from NREM sleep, the average recall rate was 81.3% for dexmedetomidine- and 62.5% for propofol-receiving participants, and of the 73 interviews, 64.4% included recall of specific experiences. The recollections were most often brief descriptions of hallucinatory visual and/or auditory dream-like experiences, but memory incorporations of the research setting were also highly prevalent, indicating that the novel research setting was frequently incorporated into the experiences. Our findings thus reveal that anesthetic-induced unresponsiveness does not abolish conscious experiences and support the hypothesis that anaesthetic-induced unresponsiveness and early night NREM sleep are phenomenologically similar, i.e., are characterized by disconnected conscious experiences with corresponding recall frequencies and content.

Target audience: Intermediate

#### References

- Huupponen E. et al. Electroencephalogram spindle activity during dexmedetomidine sedation and physiological sleep. *Acta Anaesthesiol Scand.* 2008;52(2):289-294. doi:10.1111/j.1399-6576.2007.01537.x
- Scheinin A, Kantonen O, Alkire M, et al. Foundations of Human Consciousness: Imaging the Twilight Zone. *J Neurosci.* 2021;41(8):1769-1778. doi:10.1523/JNEUROSCI.0775-20.2020
- Noreika V, Jylhäkangas L, Móró L, et al. Consciousness lost and found: Subjective experiences in an unresponsive state. *Brain Cogn.* 2011;77(3). doi:10.1016/j.bandc.2011.09.002

**Westley A. Youngren, Matt K.P Gratton, & Garrett, R. Baber**

#### **Presleep Thought Content and Nightmare Occurrences**

Our study examined what variables predicted post-trauma nightmare occurrences (PNOs). Of specific interest, we examined how presleep thought content predicted PNOs within a sample of N=62 observations nested within n=12 sexual assault survivors. Results revealed that sleep latency and thought content related to the original trauma both independently predicted PNOs. Post-trauma nightmares are recurring nightmares that begin after a traumatic experience and can occur as often as 4-6 times per week. Although these nightmares are quite prevalent in trauma survivors, researchers have only recently begun to identify variables that may predict their occurrence. Specifically, research has identified presleep cognitive arousal (such as worry and rumination) as potential predictor of post-trauma nightmares. However, previous research includes some methodological limitations, such as a lack of understanding as to what specific cognitions impact nightmare occurrences. In order to further examine the relationship between presleep cognitions and nightmare occurrences, this study looked at how presleep thought content related to traumatic experiences impacted the likelihood of nightmare occurrences.

The presentation will include the following sections: introduction, methods, results, and conclusion. The introduction section will include a brief summary of the relevant literature. The introduction section will also include a discussion of the current literature's limitations and how our hypotheses aims to overcome said limitations. Our methods section will include a detailed description of our study's methodology, including protocol, measures, and analyses. Our results section will review the findings of our analyses. Lastly, our conclusion section will summarize our results, discuss possible theoretical explanations for our findings, acknowledge the limitations of our study, and discuss the clinical implications of our findings.