

IASD 2024

Abstracts:

Marta Aarli, MA, LP: *Dreaming With Our Ancestors: Connections of Blood, Land and Spirit.*

In this workshop, I will discuss the perspective of ancestral healing as it can be applied to dreams for personal and collective healing. I'll share how to identify and follow the ancestral threads in your dreams, and give examples of the healing messages and experiences from my own dreams. Then I'll facilitate a journey for participants to reenter one of their own dreams, or reach out to an ancestor they'd like to connect with. Finally, we'll share in a circle for deeper personal integration of the material.

"After practicing psychotherapy and dreamwork for many years, my view recently began expanding to include seeing dreams as portals in our ancestors' experiences, via our own parallel feelings and life's experiences. As this lens has gotten clearer, I've developed a new line of inquiry for understanding their meanings and messages, and ultimately the healing that they bring for the dreamer and their ancestors. My own dreams have been bringing me insights that I would not have seen without this perspective.

Psychotherapy has always looked at genealogy and family history, but the current field of healing ancestral trauma has taken this work to a greater level of universal importance. Recent breakthroughs in trauma informed therapies have raised awareness of trauma in everyone's life, from mild to severe, and the impact it has on our psyches, emotions, beliefs, choices and behaviors. There are many entry points into this work, and dreams are a natural and plentiful source of input. It can be valuable to go back into past dreams that we've already worked with, and add this profound layer of healing and integration. In this way, our dreams are healing not just individually but also for our families and communities."

The format of the talk will be as follows:

- Part One, 30 minutes: 1. Intro and thesis. 2. Describe the benefits of looking at dreams through an ancestral lens. 3. Demonstrate with examples from my own dreams. 4. Brief question and answer session.
- Part Two, 60 minutes: 1. Experiential journey to reenter a dream or connect with an ancestor to hear their guiding messages. 2. Participants share their experience in a circle for deeper personal integration of the material.

Dreamwork is based on each dreamer's associations, feelings, and insights. I do not impose my beliefs, but rather 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, a dreamer gets multiple perspectives from the different members, which can enrich their understanding. Ultimately, each person decides what their dream means to them.

Kiran Anumalasetty: *Dreaming in the Third Eye*.

The Third Eye is an energy organ between the two physical eyes. It is cylindrical in shape extending from the middle of eyebrows till the back of head. The third eye influences and regulates the function of various organs of the brain and nerve centers. One such organ is pituitary gland. Third eye regulates the secretions of Pineal gland that are responsible for mystical experiences.

In ancient Indian scriptures, the third eye is considered as a gateway to the inner world. It is also referred to as “Jnana Chaksuvu”, meaning the eye of wisdom. Dr Samuel Sagan’s work describes third eye awakening as extremely therapeutic. He devised a third eye awakening process that is simple, scientific and powerful.

The yogis of India believe through Third Eye Awakening they can discover their True Essence and become centered in their Soul. Siddha Yoga, Kriya Yoga and several yogic tools are popular in India and across the world that are focused on reaping the benefits of Third Eye for Inner Awakening.

Third eye awakening transforms the experience of our Dream world, it can add a new dimension to lucid dreaming, it improves dream call to a great extent, it can make dreams extremely powerful, real and therapeutic by bridging the gap between dreaming and waking worlds.

“Dreaming in the Third Eye” is a method to reap the therapeutic benefits of dreams. The third eye has two main functions: one is to bring us closer to our Inner worlds, the other is its therapeutic benefits when joined with other points of awareness like energy centers. In the following method we are joining third eye awareness with the dream awareness so that the natural healing and therapeutic aspect of dreams is awakened due to the function of Third Eye.

It involves following steps:

1. Bring the sustained gentle focus to the area in between eyebrows
2. Generate “Throat Friction” - A kind of wind sound made from Larynx

### 3. Bring the Dream into the Awareness

Join all the above three (having three points of awareness at the same time)

Reliving the Dream from the third eye

When the dream is re-lived/re-enacted from the Third Eye, there are many possibilities that open up. Dream world being fluid and free flowing can take us deeper either into Astral Lights or Astral Space or Vortices. The nature of the experience varies from dreamer to dreamer and from dream to dream. However, in the process of navigating the Astral lights or Space or Vortices one experiences a deep sense of relief, healing, lightness, calmness and centeredness.

A different kind of integration of dream happens at this level which is beyond the intellectual integration or understanding of the dream which usually leads to an experience of Wholeness, Oneness and Eternal Love.

1. Objectives :
  1. Explain what is Third Eye awareness and how it influences the dreaming process
  2. Describe a method for using Third Eye to reap therapeutic benefits of dreaming.
  3. Demonstrate how to practice “Dreaming in the Third Eye

Kristoffer Appel: *Bringing the Benefits and Methods of Sleep and Dream Research to the Private End User.*

Numerous scientific investigations have been conducted within the confines of sleep laboratories and in real-world settings, yielding profound insights into the realms of sleep and dreaming. Innovative approaches, such as Interactive Dreaming and Targeted Lucidity Reactivation, have emerged, holding considerable promise for enhancing the quality of sleep and dream experiences. Regrettably, these groundbreaking methodologies often remain beyond the reach of end users.

This presentation introduces a pioneering initiative—a non-profit, open-source web platform aimed at democratizing access to these advancements. The platform seeks to bridge the gap by providing a user-friendly entry point for private individuals who lack a research background but aspire to explore and reap the benefits of novel sleep and dreaming techniques pioneered in academic settings. Unlike commercial counterparts, the proposed platform does not hinge on specific devices, licenses, or advanced technical proficiency. Furthermore, it operates without a profit motive.

The talk will offer a comprehensive overview of the current status of the platform's development and outline the upcoming milestones. Additionally, I will elucidate how researchers can integrate their experiments into the platform, thereby extending the reach of scientific inquiry beyond the confines of academia and into the broader spectrum of the "real" world. This initiative aims to empower individuals from diverse backgrounds to partake in and contribute to the advancement of our collective understanding of sleep and dreaming.

John Balch: *Longitudinal Home Dream Study With Portable EEG Headbands*. Dr. John Balch is presenting for himself and for Rachel Raider and Dr. Patrick McNamara, both of National University's Cognitive Neuroscience of Religious Cognition team.

This study is grounded in the Social Simulation Theory, wherein dream content serves as an important arena through which individuals process daytime social experiences and update their predictive schemas for future social cognition. While a growing literature indicates that emotional and cognitive aspects of social relationships are processed and updated during sleep, the causal mechanisms and timeframes that underlie this process remain poorly understood. Consequently, we conducted a longitudinal study (14 days) in order to analyze the temporal dynamics between daily activities, dream content, and attachment as an ongoing process. In order to verify our sleep measures and examine sleep architecture, half the participants were given a EEG headband that specializes in detecting sleep architecture.

This is a research study conducted remotely with community-dwelling American adults, aged 20-75, at home. We will present results of both our longitudinal and baseline online data collection efforts from 2022-2024. The baseline includes questionnaires about sleep, dream and nightmare background, mood, personality, dissociation, attachment, spirituality, social networks, and more. Then we worked with a large subsample recruited from the baseline for 2 weeks during which they completed surveys every night and morning with reports of daily activities, social interactions, dreams recalled, mood, and attachment. Half of the participants also wore portable EEG devices, the Dreem 3 Headband. Following their completion of the 14-day period, longitudinal participants were also interviewed about key moments in their lives, their religious and spiritual background, and their dream life.

This presentation will present data from our ongoing analysis of this study focused on dynamic patterns of affective states between dream content and waking experiences. We will discuss dream events which lead to significant affectual shifts in participants waking mood, which will be contextualized with trait affective, personality, and attachment variables. In addition, we will evaluate these findings in relation to the wider research literature on the intersection between dreaming and spirituality.

Bhaskar Banerji: *Money, Dreams & Magic*. We typically think of dreamwork as a useful means for exploring our psychic processes and ensuring our psychological well-being. But what if dreams could also be used to enhance our financial prospects? In this presentation I would like

to share some ideas I have developed and used over the past two decades leveraging dreams to enhance my financial well-being. In this age of AI, more and more people are relying on computational analytical tools to create wealth. I would like to demonstrate how Dream Intelligence (DI) is an untapped but equally formidable tool as AI for such purposes.

#### Topics Covered

- Active versus passive dream investing.
- How to spot financial guidance in one's dreams? Some common signposts.
- Dreams and the Lotto.

Molly-Ann Basterfield: *Dream Groups within Schools as an Alternative Rite of Passage Program.*

The purpose of the presented research was to construct a strong theoretical basis for dream groups to be instilled within the westernised public school system in order to support the rite of passage from childhood into adulthood. This was done by first offering a review of Jungian and post-Jungian theories of individuation, detailing the different life stages, and then using such input to analyse the psychology behind the Dagara adolescence rite of passage ritual from a Jungian perspective. Drawing upon 'rite of passage' programs available in the US, and current dream and dream group theory, a 6-week research program was put into application with a group of 6 children, aged 12-13, during an after school group within an educational setting. The main body of the research documents gathered qualitative data from the aforementioned research program, and offers a Jungian interpretation of its findings, creating a dialogue within analytical psychology around the benefits of supported rite of passage through dream groups within modern western society.

Findings from the project concluded that children felt sharing dreams within a school group was a positive experience, and they would like for the group to continue. The subjective views of all involved, teachers, children and myself, the researcher, concluded that there is social, emotional, and personal value in sharing dreams collectively using a social dream matrix approach within an educational setting. Findings also evidenced symbols relating to individuation of the child archetype, and evidenced processes present in the unconscious paralleling those identified in African rite of passage initiation processes. Extensive research has previously been carried out with children of different ages using dream matrixes' within an educational setting, however this specific research added new knowledge to the current discourses on therapeutic education and the possibility of supporting rite of passage within schools.

The conclusion of the research was that dream work groups could stand in as an alternative to rite of passage initiation, offering group cohesion, transformation of inner turmoil, space for growth and reflection within an altered state of consciousness, and reintegration through celebration with family and friends. Such groups are evidenced to allow for space to speak of the masculine and feminine energies (anima/animus) within oneself, to encounter one's shadows, and to acknowledge the ongoing transformation within oneself.

Lukas Bauer: *The Differentiation between Image and Simile as an Step to Explore the Symbolic Language of Dreams.*

Walter Odermatt, Switzerland, (1932 – 2018), Roman Catholic Priest, Philosopher and Jungian Analyst, was one of the important researchers in the line of C. G. Jung. He revealed the differentiation between known and unknown symbols as an important key to understand the symbolism of dreams. He discovered that known symbols (to which the dreamer has a vital and personal relationship) are similes for psychological content and the use of personal associations are the key to their understanding. In contrast to unknown symbols (to which the dreamer has no personal relationship and therefore can't make personal associations), which must be analysed as an image with the help of the understanding of the essence of the object and the use of amplifications.

This differentiation in symbols as image or simile helps the dreamer gain easier access to the understanding of his or her dream message/s. As well, it is a very helpful technique in the therapeutical practice and offers an efficient instrument towards the understanding of the dream message.

Lukas Bauer studied depth psychology and made his training as a psychotherapist with Walter Odermatt and worked for about 30 years with this special technique. He specialized in practical dream work, symbolism, active imagination, and trauma therapy.

Most dreams speak in a symbolic language. To capture a dream's meaning and be able to understand and feel it within the own personality is one aim of the dream work. Therefore, it is worthwhile to develop the ability to decipher the symbolism of dream language.

In this 90-minutes workshop, participants will learn the differences between known and unknown symbols, the differentiation of the dream-symbols between simile and image and apply the corresponding use of associations and amplifications. They will experiment with the effect of this differentiation by using personal symbolism from their own dreams and find an efficient way of understanding their messages.

Practical advice: The main authority for the personal meaning of dreams is always the part of the dreamer. The dream worker only tries to assist in finding the message.

## Jean-Baptiste Beau: *A.I Dream Analysis - Can A.I. Tools Help Us Understand our Dreams?*

In the last 18 months, large language models (LLMs) like ChatGPT have become available to everyone, significantly impacting various fields from education to content creation and business. Now, they're being used in real-life applications for medical diagnosis and mental health support; we present the findings of some studies evaluating the use of LLMs for health. This presentation dives into the use of LLMs for dream analysis showing examples, learnings from a large-scale implementation, benefits and limitations, and future directions.

### How Large Language Models Work

LLMs are a kind of deep learning model where neural networks —complex mathematical graphs— are applied to natural language processing, i.e. understanding and producing text. They have trillions of parameters and are trained on a large amount of data, allowing them to learn how language works and how to produce human-like output based on written input. As they became more performant, other properties emerged like reasoning, creativity, self-awareness, and theory of mind. While they only mimic those properties, LLMs surprised most people with their accuracy, reaching human-expert levels in various fields including sciences, engineering, law, economics, medicine, and psychology. Examples are provided in the presentation.

### Basic Usage of LLMs for Dream Work

We start with a simple example of a prompt with LLMs (GPT-X) to discuss a dream. We show that by adding context, the output of the model gets more accurate. We show variations of the prompt to follow various frameworks including Jungian analysis, Clara E. Hill's model, and Jacques Montangero's method. We test the models' abilities to follow a framework, discern patterns, emotional tones, and hidden meanings in dream narratives. Overall, we show LLMs are a powerful tool for dream work.

### Learnings From a Real Life Large Scale Application

We implemented LLMs in Oniri, a dream journaling mobile application, allowing us to test LLMs over thousands of analyses. We present the feedback and suggestions we got from dream experts and users. We discuss the constraints we had to face, the benefits, the evolution of the feature, and the implications of this feature in a dream journaling context.

### Benefits and Limitations

Discussing dreams with a conversational model is an interaction that sits in between telling a dream to a friend, usually with limited interest in return, and a session with a therapist armed with professional knowledge. This process comes with its own benefits and limitations.

We discuss the benefits of dream work with LLMs including (1) accessibility, being available 24/7 and easy to use, (2) affordability, being free or accessible with a cheap subscription, (3) adaptation, as they can react to instructions and follow many methods, and (4) scalability, being able to reach a high number of people in different countries and speaking different languages.

However, this process should not be mistaken for professional therapy sessions; we discuss the limitations and ethical implications including (1) reliability, or how it's hard to get 100% accuracy, (2) accountability, the question of who's responsible, (3) privacy, or how personal data is used and stored, and (4) biases that come with how the models were trained.

## Future Directions

The performance of conversational A.I. models is evolving at a pace we can hardly comprehend. Most predictions regarding the performance of the next models have proved to be wrong. A brief history and timeline of the development of A.I. models is presented. We discuss the implications of this growth on previously mentioned applications and limitations.

Katherine R. Bell, PhD: *Dreams, The Treasure Hunt*.

I will describe how to cultivate a Treasure Hunt mentality which I have found to be helpful in the exploration of dreams both personally and with clients. By looking for the good moments, those places where the dreamer feels safe and loved, or experiences of peace and beauty, the dreamer can find the courage to face their more difficult dreams. Even unpleasant dreams often harbor glimpses of support and connection that can help the dreamer to face the new understandings that the dream may be revealing.

In my experience, this practice of “digging for dream gold” has many benefits including more enthusiasm for dream work, an increase in dream recall, and more rapid progress in personal development. The techniques I present can be used by practitioners with their clients or by people exploring dreams on their own or in groups.

Looking for good moments (Treasures) and helpful figures (Allies) is something that needs to be practiced since, as survivors born to a long line of survivors, we are naturally drawn to pay more attention to dangerous moments than to pleasant ones. The Treasure Hunt is parallel to the waking-life gratitude practice in which you learn to notice what is going well in your life and not just the problems, a widely known practice which has myriad scientifically proven benefits.

The Treasure Hunt approach doesn't require interpretation of the dream in line with our current understanding that dreams evolved naturally and may benefit from but 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, and I recommend that practitioners foster a growth of



this kind of trust in themselves and in their clients.

I will describe how to use the core elements of the Treasure Hunt which are represented by a repurposing of the familiar acronym “TLC” which in my formulation represents Tenderness, Longing, and Curiosity. Tenderness brings the dreamer into deeper awareness of their feelings and helps to counteract the paralyzing effects of shame and fear. Longing draws them forward into hope and optimism. Curiosity highlights the idea that the dream is in some way innately beneficial.

I will describe how TLC is used with what I call Dream Basking in which the dreamer imagines themselves in crucial dream scenes noticing what feelings and memories arise. I recommend starting with images that contain clear elements of support or beauty. When Basking with more difficult dreams, Treasures and Allies, either from other dream moments or from waking life, can be imagined close by for support.

As part of Basking, I have found it valuable to avoid interpretation but to welcome waking life associations with dream situations since this often unearths rich veins of feeling and habit that extend back through the dreamer’s life. Basking in feelings that arise while imagining dream situations often either suggests new ways of looking at waking life situations or highlights new concepts that are emerging. This is in line with the ideas of Eugene Gendlin who suggests that dream scenarios are pictorial representations of emerging feelings.

The elements of TLC are used during Basking to allow associations and memories to arise in an environment of acceptance and nonjudgmental curiosity while exploring a dream and can be used in the presence of a practitioner, a friend, or a group, or alone while journaling or drawing. This non-interpretive Treasure Hunt approach is easy to learn or to teach and can be a valuable approach to dream exploration.

Katherine R. Bell, PhD: *Digging for Dream Gold*.

In this group, we will use the Treasure Hunt approach to dream exploration which consists of learning to look for supportive, beautiful, or connective moments in all our dreams, even the difficult ones. We will approach dreams together with an attitude of optimistic curiosity and practice “deepening the dream,” using non-interpretive approaches, trusting that the phenomenon of dreaming evolved naturally as a subconscious process that benefits us like breathing and digestion.

Periods of rapid eye movement during sleep which in humans are associated with dream-rich states occur in every member of the animal kingdom that has been studied so far including in octopuses<sup>1</sup> and even spiders<sup>2</sup>. Though what exactly dreams do for living organisms has been long debated, clearly dreaming must be a crucially valuable process to occur so widely in so many creatures.

The "Digging for Dream Gold" dream group will make use of this understanding of the intrinsic value of dreaming by exploring various non-interpretive techniques to "deepen" dreams which can be used in personal dreamwork or when working with clients.

Content will vary depending on the group composition and needs, but the basic outline of each meeting will be as follows:

Every morning starts with a body-based guided meditation to invoke the body's natural healing powers and to establish the group field.

We then take 15-20 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 the way they do every night but adding in the enhancing elements of personal consciousness and shared experience.

We then work more deeply with one dreamer each morning. The focus will be on the Treasure Hunt approach of looking for moments of love, connection, and support, even in the most unpleasant dreams. These gifts of "Dream Gold" give the dreamer the courage to look at the difficult issues that such dreams might be addressing.

Deeper exploration will depend on the needs and preferences of the dreamer but may include various non-interpretive techniques such as:

1. Using breath to sink into opportunities to feel something new
2. Identifying what is happening in the dream vs. the dreamer's assumptions
3. Letting positive moments and helpful figures (aka Dream Allies) bring support to difficult situations
4. Encouraging the dreamer to notice what personal associations and memories come up for them: sharing them is optional
5. Embodying the dream using members of the group to represent various figures or objects in the dream

All these techniques assume that the dream offers nothing but good for the dreamer, and they support my conviction that the dreamer is the ultimate authority on their own dream. The dreamer has choice about 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 the helpful and joyful moments

that will enhance their connection to their own inner dream world.

Ann Aaboe Bengtsson: *Mandala Drawing Technique*.

Mandala drawing technique is a creative method of opening an energy-laden powerful dream-symbol to get a deeper understanding of the symbol. We will begin the workshop by having a brief introduction to Mandalas. For thousands of years the Mandala has been used all over the world to focus awareness. Jung used the Mandala drawing technique to come closer to the Self revealing itself. This workshop gives you a method of uncovering the meaning of your most energy-laden dream symbols in a creative way. First you reproduce the original dream-symbol within a circle. The circle can be understood as a window towards the Self. You color the result and then you reproduce the essential symbols of the first drawing in a new circle and change the picture as you feel free to associate. You keep working like this and through the transformation-process the deeper meaning of the symbol shows itself after a shorter or longer series of drawings. When you reach the end product you will know. The transformation-process makes it possible to understand obstacles or qualities and in this way awareness can open. At the end of the workshop small groups share the transformation-processes and finally a few examples will be shown in plenum. The workshop will be limited to approximately 20 people. The technique requires no specific creative skills, just a wish to express oneself.

Ann Aaboe Bengtsson: *Dakini, anima and the feminine in males and females, a tipping point?*

Based on a dream of mine I will describe the female dakini power in Tibetan Dzogchen Buddhism. For more the 3.000 years the world has been dominated primary by males and male energy, making big scientific progresses and developing consciousness from the importance of the tribe to an individual consciousness of the I or the ego. To my opinion we need to recognize the female energy and the female power to stop the galloping destruction of the planet and ourselves. Today we see the feminine power showing up in the "me too" movement, we see women protesting on hijab restrictions and other reductions of life. We see the Russian mothers and wives demanding their husbands of the Ukrainian war to get free of duty to come home for Christmas.

The important thing with the dakini is that she is a female power in both males and females. Jung described anima as only a male archetype, in that way a dualistic phenomenon. Actually dakini is not only a female power, although she mostly is described as that, she represents a nondual phenomenon, she can transform beyond gender.

Dakini belongs to the Nyingma school of Tibet and the tantric tradition. The word dakini can be translates as "she who flies through the sky" or "the sky-dancer". The dakini figure descends originally from India, but in Vajrayana Buddhism she expresses perishability, emptiness, deep insight and empathy. She expresses wisdom, possesses endless space, intense

heat, sharp precision in pointing out the essence and she can transform disorientation into awakening on a channel ground. When you dream that you are eaten by a terrible witch, it is not your life, but your ego that dies and transforms. The dakini can show up in your dreams in many female forms, your wife, sister, a schoolteacher, a goddess, a witch, etc.

Judith Stimmer- Brown, who is as professor in religion studies at the University of Naropa has interviewed many Buddhist monks to find out how to explain the dakini, since it is not so well known. She has written an extraordinary god book called "The Dakinis warm breath". In there she divides the dakini in four groups, which she calls the Outer-Outer dakini, the Outer, the Inner and the Secret. One can perhaps relate the first two to the apparitional form of nirmanakaya, the next to the visionary form of sambhogakaya and the last to the empty form of dharmakaya. The Outer-Outer reflect the physical being, the Outer our subtle energy, the third is the wisdom dakini, realizing all dualities and the Secret is the nature of mind beyond duality including gender, the ultimate realization.

In the last century a couple of male mystics suggested and predicted the need and forthcoming of a change in consciousness from the male dominant more individual, greedy and fighting way of solving problems to a more female way of negotiating and sharing, based on humanity and empathy. It has been important to develop an I, the male aspect, but we need a new step in the development of consciousness in both males and females. Jiddu Krishnamurti, Hazrat Inayat Khan, David Bohm and others have explained the need of a mental change. The female energy has been slumbering in the past many centuries, and might be frightening, when it awakens. Maybe the dakini can evolve for the benefit of us all?

Walter Berry, Julia Lockheart, Lauren Schneider: *The Art of the Dream: Three Approaches to using art as a connection to the depths of dreaming.*

Who knew the unconscious could draw? Well, it can! In part one of this panel, Walter Berry will show multiple examples of dream drawings where unexpected things appeared on the paper as people drew a sketch of their dream. He will tell the dream and then take us through the discovery process that happened when the dreamer and others discovered they had drawn things they didn't realize, intend, or understand. What people draw, how they draw objects, people and even emotions varies wildly. How large things are, where on the page something is placed, what colors are used, the thickness of lines, the empty spaces, things that were in the dream narrative that weren't drawn, and the opposite- things not in the dream narrative at all but end up on the page all play a part in the unconscious influencing what ends up in visual form. This will be a visual cornucopia of delightful art dredged from the deep unconscious.

In part two of this presentation, Lauren Schneider will show how Tarotpy and dreams intersect; how Tarotpy can help stimulate dreaming; and how to use Tarotpy to gather further

insight and guidance on a particular dream.

Pioneered in 1983, Tarotpy (tarot therapy) combines psychotherapy and dreamwork with Tarot, Dream Cards, Soul Cards, and other symbolic imagery. Image, the root of imagination, is the mother language of the unconscious. These oracular images come from the same psychic pool as dreams. Tarotpy allows us to access the wisdom and healing capacity of dreaming with our eyes open. By way of Tarotpy, we enter the realm of a dreaming universe where images are selected as if conjured by some unconscious intelligence on behalf of our well-being and evolution. As in the Aesclepian tradition, Tarotpy can petition the unconscious or “divine” therapist for remedies to what ails us; obtain guidance beyond ordinary logic; stimulate creative imagination for problem-solving; obtain further insight into a dream; and awaken us to higher consciousness.

How can we touch a dream? How can we get close enough to make a dream tangible outside the magical and unconventional inner dream world? We could look at the dream from a science and an art perspective explore it through various disciplinary frames and see what works. This is what we do in DreamsID. I make a portrait of someone’s dream during Mark Blagrove’s facilitation of the discussion of the dream, and the whole event is encapsulated in that dream painting. And, in addition, the painting is made on pages from Freud’s (1900) seminal text on dream analysis, *The Interpretation of Dreams*, allowing words from the pages to dance into the images and colours described with an eerie and mysterious relevance. These words create found poetry which is later reconstructed into letterpress concrete poem prints. So, this is how we capture the deeper levels of the meanings and narrative of the dreamer’s waking life through trusting the serendipity of the moment and by holding dream within the community of the room. All of this is held in the creative outputs which serve as an offering and witness to the dream.

In part three of the panel, Julia Lockheart will show two examples of recent paintings accompanied by the dream narratives, and reflective feedback given by the dreamers some months after the sessions. She will also show the concrete poems as letterpress outcomes which have developed from the found poems taken from the underlying text used in the process, Freud’s (1900) seminal text on dream analysis, *The Interpretation of Dreams*. This will be used to explore the process and outcomes of her work.

Walter Berry: *Unmasking the Mystery of the Dream. Who knew the unconscious could draw?*

Well, it can. Dreams come primarily in a visual form before we lay words, ideas, and emotions on them. Suppose we capture a piece of that wonderful visual cornucopia that dreams offer up in the middle of the night before our consciousness and our egos mess with it. In that case, we can discover the mystery that our own unconscious constantly presents to us.

In this hands-on experiential workshop, we will choose dreams from the participants and have them create a simple sketch of the dream (stick figures and blobs of color will do) on the flip charts.

At the same time, we will have the rest of the participants if they desire to, draw the single thing that sticks out to them in the dream, whatever grabs them most forcefully in the dream.

We will then dive into the dreamwork using the drawing as the centerpiece and guide to the mystery the unconscious has given us to unravel, or more correctly experience.

During that exploration, those participants who wish to share the sketches they made may do so along with the thoughts they had. We will incorporate these images into the drawing, creating a large communal dream image.

You will be surprised what appears as our unconscious adds its subtle influence onto the drawings.

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.

Dave Billington (Co-Chair), Laura Payne (Co-Chair), Kelly Bulkeley, Dierdre Barrett, Sheldon Juncker, Nigel Hamilton: *Do Androids Dream of Electric Sheep? What the AI revolution and dreams tell us about consciousness. Surrealism and dreams, film, poetry, and art: with live painting of Breton's (1924) urinal dream.*

This symposium celebrates the founding of Surrealism in 1924, the year that The Manifesto of Surrealism was published by André Breton. Surrealism greatly valued dreams and dream-like processes. It evolved as a literary and poetic movement from its precursor, Dadaism, but soon included art and film.

Julia Lockheart will introduce the main concepts of the movement and describe some of its fine art outputs. Mark Blagrove will then read the text of a dream of André Breton, published in 1924 in the journal *La Révolution Surréaliste*, and republished in *Spector* (1989). The dream involves flying urinals, doubtless in reference to Marcel Duchamp's famous readymade artwork, a urinal, titled *Fountain* (1917). As has happened in previous conferences, and other *DreamsID* (*Dreams – Illustrated and Discussed; Dreams – Interpreted and Drawn*) and events online and in venues, Julia will look through pages of Freud's book *The Interpretation of Dreams*, so as to find one or two pages on which to paint the dream. This painting process is described in Blagrove

and Lockheart (2023, chapter 14) and in Lockheart (2024). The painting process is projected on to a large screen behind her, so that attendees can watch the painting being produced while the discussion occurs. Mark Blagrove will then describe the birth of the movement from its precursor, Dadaism, and describe the high value that Surrealism placed on dreaming, including the use of waking dream séances, so that bizarre images and thoughts could be elicited in public events.

Bernard Welt will introduce the use of cinema in surrealism, including the return of repressed material triggered by the method of free association, borrowed by Salvador Dalí and Luis Buñuel from Sigmund Freud for their cinematic bombshell, *Un chien andalou* (1926). Viewers were shocked and offended—but they understood what they were seeing, because they'd seen it in dreams. Bernard will consider Surrealist cinema under the guidance of author, poet and film critic Parker Tyler. Tyler's insight that "the order of the dream" is the essence of experimental film was extended by Maya Deren, Stan Brakhage, and other experimentalists, ultimately transforming the underlying basis of mainstream cinema as well. Clips will be shown of art films such as *Un chien andalou* and *Meshes of the Afternoon*, and also commercial cinema in Great Britain, the United States, and Europe as well.

Loren Goodman will then review Dadaist and Surrealist poetry, including that of Hugo Ball (1916), Kurt Schwitters (1994) and Tristan Tzara (1939). In the last 10 minutes of the symposium Julia will describe the composition of the painting she has made.

Mark Blagrove, M. Parekh, and I. Rappa: *Online viewing of surrealist dream-related artworks increases intention of visiting art galleries.*

Introduction: Surrealist artworks are often seen as thought-provoking and enigmatic. Given the links between surrealism and dreaming and dream-like processes, surrealist artworks are also often seen as playful and highly creative. We therefore investigated whether showing a series of surrealist artworks to undergraduates on a psychology of aesthetics course would increase their intention of going to an art gallery, and whether such likelihood was related to their aesthetic ratings of each of the artworks.

Method: 73 participants (29% male, 71% female; mean age = 28.1 years) were shown online 5 classic surrealist artworks (including by Suzanne Duchamp, Max Ernst, Remedios Varo, and Rene Magritte) and 8 artworks by contemporary surrealist painter Julia Lockheart, these 8 all depict dreams. Participants rated each artwork on standardised aesthetic scales of how much they like each artwork, and how interesting they find each artwork. These scales respectively were anchored: 1 = Dislike a great deal, 5 = Like a great deal; 1 = Not interesting at all, 5 = Extremely interesting. After viewing and rating the artworks participants stated whether, after this experiment, they were more, equally, or less likely to visit an art gallery compared to before the study.

Results: There were no significant differences in Liking or Interesting ratings between the classic and contemporary artworks. 48 participants responded that they were now more

likely to go to an art gallery, 25 responded that they were equally as likely as before to go to an art gallery, and one responded being less likely. There were no differences between these two groups in their Liking and Interesting ratings for the classic surrealist artworks. However, those more likely to go to an art gallery rated the contemporary artworks as marginally higher on Liking (mean = 3.28, SD=0.79), and significantly higher on Interesting (mean = 3.17, SD=0.84) than those who were now equally likely to go to an art gallery (means (SDs) = 3.01 (0.67) and 2.68 (0.82) respectively,  $t(71)s = 1.45$  and  $2.38$ ,  $ps = .15$  and  $.02$ ).

Discussion: Presentation of classic and contemporary surrealist artworks to undergraduates led to the majority reporting that they are now more likely to go to an art gallery. This change in likelihood was related to levels of liking and finding interesting the contemporary artworks, which explicitly depicted dreams.

Acknowledgement: We thank artist Julia Lockheart for the use of reproductions of her artworks, all of which can be seen on the DreamsID.com website.

Mark Blagrove,., Blackburn, W., Epps, O., Pollock, B., Muxworthy, C., Smith, M., Jones, K., Shibu, A., Lovelock, J., & Yates, C.: *Lucid nightmare frequency correlates with GHQ psychopathology but not with internal Locus of Control.*

Introduction: Many studies have shown that nightmare frequency correlates with psychopathology, which has been measured in many of these studies by the General Health Questionnaire (Blagrove et al., 2004). There have been recent papers addressing the prevalence of lucid nightmares, and these have shown that sleepers can be aware in a nightmare that they are dreaming, but be unable to wake themselves up from it (e.g., Stumbrys, 2018). The first aims of the current study are to assess the frequency of lucid nightmares, and to assess whether individual differences in lucid nightmare frequency are associated with GHQ score. Crucially, lucid dreaming frequency has been shown to be associated with internal Locus of Control (Blagrove & Tucker, 1994), and so the question then arises of whether lucid nightmare frequency also correlates with internal Locus of Control.

Method: 148 participants (31% male, 69% female) were recruited and gave retrospective estimates of dream recall frequency, nightmare frequency, lucid dream frequency and lucid nightmare frequency.

Results: 87.6% of participants had had at least one nightmare in their lifetime; 67.6% had had at least one lucid dream; 49.3% had had at least one lucid nightmare. Frequency of nightmares was significantly associated with GHQ psychopathology,  $r = .29$ ,  $p < .001$ , but not LOC,  $r = -.14$ ; frequency of lucid dreams was significantly associated with Locus of Control,  $r = .22$ ,  $p = .008$ , but not LOC,  $r = .03$ . Frequency of lucid nightmares was significantly associated with GHQ psychopathology,  $r = .27$ ,  $p = .001$ , but not LOC,  $r = .11$ .



Discussion: The prevalence shown here of 49.3% for lucid nightmares accords with the findings of Stumbrys (2018). Although lucid dream frequency is associated with internal Locus of Control, lucid nightmare frequency is associated with GHQ psychopathology but not Locus of Control. The lack of correlation with LOC might explain why sleepers cannot wake themselves from a lucid nightmare.

Anthony Bloxham: *Dreaming and Memory Consolidation: Where is the link?*

Is dreaming related to memory consolidation processes in sleep? Empirical investigations that aim to address this research question have focused most on the hypothesis that dreaming of recently learned material is associated with enhanced subsequent recall of that material. This implies a memory-orientated function for dream content. However, empirical support for this hypothesis is very mixed, probably owing to the inherent challenges presented by the nature of dreams, and methodological inconsistency between investigations, that make generalised, confident conclusions difficult. This presentation, aimed at fellow researchers in this topic, will outline, explore and critically discuss issues related to this approach, such as why we expect this hypothesis to be the case, how incorporations of learning material are identified in dream reports, and some potentially unsuitable choices for learning material given the nature and phenomenology of dreams.

First, we have observed that there is relatively little consideration given to the mechanisms of how memories appear in dreams and why this supposedly contributes to their consolidation. In reviewing the literature, the historical formulations of this hypothesis, and how it can be justified, are unclear, despite becoming the most frequently pursued hypothesis.

Second, the rarity of veridical memory replay in dream content poses a challenge to testing this hypothesis. When memories do appear in dreams, they may be far from a straightforward representation of the original content or experience, and may be confused or conflated with unrelated dream content. There is a great store of random error variance drawn from the poor controllability of dream content and the language used by the dreamer to describe their remembered experience. Inconsistency in how researchers identify incorporations in dreams (i.e., measure wake-dream continuity) also harm our attempts to reach a clear conclusion.

We propose instead to focus on testing the mechanisms before the outputs, i.e., understanding how memories might appear in dreams, rather than the associated effects of dream content, as an alternative means of exploring a relationship between dreaming and memory consolidation. Inspired by theoretical writings and models on this topic, a suitable candidate for the memory sources of dreams is the reactivation and/or replay of memory traces during sleep, which are believed (with good evidence) to be the causal mechanism of memory consolidation. The method of Targeted Memory Reactivation (TMR), alongside the

collection of dream reports after stimulation, provides a means for refuting or verifying this assumption, tying the aetiology of wake-dream continuity closely to memory consolidation processes. It is argued that this theoretical perspective is an essential component of moving forwards, and we encourage researchers to reflect critically on their methods and assumptions, to be aware of how the analytical choices they make can affect their findings, and to endorse a robust experimental method that can contribute to understanding how dreaming and memory consolidation mechanisms might interact.

Karim Bou Said (Chair), Svitlana Kobets (Discussant): *Tarot and Dreamwork - A Group Exploration*.

Karim Bou Said, a Dubai-based dreamer who stumbled upon lucid dreaming as a way to deal with recurring nightmares. This led Karim to explore the nature of reality and the creative and healing potential of lucid dreams. He incorporates teachings of Tantra, Qabalah, Non-Duality, Tarot, Alchemy, Vedic and Sufi disciplines with dreaming. Articles published at the Lucid Dream Experience [www.dreaminglucid.com](http://www.dreaminglucid.com)

Svitlana Kobets, PhD (USA), is a published author, literature and humanities lecturer, writer and dreamer. She joined IASD in 2015 and presented papers on visions and dreams in literature and culture. She is passionate about dream analysis, dream-inspired poetry and lucid dreaming.

"Tarot and Dreamwork: A Group Exploration" showcases a collaborative journey between two presenters and their dream group at the intersection of dreams and Tarot symbolism. Discover how collective dream exploration deepens our understanding of ourselves, Tarot, and the human psyche.

Karim, the first presenter, explores Tarot within dreams, leveraging group dynamics to enrich dream experiences and promote lucidity. We ventured into self-discovery, drawing from the Tarot Major Arcana. By sharing dreams and interpretations, we unearthed hidden Tarot meanings in our nightly visions.

Our presentation unveils our methodology, revealing how group dynamics influenced dreams and Tarot interpretations. We'll share dream examples that demonstrate how Tarot cards shaped our dreams, fostering personal growth and revealing the symbiosis between Tarot archetypes and dream symbolism.

Svitlana will share her explorations of the Fool within Dream Tarot project. Her insights about this versatile archetype came from the dream imagery bridging personal, cultural and the spiritual. They furthered her understanding of the imagery of sacred and profane fools in world cultural traditions and provided guidance in self-understanding

"Tarot and Dreamwork: A Group Exploration" showcases the impact of collective dreamwork enriched by Tarot symbolism. Join us on this captivating journey, as we share experiences, methodologies, and insights gained through shared dreams. Our presentation inspires and deepens appreciation for the connection between Tarot and dreamwork in self-discovery and spiritual enlightenment."

Sophie Boudrias: *Searching for emotional memories in written and visual dream reports.*

The role that sleep and dreams seem to play in memory processes and emotion regulation is widely studied. In line with the continuity hypothesis, stating that dreams mirror waking-life experiences, emotional memories may be processed, or at least mirrored, in dreams. Using secondary data from 5 participants of a previous study conducted in a psychotherapeutic context, the research presented here is an analysis of their 5 weeks written and visual dream reports (e.g., drawing, sculpture) in the aim of understanding how their emotional memories, as identified in the previous study, may have manifested in these. The conceptual framework will first be explained. Then the research methods and results will be described and discussed.

Bernard Welt, Linda Koncz, Kelly Bulkeley: *Movies That Dream for Us: A Discussion with Writer-Director Kristoffer Borgli.*

Several researchers have suggested that dreaming is a form of play, the play of the imagination in sleep, and that the functional aspects of dreaming can be best appreciated within this conceptual framework (Winnicott 1970, Piaget 1962, Humphrey 2000, Bulkeley 2019). In the study of animal behavior, play appears as a common phenomenon in many species, especially among juveniles. Play involves movements or activities that tend to be spontaneous, exaggerated, exploratory, and lacking the consequences of serious actions. The functions most often associated with play are rehearsing survival-related behaviors, social bonding, surplus energy release, and anticipating future threats and opportunities. The quality of playfulness in dreaming can be described and validated by reference to theories (e.g., evolutionary biology, neuroscience, psychoanalysis) and practices (e.g., artistic creativity, cultural rituals, dream-sharing groups). The question remains, however, if this allegedly functional aspect of dreaming can be reliably identified in the findings of empirical research. In other words, can the qualities of play in a dream be measured in an objective and reliable manner? Can we quantify the presence or absence of play in a dream? To provide greater

clarity about the use of this concept in empirical dream research, this presentation will report on several brief statistical analyses using 1) the word search tools available in the Sleep and Dream Database (SDDb), 2) the latest version of the Linguistic Inventory and Word Count (LIWC) system of natural language analysis, and 3) an artificial intelligence (AI) system calibrated for dream interpretation. These three tools—SDDb word searches, LIWC, and AI—are applied to several comparison sets of dreams to determine in quantitative terms what makes them more or less playful. The comparison sets will include dreams from children vs. adults, traumatized vs. healthy people, recent dreams vs. big dreams, and nightmares vs. lucid dreams. The results of these comparative analyses will lead to a closer approximation of this vital quality of dreaming, which by its nature eludes ultimate definition.

Kelly Bulkeley: *Dreaming and Play: New Research on a Potential Function of Dreaming*.

Several researchers have suggested that dreaming is a form of play, the play of the imagination in sleep, and that the functional aspects of dreaming can be best appreciated within this conceptual framework (Winnicott 1970, Piaget 1962, Humphrey 2000, Bulkeley 2019). In the study of animal behavior, play appears as a common phenomenon in many species, especially among juveniles. Play involves movements or activities that tend to be spontaneous, exaggerated, exploratory, and lacking the consequences of serious actions. The functions most often associated with play are rehearsing survival-related behaviors, social bonding, surplus energy release, and anticipating future threats and opportunities. The quality of playfulness in dreaming can be described and validated by reference to theories (e.g., evolutionary biology, neuroscience, psychoanalysis) and practices (e.g., artistic creativity, cultural rituals, dream-sharing groups). The question remains, however, if this allegedly functional aspect of dreaming can be reliably identified in the findings of empirical research. In other words, can the qualities of play in a dream be measured in an objective and reliable manner? Can we quantify the presence or absence of play in a dream? To provide greater clarity about the use of this concept in empirical dream research, this presentation will report on several brief statistical analyses using 1) the word search tools available in the Sleep and Dream Database (SDDb), 2) the latest version of the Linguistic Inventory and Word Count (LIWC) system of natural language analysis, and 3) an artificial intelligence (AI) system calibrated for dream interpretation. These three tools—SDDb word searches, LIWC, and AI—are applied to several comparison sets of dreams to determine in quantitative terms what makes them more or less playful. The comparison sets will include dreams from children vs. adults, traumatized vs. healthy people, recent dreams vs. big dreams, and nightmares vs. lucid dreams. The results of these comparative analyses will lead to a closer approximation of this vital quality of dreaming, which by its nature eludes ultimate definition.

Stephanie R. Burns [Chair], Nana Fofie Bashir, Akinke Lucas: *Elemental Dreaming*.

The concept of Elemental Dreaming delves into the symbolic meanings of the five elements - fire, water, earth, air, and ether - in human consciousness and experience. Based on

ancestral wisdom, water in dreams represents the realms of both the emotional and the divine. Water connects the invisible with the visible, holds memories, and allows us to tap into our subconscious. Within this realm, we can connect with our feelings, spirit guides, and ancestors - and how symbols offer a deeper meaning. In this interactive panel, we will compare and contrast elemental and ancestral dreaming and discuss water as a gateway for other elements to provide language and interpretation of dream wisdom, including through symbols and objects presented to us in the material world.

Jean Campbell: *DreamWork/BodyWork Workshop*.

DreamWork/BodyWork is a process-oriented therapeutic model. This workshop will provide tools for understanding trauma and accessing the source of resolution. Workshop participants will gain insight into how the body holds and records information, how that information can be accessed, how dreams and personal information contain the information necessary to healing, and 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 Kur9-Cano, with whom Campbell trained.

Cara Roxanne and Melissa Chianta: *Creating a Dreaming Oracle: Using Art and Writing to Translate Dreams into Guidance for the Soul*.

Introduction: The purpose of this workshop is to help participants explore a dream through painting, collage, mark-making, and writing, and to use the results to create their own oracle card. By way of introduction, we will discuss the process we used to make our oracle deck, *The Dreaming Oracle*: We met weekly for more than three years and used intuitive contemplation of Cara's images and dream work on our most recent dreams to formulate and write the meaning of each card. The workshop will mirror this process.

Description of Content: We will separate the group into dyads and then ask participants to think of one short dream or a short excerpt from a dream that they would like to share with their dyad partner. After the dream sharing, each person will ask their partner what the most meaningful or compelling image in the dream is. They can also ask each other what their associations are to this image. We will clearly state that no one is to interpret another's dream but simply listen. And we will emphasize that the dreamer is the authority on their dream.

Following this exercise, participants will receive instruction in simple watercolor and brushwork techniques, and then work with colors to express the emotional qualities of their dreams. Adding layers to their work, the participants will use mark-making, drawing, and

collage to further bring the feelings and associations of their dream to life.

After the paintings have been made, we will ask participants to ponder their dream art and think of a word or a sentence that communicates its feeling. If they would like to elaborate on the word/sentence, we will give them an opportunity to write a paragraph on it. This will become the meaning or text of the card. After this (or before, if participants feel so moved), they can think of a name for the card and place it on the image. At the end, there will be time for some sharing of images and writing. The paintings will need a safe place to dry. All materials will be provided.

Glenda Cimino: *Exploring a Dream Through Dramatisation in a Small Group.*

Everyone is the expert on what their own dream means, but this is an experiential way of approaching it and going deeper into the meaning of the dream by seeing it performed in front of you. It is NOT therapy.

Basically, a small group is formed. One person, the Dreamer, volunteers to tell their dream or fragment of a dream as they recall it, to the group. Questions for clarification may be asked but participants are not allowed to comment on or try to interpret the dream. The facilitator guides the Dreamer in listing roles in the dream, then the Dreamer can decide which role in the dream each person, with their consent, will play. The roles are characters or objects in the dream, including the Dreamer in the dream as a character.

The Dreamer then directs the participants in acting out the dream in the sequence in which he/she remembers it. They 'rehearse' their roles, entrances, how it is blocked/where it takes place.[eg in my house; on a road; by a river etc.

They then perform the dream for the dreamer. And the production is redone with one person stepping out and the actual Dreamer stepping in. The Dreamer may wish to do it again to explore a different role in his dream. Then everyone de-roles formally in the group. and there can be a discussion about any insights the dreamer feels he got, if any, and how it felt to watch the dream as an observer, and how it felt to take a role. Participants can also talk at this stage about how it felt to play the role in the dream. If there is time, a second person can tell their dream and use the same process.

Theresa Coimbra: *The Relevance of Dreams to Literature and Psychology.*

The theoretical basis of this workshop is the work by the American Jungian Analyst and author James Hollis. He started out as a humanities professor, acquiring deep knowledge in literature, mythology, and philosophy. James Hollis organically weaves into his books and lectures cogent examples from written literature and the work of Carl Gustav Jung. In The

Middle Passage, he says “I will discuss some literary cases rather than clinical examples. As Aristotle suggested twenty-five centuries ago, art can sometimes be clearer than life because art embraces the universal.” In his books, his creativity is felt through profound figures of speech. His sharp, inquisitive mind points toward dreams to create a dialogue between ego and self, the conscious mind, and the unconscious. The central question “Who am I?” and the sharpness of his inquiry can also be felt in the books by the Brazilian writer, Clarice Lispector. The connection between James Hollis and Clarice Lispector is also present in human beings that had the courage to ask the most fundamental questions, going way beyond cultural, established behaviors, and risking their reputation by being transparent. James Hollis may be accused by some of being too blunt, and not giving any recipes in his books. Clarice is still today feared by many for being too intense and neither one will offer you a quick fix. On the contrary, their books may point toward your weak spots and agonies, many times, toward the same dimension where our dreams come from. In “If I Were Me” Clarice asks “if you were you, how would you be and what would you do? From the outset you feel a certain embarrassment: the mendacity into which we accommodated ourselves was just moved from the place where it had been. Yet I have read biographies of certain people who suddenly started to be themselves and completely transformed their lives.” Despite the initial discomfort they provoke, Clarice Lispector and James Hollis have been translated worldwide.

#### Description:

In this workshop, I will focus on Clarice’s last book, *The Hour of the Star*, in which her main character, Macabea, has dreams that “move her compass” teleologically, bringing her awareness of where she is in life and giving her images that feed her individuation process. In the story, she meditates, daydreams, and dreams: “I forgot to say that it was really alarming that from Macabea’s almost parched body so vast was her almost unlimited breath of life and as rich as of that of a pregnant maiden, impregnated by herself, by parthenogenesis; she has schizoid dreams in which giant antediluvian animals appeared as if she’d lived in the most remote epics of this bloody earth.”

One of the ways that psyche communicates is through dream images. For Hollis, the discrimination of those images will give us access to an incredibly rich wisdom: “If we can follow and understand at least some of our dreams, then we are better able to know what is right for us, what our true nature calls us to. Nowhere else will we find such accurate information about ourselves than in that rich personal mythology presented to us from the nocturnal depths.” Inspired by literature, and supported by analytical psychology, the participants will have the opportunity to discuss Macabea’s dreams and to creatively work on one of their own dreams through the tools of amplification, association, and active imagination. Each participant is the final authority on their own dreams.

Apela Colorado: *Rolduc Collective Dream Ceremony*.

This one hour Special Event is both a participatory ceremony and a multimedia presentation. Based on the dreams shared during the week in Apela Colorado’s drop in dream

group and the principles of Indigenous Mind, this presentation gifts back to the entire IASD community a thematic collective dream drawn from our individual ancestral lineages, this particular locale at Rolduc, as well as our shared, collective future.

What collective themes emerged this week, in this locale, at this time? As much of the post-modern world does not have elders or intact indigenous cultures, Indigenous Mind can be seen as a process in which we are all invited to explore our individual paths, weaving memory, culture and Spirit into our own larger truth. Within this expansive paradigm, this presentation showcases how dreams work on multiple levels to impart messages and understandings for today, and simultaneously reconstitute ancestral ways at this critical time in human history.

While focused on collective truths, Integral Indigenous-Western dreamwork always respects that only dreamers can decide what is true for them.

Example of multimedia video from a similar ceremony at Chartres, France 2022 :  
<https://www.youtube.com/watch?v=UqMINbBhbuo>

Apela Colorado: *Integral Indigenous-Western Dreamwork*.

This one hour dream group meets every morning, with the intention of inviting dreams that connect us to our individual ancestral lineages, this particular locale, as well as our shared, collective future.

This “drop in” dream group is open to the entire community: dreamers need not attend all sessions. There is no cap of participants nor a sign up needed.

The dream themes from the week will then be presented back to the iASD community in a Special Presentation.

Dreamwork is considered a core method of ancestral remembrance. This dreamwork method is designed to develop Indigenous mind, which is a way of being that ushers in life vibrant with renewal. As much of the post-modern world does not have elders or intact indigenous cultures, Indigenous Mind can be seen as a process in which we are all invited to explore our individual paths, weaving memory, culture and Spirit into our own larger truth. Within this expansive paradigm, we will explore dreams with a focus on how they work collectively and on multiple levels to impart messages and understandings for today, and simultaneously reconstitute ancestral ways at this critical time in human history.

What to expect: Apela will briefly speak about Integral Indigenous-Western dreaming, and lead a short prayer ritual; then we will share dreams together. As dreamers, we co-create the story that our images bring to this place in the here-and-now. Dreams are scribed in the



moment: a way of recording the visual experiences of dreams that captures an immediate glimpse of the moment the dream is shared. Apela, her helpers and dreamers can return to them as the week goes on, comparing dream images and making connections between our personal dream experiences and the collective stories and themes that arise.

Dreams are also recorded and an exact transcript is made (not for publication) to provide an index of coherence as we collectively seek meaning and patterns from the large dream database generated through the weeks' work.

This simple method of collective dreamwork focuses on lived dream images, but group discussion also includes word play, projective dreamwork principles, and other common aspects of group dream work. The Integral Indigenous-Western dream process is meant to restore/create relations with the group and location through the process, ritual, and elements that show up in dreams. This can be seen as a vehicle to address dissociation and loneliness.

Trauma, including dissociation from our collective existence, can be healed at its roots by recalling a memory and updating it with new information. This is called memory reconsolidation. To the extent that ancestral, indigenous images appear and through the process of tending to dreams in a spiritual collective way, we begin to reconsolidate a natural way of relating to life. While focused on collective truths, Integral Indigenous-Western dreamwork always respects that ultimately dreamers can decide what is true for them.

Emily Cook PhD: *Dreaming of a Better Corporate Culture: The Role of Dreams in Addressing Workplace Toxicity.*

One in ten employees work in a toxic culture. The disastrous impact of these workplaces is well documented. The health and personal lives of employees declines rapidly. The organizations themselves suffer in terms of innovation, talent loss, and overall financial success.

For these reasons, business leaders, together with HR professionals, are highly motivated to understand corporate culture. To date, efforts have focused on big-data, time-consuming survey and interview practices, and intrusive behavioral tracking.

Whilst traditionally the discussion of dreams had been unwelcome in professional environments, the tide is turning. The crisis of employee engagement, coupled with growing public interest in dreaming, is pushing organizations to experiment.

The collation and analysis of dreams offer a novel route to insights about workplace culture. For leaders, early warning signs of emerging toxicity. For employees, a voice to their authentic internal experience of the workplace. Utilizing dreamer-empowering approaches (e.g.

Ullman's Dream Appreciation) would reposition employees. Promoting them from trackable data points, to true partners in the depiction and repair of their workplace cultures.

Evidence to support this potential role for dreams is strong, but remains dispersed across multiple fields and disciplines. We need an integrated theory and approach that can drive dialogue between dream experts and business leaders. This presentation summarizes the existing research (including published psychoanalytical interviews, online dream diaries, and industry-academia research collaboration) and proposes a route to collaboration.

Cameron Cordova: *The Greatest Story Ever Told - How Synchronicity and Dreams Explain the Infinitude of Reality.*

Introduction: A 3-Part lecture on how to utilize synchronicity in waking life. This involves a method called "Chain-spotting" and how it leads to raised lucidity in all waking/dreaming states.

Part 1: The Law of Attraction - 10 minutes

I will open with the telling of a quick children's story, a creative primer to the actual point of the workshop. I will also include some of the greatest synchronicities I've had so far in my life, including profound Deja Vu and precognitive visions that have won me thousands of dollars on sports betting this year.

Exercise - 20 minutes

We can prime synchronicity through consciously focusing on the phenomena itself: Audience members will pair up with each other and share their most powerful dream synchronicities and how they related to their waking life. If some members of the audience have never had a synchronicity, they can recall another person's that they've heard/read about or invent one with their imagination! This technique still works as long as the focus is on synchronicity!

Part 2: Chain-spotting - 10 Minutes

I will first bring up past examples of this technique in action, such as when I used it to predict the correct outcome of several dream telepathy experiments put on by my dream group with Dr. Clare Johnson with 100% accuracy. The technique itself involves treating this waking moment as if it were a dream. After clarifying any questions we will move on to the exercise.

Exercise - 20 minutes

I will guide the audience through noticing dream-like elements of the present situation and truly getting into the spirit of a lucid dream-like state. With this change in perspective, magic begins to feel truly possible. We can use this altered state of awareness to spot chains or patterns that can answer questions about the past or future, or just give insight into our inner being.

Audience members can ask the "waking dream" a personal question like "What is the message of this dream?", "What do I need to know?" or something about the future like "What will be the outcome of the Super Bowl this year?". They then simply need to watch for signs or synchronicities in their surrounding environment to have their answer. For example, if I were to ask "What will the weather be like at this time tomorrow?" and I suddenly and abruptly hear a chair get scooted that sounds a bit like thunder, I can take the synchronicity to be the "dream" answering that it will rain tomorrow! The accuracy of these experiments entirely depends on the questioner's ability to listen to the signs, to spot synchronicities. It's a special type of conversation with our surroundings. An incredibly fun way to be more present!

Part 3: How Reality Expands Upon Itself - 10 minutes

I will now recall the events of last year's IASD Dream Conference, showing how waking life events perfectly coincided with the plot of the children's story (which was written years before it). The story ends when the 4th wall is broken and the spotlight is pointed at the audience. This Grand Finale will culminate in the audience realizing they have become the plot of the book, a great synchronicity!

Discussion/Questions - 20 minutes

Harry de Bont, Alwin Wagener, Anthony Bloxham: *Dreams as the Architect of our Reality: Harnessing the Anthropic Universe*.

What if tending our Dreams could change our experience of Reality?

The 'Dreams as the Architect of our Reality: Harnessing the Anthropic Universe' workshop delves into the profound connections between dreams, consciousness, and our reality. We explore dreams as not just nocturnal escapes but as intricate reflections of our cognitive processes, actively solving problems of our waking life. These are not random narratives; they're encoded neural networks, weaving our experiences and challenges into a tapestry of 'reflective-based reality.'

As humanity evolved from hunter-gatherers to a technologically advanced society, our perception of reality transformed significantly. This workshop examines how these changes influence our innate instincts and perceptions. The gap between our ancestral environments and today's complex world necessitates a conscious examination of our dreams and perceptions, moving beyond fear-driven instincts towards a creativity-based approach.

Central to our exploration is the Anthropic Universe concept. It serves as a mirror of our world model, projecting back onto reality and shaping our consciousness. This 'emergent recursion' suggests we're not mere observers but active participants in creating our reality. Adjusting our world model opens up new possibilities, encouraging us to identify and rectify

'weaving errors' in our perceptions, aligning them more closely with our purpose and the complexities of modern life.

Overemphasizing past dangers, a relic of our survival instincts, often results in avoidant behavior that hinders our potential for new experiences and societal contributions. This workshop promotes moving beyond such historical fears, enabling our creative instincts to thrive. Embracing a conscious understanding of our mind's workings frees us from restrictive patterns, opening doors to innovation and personal growth.

The workshop emphasizes dreams as essential elements in our cognitive and emotional development. We explore the importance of consciously integrating our dream experiences with daily life, recognizing their role in adapting to and flourishing amidst rapid changes. Participants will gain a deeper appreciation of how dreams inform and enrich our waking lives, steering us towards enhanced self-awareness and adaptability.

In the Practical Applications of the theory, we focus on how dream interpretation can improve decision-making, emotional well-being, and creativity. Participants will engage in exercises applying the Anthropic Universe theory and CF model to real-life situations, gaining practical skills to interpret dreams for positive daily impact.

As we conclude, participants will understand the transformative power of dreams in shaping our reality. They will learn techniques to utilize dream experiences for personal growth, innovation, and a deeper understanding of their role in the Anthropic Universe. This workshop is a journey towards a new paradigm of self-awareness, where dreams are a key component in our cognitive and emotional evolution.

Joseph De Koninck, Larkin, E., BA, Barbeau, K., PhD, Turpin, C, BA.: *Do Threats in Dreams Challenge the Mood Regulation Theory?*

Introduction: It has been well documented that dreams tend to be more negative than waking thoughts. This observation has fueled several theories related to dream formation and function in an attempt to explain the preferential negative and stressful life experience in dreams. For example, the Threat Simulation Theory (TST) proposes that in human evolution dreams functioned to simulate waking-life threats that would have been evolutionarily advantageous. The Mood Regulation Theory (MRT) suggests that dreams function to desensitize a dreamer by rehearsing negative events under lower conditions of emotionality, which has a mood-regulating effect upon waking. It has been suggested that this desensitization takes place during REM dreams, notably when there is muscle atonia. This notion of desensitization is consistent with the observation that dreamers rate their dream emotions more positively than independent judges, a phenomenon which has been given the

term positivity bias. We recently reported that this positive bias is a significant predictor of morning mood. What has not been determined is if this positive bias remains a predictor of morning mood in cases where negative dream content is present.

**Objective:** The current research thus aimed to bridge the gap between the TST and the MRT, by examining the implications that threatening dream content may have on the relationship between positivity bias and positive morning mood.

**Methods:** One hundred-sixty-two participants were selected from a sample of normative dreams among Canadians collected between 2004 to 2017. Participants consisted of men ( $n = 78$ ) and women ( $n = 84$ ) 12 to 24 years of age (mean age = 19.1, SD = 3.0). Participants completed dream journals including a dream narrative, and an evaluation of their mood pre-sleep, within their dreams, and upon waking in the morning using a checklist. Each participant contributed either 1 or 2 dream narratives from separate nights allowing for the collection of three hundred-twenty dreams. Independent judges scored the mood of dreams with the same checklist and analyzed the threats in dreams. We explored three specific facets, including threat presence, severity, and a combination of both.

**Results:** Hierarchical regressions were conducted on the three hundred-twenty dreams to examine the main research question. The results confirmed the presence of a dream mood positivity bias within the sample. Hierarchical regressions revealed no interactions between threat variables and positivity bias on morning mood. While the threatening tone of the dream was associated with a more negative morning mood and less positive morning mood, the positivity bias was associated with positive morning mood regardless of the presence of threatening dream content.

**Implications:** Findings demonstrate that the TST and the MRT are not mutually exclusive theories, as threats occur in dreams where the dreamer also experiences positivity bias and positive morning mood. Positivity bias could thus represent a relatively generalized process encapsulating both the emotions and events within a dream and may be a manifestation of mood regulation that is associated with REM sleep. The next step for this research program is to test the implications that Hall Van de Castle threatening dream context, i.e.: aggressions, failures, and misfortunes, may have on the relationship between positivity bias and positive morning mood.

Aurélien de la Chapelle, Salomé Serres-Blain, Aurélie Bidet-Caulet, Anne Caclin, Perrine Ruby: *Dream recall frequency is associated with working memory performance under distraction: a MEG study*

**Introduction:** Dream Recall Frequency (DRF) has a large inter and intra-individual variability. Several contributing factors were identified, but the role of cognitive abilities such as

attention and memory remains unclear.

Dream recall implies short- (STM) and long-term (LTM) memory abilities. Several studies confirmed LTM abilities are not related to DRF, and mixed results have been obtained for STM abilities in visual and auditory modalities (Blain et al. 2022).

Comparisons between Low-frequency (LR) and High-frequency (HR) dream recallers in EEG studies support differences in both bottom-up and top-down attention. But despite this neurophysiological evidence, no behavioural difference was identified (Ruby et al. 2022). The authors suggested that HR were indeed more sensitive to distracting stimuli but recruited more top-down attentional resources to prevent any influence on performance, leading to comparable results in LR and HR.

According to this hypothesis, in a situation with strong distracting stimuli, and as HR are already recruiting a lot of their attentional resources, they shouldn't be able to maintain their attentional balance, leading to worse performance than LR. We tested this hypothesis in a challenging auditory memory task under distractors, MEMAT. MEG recordings were acquired during the task to identify the brain processes at play.

Description: The MEMAT paradigm is a modified delayed DMST (Delayed Matching to Sample Task). A melody to remember (S1) is presented in one ear and must be compared (identical or different) to a second melody (S2) presented in the same ear a few seconds later. In the other ear, a distracting melody (DIS) is presented during S1. Memory difficulty is manipulated by changing how different S1 and S2 can be, while attentional difficulty is manipulated by changing the frequency range of DIS (same or different from S1).

We compared 11 LR and 11 HR in this task, both at the behavioural and electrophysiological (MEG) scales. As hypothesized, HR were not as performant as LR in this task, with overall lower performance. HR were also more impacted by distractor difficulty in the task. No group-specific effect of memory difficulty was identified.

Event-related fields in the Right Auditory Cortex showed that LR were better at differentiating between S1 and DIS melodies, leading to a more efficient filtering of the information and to their better overall performance. Time-frequency analyses did not reveal any additional electrophysiological difference.

These results confirm the attentional differences between LR and HR and the absence of difference in short-term memory abilities between them.

Aurélien de la Chapelle, Katharina Schiller, Birgit Frauscher, Perrine Ruby, Laure Peter-Derex:  
*Dream Recall Frequency and Dream Content in Epilepsy.*

Introduction: Epilepsy is a neurological disorder characterized by seizures, i.e. transient events of excessive or synchronous neuronal activity, either focal or generalized. It may also be accompanied by interictal neural activity (e.g. epileptic spikes), with no to little disruption of normal brain functioning. Therapeutic options in drug-resistant patients include surgery to remove the seizure onset zone, which is identified through intracranial recordings. As sleep can have an activating effect on seizures, sleep recordings are also conducted and can be used to test the influence of neural activity during sleep on dream recall and dream content.

However, only few studies on dreaming in epilepsy have been published so far. A review revealed a lower dream recall frequency in patients with temporal-lobe epilepsy (2.4/week, N=52), than in a matched control group (5.5/week, N= 41), although the patients' DRF was higher than that observed in a representative sample of the German population (0.8/week, Schredl 2008). Regarding dream content, some studies identified an incorporation of a seizure in the dream content but few showed associated EEG recordings of the seizure, limiting any causal interpretation.

In order to characterize the variability in dream recall frequency and the involved factors in patients with epilepsy, we first initiated a large-scale investigation of dreaming in patients consulting for their epilepsy. In a second step, and in order to better evaluate the influence of epileptic activity on dream content and dream recall, we investigated patients explored with intracranial recordings during their presurgical hospitalization.

Description: The presentation will start with an introduction to epilepsy and its relation with sleep and dreaming, followed by a description of the dreaming habits of a cohort of epileptic patients. We will finally present the associations between the nocturnal epileptic activity of drug-resistant epileptic patients, recorded with intracranial EEG, and their dream recall and content.

In a first study, 300 patients with epilepsy were systematically asked at the end of their medical appointments about their sleep and dreams (recall frequency, nightmares, subjective sleep quality, sleep disorders) and their epilepsy (duration, seizure frequency, medication, location of the epileptic focus). Preliminary results (N=83) show a higher dream recall frequency (DRF) in patients with epilepsy ( $1.65 \pm 1.40$ /week) than in the population, a positive correlation between DRF and subjective intra-sleep awakenings, and a negative correlation between DRF and epilepsy duration independently of age. In a second study, intracranial recordings were performed in drug-resistant epileptic patients in the context of their pre-surgical evaluation (N=24). Patients kept a dream diary and systematically evaluated their dream emotions and the link between dream content and epilepsy. Preliminary results show no influence of sleep seizures on dream recall or content, while participants rated their dreams as more associated with their epilepsy in nights with a high density of sleep interictal activity (spikes index). Moreover, a high number of subjective but not objective sleep awakenings was associated with a higher likelihood of remembering a dream.

Based on these results, dream recall in epilepsy appears to rely on similar mechanisms as in healthy subjects (intra-sleep wakefulness), and dream content appears to be influenced by low-intensity internal stimuli (epileptic spikes). In a second study, intracranial recordings were performed in drug-resistant epileptic patients in the context of their pre-surgical evaluation (N=24). Patients kept a dream diary and systematically evaluated their dream emotions and the link between dream content and epilepsy. Preliminary results show no influence of sleep seizures on dream recall or content, while participants rated their dreams as more associated with their epilepsy in nights with a high density of sleep interictal activity (spikes index). Moreover, a high number of subjective but not objective sleep awakenings was associated with a higher likelihood of remembering a dream.

Ema Demšar, Mahdad Jafarzadeh Esfahani, Martin Dresler, Thomas Andrillon, Jennifer Windt: *A micro-phenomenological investigation of signal-verified lucid dream experiences*

Lucid dreaming (LD), during which one is aware that one is currently dreaming, provides a unique avenue for exploring insight, meta-awareness, and self-consciousness in dreaming and in consciousness more broadly. While LD and similar phenomena have been described for millennia across different cultural and contemplative traditions, methodological advances now allow us to study the neural basis of LD in both laboratory and home environments. However, existing neurophysiological studies of LD have so far yielded mixed or even conflicting findings. This could in part be explained by the diversity and complexity of LD experiences. Anecdotal dream reports and recent questionnaire-based studies suggest that there might be different types and degrees of lucid insight and that LD is often characterized by complex temporal dynamics. Yet, there has so far been no systematic investigation of LD phenomenology that would allow detailing the structural features and temporal dynamics of LD experience as well as distinguishing between potentially different target phenomena. Our study employed the micro-phenomenological (MP) interview technique to address this gap.

We present phenomenological findings from a neurophenomenological EEG study that combined two LD induction techniques: Senses Initiated Lucid Dreaming (SSILD) during sleep onset and Targeted Lucidity Reactivation (TLR) during REM sleep, both of which also incorporated administration of sensory cues. Participants signaled the onset of dream lucidity with intentional eye movements and provided free dream reports and questionnaire responses at the end of each REM phase. Subsequent MP interviews (N=38, 60-90 minutes) investigated the experiential structures and dynamics associated with lucid insight and the onset and progression of lucidity.

Here, we focus on the results from the qualitative analysis of a subset of 24 MP interviews that examined signal-verified REM-sleep LD episodes. We identify commonalities and differences between these episodes, focusing on distinct diachronic patterns associated with lucid insight, including phases of pre-lucidity, semi-lucidity, and full dream lucidity, as well



as common phenomenological structures associated with lucid insight. Our findings suggest a distinction between different trajectories preceding lucid insight, as well as between different degrees and types of lucid insight and meta-awareness in LD more broadly. They also elucidate links between lucid insight and various attentional, (meta)cognitive, self-related and embodiment-related phenomenological structures.

We relate our findings to the ongoing discussion about the definition and operationalization of dream lucidity and consider implications for future research. By enabling a more precise and phenomenologically grounded understanding and classification of LD, our approach can contribute to refining techniques to induce LD, exploring applications of LD in clinical settings (such as treating recurring nightmares), and mapping LD experience to neurophysiological activity, which is a crucial step in the search for neural correlates of LD.

Jason Dobrowner: *Bridging Worlds: Ancient Insights and Modern Physics on Dreams and Reality.*

Jason Dobrowner, a lucid dream practitioner with a background in physics and software engineering, presents "Bridging Worlds: Ancient Insights and Modern Physics on Dreams and Reality." This presentation explores the intersection of culture, history, philosophy, and dreamwork, delving into how ancient cosmologies and modern scientific discoveries converge to deepen our understanding of dreams and reality.

Content Description:

The talk navigates through various ancient cosmologies such as the Celtic Otherworld, Aboriginal Dreamtime, Hindu Maya and Swapna, the spiritual perspectives of the Amazonian Yanomami, Navajo Hozho, and the Egyptian Duat. It also examines insights from ancient Greek, Arabic, and Taoist philosophers. The presentation then transitions into modern scientific understandings, discussing the role of brainwaves in altered states of consciousness, the implications of multi-dimensional physics and the holographic principle, and the observer effect in quantum theory, and how these concepts intersect with ancient thought. The talk will end on how historical figures like Albert Einstein, Isaac Newton, and Dmitri Mendeleev gained significant insights during dreamlike states, and proposing that current scientists can embrace dreamwork as a tool for gaining further insight of nature and the multiverse.

Sven Doehner: *Alchemical Dream-Work: How to Discover Perspectives Invisible to our Waking Consciousness.*

"Interpreting" a dream is often satisfying, but not often all that transformative. More than another point of view (another opinion), working "alchemically" implies finding ways to discover and relate to the invisible – "internal sense" – of our dream images.

The thread that will guide this particular way of working with dreams will be our strict respect for the power of the “image”, letting it speak for itself. “Stick to the Image” is the classic archetypal reminder.

We will explore how the image on its own is a potential agent for transformation. An Alchemical Imagination can lead us to recognize how establishing a true dialogue between the image and the dreamer can bring about deep and lasting transformations.

The presentation will present the ideas, the “principles” that guide Alchemical Dream-work, together with suggestions for practical approaches for working with dreams at the service of transformation.

Sven Doehner: *Alchemical Dream-Work, inspired by James Hillman's "The Dream and the Underworld"*.

“Theoretical” (philosophic) foundations of Alchemical Dream-Work.

~Tools to help us relate to our own (and other's) dreams in ways that reveal their “hidden”, invisible, more “inner” sense.

~ How to work with the images in our dreams in ways that trigger different aspects of transformation.

We will practice and learn the SEVEN fundamental KEYS for working Alchemically with Dream Images:

1. Dream Invocation and Recollection: Techniques for invoking, recalling, and noting our dreams.
2. Discerning Dream Significance: Recognizing, observing, differentiating, and perceiving truly significant aspects in a dream sequence.
3. From the Literal to the Metaphorical: Describing the “literal” in order to unveil the “metaphorical” sense of particular dream elements.
4. Metaphorical Imagination: The art of recognizing correspondences between the external and the internal sense of elements that have caught our attention.
5. Sensory Exploration of Dream Images: How to give palpable – sensorial – form and “sense” to invisible aspects of the dream images.

6. Tracking Energy Movement in Dreams: How to follow the movement of energy in a dream: with a view of discovering critical moments, and what is “at stake” in them.
7. Recognition of Turning Point Moments: Identifying what C.G. Jung called moments of “lysis” – turning-point moments – in the dream sequence.

The Alchemical aspect is experienced when there is an “awakening” – one that implies sudden keen awareness of the critical relevance of the dream experience to our daily life.

Our objective is share tools for working with dreams in ways that convert habitual, impulsive and repetitive “reactions”... into more conscious, creative and constructive “choices”.

Lejla Elezi: *Dreams for peace*

A couple of years ago, a group of women from former and recent war regions started meeting up every new moon in an online format, for a dream circle, focusing on dreams for peace. Mainly the women come from Israel & Palestine, as well as the Ex-Yugoslavian region. The main themes of the circle are discovering what peace is or what it means, cultivating it within each of the memebers as well as bringing it out into the world.

What brought these women together was their everyday work with dreams, one way or another. For example, one of the women, the author, is a psychiatrist and psychotherapist (jungian). Another is an art therapist offering dream workshops. Another yet has written her dreams down over 2 decades and embodied them by building bakeries in refugee camps around the world. All are peace activists, that feel very nurtured and inspired by this dream circle for peace.

Matthew Hugh Erdelyi: *Sigmund Freud's Contributions to Dream Science*.

This paper reclaims and elaborates Freud's contributions to dream science.

Dreams are Hypermnesic

Freud's first published book (with Joseph Breuer), *Studies on Hysteria*, was substantially a study on memory. It was here that Freud asserted that “hysterics suffer mainly from reminiscences,” that unconscious memories can be recovered with retrieval effort (“concentration”), and that hypnosis, contrary to widespread opinion, is not hypermnesic, i.e., does not produce enhancement of memory.

Dreams, however, which may be thought of as forms of remembering, are a different story. Based on his clinical experience, Freud discovered that “dreams are hypermnesic,”

observing that “it is a very common event for a dream to give evidence of knowledge and memories which the waking subject is unaware of possessing.”

## Dreams have Meaning

From the beginning Freud insisted on the meaningfulness of dreams, though the smart money has often been dismissive of dreams. The great Roman orator, Cicero (104-8 B.C.), actually wrote a treatise, “Argument against Taking Dreams Seriously,” which prefigures much of modern academic psychology’s attitude toward dreams. Allan Hobson, who is the most influential dream theorist after Freud and who is often credited with modern psychology’s “nonsense theory of dreaming,” backtracked toward the end because of developing and irrefutable research evidence.

## The Manifest vs. Latent-Content Distinction and the Role of Context

Surface (manifest) contents are underpinned by deeper (latent) meanings which need to be extracted through interpretation. The depth dimension, although it boundlessly enriches psychology, complicates the definition of the stimulus, for it requires the application of context to the nominal stimulus. This complication cannot be avoided, however, if we are to grapple with complex real-life phenomena, including depth perception and jokes.

## Both Universal Symbols and Universal Distortions are at Play in Dreams and in Release-Phenomena in General (e.g., Daydreams, Jokes, Parapraxes, Fairy Tales)

Freud’s dozen or so universal symbols are concretistic (“plastic”) representations--they physically or functionally resemble their referents. The posited universality of these symbols can be thought to result from the universality of the referents. Pablo Picasso’s, “The Dream,” and Hieronymus Bosch’s “Garden of Heavenly Delights” illustrate concretistic symbols. The author and his honor student, Michael Halberstam, discovered that Freudian distortions and Bartlettian distortions are identical, but for motive (defense for Freud, schematization for Bartlett). Apparently, there are universal distortions as well as universal symbols.

## Overlaps between Dreams and Jokes

Jokes are a very important model of dreams since they make obvious what is often controversial for dreams. “Getting” a joke, which corresponds to the idea of interpreting its latent content, is completely uncontroversial for jokes; moreover, the same techniques of distortion (the dream-work, the joke-work) are involved and reversing the distortions yields the getting (interpreting) of the meaning of dreams and of jokes. The embedding context is key. The interpretation of jokes, and by extension of dreams, can be highly reliable. Also, as in dreams, the nasty content of jokes is relegated to the latent content, a fact that is obvious for jokes.

The Neural Default Network, which Unifies a Sprawl of Release-Phenomena, and along Freudian Lines, May be Conceived of as the “Freud Network.”

The neuroscience discovery of this network occurred decades after Freud’s death. Credit belongs to Reichle and his colleagues. Freud, however, can be linked to the default network through the unique extent to which features of psychoanalysis turn up as characteristics of the network. The default network neurologically implements its own unification of disparate psychological domains and generates something like Freud’s groupings (dreams, fantasy, freethinking, mentalizing, mind wandering, self-reflection, reminiscing of past events).

Joy Fatooh, Ralf Penderak: *Good Data, Good Stories: IASD’s Group Psi Game*.

The Group Psi Game evolved from IASD’s psi dreaming contests to test the concept that working together on a psi dreaming project, instead of competing, could be both enjoyable and successful. After three fun and promising developmental years, the game used a strict, consistent protocol for the last five years which – while still presented and enjoyed as a game – produced data that can be compared with data from experiments in individual psi dreaming, such as the pioneering Maimonides work by Krippner, Hall and Van de Castle. It also produced fun, thought-provoking and eye-opening stories as a different ad hoc group of from 32 to 48 international participants each year, ranging from new to seasoned, pooled their various psi dreaming and analytical approaches with synchronicities and intuition to achieve remarkable success. Participants also reported the experience of wonder and of deep connection with others as they encouraged their minds to explore beyond the usually-perceived limits of not only time and space, but also of the individual self.

Description of Content: We will briefly explain and illustrate how the concept for the game arose from an IASD online PsiberDreaming Conference dream telepathy contest in which participants found themselves collaboratively comparing notes on one another’s dreams to find different types of clues about the target image. This led to the first three years of the game (presented at IASD’s 2016 Annual Conference), which yielded promising results and great participant satisfaction, but also revealed opportunities to improve the protocol. The protocol implemented the following year remained consistent throughout five years. We will give details of this protocol, including the strictly random and impersonal method for choosing the target image. Stories will illustrate each stage of the process for participants: dreaming with intent to perceive the target image; posting dreams; seeking outstanding and recurring elements in the pooled dreams, before seeing the four possible target images; after seeing them, refining the discussion to identify dream elements – and waking intuitions and synchronicities – that point to each; and ultimately casting votes for each participant’s first, second and third choice, which are summed and weighted to reveal the group’s choice up until the moment the target is randomly selected and revealed. We will then introduce the results of simple statistical analyses of the data, which appear to strongly support the hypothesis that a group psi process encouraging collaboration and pooling multiple individuals’ psi dreaming styles can produce results that are not only much better than random, but perhaps better than typical results of

experiments in individual psi dreaming. We will discuss the opportunity to strengthen these preliminary results, and other hypotheses that could be tested with future iterations of the Group Psi Game, now that IASD intends to revive the PsiberDreaming Conference.

Elena Gerhardt, Dr. Benjamin Baird: *Exploring the Links Between Lucid Dreaming, Mindfulness, and Meditation Practices*

Lucid dreaming involves gaining higher-order awareness during dreaming, which has similarities with the notion of mindfulness - becoming aware of moment-to-moment changes in experience. Additionally, meta-awareness, the ability to explicitly notice the current content of one's own mental state, has also been proposed to play an important role both in lucid dreaming and mindfulness meditation practices. However, research has shown conflicting strengths of associations between mindfulness, meditation, and lucid dream frequency, and the link between lucid dreaming and meta-awareness has not yet been empirically studied. This study evaluated the associations between lucid dreaming frequency and different meditation practice styles, mindfulness traits, and individual differences in meta-awareness. The results suggest that daily-frequent meditators experience more lucid dreams than non-frequent meditators. However, it could not be found that all frequent meditators have a higher lucid dreaming frequency. Moreover, a positive association was observed between open monitoring styles of meditation and lucid dreaming. No such correlation could be detected for other practice styles. The findings also indicate that meta-awareness is higher for meditators, weekly lucid dreamers in general, and weekly lucid dreamers who do not meditate. Furthermore, frequent lucid dreaming was commonly associated with a non-reactive stance, experiencing transcendence, and mindful presence. Weekly lucid dreaming in daily-frequent meditators was associated with observing, mindful action, and mindful presence aspects of mindfulness. Overall, the findings suggest a positive relationship between specific meditation practices and lucid dreaming as well as the importance of meta-awareness as a cognitive process linking meditation, mindfulness, and lucid dreaming. The study added valuable insights and contributed to the understanding of the theoretical link between meta-awareness, lucid dreaming, and meditation.

Loren Goodman and Bernard Welt: *Dreaming with Walt Whitman and Langston Hughes: How to Write Poems in Your Sleep*

Walt Whitman and Langston Hughes—two poets working with social engagement in the context of dreams—offer visions of dreaming that go beyond the individual to the community. In the first half of this session, we will explore some literary, cultural, and social aspects of modern poetry through the dream poems of Langston Hughes. Beginning with responses from contemporary American poets to a question (How have things changed?) about a single work, Hughes' 1935 poem "Let America Be America Again," we will examine Hughes' dream poems as methods of integration. Through close reading, we will consider how such integrations extend beyond the social and racial to the integration of the unconscious and conscious, allowing for further desegregations of waking and dreaming life, individual and collective, rich and poor,

there and here, then and now. We will then discuss and experiment with the various types of dreams that comprise Hughes' poems, such as nightmares, recurrent dreams, shared dreams (e.g., with Martin Luther King, Jr.), and prodromic dreams.

Taking inspiration from Hughes' invocation of dreams as a mode of practical poetic, social, and moral engagement, we will shift from analysis to oneiratic experiment. Employing dream induction methods and approaches delineated by dream scholars such as Patricia Garfield, Robert Moss, and Deirdre Barrett, we will work together in collaboration to attempt to engage with Langston Hughes directly, asking the same question posed earlier to contemporary American poets and scholars, while recording and reflecting upon our day dreamt and imaginative encounters.

In the second half of this session, we'll look at one of the greatest of dream poems, "The Sleepers," by America's national bard. Walt Whitman (1819-1892). In contrast to the use of dreaming in conventional poetry as a pretext for allegory, Whitman followed the form of actual dreams, with sudden shifts of time and place, transformations of the dream ego, and an amalgam of memories, associations, even erotic fantasy. The result prefigures Surrealism in its rejection of the bounds set by logic and narrative coherence, and proposes a collective, shared dreaming that draws on the American Transcendentalists' borrowings from the philosophy of India and prefigures the psychology of Jung.

We'll try to learn from the Good Gray Poet's example by setting aside the practice of writing our individual dreams, and instead generating imagined dreams through the use of a simple poetic device borrowed from a writer much closer to us in time. Joe Brainard (1942-1994) discovered one day doodling around in his journal, that if he just wrote the words "I remember," the phrase would instantly trigger a surge of memories. Brainard's discovery has become the most popular exercise in composition and creative writing classes in the US, and now appears all over the globe. We'll adapt this method to the simple exercise of writing "I dreamed" and allowing the next words to select themselves; afterwards, we'll go around the group, reading results in sequence to create our collective dream. (For those interested, the results of this experiment can feel akin to those of the "If this were my dream . . ." approach to dream-sharing.)

To prepare for this session, please read Whitman's "The Sleepers." A good copy can be found here: <https://poets.org/poem/sleepers> at the Poets.org website.

Tzivia Gover: *Dreaming Toward Bliss*.

While some people look forward each night to climbing into bed to see what their dreams have in store, others face their dreams with indifference or even dread. Many also experience dreams filled with sadness, anger, and fear—or outright nightmares. But by combining knowledge of psychology with a contemporary understanding of the dreaming brain—as well as ancient wisdom about our body, mind, and spirit as handed down in yogic and

other spiritual texts—we can bring consciousness and skill to dreaming to make it a nightly invitation to increase experience of true happiness, health and wholeness.

In this workshop participants will draw on ancient sources of wisdom including yogic philosophy, the Kabbalah, and mindfulness practices to engage with dreams as deep reservoirs of information, healing and insight that can connect us with the joy and bliss at the center of our beings.

Central to this workshop is the belief, rooted in many spiritual traditions, that joy is our birthright, and dreams and dreamwork can serve as a daily practice to help us connect with the radiant wholeness at the center of our being.

An explanation of and exploration for the basis of these statements will be offered. In addition, we'll use the model of the 5 Koshas, or subtle bodies, to provide a practical roadmap for applying and experiencing the principles described.

According to yogic texts, the 5 subtle bodies include the physical body, the breath body, the psycho-emotional body, the intuitive body—and at the center of them all—the eternal, unchanging bliss body.

In this workshop we'll look at where dreams fit into this model, and how dreamwork can help us work through these layers and uncover the wisdom, healing, and joy at our core.

Gover will draw on her knowledge and experience as a mindfulness expert, a certified dreamwork professional, and student of yoga and yogic philosophy in order to present this unique way of classifying and interacting with dreams.

Using creative hands-on exercises participants will learn to use dreams to move purposefully toward more clarity, joy, and ease—both in dreams and waking.

A brief presentation of principles and sources will be followed by experiential learning, which will constitute the majority of this workshop.

Participants will be guided through hands-on application of the techniques and will have an opportunity to reflect on their own dreams and work together to gain insight from one another.

We will use worksheets, reflective journaling techniques, and guided meditations to explore and experiment with this joyful approach to dreamwork.



The session will also include a review of what was learned and suggested exercises to continue practicing at home.

There will also be sufficient time for questions and answers.

This workshop is open to anyone, regardless of their level of experience with dreams. People of all backgrounds and physical abilities are welcome and encouraged to participate, as this is not a physical exercise class. We will be focusing on yogic philosophy, not yoga poses.

The workshop leader will create a safe and welcoming environment for participants, and will follow and adhere to IASD's ethical guidelines for dreamwork. In particular, participants will be reminded that the ultimate authority on any dream is that of the dreamer.

Dave Green: *Doodles in the Dark: An Artist's Guide to Lucid Dreaming*.

Doodles in the Dark is an artist's talk by Dave Green about the creative potential of lucid dreaming. It is part introduction to the subject of lucid dreaming and part exploration of the dreaming mind as told through drawing.

In this presentation, Dave will introduce himself and share his personal journey with dream art. He will recount how lucid dreaming became a vital tool for him in dealing with childhood nightmares and his early attempts at illustrating his dreams, which often left him dissatisfied. Then comes the eureka moment when Dave develops his technique of creating drawings directly in his lucid dreams, using a dream pen and a dream piece of paper which he then re-creates upon waking up.

Dave will discuss his collaborative experiments with leading researchers, such as Professor Antonio Zadra from the University of Montreal, where he provided dream characters with pen and paper to witness their creative expressions. These experiments delve into the intriguing question of whether dream personas possess their own inner lives and artistic abilities.

Continuing his interest in science and art collaboration Dave will also be presenting the outcomes of his research with Goldsmith's Chris French and San Diego's Julia Mossbridge. In this experiment they explored precognitive dreams and Dave was tasked with attempting to see a photo in his lucid dream which would then be sent to him the following day.

In addition to these scientific investigations, Dave will share his inspiration drawn from shamanic practice, where he explores creating art while embodying the perspectives of various animals within his dreams. Dave will also be sharing his process of creating portraits of people

in his lucid dreams and give his thoughts on the healing potential of dream art.

The talk will be topped off with some speculative ideas about how the technique of drawing in a lucid dream might be combined with the recent advances in AI research and dream decoding potentially leading to the possibility of live readouts of artworks created in lucid dreams.

Melissa Haggerty: *Dreaming With Plant Allies*.

After years of struggling with a health crisis, I began receiving clear dreams regarding my health. The plants would come themselves, or a doctor in a white coat and white room. I would receive a prescription in the dream of which herb to take, in which form, which dose, for how long, and for which symptom. Eventually I learned how to interact and engage with the intelligence coming to me in my dreams. I now share this practice to reconnect anyone with their unique plant allies and open the gates to conscious healing dreams.

The dreaming with plant allies workshop walks people through each herb that supports sleep and dreaming, and teaches people how to meet their dream healer who can recommend specific herbs and modalities for healing mind body and soul. I also share my list of dreams I've personally received to inspire and show what's possible.

Participants will be able to pass around jars of many of the herbs we discuss and smell them, touch them, etc. This is also a technique to bring forward our herbal allies in both dreams and waking synchronicities, and practice using our intuition to select the herbs we're most drawn to, which are the ones who will be most helpful to us.

Participants also make their own dream bags with plantable seed paper for writing a dream intention/question, a grounding item from nature, and herbs that enhance dreaming even just by being in proximity to them.

The technique is mainly centered around intention setting and honoring the dreams you receive. The bags we make during the workshop are what I use to set my intention by writing down my request for a healing dream. Honoring the dream means following its instructions once you receive the dream as soon as possible, which brings more frequent dreams and stronger dreams.

The ultimate authority on the meaning of the dream is the person who received the dream. Our dreams are unique to us and while others' perspectives and techniques may help us interpret our dreams, only we can feel and know what the dream means for us.

Johanne Hamel, D. Ps.: *Somatic Art Therapy Dreamwork*.

Since I offered this workshop in 2022 with enormous appreciation from the participants, I decided to offer it again in 2024.

Combining the author's expertise on Art Therapy Dreamwork and on 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 on 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 neurosciences so that each of the four productions contribute 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 papers 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 how 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.

Dr Nigel Hamilton; Melinda Powell: *Lucid Dreaming - A Powerful vehicle for healing the Psyche.*

Lucid Dreams can be a powerful vehicle for healing the psyche. They can, when treated sensitively initiate a series of profound paradigm shifts in consciousness during the psycho-spiritual transformation process, culminating in a spiritual awakening. A client's lucid dreams are used in the presentation showing how the phenomena involved healed and transformed the dreamer's traumatized psyche. During the early stages of therapy, the Waking Dreams Process was used to achieve a basic balancing of the psyche in which the worst of the trauma was released. This led to the start of a series of lucid dreams and a significant shift each time in the dreamer's consciousness. The lucid dreams were opened up and healing deeper and deeper layers in his inner world. At a certain point, the psychological trauma seemed healed, yet the lucid dreams persisted leading eventually to a profound transcendental spiritual awakening.

Laura Hanks, L.Ac: *Fire, Earth, Metal, Water, Wood. A tour the five-elements of Chinese medicine dream interpretation.*

This presentation will introduce the participants to Chinese medicine, laying the groundwork for understanding the physiology of mind, body, and spirit and how physical, emotional, and spiritual challenges may be perceived in dreams through the lens of the five-element model. Utilizing meditation, movement-based practices of qigong and intuitive dance technique, as well as guidelines for diet and sleep hygiene, participants will learn how to establish harmony in the body to enhance and inspire their dream life and find deeper connectivity to their creative life force.

Basis for Content:

Lecture material presented draws upon the texts of my many teachers (especially those at the forefront of integral acupuncture, such as Lonny Jarrett and Lorie Dechar), Chinese medicine texts, and case studies from my clinical practice.

Experiential component draws upon my martial arts studies with Lindsey Wei, master teacher in the Wudang Five Immortals lineage and my experience dancing, teaching, and performing with the Quimera Ritual Priestesses, under Anandha Ray, internationally acclaimed choreographer and visionary.

It has long been understood in Chinese medicine that our physical, emotional, and spiritual health affects our dreams. Over thousands of years of observation and treating patients, great masters discovered patterns correlating to health and dreams.

The presentation will start with a lecture to lay the foundation for Chinese medicine dream interpretation. Information shared will include a brief history of Chinese medicine; the theory of yin and yang; an explanation of acupuncture, organ theory, pattern identification, the Chinese circadian clock.

The remaining lecture will focus on the five elements and the five spirits, which are at the core of understanding dream imagery within the Chinese medicine paradigm.

As we explore the qualities of each of the five elements and spirits, participants will be asked to write anything that can come to mind that might come up in dreams pertaining to that particular element. Participants will share what they wrote in call-out format.

Building on this information, the lecture portion will conclude with dream imagery from ancient Chinese medical texts, several examples of common subtle and gross pathological dreams related to health concerns, and strategies for overcoming certain kinds of dreams. It will be stressed that any and all information potentially discerned about health through dreams should be discussed with a licensed acupuncturist.

The class will then transition to a short portion of a Daoist alchemical QiGong practice, Yang Shen Gong, for calming the mind and grounding the body into the present moment. After the completion of the set, music will begin to play and a 20 min set of Intuitive Technique will be presented, inviting those that want to participate to release attachment to words and judgements, and let their instinctual body begin to talk. This portion entails guided instruction through six body systems, from outermost (fingers, toes, top of head) to innermost (spine and ribcage). The purpose will be to explore movement within the body systems to remove blockages where old emotions and experiences may be stored. This will serve to release patterns that may be showing up in dreams. Intuitive technique also serves as an integration tool for information absorbed as well as reducing pain, and improving dance athleticism.

We will conclude with a closing circle and share reflections from the class and exercises.

Lecture will be interactive, with writing exercises and encouraging discourse and reflection. Movement section will be approximately 45 minutes and closing circle 10 minutes. Workshop will be 1/3 lecture, 2/3 experiential components.

*Tony Hawkins: The Cosmic Nature of Dreaming and a 'Manhattan' Project to Uncover It. A personal philosophical inquiry into psi dreaming.*

Throughout my life, I've encountered precognitive dreams, some of immense significance, others seemingly trivial. One particularly notable dream involved a white plastic disc, an inexplicable detail that defies general knowledge. These dreams hint at a higher-dimensional state of being, beyond conventional concepts of a creator or creation. In this realm, love forms the core, presenting itself in infinite aspects.

The fifth dimension, governed by love, transcends our four-dimensional scientific understanding. Dreams, often forgotten, emerge as a conduit to this dimension, offering insights and intelligence beyond conscious comprehension. They hint at a reality far more intricate than our four-dimensional scientific view, where love forms the foundation of everything.

However, integrating this fifth dimension into our understanding is challenging, as it exists beyond conventional scientific interpretation. Dreams, representing a truth unreachable by the conscious mind, hold immense potential. They suggest a reality where love governs, a stark contrast to our current state of science often tainted by greed and control.

The study of dreams, regardless of their perceived significance, emerges as a key to unlocking this higher understanding. Dreams reflect a level of truth inaccessible to waking consciousness, unveiling the nature of reality far beyond our current comprehension.

This calls for a reevaluation of dreams, acknowledging their potential as a bridge to a deeper truth. Establishing a community dedicated to exploring dreams as cosmic expressions may unearth invaluable insights, breaking the boundaries of our limited understanding.

Despite the challenges of comprehending this fifth dimension, dreams remain a powerful tool for accessing a higher truth, guiding us towards a reality where love is the fundamental force governing existence.

For the presentation I would like as much time and space as possible. I will use half the time for presentation and throw the rest open to the audience to see what they make of a 'Manhattan Project' for dreaming.

In the presentation I shall keep my philosophy based on dreaming to one or two examples of 'trivial' precognition, one of which possibly saved my life, and 'the plastic disk', which is an intriguing story and demonstrates how difficult it is to prove spontaneous psi to general science although precognitive dreams, with time records and 'news' assistance, could meet that need.

ChatGPT said of this proposal:

'The idea of a 'Manhattan Project for dreaming' is intriguing—a collective effort to delve into the depths of dreaming could potentially unlock insights that may reshape our understanding of reality.'

and

'Your journey through these experiences seems to have shaped a unique perspective—one that seeks to unify the spiritual and scientific realms. It's an intriguing concept that warrants further exploration and consideration.'

Re: 'Manhattan Project' for dreaming. Regarding good or bad outcomes we're on our own. But we're not alone. We are part of an infinite creative power revealed as our true origin. It's our choice if we want to be a good god or a devil. As we start to scale the cosmic mountain, both outside and inside us, we find the true force of that creative power evermore present. Hopefully we will be making nothing as destructive as a nuclear bomb, although AI has that potential. Perhaps, by introducing AI to the infinite country of our dreams, it will discover the 5th Dimension before we do, and help to lead us out of the morass we are otherwise creating.

Silja Heikkila: *Dreams and living heritage*.

In my dissertation, *Dreams and living heritage: An ethnological study of dream conceptions and dream-telling situations* (2021), I explored the features of the Finnish dream telling and interpretation tradition based on survey and interview material (N=62). My presentation discusses the social and cultural elements of dreaming and focuses on Finnish dream telling and interpretation tradition. The Finnish folkloristic research has for long been interested in the ways an individual produces and interprets cultural meanings in his community and in social interaction. Thus, the processes related to this tradition have received slightly less attention.

Living heritage refers to the intangible heritage present in many ways in people's daily lives. It is passed down from generation to generation through everyday social life or conscious heritage work. My dissertation sheds light on the motives, practices and meanings given to dream sharing as well as constructing and transmitting different conceptions on dreams. I look at different dream conceptions - that is, what dreams are thought to be, - their construction, as well as dream conception as a phenomenon. According to my research, dream conceptions appear as multi-level and cross-cutting meanings, not exclusively as closed definitions.

Dream phenomena interpreted as supernatural still live on among Finns as different stories, beliefs, and reflections - partly also as vivid personal experiences. For example, precognitive dreams are considered and described as multi-level insights that combine thoughts and emotions, and not just as dreams that predict the future. Dreaming about the deceased is a certain dream type, where the dreamer experiences the presence of deceased persons in a dream. These dreams, called "vainajaunet" in Finnish, have been recorded in the

Finnish dream telling and interpretation tradition since the 1970s. Based on the work of folklorist Leea Virtanen one could assume that dreams of the deceased were quite common even in the period before that.

The new data I collected 2021-2022 regarding precognitive dreams offers more material of dreams of the deceased. As many as 54 out of 68 respondents said they had experienced such dreams. What are these dreams like, and how do people themselves explain the origin of dreams and what meanings do they give to these experiences?

Dr. Curtiss Hoffman: *Is Dream Text Length a Proxy for Dream Length?*

This is a 2 ½ year long longitudinal study of the author's dreams, from June 2021 through December of 2023. The author has had an unusually high dream recall frequency (average 45/month for 20 years), and during the period studied, from late June 2021 through December 2023, this increased to an average of over 75/month, for a total of over 2,000 dreams recorded over a total of 925 nights.

Since none of these dreams took place in a sleep laboratory, there is no quantitative measurement of dream states. While I did not record the times at which I was awakened from them, I did carefully record the sequential position of each dream within the night's dreaming, as well as the length of the resulting written text of the dream. This was done in conjunction with a project to receive musical selections, in particular for the composition of the 78 pieces which make up the Musical Dream Tarot ([www.musicaldreamtarot.com](http://www.musicaldreamtarot.com)). When that project concluded in late January of 2023, I continued to record dream positions and text lengths in conjunction with several new musical compositions that I was writing from dreams.

During my work on the Musical Dream Tarot, I noticed that there seemed to be a tendency for longer texts to be at the end of the night, and shorter ones at the beginning – parallel to dream lab research which shows that REM periods increase in duration over the course of a night. I decided to test this quantitatively, using several comparative measures. First, all nights on which there were no dreams or only one dream were excluded, as they contributed nothing to the analysis of dream position. This nevertheless provided a robust database of 688 nights with two, three, four, five, and even (rarely) six dreams.

With some observed exceptions, my analysis shows that the percentage of nights with dreams texts becoming consistently longer hovered around 60%, depending upon which measure was being used. This does tend to confirm findings from dream lab studies with much smaller N that suggest that dream text length does correlate – albeit loosely – with dream length.

It may be argued that, having made the initial observation, I might have intentionally or unintentionally skewed the results in favor of the hypothesis by suggesting to my unconscious mind that I wished to have longer dream texts toward the end of the night. To test this, I took a



random 1% sample of the ca. 16,000 dreams in my database which were dreamt prior to the inception of the Musical Dream Tarot project – before I had formulated the idea that dream text length might be related to dream position and be a proxy for dream length. The results were slightly less conclusive than for the dreams from the study period, but the majority of dreams in the random sample did follow the pattern, suggesting that it is valid, at least for my dreaming.

I will conclude by a few suggested implications of this research for dream study.

Dr. Curtiss Hoffman: *The Song of the Sea . . . and More!*

Since the completion of the Musical Dream Tarot in late January, 2023, I have continued to receive music in dreams which I have assigned to a number of new compositions. These include an oboe concerto in three movements, a song for female chorus with trumpet obbligato, a series of pieces to accompany the telling of the Biblical story of Joseph, a lyrical piece for harp and strings, and others. At the time of submission of this abstract, there have been a total of close to 300 dreams associated with one or another of these compositions. I will describe my methods of capturing dream tunes and transforming them into musical selections using Finale©'s musical reproduction format. They have subsequently been exported to .wav files and then to .mp3 files. At the close of the presentation, I will play some samples of excerpts from these compositions.

Robert Hoss (chair), Alwin Wagener: *Variation in Dream Metaphors in Relation to PTSD Recovery.*

This session will describe an exploratory, content analysis of 45 years of dreams (n = 139) and nightmares experienced by a Vietnam War veteran suffering from PTSD. The presenters will discuss the methodology, emphasizing the longitudinal nature and comprehensive content analysis of the veteran's impactful dreams and nightmares recorded over four decades. This rare dataset provides a unique opportunity to observe the evolution of dream metaphors in parallel with the veteran's journey through various stages of PTSD recovery.

We refer here to metaphor as a figurative image or sensorimotor activity that describes an abstract concept (Wagener, 2023) specific to the dreamer's waking experiences, beliefs, and concerns (Hartmann 2011). A traumatized person may dream first about the actual trauma or some close semblance of it, but then the dreams begin to process the dominant emotions (Stickgold and Walker, 2013), picturing them as metaphor which, as Hartmann put it, contextualizes the emotional concern relative to the individual's waking experience.

Here we present the second phase of a content analysis (Hoss, 2020) which explored 55 dream elements in the dataset, as determined to be common from six prior trauma and war veteran PTSD studies. The initial analysis found the same dream elements present but varying in frequency and context over time. It also supported the findings of Wilmer (1996) in a 300 veteran PTSD study that increases in metaphoric content relative to memory replay appeared to be a marker of recovery. Observing the nature of the fictive story-like metaphoric activity also suggested introduction and testing of adaptive threat simulations (Revonsuo, et. al. 2000), such as “mastery,” which appears to influence the recovery process.

What separates this second phase from the first, and other content studies, is a focus on examining changes in specific metaphors over time as recovery occurs. For example, the appearance of shelter as a metaphor was one of many examined. The change in shelter was from strong and isolating to weak and inclusive of others, seeming to reflect the transformation from a psychological state of intense fear and perceptions of threat and isolation, to a recovery state in which there were significant reductions of fear, threat perception, and isolation.

As in the first phase, we determined the dream content elements to be analyzed based on prior veteran PTSD studies. Here, however, they are verbal metaphors, commonly used by veterans in therapy sessions, to describe their PTSD experience and recovery (Foley, 2014). Foley described a number of these metaphoric themes, as related to the unique influence of military culture, and grouped them in relation to the veteran’s transition through 3 stages of recovery.

The presenters will describe, with examples, the appearance of these theme-based metaphors, and how they vary in form and context over the 45-year recovery period of the subject veteran. The findings will be discussed through the lens of their two complementary, yet in parts conflicting, theories - Wagener’s (2023) Embodied Cognition Theory of Dreaming (ECTD) and Hoss’s (2019) Emotional Learning theory.

Robert Hoss: *Working with the Wisdom Behind Your Dreams.*

The “wisdom behind the dream,” often reported in Lucid dreams, is actually very much there in our every-night dreams, although less obvious. This Workshop will present a means for recognizing and understanding this natural self-healing force, followed by the opportunity for attendees to practice working with the insight using their own dream.

Many who have experienced lucid dreaming, have also experienced a direct interaction with a sage Wisdom therein. When called upon, or at times spontaneously, it appears in many forms. It guides by introducing surprising new insights or perspectives and often healthy alternatives left up to the dreamer to follow. The new insight is almost always healthy and well

beyond what we were able to conceive of in our waking state.

Lucidity is a beautiful but often rare state when a bit of our cognitive mind awakens in the dream, rendering the dreamer with self-aware agency – able to interact directly with the unconscious dreaming mind, perhaps with what Carl Jung referred to as the “collective unconscious” with its seeming unlimited access to not only every aspect of our inner selves but more universal, cosmic, spiritual or divine consciousness as well.

Sounds wonderful but what about our nightly non-lucid dreams? Where does this inner guiding wisdom go? As it turns out, it remains very much there, pulling the strings behind the dream plot and attempting to offer alternative paths toward resolution. The problem is that the self-awareness of the dreamer is often diminished to the point of being reactively and aimlessly lost in the dream story, missing the clues that might move toward resolution and a satisfying ending. If we can recognize just a few of the clues in our nightly dreams, we can observe the self-healing influence of the inner wisdom there in our nightly dreams. Jung was one of the first to recognize a purposeful self-healing structure to dreaming. A number of contemporary psychologists and researchers have also observed an emotional problem-solving or learning process taking place aimed at helping us better adapt to life. Dreams often begin by selecting and picturing an emotional memory (perception of or reaction to an event) then comparing with past experiences to place it into broader context. This is often observed to be followed by creatively introducing and testing alternative resolution scenarios or viewpoints, and, if successful, reinforcing and weaving the newly learned information into the stored memory. The guiding wisdom is there, in the creative alternatives introduced into the dream plot – it is a matter of recognizing them.

In the workshop you will learn five clues that are helpful in spotting the alternate scenarios that the dreams appear to offer for resolution. These include action metaphors containing apparent guiding actions or words; the element of surprise, a twist, anomaly or discovery; an exemplary activity or personality; decision points or reversals; and positive or negative reinforcement. Descriptions and examples will be provided. Attendees will be given the opportunity to explore these elements in one of their own dreams. The process will begin with each dreamer self-exploring what emotional situation the dream is dealing with using a simple guided scripted role-play technique. All will then be led through a self-exploration of their dream plot to spot these guiding elements. Finally, each will reflect on how the insight might apply to resolving the waking life situation the dream appears to be addressing. Intended for all audiences.

Dr. Clare Johnson: *Power Animals & Dream Guides: Mythical Creatures, Wise Beings... Or Your Own Pet*

Drawing on over 45 years of personal lucid dreaming experience, Dr. Johnson leads participants into a deep and wonderful exploration of the power animals and guides who appear in dreams, lucid dreams, and liminal states of consciousness such as the hypnagogic and hypnopompic states.

Dr. Johnson's 2007 doctoral research on "The Role of Lucid Dreaming in the Creative Writing Process" explored the emergence of Archetypal Lucid Dream Figures: guides or power animals with numinous and self-willed qualities. In *The Art of Lucid Dreaming* (2021), Johnson provides a range of techniques for summoning and connecting with dream guides, and explores how conscious they are. Her 2020 book, *The Art of Transforming Nightmares*, illuminates how empowering it can be to encounter animals and guides in dreams, and how to handle scary dream figures.

Through dream encounters with power animals or guides, we may receive information we could not otherwise have known, or be shown glimpses of the future. Such encounters beg the question: do some dream figures transcend the individual psyche, and if so, why? What is their purpose?

In this practical and interactive workshop, we'll explore the energy and purpose of dream guides of all shapes and sizes. Dr. Johnson will offer techniques to help participants make the most of these psychospiritually important encounters. She will also give tips on how to respond to frightening figures or aggressive dream animals.

Additionally, Dr. Johnson will share some of her best known dreamwork techniques, including Lucid Writing and a short guided Lucid Journey called "Meet Your Power Animal or Guide". She will explore how to act on the advice of wise dream figures in waking life, and how to honour a power animal. When we bring the wisdom and energy of these guides into our daily lives, we become more whole and expand into a deeper sense of who we are and why we are here.

The dreamer is the ultimate authority on their own dream. This workshop is for everyone. Even if you can't recall a dream of an animal or guide, come along, as we will do a practice to help you encounter one!

Clare Johnson, PhD and Kimberly Mascaro, PhD: *Initiation Dreams: From Dark Nights of the Soul to Cosmic Wisdom*.

What happens in our psychospiritual life as we journey from birth to death and beyond? Many of us have initiation dreams: we are shown a powerful truth or a new path, or we meet highly conscious beings and experience something that changes our lives forever. Why do we

have initiation dreams, and what do they want to teach us?

In this participatory event, Dr. Clare Johnson and Dr. Kimberly Mascaro combine their shared deep knowledge of dreaming, lucidity, and psychospiritual transformation.

Throughout this lively special event, the audience will be invited to share their own initiation dreams if they feel inspired to, as we explore magnificent, terrifying, and awe-inspiring dreams together! Lucid dream encounters with cosmic beings, shamanic dismemberment and rebirthing dreams: what is their purpose?

Dr. Johnson's 2020 book, *The Art of Transforming Nightmares*, explores the awe-inspiring phenomenon of psychospiritual nightmares as a wake-up call to change our lives. Her 2017 work, *Llewellyn's Complete Book of Lucid Dreaming*, examines encounters with the divine; deceased loved ones; conscious death; the void; and the Lucid Light. Dr. Johnson's 2007 doctoral research on "The Role of Lucid Dreaming in the Creative Writing Process" documented the emergence of numinous, autonomous, self-willed lucid dream figures.

Dr. Mascaro's 2018 book, *Extraordinary Dreams*, explores the announcement dreams of pregnancy, visions and premonitions. During this special event, she describes several perspectives into initiation dreams, from the alchemical to the shamanic and the Hero's Journey. She looks into the wild world of initiation dreams and how they might be viewed. Dr. Mascaro describes her first clearly recalled initiation from 2004 in her exploration of non-ordinary states of consciousness, along with those of her doctoral research participants reported years later.

In this event, Dr. Johnson and Dr. Mascaro synthesise their prior research in a deep exploration of initiation dreams and demonstrate the amazing power of dreams to change our lives.

Drawing on over 45 years of personal lucid dreaming experience, Dr. Johnson examines why initiation dreams happen and how important it is to answer their call. Extraordinary lucid dream initiations from Johnson's own dreamlife will be evoked, ranging from prescient beings such as The Third Eye Woman, to jungle encounters with a Bengal Tiger. The lucid dreaming and shamanic journeying initiations of others will also be shared. Dr. Johnson discusses the purpose of such luminous (or terrifying!) psychospiritual encounters.

Dreams with initiatory qualities taken from Dr. Mascaro's own dream journal will be shared and examined, ranging from natural elemental forces and animals to mythical beings and encounters with death. She asks, "Why do initiation dreams take place, when might they show up, and what are we to do with them?"

Johnson also explores the nature of cosmic downloads received by herself and others. These include experiences of being transported into white light spaces for lucid encounters

with deceased people and divine singing beings. Johnson examines the overriding purpose of these transformative encounters and asks, “What can we learn from initiation dreams, and how do we find the courage to answer their call for transformation?”

This event is suitable for all levels: no special knowledge is needed. There is no obligation to share your own dreams – only if you wish to. Join this deep, participatory event, and be astonished all over again by the power of dreams!

Ruth Kara-Ivanov Kaniel: *Kabbalistic Dreams and Nocturnal Revelations*.

The lecture will deal with dreams and nocturnal revelations of kabbalists from the late thirteenth century until the seventeenth century. In particular, we aim to analyze connections between dream journals written in the 16th century Safed and Sabbatean dreamers and visionaries from the 17-18th centuries.

We will compare dreams of R. Haim Vital presented in his diary *Sefer Hezyonot* and R. Elazar Azikri's *Milei d'shmaya* with R. Avraham Hayakini's dreams that were written in the margins of his compositions *Vavei Ha'amudim*, *Razi Li* and *Eshel Abraham*. Avraham Hayakhini (1617-1681) was prolific Lurian thinker that played crucial role in the development of the Sabbatean movement. Yet, most of his compositions are still in manuscript form.

The unique genre of “mystical dream diaries” offers a rare peek into the souls of kabbalist and reveal theological, historical, and no less important, psychological knowledge that is connected to spiritual processes and to the unmediated bond between worshipper and God. Methodologically we will use the prisms of myth studies, psychoanalysis and gender to reveal the writer's self-understanding and attitude to masculinity and femininity, as well as to explore each mystic's inner symbolic vocabulary, sexual images, and emotional states. Given the diaries' personal dimensions, intimate autobiographical details come to light, as do erotic and gendered aspects that are missing in the canonical texts of theology and metaphysics that are inclined to sublimate the author's identity. These dream journals reveal the fullness of their authors' personalities: personal conflicts, jealousy and enmity, suicidal wishes, and existential angst. Because the diaries often contain material that is informal, personal, and unedited, it can, therefore, be identified as a “feminine” genre, in contrast with the theosophical, “male” homilies. Reading dreams and revelations alongside homilies that were written on the same dates or years can provide a new key to the relationship between the formal and informal aspects of mystical thought.

AS Katoch: *The Lot of Oneiros: Astrology and Dreams*.

Rooted in the historical, cultural, and archetypal exploration of astrological lots, this presentation specifically focuses on the Lot of Oneiros, a concept from Hellenistic astrology. Drawing upon established practices in cultural astronomy and dream interpretation, and

integrating insights from medieval European and Islamic astrological traditions, it highlights the enduring significance of the Lot of Oneiros in the realm of dream prognostication and interpretation.

#### Content Description:

The presentation will explore the origins, evolution, and cultural significance of astrological lots, particularly the Lot of Oneiros, which has been largely overlooked in contemporary astrological practice. Key discussion points include:

#### Historical Context and Manuscript Evidence:

An examination of the historical significance of the Lot of Oneiros and its primary source, the Codex Laurentianus, preserved in the Biblioteca Medicea Laurenziana, Florence, Italy. This segment will highlight the manuscript's contribution to our understanding of the lot and its role in different astrological practices across cultures.

#### Technical Insights:

Detailed explanation of the technical aspects of calculating and interpreting the Lot of Oneiros, supported by examples from the historical manuscript, contemporary debates, alongside the concept of oneiros (dreams or visions).

#### Application in Modern Context:

Discussion on the relevance and application of the Lot of Oneiros in contemporary astrological practice, including its potential in personal, psychological analysis, and dream interpretation.

#### Future Research Avenues:

The presentation will open up and invite possibilities for further exploration into other aspects of astrological oneirocriticism across world cultures and histories.

Naomi Kimmelman, Derek Wright: *Life Is But a Dream: An Exploration of Daydreams, Sleep Dreams, and Paradigms of Consciousness.*

Join me for an exploration into paradigms of consciousness and altered states. What if what we thought of as “altered” wasn’t “altered” at all, but normal? New research on daydreaming has the potential to break open our ideas around what’s possible in terms of how we think of and frame reality, and our understanding of dream life.

We now know that daydreaming is our human brain’s baseline state of functioning, with daydreaming or mind wandering occurring on average 46.9% of our waking lives. We also know that the areas of the brain that are activated during daydreaming are the same parts of the brain engaged while we are deep in our sleep time dream states!

This experiential workshop will include a basic lecture on the similarities and differences (that we know so far) on sleep time dreams, waking dreams and other altered states of consciousness such as meditation and religious or spiritual experiences.

We will then explore the creative potentials of daydreaming as an altered (and/or ordinary) state utilizing well known and new dreamwork practices. This engaging workshop will offer you a chance to explore reality, and dream imagery from the comfort of your real time daydreaming mind. Together let's explore the boundaries of what's possible around dreaming.

Practices such as active imagination, meditation, dream ritual, embodied somatic dreamwork, drawing the dream, and sensory play will be utilized to offer a multi-modal approach to dreamwork. This workshop will also include live music featuring multi-instrumentalist Derek Wright on Oud.

Get ready to step into an altered state of consciousness and explore your mind like you might not have known before. As with some lucid dreaming and hypnagogic or hypnopompic encounters, intentionally entering into a dreamlike state we can glean information, make meaning, and have extraordinary encounters, even while awake.

Lecture will be approximately one third of our time together with the experiential components equaling about two thirds. We will explore the possibilities of working with daydreams to expand, deepen and develop a more intimate relationship with consciousness and human potential. This workshop aims to broaden the boundaries regarding the range and depth of what's possible in dreaming, asleep or awake. Perhaps, "life is but a dream."

Participants may share the details of their waking dream experiences. The dreamer is the "ultimate authority" on the personal meaning of any dream. We will emphasize that anyone offering a "dream interpretation" or feedback on a person's experience is speaking from their own experience and contributing a projection to the community, adding to the possible meanings of any dreamtime (including daydream) experiences.

Techniques and activities will include lecture with handouts, meditation with live music, dream ritual, experiential expressive arts practices, and discussion.

This workshop bridges multiple dreamwork tracks including: Clinical Approaches, Dreams and the Arts, Dreams and Health, Dreamwork Practices, Education, Extraordinary, Psi, and Lucid Dreams, and Religion, Spirituality, and Philosophy. It is designed for all audiences.

Svitlana Kobets (Chair), Bhaskar Banerji, Keith Himebaugh: *Dreams of War in Ukraine*.



This panel assembles three visionary individuals deeply engaged in creative and exploratory initiatives connected to the ongoing conflict in Ukraine. They contend that the ramifications of the Ukrainian war transcend local boundaries, extending beyond specific demographics to become a global and pressing concern for all. This prompts essential queries such as, "Why should we be invested in this conflict?"; "How does the situation in Ukraine impact each of us?"; "What are the dreams asking of us?" and "Why does this Ukrainian spirit inspire us?"

The presentations showcase diverse approaches to addressing these questions—ranging from art and creativity to dream-inspired activism and dream analysis. Despite their varied methods, all three presenters delve into dreams about the war in Ukraine, acknowledging the significance of dream guidance that directed them to their respective projects. Wars, with their far-reaching effects, disrupt lives, cause displacement, inflict trauma, sow division, and shatter our dreams of unity.

The presenters illuminate these profound issues, asserting that the reverberations from global events like the War in Ukraine permeate the deeper layers of the psyche, influencing both individual and collective levels of consciousness. Grounded in the inspiration derived from their own dreams, the presenters seek to captivate the audience, encouraging contemplation and fostering discussions on the vital questions that this war poses to the world.

Svitlana Kobets, PhD: *Ukraine's War for a True Selfhood*

In this presentation Svitlana Kobets will examine her dreams about Russian War in Ukraine and how they invite her to see the current conflict beyond the military confrontation but rather in the light of Ukraine's self-discovery and search for Selfhood. Some of the most important themes brought up by these dreams include those of Ukraine's collective trauma and search for its reconciliation.

Bhaskar Banerji, PhD: *Dream Activism: A Call to Action in the Russo-Ukrainian War*

In this presentation I'd like to start by recounting my journey regarding the role dreams have played in inspiring me, a non-Ukrainian, to take an interest in the Ukraine-Russia conflict and get involved, rather than watch passively from the sidelines. In the second half, I would like to report on the war dreams others have shared with me on this sensitive topic.

Keith Himebaugh, Ph.D.: *Animating for Ukraine: Dreams of Creativity and Trauma*

This presentation will feature a short, animated video by Keith Himebaugh, created for Обійми (Obiimy), a nonprofit organization in Ukraine. Intended as a promotion for their free crisis counseling service, this project evolved into something more: a genuine connection between artists and psychologists of two nations in a time of trauma.

Keith will show the animation and offer samples from his creative process, presenting a timeline of his intense two-year-long work on the project. He will then delve into a selection of dreams that chronicle the story of this profound experience.

Bart J. Koet: *An Abbey Founded on the Basis of a Dream: Rolduc Abbey.*

This special event will focus on a very special aspect of the 2024 conference. According to a medieval tradition, the place where the conference meets was founded on the basis of a dream. Rolduc Abbey was founded in the twelfth century and that foundation history is written down in a Latin manuscript from the thirteenth century, the *Annales Rodenses*. The eldest manuscript is in Rolduc itself. In those *Annales* it is described that the abbey was founded on the basis of dreams.

In this lecture I will introduce and explain those dream stories and how they led to the foundation of the still existing abbey church. The present church dates largely from the abbey's early days. The crypt was consecrated in 1108, but from 1111 construction stalled for almost 20 years due to a conflict between the monastic founder Ailbertus of Antoino and the first abbot, Richerus of Reitenbach. From 1130 construction progressed again and the choir, nave and probably already part of the westwork and tower rose above the crypt. In 1138, the transept could be vaulted over. This allows the annals and the construction of the church to be dated to the same century.

I will also place those dream stories a bit in the context of other dream stories in the Middle Ages and early Christianity. That way I can also correct what is said in various dream studies that Christianity was no longer interested in dreams after Jerome. Morton Kelsey is one of those authors who blame this biblical scholar of the fourth century and Robert Van de Castle, for example, follows him in his book *Our Dreaming Mind*.

I think that this lecture will be interesting for all the presenters so that they know that the place where they assemble is part of the long tradition of listening to dreams as a source of wisdom. I will not cover in my lecture all kinds of heavy theological thematics, but I will share an interesting story about the power of dreams, then (but perhaps even now).

Sonia Kolasinska: *Spatial and Temporal Non-locality of Dream Consciousness: Exploration Inspired by Dreams of Clarity.*

At the intersection of different disciplines in science, mystical traditions, and personal experiences lies a question about the interplay between consciousness, matter, space, and time. This is not only a scientific inquiry - it's an existential one, as it concerns our understanding of what it means to be conscious and our place in the world. This is probably the reason why the debate on the nature of consciousness is still unresolved and ignites heated emotions in researchers and laymen alike. On one side of the spectrum are materialists who see matter as the fundamental aspect of reality and consciousness as a byproduct of the

physical brain. On the other side, transcendentalists and idealists view consciousness as more fundamental than matter, space, and time (Wahbeh et al., 2022).

This talk will focus on the space and time aspects and argue that consciousness (as expressed through dreams) is an inherent property of the universe bound neither to the spatial, physical boundary of an individual body, nor to the sequential flow of time.

The exploration starts by bringing in a personal example of what in Tibetan tradition is known as dreams of clarity, suggesting that consciousness transmits information across people, cultures, and periods of time by the use of dream symbols, archetypes, and precognitions. These intuitive and experiential assumptions will be argued against perspectives from neuroscience, (analytical) psychology, parapsychology, philosophy, statistics, and physics. The personal example is not meant to claim that dreams of clarity prove the existence of a higher consciousness, but rather, it serves as a starting point for exploration of aspects of consciousness: its spatial and temporal non-locality and its transpersonal qualities.

Description of the content:

1. Introduction of a personal example and theory behind the Tibetan dreams of clarity based on Tibetan Yogas of Dream and Sleep by Tenzin Wangyal Rinpoche
2. Exploration of dreams as a gateway to the fundamental nature of consciousness: theory of non-locality of consciousness and dreams:
  - Scientific materialist vs transcendentalist/idealist theories of consciousness
  - Evidence from parapsychology
  - Evidence from studies in Dream Extrasensory Perception (ESP)
  - Jungian approach to non-locality of dreams, symbols, and archetypes
  - William James's Transmission Theory and its relation to non-local aspect of dream consciousness
  - Considerations from neuroscience: phenomenal consciousness vs. access consciousness
3. Exploration of dreams as a gateway to the fundamental nature of consciousness: time transcending aspect.
  - Jungian approach to prophetic nature of dreams
  -

- Perceiving prophetic dreams and synchronicities as a cognitive process of meaning making - is this an error in perception?
- Are synchronicities or prognostic dreams ontologically real in a sense of 1) not being an effect of a pattern-seeking mechanism of the mind, 2) not random from a statistical point of view?
- Evidence from neuroscience: human capacity to predict future events
- Perspectives from physics: consciousness not always following laws of physics in the space/time continuum

#### 4. Conclusion:

- Research on NDEs, reincarnation, dream ESP, Jungian psychology, and transmission theory serve as plausible explanations for the thesis that dream consciousness transmits information across people, cultures, and periods of time.
- compelling evidence from research on precognition and synchronicities that dream consciousness indeed operates irrespective of the flow of time.
- My own biases, limitations, and suggestions for further interdisciplinary research including mystical traditions and ancient wisdom.

Joanna Kowalewska: *Illuminating Dreams through Yoga Nidra*.

Delve into the enchanting intersection of dreams and consciousness in "Illuminating Dreams through Yoga Nidra," led by Joanna Kowalewska, a certified Dreamworker and Yoga Nidra Facilitator. This session explores the fusion of dreamwork and Yoga Nidra, providing participants with a unique opportunity to deepen their connection to dreams.

Basis for the Workshop:

As a certified Dreamworker, I leverage the power of Yoga Nidra to amplify the exploration of dreams. This workshop is a culmination of my expertise in dream analysis and the profound relaxation techniques offered by Yoga Nidra. Together, they create a synergistic approach to unlocking the mysteries of our dreams and enhancing personal insight.

Specific Techniques:

The core of our exploration involves a carefully crafted seated or reclined Yoga Nidra practice. Through expert guidance, participants will traverse hypnagogic states and diverse

levels of awareness, creating a bridge between conscious and subconscious realms. This immersive experience is heightened by the resonant sounds of carefully selected healing instruments—chimes and crystal balls—introducing participants to a deep meditative state.

A distinctive feature of this workshop is the incorporation of a potent dream reentry technique. Participants are invited to revisit a chosen dream, utilizing the guiding principles of Yoga Nidra. This technique acts as a key to unlocking the layers of the dream, allowing participants to navigate its symbolic landscapes with newfound clarity and insight.

#### Dream Reentry Technique:

During the dream reentry phase, participants will be gently guided back into the chosen dream scenario. This process is facilitated by the subtle yet profound techniques of Yoga Nidra, creating a bridge between wakefulness and the dream state. This intentional navigation through the dream landscape fosters a heightened awareness, enabling participants to interact with symbols, emotions, and scenarios in a more lucid and conscious manner.

The dream reentry technique acts as a transformative tool, empowering individuals to extract deeper meanings from their dreams. This guided exploration facilitates a direct and personal encounter with the dream narrative, offering an enriched understanding of its significance in the context of personal growth and self-discovery.

#### Journaling and Sharing Circle:

Following the Yoga Nidra practice and dream reentry, dedicated time for journaling allows participants to capture the subtleties of their experiences. The session concludes with a sharing circle, providing a supportive environment for participants to articulate questions, insights, and reflections, fostering a sense of community and shared exploration.

#### No Active Dream Interpretation:

It is important to note that this workshop does not involve active dream interpretation. Instead, the emphasis lies on empowering participants to deepen their understanding of their own dreams through the exploration of different states of awareness. This approach allows individuals to unravel the significance of their dreams at their own pace and within their unique frames of reference.

#### Suitability:

"Illuminating Dreams through Yoga Nidra" welcomes individuals from all backgrounds and experiences. Whether you're new to dreamwork or a seasoned explorer of the subconscious, this workshop offers an inclusive space for self-discovery and transformation.

Björn Krey, Anna Knoll, Fiona Ambrosi: *Dreamwork and its grades of sociality*.

We would like to contribute some insights on our research project in which we investigate dreams and dreaming from a sociological point of view. In our project we look at the ways in which people engage with their dreams and their dreaming. Our main research areas are coaching/counseling and medicine/science. In both fields, people are preoccupied with the materiality of dreaming as a bodily occurrence as well as with the ability to remember and process the contents and meanings of dreams.

Coaching/counseling is a particularly instructive research area in terms of analyzing dream memories. Here memory is tied closely to cognitive and emotional attunement. Dreamers engage with their feelings and emotions alone and in cooperation with others. Their attunement is tied to a preoccupation with consciousness as a medium of experience and memory, particularly in the context of lucid dreaming. Here, people teach and learn methods of actively recalling and controlling their dream experiences. Within this area of research, we investigate how people work on dream memories in order to engage with their thoughts and feelings.

The area of medicine/science is especially interesting for us in regard of the materiality of dreaming. If we look at this area from the perspective of science and technology studies, here dreaming is explored, diagnosed, and treated therapeutically as something located within the body. By doing this, verbal and written dream accounts are gathered, and the signals of dreaming bodies are transformed into laboratory objects. Here, too, dreaming is conceived as a process that is located within the consciousness as a measurable, physical state of the brain. In medical and scientific settings, researchers, therapists, and others are trying to find out how dream experiences are affected and can be modified by external living conditions. Our interest here lies in the investigation of how people engage with their dreaming as a bodily occurrence and make it into an object of medical and scientific curiosity and therapy.

The title of our contribution - "dreamwork" - is borrowed from Freud. We use this term in a broader sense to grasp any preoccupation with the contents and meanings of dreams, as well as with the body and materiality of dreaming. With our research in the areas mentioned above, we want to reach two goals: First, we want to work on establishing a sociology of dreaming grounded in qualitative research methods and findings. Second, we want to contribute to a deeper theoretical understanding of grades of sociality that range from bodily incorporations and immersions over situations of communication and interaction to cultural contexts and institutions. This sociological debate may also be of interest for other disciplines and areas of the study of dreams and dreaming. It is an opportunity to get into a discussion on concepts related to dreaming, like sleeping, waking, being active, being passive, the "inner" and the "outer" of the brain and the body and the spirituality of dreaming, the different logics of natural, social, and cultural scientific dream research, etc.

In our contribution, we present the empirical material we gathered during the last 18 months and first analytical and theoretical findings. Based on the empirical analysis of embodiments and distributed practices of dreaming and dream recollection, we identify

different degrees of sociality that particularly characterize processes of dreaming, ranging from an incorporated sociality within the body and our bodily experience up to media of communication and situations of remembering that are mediated through bodies and communication.

*Sandra Kuiters: Translating dreams to clear lessons for daily life by an emotional freedom techniques based method.*

In this workshop we combine the healing effects of EFT and dreamwork in a step by step protocol which makes you able to explore your dreams in a refreshing, in-depth and practical way. I will take time to explain some of the basics around EFT so you will have a better understanding of the insights that come through during the session.

My background

I have been working as a psychologist for over 15 years and as a freelance psychedelic counselor for over ten years. In this function I helped people to make sense of their experiences on psychedelics and how to implement the lessons in their daily lives. I became interested in dreams because they help people go to the same realms of the mind in a softer way and with less risk of getting overwhelmed by the experience. I dived into the dreamschool online program and have been working with dreams of myself and others quite intensely since then. I have been working with EFT for about 9 years now and also worked in groups with this method. What I like about it is that it is connected to signals of the body which I feel are very reliable in what they are trying to tell us. I also like that the answers and clarity comes through by the dreamer or experiencer themselves and they are able to feel into what is true for them.

The workshop is suitable for intermediate experienced and advanced dreamers. I will invite people to work on a dream they already worked on before and that does not have a very charged vibe around it. This to prevent overwhelm in this setting. And also because it is interesting to research if this method is bringing you something new still compared to other methods.

I will explain what participants can do if they feel overwhelmed. There is a specific procedure for it amongst some other advices. I will also make clear they can stop joining at any time if they feel they need or want to for any reason. I will close the process by a method that is meant to close things up again in a way you can comfortably go into the rest of your day.

*Andrusa Lawson: The soul flies south in the Winter: Oral Tradition and Dreams of ancestral healing.*

There has always been a deep relationship between dreams and storytelling. In many different cultures, dreams were viewed as a direct connection to an intelligent animate

universe beyond that of our five senses. Members of the community would glean wisdom and insight from the dreaming and use storytelling to share and commit those lessons into memory. The advent of scientific materialism has given rise to a very static relationship between dreaming and the community. One where the deep healing medicine of gathering, sharing, and reflecting is replaced with data and statistics.

Today as the field of dreamwork expands to be more representative of the diverse ethnic backgrounds of dreamers we are seeing a resurgence of traditional methods of engaging with our dreams. Andrusa Lawson, creative director of Divine by Design will invite the audience to engage with two-three dreams of ancestral healing through the vehicle of traditional oral storytelling to better illustrate the importance of traditional psychospiritual technologies to dreamwork in BIPOC communities.

We will invite the audience to ask questions and engage with the imagery of the dream by identifying elements of the dreams that may present themselves differently from their own personal or cultural lens. We will open and close the gathering by using traditional techniques of sound, smudging, and intention setting to create a safe container for the dreams we invite into the space. And we will open ourselves up to questions regarding the logic behind this form of sharing.

Emilia Lehtinen: *How to Fly in Your Dreams*.

A humorous lesson on dream flying based on the book *Unissa lentämisen opas (The Guide to Fly in Your Dreams)*. Flying is a popular activity in lucid dreaming. The author of the book for all ages, Emilia Lehtinen, will reveal the best advice for dream flying from her own experiences and from the characters of her book. There is a certain Mary with an umbrella, who teaches the philosophy of dream flying to her sister's child, Valo. There are two young artists obsessed with flying, Marc Chagall and Leonardo da Vinci.

Have you ever flown in your dreams? How did it feel? Wonderful, scary? Often, flying dreams are particularly memorable and meaningful dreams for people. For Emilia, they were among the most important memories of childhood.

What seems common to most experiences in dream flying is their joyfulness and belief in oneself. The feeling of success and omnipotence while flying can be so great that it radiates its power into waking life. Dare to fly?

In Emilia's playful lesson we will hear about her thoughts of the meaning of dream flying, practice the ways to get up in the air, get tips from a famous aunt Mary and hear short passages of the book.

*Unissa lentämisen opas* (publisher Avain 2022, published also as a Storytel Original audio book series in Finland). The novel is a beautiful journey into dreams and deep thoughts of them.



Dr. Ava Lindberg: *The Collective Spirit of The Dream Game: Discovering Group Patterns in Dreaming Using Gamification.*

In 2023's Ashland OR conference, I presented within the hybrid Research track on the topic of qualitative research and statistical results behind the adding of gamification to dreams and dreamwork. 2024 is an extension into group theory, demonstration, and experiential practice using lecture, visual narratives, game processes, and gaming principles to introduce the Dream Game to new dream audiences.

### Theory and Established Practice

The Dream Game (TDG) originated in 2021 during iterative, multistaged qualitative research with high-income U.S. research participants who had previously paid little attention to night dreams. From its beginning through its successive games, TDG received tangible results in intensified interest, more frequent dreaming, active dream recording, and motivation for dreamwork from gaming participants. It suggested that the dream psyches of both individual and collective players like to play, be playful, and use gaming; indeed, most dreamers participate and perform at higher levels when gamification is emphasized, shown, and then agreed to for the 7-10 days of each TDG. What we learned in Games 1-5 was that a majority of high-income participants who were previously infrequent dreamers discovered how motivated they were to dream and record dreams when they played. Just as exciting, those experienced dreamers and active gamers playing Dream Games 6, 7, and 8 became more obsessed with identifying—basically, doing whatever it took—to create the right conditions for experiencing, observing, recording, and visualizing dreams in order to gain points, leaderboard status, and rewards. Interestingly, those who considered themselves noncompetitive and not usually involved in gamification increased dreaming and recall through participation in TDG.

### Content of the Workshop

This 120-minute workshop will show, from lecture and experiential exercises, how dream gamification has evolved into the arena of the collective conscious, e.g., more collective identification of group dreaming patterns. The workshop will demonstrate, teach, and facilitate how the collective spirit of the Dream Game intensifies frequency of pattern overlap with meaning among players who will have a chance to try it out in this IASD forum. When the TDG gaming process—gentle, sensitive, and fun—consists of adding points, rules, rewards, reporting back of dream imagery, poetic, or musical demonstrations among members of a game matrix, the results are visceral. The workshop will bring to a larger audience who may have little experience with gamification applied to dreaming how game perspectives develop a more engaged sense of psychic dream collaboration among game matrix members.

Through 30% lecture and 70% experiential process using personal, shared, and group exercises, the audience will be introduced to how to play The Dream Game. The facilitator will show how participants can use their previous dreams as entry into The Dream Game, to show how intuition, feeling, thought, and sensation from point-leaderboard-reward systems work with the unexpectedly playful dream psyche, and learn within the workshop how influential The Dream Game can be to intensify interest, differentiation, and identification of collective yet individually meaningful dream narratives, symbols, and sense of spirit.

The ultimate authority on dream narratives and patterns is the individual dreamer, although identification of specifically meaningful group patterns that match an individual's may enhance personal validity.

Julia Lockheart and Mark Blagrove: *Jung, Dada, and the Discussion and Painting of Dreams*.

In 1916, artists, poets and other literary creatives came to Zurich and to the Cabaret Voltaire where they created Dadaism, which prioritised irrationality and bizarre creativity in art, performance, poetry and literature. Also in Zurich at that time, Jung was developing analytical psychology. At first glance Jung and Dada have little in common. Lier (2023, p.21) writes that 'Jung and Dada do not go together' and Zuch (2005) reports that Jung condemned Dadaism as 'folly and tasteless'. However, looking back at this historical period, Zuch (2005) argues that Jung and Dadaism did have similarities, given Jung's interest in dreaming, art and mythology, as well as parapsychology and the occult, which also were influences on Dada.

There are similarities between Jung and Dada in terms of their downplaying of egoism and rationality, and their recognition of the importance of unconscious processes, of art, synchronistic chance occurrences, and dreaming. We discuss these similarities, and refer to the artist and sculptor Hans Arp, whose work was partly mystical, religious, and based on nature. For Arp and Jung, dreams can help us balance and readjust, and overcome egoism. Arp wrote 'Dreams and art are a magical treasure; they connect people with the life of light and darkness, with real life, with real spiritual collectivity.' (Zuch, p.236.)

In his chapter on The Aims of Psychotherapy, Jung (1933) wrote that as his patients might be dependent on his ideas of the dream, he urged some patients to paint their dreams. Many of the artworks that Jung had suggested that his patients paint are held in the C.G. Jung Institute Picture Archive. Lier (2023) describes how the earliest paintings, a series from one woman patient from 1917 to 1919, include snakes, mandalas, stylised figures, and masks. These were made at the same time as the Dada movement was occurring, and have many similarities with Dadaist work, especially the masks and stylised figures.

Given this overlap between Dadaism and Jung, in the summer of 2023, Julia Lockheart and Mark Blagrove held two Dream Salons in Zurich: the first event was at the C.G. Jung Institute, where Art Funkhouser is a training analyst, and the second at Cabaret Voltaire. This

presentation will describe the two events and the two dreams. The Dream Salon events, in accord with Jungian and Dadaist thinking, aimed to balance conscious deliberation and unconscious knowledge and creativity, and to demonstrate the importance of dreams and paintings of dreams to the dreamer and to those with whom they share the dream.

Julia Lockheart, Mark Blagrove (chair): *Ullman dream discussion with simultaneous painting of the dream, and painting printed onto a T-shirt.*

The event is part of the DreamsID (Dreams Illustrated and Discussed) art/science collaboration. The event aims to elicit insights by the dreamer about their dream, empathy from the audience towards the dreamer, and to gift an artwork of the dream by which the dreamer can revisit the dream with friends and family. The theoretical background to and history of the collaboration is detailed in our (2023) book *The Science and Art of Dreaming*, in Lockheart (2024) and in Lockheart and Blagrove (2019), this includes the relationship of our events and paintings to Dadaism and Surrealism. The collaboration has had performances at conferences, science festivals, psychotherapy institutions and art galleries worldwide, and artworks from it have been reproduced in *New Scientist* and other publications. A gallery of these artworks is at <https://DreamsID.com>.

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, for this performance the painting will be printed onto a white t-shirt for the dream sharer to wear during the conference. We thus request that this event be scheduled for the first full day of the conference, or the second day if necessary, so that we can scan the painting and have it made by *Wij printen kunst.nl*, Sportstraat 6, 6466 AW Kerkrade. We will also provide strips of cloth and pens for people's and onlookers' reactions to the t-shirt, dream and painting to be collected by the dreamer when the dreamer wears the t-shirt to display the painting.

In the workshop Mark Blagrove uses the Ullman Dream Appreciation method (Ullman, 1996) to discuss the 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.

We will ensure that the IASD dreamwork ethics requirements is followed during the discussion and we affirm that the dreamer is the ultimate authority on any personal meaning of the dream.

Ville Loukola, MA; Jarno Tuominen, PhD; Santeri Kirsilä, MA; Annimaaria Kyyhkynen, MA; Maron Lahdenperä, MA; Lilja Parkkali, MSc; Emilia Ranta, MA; Eveliina Malinen, MA; Sanni Vanhanen, MA; Katariina Välimaa, MA; Henri Olkonieni, PhD; Antti Revonsuo, PhD; Katja Valli, PhD: *The Effect of the COVID-19 Pandemic on Threatening Dream Content in a Finnish Sample of Diary Dreams*

Previous research indicates that the COVID-19 pandemic has affected dreaming negatively. We hypothesized, according to the threat simulation theory, that the pandemic would increase the number of threatening events, threats related to diseases, and the severity of threats in dreams. We also hypothesized that dreams that include direct references to the pandemic will include more threatening events, more disease-related threats, and more severe threats. We compared 1132 dreams, collected in Finland with prospective two-week dream diary during the first wave of the pandemic, to 166 dreams collected before the pandemic with the same method and in a similar sample. All the dreams were randomized and analyzed by three independent raters with the Dream Threat Scale, which is a content analysis tool to identify and categorize threatening events in written reports. In contradiction with our hypotheses, results showed no differences between the pandemic and pre-pandemic samples in the number of threats, threats related to diseases, or severe threats. However, dreams with direct references to the pandemic comprised 11% of the total pandemic sample, and these dreams had more threats, disease-related threats, and severe threats than the dreams that included no pandemic content. Our results, thus, do not show an overall increase in nightmarish or threatening dream content during the pandemic, but a more profound effect on a minority of dreams. We are currently analyzing how individual-level factors, such as mental ill-being and well-being, sleep quality, level of daily COVID-19 worry, COVID-19 infection, and time spent following the media coverage about the pandemic, predict threatening dream content and especially COVID-19 related threats in dreams.

Amanda Lux and Dzhan Wiley: *Embodied Energetics, Dreamwork & Art.*

The presenters, Amanda Lux and Dzhan Wiley, are lifelong friends and have been applying polarity principals to conscious dreamwork in the application of their painting practice for more than a decade together and have been creating a 44 card oracle deck from their paintings and poetry along with a co-authored book on how to engage with this process. Through the development of this practice they have been able to access personal healing; physically, emotionally, mentally and spiritually, and enjoy sharing this deep yet playful process with others. In this workshop Amanda and Dzhan will share how this practice has impacted

their own lives, while providing an opportunity for participants to experience it for themselves.

This workshop explores the application of energy medicine as viewed through the lens of Polarity Therapy, combined with conscious dreamwork and creativity. Polarity therapy is a holistic, body-based form of energy medicine that works with the chakra system elementally. Polarity utilizes gentle yoga or somatic energetic exercises, nutrition, coaching/ education, and bodywork to restore balance and vitality to all levels of well being; body, mind, and spirit.

Participants will learn about Polarity principals, experience an energetic attunement via gentle physical movement and guided visualizations, have the opportunity to work with their dreams and conscious dream states, and practice creating art from this place. Additionally, participants are invited to bring a real and present life issue or intention (for their life, health, career, relationships, etc) to this process, which offers immense therapeutic value and healing potential.

This workshop is accessible to all mature individuals who are willing to engage in creative play and active imagination, and who are open to exploring embodied energetics, divination, dreamwork and art as a means for harnessing insight, inspiration, and healing on all levels. There are no prerequisites for participation. All levels of artistic, intuitive and physical abilities are welcome.

*Peter Maich: Dreaming on the Ocean - A look at the dreams of seafarers in the Maritime and Fishing Industry.*

Dreaming on the Ocean - A look at the dreams of seafarers in the Maritime and Fishing Industry across various cultures and what they have in common. The content is from my own dreams, dreams from people that I know in the fishing industry and sourced from other cultures via contacts and Facebook requests. My goal is to introduce life at sea from the point of fatigue induced dreams, extended voyages, missing home and family and how these influence us to have common dreams in our industry. These dreams can be present many years after returning home and leaving life on the ocean.

This is a general interest presentation aimed at anyone curious about the dream life of a seafarer in the Maritime industry.

*Marilyn Manzi: Acute Stress Disorder and Dream Psychotherapy.*

This 20-minute presentation delves into the transformative realm of trauma recovery by harnessing the profound insights embedded within dreamwork. Acknowledging the intricate interplay between the Unconscious mind and the processing of trauma, the presentation

embarks on a journey to understand the therapeutic potential of dream analysis.

The session begins with an exploration of the theoretical underpinnings of DSM diagnosis post the traumatic event. Active Imagination acts as the gateway to nightmare recovery and reduction of physiological symptoms. By drawing on established psychological practice through clinician's private practice research and methodologies, the presentation establishes a foundation for the subsequent discussion on dream analysis as a valuable tool for trauma recovery.

A key focus is placed on the intricate symbolism and narratives within dreams, elucidating how they provide a unique avenue for individuals to confront and navigate their trauma in a safe and controlled environment. Through case studies and practical examples, the presenter illustrates the ways in which dream analysis can unveil hidden emotions, unresolved conflicts, and adaptive coping mechanisms, fostering a deeper understanding of the Self and the traumatic experience.

The presentation also explores the integration of dream analysis within broader therapeutic frameworks, showcasing its complementarity with established modalities such as Jungian orientation. Attendees will gain insights into how dream analysis can enhance traditional therapeutic approaches, offering a holistic and personalized pathway to trauma recovery.

In conclusion, the presentation emphasizes the importance of recognizing dreams as a powerful ally in the healing process, enabling individuals to access their inner wisdom and embark on a journey of self-discovery. By shedding light on the intricacies of trauma recovery through dream analysis, the session aims to inspire clinicians, researchers, and mental health practitioners to integrate this approach into their practices, fostering more comprehensive and effective therapeutic interventions.

*Amina Mara: Lucid Dreaming Morning Dream Group.*

This Lucid Dream Morning Group led by Amina Mara, M.A. will assist people with lucid dreaming using various tried and true techniques. The dreamer has the ultimate authority on the meaning of their dream, as well as their own dream work practice. The purpose of this morning dream group is to demonstrate various lucid dreaming techniques so the participants can find out for themselves which methods work best for them. The gamification of the dream group will encourage others to incubate lucidity throughout the week while attending the conference.

Techniques that we will cover in the morning dream group include:

Reality checks, dream journaling, MILD, WBTB, WILD & SSILD.

Activities that participants will engage in include:

-Each participant defining their dream plan for lucidity and working to achieve it throughout the week.

-Participants will have the chance to share any new or previous lucid dreams they had.

- A game with a point system will be included. Participants get points for taking photos of dream signs or oddities that lead to reality checks. Points are also awarded for successful lucid dreams shared with the group. More points will be awarded for successful incubation of lucid dream plan.

Roger Martinez, Athena Lou: *Secrets of Interactive 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.

Sheona McEwan: *Using Sapphire® Imagery and Waking Dreaming to Support Children with Anxiety.*

1. Introduce the concept of Sapphire® Imagery & waking dreaming.

Sapphire® Imagery and waking dreaming are techniques developed by Catherine Shainberg at The School of Images. It encourages us to access our dreaming subconscious self through quick guided imagery exercises. The exercises are designed to have a moment of change or “jolt” which can lead to insight and transformation. It allows us to look at what our inner vision tells us about how we view the world or what our resources are to problem solve. When working with our images we might journey with them, and this can lead to a correction or transformation.

2. Why Imagery and waking dreaming can be such an effective tool for children.

Children are innately creative, imaginative, and playful. Talking about their problems can be challenging because they find it difficult to articulate what is going on inside of them or because it can be very confronting. Through guided imagery, children can play with what their inner world shows them and find their own resources and solutions to their difficulties. It allows them to practice what they have not yet attempted, and when they experience the feeling of success, translate the solutions into their real life. It can create a toolbox which they can start using independently and evolve over time. This gives them self-confidence that they can deal with any future challenges that may come their way.



3. Introduce 2 case studies of 10-year-old children: one with anxiety and one with anxiety and sleep challenges.

Simone is a 10-year-old with generalised anxiety; difficulties separating from her mother, going on school camp or sleepovers and facing the transition to middle school.

George is a 10 year old with night time anxieties, feeling unsafe in his bedroom and fearful of the monsters under his bed. He also struggles with fear of failure at school.

4. Lead the group through 4 Sapphire Imagery Exercises I did with the children to help them with anxiety. The exercises are:

- The horse: “riding your horse through the green meadow”
- The garden: “visiting your inner secret garden.”
- The sun: “using the sun to dissolve your fears”
- The (worry) monsters in the cave: “the journey to face the worry.”

5. Participants tell about the images and experiences accessing their dream field. We will look at what arises. If the images are challenging, they can be worked with and transformed. Participants own the meaning of their images throughout.

6. Show how the children from the case studies worked with their images. The drawings will show us the transformative journey these children went through to dealing with their anxiety.

7. Conclusion

Saelyx Finna, Johannes de Bruycker, Marieke McKenna: *Dreamscapes Unveiled: Exploring Dreams in Art and Art as Dreaming*.

Art is dreaming with the senses. Throughout art history (painting, literature, music and more) through to modern day mediums such as cinema, dreaming has been an influence on and method for artistic expression. As working artists and scholars deeply engaged in dreamwork, each of the three workshop facilitators bring unique perspectives to the intersection of artistic practice and dreaming. In this workshop, we offer insights from our own work as well as a rich tapestry of inspiring historical examples as a foundation for embarking on an interactive series of exercises during which participants will bring to life one of their own dreams. This workshop invites participants to consider a range of current & historical examples of artistic engagement with dreaming in order to enhance their own practice of self-expression.

Participants are encouraged to bring a dream to the workshop; we will spend time working with ways to express the dream through different modalities. The workshop will begin with a somatic exercise to ground participants in the space and orient them to their own inner compass for artistic creation. This will be followed by presentations by each of the facilitators and a series of creative exercises, working with the dream brought by participants. Saelyx will focus on dream-centric script writing, Johannes will present on the visual language of cinema & photography, and Marieke will consider the relationship between creative imagination and dreaming, as well as dream phenomenology. Each presentation will be followed by an artistic exercise, cumulatively considering the narrative, visual, sonic, embodied and other sensory components of the dream. At the end of the workshop, there will be time for group sharing of the outcomes of the dream exercises.

Methodologies included: Academic research on dreaming and creativity, *The Artist's Way* (Julia Cameron), *Active Imagination* (Carl Jung), examples of dream-inspired art throughout art history, as well as art as a cultural archive of dream experiences (i.e. the recurrence of representations of sleep paralysis demons in art from various cultures and eras).

Techniques included: We use a diverse group of techniques that promise a dynamic exploration of the intersection between dreaming and creativity. Imagery transports participants into dream-like realms, unlocking imagination. Group Storytelling fosters a collaborative narrative, weaving dreams into shared creativity. Artistic Expression, through drawing, writing and listening, delves into symbolism and emotions. Symbolic Analysis explores meanings behind common dream symbols, fostering insight. These techniques promise a dynamic exploration of the intersection between dreams and creativity.

Recognizing the dreamer as the ultimate authority on their own dreams, this workshop is open to all individuals. If you're interested in delving into the ways dreams have served as

inspiration for artworks across history and learning how to incorporate dream-based methods into your own artistic expression, we invite you to join us.

Angel Morgan: *Lucid Dream Drama*.

This workshop is based on Morgan's research and practice as the founder/director of Dreambridge in Ashland, Oregon where she has taught Improvisational Dream Drama in Dream Arts workshops and courses with pre-teens and teens, and Dream Psychodrama in courses and seminars for adults, therapists, counselors, and psychologists. It is also based on her experience directing the Dream Studies Certificate at Sofia University where she teaches this method of dreamwork, and others, with graduate students in the US and China. Ideas articulated well by Fritz Perls on Gestalt psychology, and Wilma Scategni on dream psychodrama, will also be experienced. In addition to psychology, Morgan has a lifelong background in theater, a BA in Theater from UCLA, and years of professional experience in Theater. In this workshop, you will learn how to bridge dreams into theatrical form. With elements from Gestalt psychology, Psychodrama, Lucid Dreaming, and Improvisational Dream Drama, volunteer dreamers will cast, direct [similar to the LD "observer" state (LaBerge, 2014)], and if they wish, act [similar to the LD "actor" state (LaBerge, 2014)] within their dream 'scenes' with Dr. Morgan's assistance. The dreamer calls the shots. You will also learn when and how (as the dreamer, or assisting the dreamer) to creatively, intuitively rewrite and redirect parts of the dream 'script' in the service of insight, health, healing, and wholeness.

Learning Objectives (3):

- 1) Explain how Gestalt psychology, Psychodrama, Lucid Dreaming, and Improvisational Dream Drama can intersect to help dreamers find insight, health, healing, and wholeness.
- 2) Identify dramatized dreams that feel ripe for transformation, and dramatized dreams that do not seem to want or require any rewrites in the dream 'script.'
- 3) Apply Lucid Dream Drama methods with theatrical and/or therapeutic groups.

Daniel Morris: *What factors determine whether sounds incorporate into dreams? An overnight serial-awakening study.*

Dreamers only occasionally report incorporation of external stimuli when dream reports are collected upon later awakenings (often in the morning), leading to the idea that sensory information is gated during sleep, perhaps by the sequestering of attention by ongoing dream content. However, research is increasingly suggesting that sensory information is indeed attended to by sleepers, even when it is not reported upon waking. One possibility is that

sleepers quickly forget experiences from during the night, or the transition from sleep to wakefulness may cause forgetting as well. Here, we addressed a critical gap in the literature by testing whether dreamers' perception of external stimuli can be retrieved if they are awoken immediately afterwards. Specifically, we hypothesized that sound information is available to sleeping individuals at a short delay but not after longer time periods have elapsed. Not only do these results have fascinating implications for the science of consciousness, but they could also inform future dream research by optimizing when to awaken participants after sounds to measure incorporation. Analysis of EEG data preceding sensory incorporation may also reveal markers of brain activity that predicts when sounds are likely to be incorporated into dreams. This information would allow people to present sounds at the optimal times to facilitate sensory incorporation.

Our research team includes three Tibetan monastic scholars and one lay Tibetan scientist who participated in the Northwestern Neuroscience Internship developed through the Emory-Tibet Science Initiative. In addition to contributing to data collection, the monastic scholars shared their knowledge of the Tibetan-Buddhist tradition, including their expertise in examining subtle states of consciousness present during sleep and dreaming.

Daniel Morris , Karen R. Konkoly, Ken A. Paller -- *Can We Experimentally Induce a Dream of our Choosing?*

Dreams may partially reflect the memory reorganizing that occurs nightly to improve the usefulness of what we learn each day. However, solid evidence has not yet linked dreaming with adaptive overnight memory changes. Dream research faces several challenges, including the difficulty of experimentally controlling dream content as well as the fact that dreams reported upon awakening are subject to distortion and forgetting. Memory consolidation can be systematically manipulated using Targeted Memory Reactivation (TMR), whereby sensory stimulation during sleep trigger processing of associated memories (most consistently during slow-wave sleep). Stimuli presented during sleep can be incorporated into dreams, but there is much more to learn about how TMR can influence dream content. Here, participants performed two distinct tasks designed to be readily incorporated into dreams, each entailing a unique respiratory signature that could be objectively verified during sleep. Each task was also associated with a unique sound. When participants entered REM sleep, experimenters presented one of the two sounds, attempting to induce dreams with elements of the associated task. Both before and after sleep, participants provided a verbal report of their memory of each task. Preliminary analyses showed high rates of task incorporation in dream reports. Additional analyses will assess the extent to which cue-related dream elements were present, and whether cue-induced dreams impacted memories, for instance by changing their emotional tone or level of detail. We will also determine if respiration during sleep changed as a function of cue presentations-- such firm evidence of dream curation would open the door to investigating how dreaming may influence memory storage.

Sarah Jane Palmer: *Consciously Creating the Dream: Exploring the relationship between creativity and lucid dreaming.*

There are so many examples throughout the history of art of how dreams and lucid dreaming inspire creativity. Artists such as Odilon Redon, Johann Heinrich Füssli, Caper David Freiderich, Jean Cocteau, Salvador Dali, Pablo Picasso, Susan Hiller, James Terrell and Dora Maar are, to name just a few, artists who all sought to make visible the subconscious and dreams through visual art. What I explore here is how the creative process itself can be consciously practiced in such a way as to induce a state of awareness within the dream, also known as lucid dreaming. The process of creativity can be used as a gateway of awareness into the dream state. What is being a creative person? Can we pursue the art of being creative – even if we don't consider ourselves creative – in order to induce lucidity in our dreams? Can the creative process itself be developed as a trigger for lucid dreaming?

Description:

This presentation will cover how creativity can have a significant impact on triggering lucidity in dreaming. There has been a lot of different research projects exploring how lucid dreaming can have a positive impact and promote creativity, but I would like to explore and discuss how creativity can promote lucid dreaming. Actively bringing the dream into physical manifestation through creative expression can also be a key for triggering the lucid dream state. Whilst studying for my Bachelor's degree in Fine Art, I discovered that this can happen unconsciously or can be activated consciously in a kind of symbiotic relationship. By creating artwork that expresses and depicts experiences within the dream, the process of making the artwork can be a way to trigger lucidity from within the dream.

The talk will also look at the various results found from academic research projects which explore why, according to the data table, frequent lucid dreamers had a much higher creativity mean score than non-lucid dreamers, and the impacts that creativity can also have on activating lucidity.

I will also include some of my personal experiences of this and a brief introduction of my journey to my own many worlds of lucid dreaming including the artworks created from the dream realm itself. From the dreams that changed my life by helping me overcome my fears, and the significant impact this has on my practice as a lucid dreamer, visual artist and designer.

My hope is that this presentation might inspire people to delve a little into their creative expression, either through art, music or dance as a way to spark inspiration and induce vivid dreams or lucid dreaming.

Sharon Pastore: *Dreaming Songs into Existence: Melodies, Music, and Inspiration.*

The intersection of dreams and creativity has long fascinated scholars, artists, and scientists alike. This presentation delves into the profound connection between the dreaming mind and the creative process of songwriting, drawing upon recent research and theoretical frameworks. Central to this exploration is the role of dreams as a catalyst for artistic expression, particularly in the realm of music composition. This presentation will reference the seminal work "Dreams Behind the Music: Celebrity Dream Stories and the Songs They Inspired" by Craig Webb (Webb, 2020), which provides compelling insights into how dreams have influenced some of the most iconic songs in history. Additionally, it integrates findings from contemporary research that elucidate the mechanisms by which dreams contribute to creativity.

#### Content Description:

The core of this presentation comprises two interlinked components: a live performance of original songs inspired by dreams and an analytical exploration of the songwriting process behind these compositions.

#### Performance of Original Songs:

Attendees will be treated to a performance of several original songs that have originated from dreams. This segment aims not only to entertain but also to provide a tangible example of the creative output that can emerge from dream experiences. Each song will be introduced with a brief backstory of the dream that inspired it, offering a window into the songwriter's subconscious mind.

#### Exploration of the Songwriting Process:

The second component involves a detailed examination of the songwriting process, highlighting how dreams can act as a springboard for creativity.

This part will include:

#### Theoretical Frameworks:

An overview of relevant theories that explain the link between dreaming and creativity, including the cognitive theory of creativity and psychoanalytic perspectives.

#### Recent Research:

A review of recent empirical studies that investigate the role of dreams in the creative process. This will encompass neuroscientific research on brain activity during dreaming and REM sleep, as well as psychological studies on dream content and its influence on creative problem-solving.

#### Case Studies:

Drawing from "Dreams Behind the Music," several case studies of famous musicians whose songs were influenced by dreams will be discussed. These real-world examples will illustrate how dreams can serve as a muse, providing both thematic material and melodic inspiration.

### Practical Insights:

The presentation will offer practical insights into how songwriters and artists can harness their dream experiences to fuel their creative endeavors. This will include techniques (including actual vocal recordings of early song ideas) for dream recall, interpretation, and translation of dream imagery into artistic expression.

### Conclusion:

This presentation promises to be a unique blend of performance and academic exploration, shedding light on the mysterious and often underappreciated role of dreams in the creative process. It aims to inspire songwriters, musicians, and creatives of all disciplines to tap into the rich wellspring of their dreaming minds, unlocking new avenues of artistic expression and understanding the deeper psychological mechanisms at play in their creative work.

<https://www.youtube.com/@missnaymrmaas>.

Claudia Picard-Deland, Remington Mallett, Raphaëlle Semin, Anthony Levasseur, Tobi Matzek, Tore Nielsen, Michelle Carr -- *Neurocognitive study of spiritual encounters in lucid dreams: a case report*

Dream scenarios are often social, as the dreamer frequently engages with other characters. Many dreamers report that these encounters with dream characters can at times be meaningful or spiritual, such as an encounter with a 'dream guide' who may appear to have its own knowledge and autonomy within the dream. However, it is still not well understood how these meaningful social interactions are generated in our dreams, what function they might serve during our sleep, and what impact they can have on our waking life.

Our study aims to take advantage of the lucid dreaming state to actively seek out and engage with dream characters. Expert lucid dreamers try to become lucid in their dreams at home for 2 weeks, as well as in the laboratory over four overnights with polysomnography recordings and awakenings in REM sleep for dream collection. Participants are asked to, once lucid, try to engage with dream characters or dream guides by asking them predefined questions to assess the perceived level of agency and spirituality of the characters, as well as how consistent their answers are with the dreamer's beliefs.

Results from one expert lucid dreamer who completed the study are presented. The participant identifies as Christian and attempted to call for their "subconscious" or for "God" in their dreams. They reported a total of 7 lucid dreams at home over 2 weeks, 5 of which led to a successful interaction with a dream figure. In addition, a total of 8 signal-verified lucid dreams in REM sleep were recorded in the laboratory, 7 with attempts to interact with a dream figure, and 5 reported as being meaningful or spiritual interactions. Questions asked were 'Show me something important I should know', 'Show me the creation of the universe', 'Are you real?' and 'What's your biggest fear?'. Lucid dreams with these summoned dream figures were globally rated as more mystical, positive, transcendent, and ineffable compared to other dreams. These dream figures were perceived as having more control over the dream, more self-

control, more independent thoughts and spirituality, but equal level of independent feelings and knowledge than other spontaneous characters. Morning mood did not differ after nights with lucid dreams compared to non-lucid dreams, but was more positive after nights when a dream figure successfully appeared. An interview with the dreamer as well as phenomenological assessment of these dreams show the presence of elements that both supported and challenged their religious and personal beliefs.

In sum, our case study demonstrates that meaningful encounters in lucid dreams can be voluntarily provoked using lucid dream control strategies, both at home and in the laboratory. Increasing sample size in the future will allow us to study a wider variety of social dream interactions and to assess how diverse personal beliefs influence physical characteristics, agency and attitude of dream characters. Results may help us understand how these interactions impact mood, self-knowledge and spirituality, as well as understand the functions and neurophysiological mechanisms of social cognition in dreams more generally.

#### *Tracey Pierog -- Impact of Dream Therapy: Reducing PTSD and substance abuse in female Ukrainian adolescent refugees*

The Ukrainian refugee population hasn't been able to effectively meet their mental health needs, as they, as well as governments and international organizations, have prioritized immediate physical needs like food, water, clothing and shelter (Vitruk, 2023). Refugees may have been exposed to traumatic events and may suffer from PTSD and other mental health distress. In addition, a person diagnosed with PTSD is 71% more likely to dream or have nightmares (Gill et al., 2023). PTSD encompasses these and many symptoms like anxiety, depression and stress, yet is not well understood outside of clinical settings (Vitruk, 2023). PTSD is related to exposure to trauma and being in a state of high vigilance. PTSD and substance abuse are also related, as victims turn to substances like drugs or alcohol to numb the pain (2023).

The Ukrainian population has a hesitancy around seeking professional mental health assistance and feelings of shame toward using it. Feelings of distrust of the healthcare system, especially with confidentiality, are due to the historical suppressive USSR regime (Weissbecker et al., 2017). Research has shown there are clear “path model associations between war-related exposure and PTSD” among this young population (Ragowska & Pavlova, 2023). Adolescent Ukrainian female refugees are a population that experiences PTSD, but are often a forgotten population because of their age (Vitruk, 2023). Teenagers are also prone to peer pressure and are presented with opportunities to experiment with drugs and alcohol recreationally. This puts this population at risk for PTSD and substance abuse.

Literature on dream therapy proposes an alternate or supplemental treatment technique that is effective for treatment of PTSD (Schubert & Punamaki, 2016) and substance abuse (Aizenstat, 2019), and since it is a highly personal and self-directed therapy, it can be utilized as a complementary treatment while refugees wait for more formal mental health treatment. “[T]here is typically a delay of around 9 months from arrival into the US to



starting to engage in mental health services” (Vitruk, 2023). Dream therapy is a form of self-analysis, and together with trained, trauma-informed specialists, can potentially bridge this gap and guide the patient through their journey of recovery. Dream therapy is preferable to pharmaceuticals as it is mental work, and doesn’t involve swallowing another substance that may become addictive to the patient or abused by the patient.

Dream therapy to treat PTSD-related substance abuse has world-wide merit. It can be adapted to various refugee groups, and is in its nature, accessible to everyone, as everyone dreams. Cultural symbols and context can be adapted to each group (Schubert & Punamaki, 2016). In addition, this therapeutic intervention can be adapted to adults and other populations that experience PTSD such as those that experience natural disasters, veterans, indigenous groups or those involved with intimate partner violence. This intervention addresses SDG 3.4 - mental health and well-being, and in the female refugee population or other female populations with PTSD, it addresses SDG 5 - protection/ equality of women and girls (Dybdahn, 2017).

Edwina Portocarrero: *PillowTalk*

Introduction:

Three approaches are commonly used to collect dreams: most recent dreams, dream diaries, and reports obtained in a sleep laboratory after awakenings by the experimenter (Schredl, 2018), and are captured either through writing or voice recording.

Yet speaking and writing present structural differences (density, cohesion, and length), and thus imply a different representation when reporting sleep mentation (Casagrande, Cortini, 2008). While we consider both methods as complimentary perspectives, written production is a more mentally taxing exercise, as seen manifested in anything from the length of the report to the loss of fundamental semantic information (Casagrande, Cortini, 2008).

Add to this, that common suggestions to aid dream recall include little to no movement, no sensorial stimulation, and keeping a dream journal at hand. This advice does not bode well with the effort that writing in a journal requires, i.e. - sitting up, enough visibility, and retrieval of pen and paper.

While voice assistants and apps offer easy activation of voice recording, there are data collection concerns associated with such as dream hacking is already a reality that advertisers are tapping into (Stickgold, R., Zadra, A., Haar A.J. 2021).

Ubiquitous computing and e-textiles offer an opportunity to design a bespoke pillow that would bypass said issues by allowing the dreamer to speak their sleep mentation to the pillow upon waking. The pillow can then record and send the report to the dreamer’s computer or a shared repository for later retrieval and analysis, bypassing app and smart assistant data

collection concerns.

Pillowtalk offers an alternative by leveraging e-textiles with the evocative power of personal objects to harness the creative power of our sleep mentation without the need to move, exposure to sensory stimulation, or the risk of sharing our data. Paired with wearable biometric sensors, future dream collection could be done exclusively in a natural setting i.e. home.

Additionally, we believe that having a bespoke crafted object assigned to the specific task of dream collection might aid dream recall, given advice also suggests mental priming through suggestion.

Xian Prem: *Dreams as Parallel Reality*.

This approach results out of my personal years of dream exploration, being guided and visited by my teachers in my dreams, and conversations during last year's conference about lucid dreaming and beyond.

This is a beyond lucid dreams approach. I am bringing together Jude Currivan's research of the Cosmic Hologram with lucid dreaming and my research on transcendent states of consciousness, and relating these to my inner experience of dreams that appear to be real.

In my own dreams, I have found myself in places of critical news, in school, or feeling highly guided for my waking life. I am offering you a lens of potential parallel reality, in which we might venture out in our astral bodies.

For the group approach, I am laying this out as an open platform to explore and discuss. What if your dream was a visit into a parallel reality? We will explore questions along this line:

How does this type of dream affect your psyche?

What life changes have resulted from those types of dreams?

How does this affect your existence in your waking life?

How do dream time and waking time corelate with one another?

How does this affect your understanding of life, your sense of reality and your identity of who you are?

The dreamer is the ultimate authority of their dream. I am holding the vessel to open to a new horizon of existence. Group members can share their impact "as if it was my dream" to

respond to a dreamer's dream report and reflections.

We might utilize some quick shaking or breath observation to re-center ourselves.

This is for an advanced audience familiar with lucid dreaming and bringing dreams to the group that have felt like real time experiences.

kitt price: *Images of 'Exotic' Culture in the Maimonides Dream Experiments.*

This talk presents a cultural analysis of telepathic and precognitive dream experiments at the Maimonides Dream Laboratory during the 1960s and 70s. The laboratory used art prints as targets, and these images were drawn from diverse cultural traditions including the work of Indian, Japanese, Inuit, Mexican, Jewish and Russian artists. The dream reports generated at the laboratory also featured cross cultural and racialised imagery, and 'exotic' content seems to have played a role in generating matches between dream reports and targets. This talk presents some examples of the artworks used in the experiments, placing them in the context of a western modern art market which had a longer history of incorporating and monetising non-western and so-called 'primitive' content. The hits at Maimonides will also be located within the parallel history of racial constructs being used in western scientific studies of dreaming and the paranormal to identify 'primitive' capacities in the human psyche. The laboratory's work sits in a complex relationship to these two intersecting traditions: not all the people involved were white, and the laboratory itself was situated in a diverse area, at a time of growing activism and awareness on matters of race and ethnicity. The theory of 'cultural complexes' developed by Samuel Kimbles helps to make sense of these transactions with race and culture in the Maimonides experiments, which combine repetition of racial stereotypes with the potential for growing awareness and for the emergence of new formations.

Gez Quinn, Sheldon Juncker, Dan Kennedy, and Kelly Bulkeley: *AI Interpretations of Freud's and Jung's Dreams*

It is now possible for a carefully trained AI system to generate distinctly Freudian and Jungian interpretations of a dream. In this poster we use such a system, originally developed for the Elsewhere dream journaling app, to interpret several of Freud's and Jung's own dreams as reported in their published writings (Freud's from *The Interpretation of Dreams* and Jung's from *Memories, Dreams, Reflections*). The results of this experiment highlight the potential value of this technology for dramatically expanding public access to the multiple dimensions of meaning in dreams.

Victoria Rabinowe: *Dream Journal Techniques: Source of Insight and Creativity*

Dreams are the last vestiges of magic in a world that has grown increasingly rational, a world that has forsaken the inherent unruliness of the soul, the natural wildness of the heart and the unpredictable trajectory of the spirit. Victoria presents a creative approach to dreamwork that demonstrates how to work with dreams in an atmosphere of wonderment and curiosity with

unanticipated discoveries and insights. Through carefully crafted workshop development, techniques that are both playful and profound will coax multiple layers of meanings out of the mysterious *Materia Prima* of dreams. Dreams have a vitality and creative spirit that reveal complex messages through metaphors, symbols, paradoxes, and shifting shapes. By switching creative functions that originate from different parts of the mind, nighttime codes will be decrypted through a variety of provocative writing prompts and dream re-entry methods. Away from standard left-brain strategies for dream analysis, thought-provoking, experiential methods for dream work will be offered in which poetry and prose will burst with creative insights.

Dreams are the muses that come in the night. The DreamingArts© are not concerned with skill or technique but with fostering an impassioned, authentic voice - one that is genuinely alive, responsive and spontaneous filled with energy, courage and intimacy. The dream journal is a powerful tool that allows dreamers to express opinions, voice concerns, mourn failures, celebrate achievements, embrace desires, and share innermost thoughts and feelings. Carl Jung called dreams “a little hidden door in the innermost and most secret recesses of the psyche.” The DreamingArts© opens that door to connect dreamers with their emotions, intuition, and imagination in a deep-rooted conversations with Psyche. Dreamers of all skill levels and backgrounds are welcome. In an atmosphere of respectful inquiry and playful curiosity in which the dreamer is always the ultimate authority, dreamers will work on their own dreams. No special talent or acumen is required. Whether participants are lifelong journal keepers or hoping to begin a dream journal practice, the art and craft of the DreamingArts© will expand, deepen and enrich the toolkits for psychotherapists, spiritual guidance counselors, educators, artists, writers and dream group workshop leaders.

Valley Reed: *Dreaming An Ancient Future*.

The modern world centers the rational mind and materialism, and has no use for dreams, psychic awareness, intuition, or the imagination, and deems them “not real” or meaningless. Previously, our ancestors knew the importance of dreams as sources of psychic information to be able to prepare for what is coming, and thrive. They understood the importance of sharing dreams as part of a holistic view of life, and accepted departed loved ones in dreams as a way of staying connected, and gaining guidance from a broader view. This dreaming wisdom is rooted in the body, and the lived experience of generations before us has been passed on through epigenetics.

We each hold the capacity to feel messages coming through the intuition, and our dreams hold our desire to connect, and share in deeply meaningful ways. Our creative mind and our capacity to imagine a future, coupled with our connection to the past and the Wisdom of the Ancestors, are the remedy for the dystopian world that surrounds us daily. Taken together, these ancestral gifts of intuition, imagination, dreaming, and psychic awareness, bring us in concert with our ability to collaborate in creating an ancient future.

This experiential workshop explores conscious interaction with unseen worlds through a group dream journey guided by the drum. Ancient wisdom practices such as drumming, help us embody dreams in a conscious way where we may collaborate in dreaming an ancient future with the ancestors, the elements, the tree of life, and animal guides. Dreaming practices such as dream incubation, dream re-entry, mutual dreaming, and psychic dreams may also be discussed as common elements of Collaborative Dreaming.

Bring - dream journal, a yoga mat or blanket to lay on.

Valerie Reichman: *Dreams on Stage*.

Introduction: During dream psychodrama, participants get the opportunity through psychodramatic techniques to role reverse with a variety of dream characters and/or dream elements and/or dream emotions. This enables the dreamer to be in direct contact with his own inner parts and give them a voice. This approach is based on Jungian Psychodrama.

Description: Classical psychodrama typically starts with the warm-up phase. Goal is to establish trust, group cohesion and give a sense of safety among the participants. A warm-up example could be like a role presentation, where members of the group adopt a certain role in order to introduce themselves. Because we are talking about psychodrama through dreams, letting people share a dream title for example, letting them sit in duos while sharing their dreams, sharing a sentence of one of their dream characters for example, could all be good starters. We want to start by triggering creativity and spontaneity, the two main ingredients of psychodrama. The workshop will be based on short exercises like explained above without entering the classical action phase. These exercises could be: entering in dialogue with a dream character (this could be done with an empty chair or with another group member using role exchange), dream exercises by becoming a dream object and answering some questions, interviewing dream characters, enacting dominant dream feelings on stage, enacting a playback theatre of somebody's dream...).

By using psychodramatic tools in dreams, associations and hidden meaning become clear. The dreamer may be in contact with the dominant emotions of his dream, play with the metaphor of the location(s) of his dream, be in dialogue with his dream characters and even have conversations with characters of his waking life with whom he feels he has unfinished business. Interviews can be enacted with his different dream elements in order for the dreamer to become conscious of disowned inner parts. Every psychodrama enactment must end with the sharing phase, giving the opportunity to all dream participants to share how they felt playing a specific dream character. Another aspect of the sharing phase is giving the opportunity to all the participants to share how the specific theme relates to their own life. This is a very important dimension of psychodrama, which has as goal to let the protagonist feel he's not alone with his experience and gives the opportunity to the other participants to share their own experience as well. It is important to mention that the whole concept of this workshop is collaboration between the workshop leader and the participants. Utmost respect must be

given to the dreamer's intuition. The dreamer's emotions, meanings, interpretations, and insights are his own and are to be honored from beginning to the end. The workshop leader bases every enactment on the dreamers' associations only and his utmost priority is to stay tuned on the dreamer's journey that he will construct on his own. The workshop leader is there to help direct the whole enactment and to guide the dreamer through his techniques, but we only base ourselves on the dreamer's input.

Laura Roklicer: *The effects of dreams and N1 sleep on poetic and other creativity.*

In an initial study on the use of dreams in writing, Naomi Epel's interviews with 26 renowned writers were analysed. The findings revealed that writers use dream elements as creative starting points, problem-solving tools, and sources of insight into their projects. Building on this research, a new analysis involving interviews with 26 additional writers focused specifically on the use of non-lucid and lucid dreams. Lucid dreamers demonstrated enhanced benefits in writing. A subsequent experimental study set out to test the reported benefits such as authentic idea generation and character development to identify the effects of lucid dream induction on short-form fiction writing. A randomised sample of writers of all dreaming abilities took part in the 2-month experimental study centered around lucid dream induction training and short story writing based on dream insights. The results were qualitatively and quantitatively analysed, revealing a significant increase in the success of LD induction for a group of participants with creative backgrounds in comparison with previous studies that involved a random sample. Furthermore, findings present an improvement in all five categories tested for short form fiction writing, with symbolism, emotion, and character development being the most improved ones. The findings were presented at last year's IASD conference.

With symbolism and emotion identified as the most improved aspects of dream-induced writing, the present study set out to test the benefits of the same, albeit improved model for poetry writing. Poetry, distinguished by its reliance on symbolism and emotion, lacks the specific narrative structure necessary for short stories. This opens up greater potential for leveraging dreamwork to enhance creativity. Sixteen writers, therapists, and creatives from other domains, participated in a 6-week intervention that aimed at exploring various techniques for working with dreams for poetry writing. Weekly workshops covered a mixed approach for inducing lucid dreams, sleep incubation in combination with MILD directed at harvesting starting points for new poetry and problem solving for existing poetry, interpreting dreams using the Ullman method and using poetry for a deeper exploration of this interpretation, liminal experiences including Thomas Edison's and Salvador Dali's napping technique for creative exploration, and working with dreams in a conscious manner so as to serve one's writing effectively.

A sleep lab study was conducted concurrently, consisting of an LD induction and an N1 session for each participant. In the LD induction session, participants had a 90-minute nap with auditory and visual cues serving as lucidity cues in REM. The second session involved waking participants after 1 minute in N1, repeating up to five times or 90 minutes. Participants wrote a

poem and completed the Alternative Uses Test (AUT) before and after sleep. Quantitative measurements for the AUT and scoring of before-and-after poems on symbolism, emotion, shape/form, and flow by independent judges will be conducted. However, the primary analysis will be qualitative, based on writers' workshop participation, reports during lab sessions, and self-evaluations of their creativity at the study's conclusion.

Currently, the analysis is underway, with the experimental study recently concluded. The study findings, along with implications for the current cognitive model of creativity by Beaty and Kenner and the potential therapeutic application of the dream-writing model, will be presented at the conference. For example, data will be used to test in the model whether the N1 imagery produces new insight or develops ideas that were already there. The presentation will target all audiences regardless of their level of familiarity with lucid dreaming.

Melanie Rosen (chair), Marina Trakas, Manuela Kirberg, Adriana Alcaraz-Sánchez: *The philosophy of dreams: contemporary debates about the sleeping mind*.

The concept of “transformative experience” in philosophy refers to a certain type of experience that is both “epistemically transformative”, a type of experience one cannot imagine having before undergoing it and “personally transformative”, one that significantly changes one’s life trajectory. To what extent can dreams be considered “transformative” in this sense? In her presentation, Rosen will argue that a clear case can be made for dreaming being epistemically transformative or personally transformative. However, it is less clear whether dreaming should be regarded transformative in the general sense – that dreams are both epistemically and personally transformative, except in rare cases. Cases of epistemically transformative dreams include highly bizarre and ‘delusion-like’ dreams.

Marina Trakas, Assistant Researcher, Consejo Nacional de Investigaciones Científicas (CONICET), Argentina

Empirical researchers have studied dream emotions for decades, exploring their types, valence, and intensity across various methodologies and analyses, thereby assuming the existence of dream emotions. In this talk, I question the validity of this assumption: Are 'dream emotions' real, waking emotions, or do they represent a distinct facet of human affectivity? Unlike typical attributes of waking emotions, (a) the situation that gives rise to the emotion is not real; we are not in a genuinely bad or good situation; (b) the attribution of emotional experience to the self is not straightforward; and (c) dream emotions lack the motivational drive to induce action. This exploration delves into the theoretical and philosophical puzzles surrounding the nature of 'dream emotions,' offering insights to better understand their nature.

Manuela Kirberg, Post Doctoral Research Fellow, Centre for Consciousness and Contemplative Studies (M3CS), Monash University, Australia

Throughout the history of cognitive science and philosophy, the question of how dreaming relates to waking conscious states has been constantly debated. In the philosophy of dreaming, dreams are commonly grouped together with either hallucinations or imaginative experiences. Recent years have seen renewed efforts to renegotiate in which ways dreaming can be related to conscious wake states, especially other types of mental simulations such as mind wandering. Here, dreaming is understood as an intensified form of mind wandering and considered a type of spontaneous thought. In this talk, I will explore what it means to classify dreaming as intensified spontaneous waking experience. Drawing from empirical research, my focus will be on realism or the concept of bizarreness, offering an illustration of how one conscious state might be perceived as an "intensification" of another.

Adriana Alcaraz-Sánchez, Postdoctoral Researcher, Centre for Philosophical Psychology, University of Antwerp

Can one dream while awake or are dreams exclusive of sleeping? The notion of "daydreaming" points towards an experience that resembles dreaming but occurs during wakefulness. However, how close is the resemblance between daydreams and nighttime dreams? The newfound phenomenon of "excessive" or "maladaptive daydreaming" seems to point to a waking experience similar to nighttime dreaming. Subjective reports of this phenomenon allude to highly realistic waking fantasies involving complex narratives—akin to playing a movie in your head. In this presentation, I will consider how certain daydreams might be considered a form of dreaming akin to lucid dreaming involving an awareness of both one's physical and dreamt/imagined body.

Claudia Rosenhouse Raiken: *DreamBirth Promotes the Conception, Growth and Birth of a Baby, a New Venture or a New You.*

DreamBirth™— the branch of Sapphire imagery that specializes in conception, gestation and birth of a baby, can easily be used for the conception, gestation and birth of an idea, a business, an art project –and even catapult the rebirth of oneself. Like Sapphire imagery, every exercise, contains a jolt to transport you into your imaginal, dreaming self—but the jolts in DreamBirth are gentler.

Often, what is needed are words of praise and encouragement. There is a teaching in Jewish tradition that every blade of grass has its angel that bends over it and whispers, "grow, grow". It is easier, in that flavor of energy, for the baby, a plant, your idea, your new self, to fully flower and bloom.

Dr. Catherine Shainberg is the creator of both DreamBirth Imagery and Sapphire\* Imagery. However the tradition is hundreds of years old and so many of the exercises are tried and true –Catherine and her teacher Collete Abouker-Muscat have modernized and made more universal the exercises that come from the mystical branch of Judaism.



The last hour of the workshop is devoted to doing and experiencing the exercises. The first 30 minutes is devoted to a power point presentation that elucidates the structure of Sapphire exercises, and what makes them so effective. We will look at the tikkun or repair. The tikkun can be done to a night dream or to the response to an exercise, which can be seen as a mini dream. For example, if the garden you see is parched and full of weeds you may want to clear it of weeds and water it – until you see it bloom. The amazing part of a tikkun, is that a repair done in the dream will often translate to a ‘repair’ in real life. I have seen this personally in my life and with the many I have worked with.

DreamBirth Imagery is imminently practical—the conception and birth of a child while emotional and spiritual is very physical. And so there are many exercises to deal with everyday problems:

Emotions that get in the way.

Exercises that improve communication with your partner, your mother, your in-law, your children –your boss

The same exercises that can be used to communicate with a child in the womb, can be used to communicate with a loved one who has passed,, or in another side of the room you are in.

There are exercises to clear incorrect ideas , such as “nobody in my family is creative” , “everything repeats itself, I am stuck”, “the second born must always take care of the mother’ and so on.

And there are many exercises to feel light and joyful.

In this practice it is customary to verbalize what you see and feel in response to an exercise –it helps everyone see that each one of us is unique – but more importantly helps to bring together your logical brain and your dreaming brain. Our dreaming mind is ephemeral, many quick images and feelings. It is helpful to harness that part – for both left and right brains to function together. It makes for a fuller more compassionate human.

And of course only those that wish to can say out loud their ‘mini dream”, and it is the dreamer and only the dreamer that decides if a repair is needed. Remember, in dream-time all can be repaired.

Which exercises we do will depend on who attends.

Perrine Ruby, Aurelien de la Chapelle: *A prospective study of dreaming during mourning.*

The aim of the present study was to measure prospectively for the first time both the evolution of the mourning process and the evolution of dream memories (frequency and content), especially those related to the deceased, in the 14 months following the death of a relative.

At inclusion (about 2 months after a relative's death in average) participants (N=50) filled in a questionnaire about their sleep and dream habits in the year before their relative's death. Then, during one year, participants were asked to complete an online dream questionnaire whenever they remembered a dream related to the deceased (DD) or a dream in which a character was flying (FD). Even if not mandatory, they were also asked to report other dreams (OD) at least once a week if possible. In addition, Inventory of Complicated Grief (ICG, score range = 0-76, Prigerson et al. 1995) were to be filled in every 3 months starting at inclusion. At the end, participants completed a feedback questionnaire and the French version of the Big Five Inventory (BFI-Fr, Plaisant et al. 2010). Both dream content parameters assessed by the dreamers (positive emotions, negative emotions and fear specifically) and by external judges were analyzed (joy/sadness, soothing/distress, soothing effect of human gathering/interactions, emotion evolution within the dream). We analyzed the data of the 45 participants who completed the study (35 women, mean age =  $28.1 \pm 9.6$  years old).

We replicated a significant decrease of ICG with time, the aggravating impact on ICG scores of proximity with the deceased, young age of the deceased, death unexpectedness, being a women and having a high neuroticism score, and showed a faster decrease of ICG for unexpected death as compared to foreseeable deaths. Our results led us to recommend the use of an ICG threshold at 30 at 12 months post-loss and to take into account the slope of the ICG evolution across time and the context of the relative's loss (e.g. proximity to the deceased, death expectedness) to adequately set the diagnosis of complicated grief (CG).

Regarding dreaming, we could objectivate that the number of dreams incorporating a person increased after the death of the person and then decreased with time (whereas OD did not decrease with time). We also replicated the positive nature of DD (Black et al. 2019, Wright et al. 2014). Preliminary analyses revealed that DD presented more intensity for positive than for negative emotions and presented more positive emotions, less fear (self-scores), more happiness, more sadness, and tended to become more negative through the dream (judge-scores) than OD. Data also showed that dreams content during mourning evolved with time and that such evolution differed in persons with (increase of negative intensity in dreams with time) and without CG (increase of positive intensity and decrease of negative intensity in dreams with time, CG was defined by an  $ICG > 26$  at the end of the study). In addition we could demonstrate that DD positive intensity increased with time whereas neither positive nor negative intensity evolved with time in OD.

Finally, we found evidence that ICG and DD were related. Between subjects, ICG scores significantly correlated with the percentage of DD, and multilevel analyses further revealed for the first time decisive evidence for a correlation between the amount of DD (but not OD) and the next ICG score (none of the dream content parameters investigated were found to correlate

with the next ICG). These results suggest a meaningful link between emotional regulation and DD, and validate and encourage the use of dreams in a clinical setup to assess and optimize the evolution of the mourning process in bereaved persons.

Perrine Ruby, Aurelien de la Chapelle: *Sensory and emotional similarities and differences between autobiographical and dream memories.*

To our knowledge, no studies compared the sensory and emotional characteristics of autobiographical and dreams memories. To address this issue, we designed an online survey, asking participants to report anonymously their last night dream and last day most significant memory. They subsequently had to grade the sensory and emotional intensity of the two memories reported. Such a design allowed us to compare the sensory and emotional intensities of the two types of memories intra subjects. We collected 500 responses (160 men, mean age =  $37 \pm 15$ ) during a time period of 1,5 year (July 2022 - December 2023). Results demonstrated a similar order of dominance of the senses in autobiographical and dream memories (vision > audition > touch > olfaction > taste). However dream memories enhanced vision while suppressing other senses (comprising pain). Regarding emotions we observed a perfectly symmetric interaction between valence and memory type with positive emotions rated as more intense than negative emotions in autobiographical memories and negative emotions rated as more intense than positive emotions in dream memories. Results are discussed regarding the continuity hypothesis and the emotional regulation hypothesis of dreaming.

Asha Sahni: *Dream Haiku.*

Haiku – short, structured poems of Japanese origin – can mine rich seams in dreams, offering clarity and focus. They can sometimes unearth kernels of truth which are just beyond conscious understanding. We will explore dreams using different haiku writing exercises each day.

Asha has been working with dream haiku since 2018, refining methods and ideas for facilitating the writing of dream haiku with groups and individuals. She first started working this way when she conceived dream haiku as a vehicle for bringing together her interests in dreams and writing. Her dissertation for her MSc in Creative Writing for Therapeutic Purposes (CWTP) was a personal exploration of dream haiku, reviewing the learning gained to inform the CWTP field.

Description of Content:

Day 1:

- 1) Introductions (participants will be asked to mention if they wish their level of experience with both dreams and writing/poetry).
- 2) A brief explanation of the haiku poetic form (basics of form and examples provided on a flipchart – handouts will also be provided for reference).
- 3) Dreamshare (previous night or recent dream) in pairs/small groups depending on participant numbers.
- 4) Writing a haiku to summarise the dream/the essence of the dream – participants will be encouraged to focus on key words/images/people in the dream as the starting point for the first poem.
- 5) Sharing the haiku in pairs/small groups/whole group (depending on numbers and energy of the group). Sharing the writing is optional – people may wish to talk about the process of writing rather than read out the writing itself.

Days 2-4:

Welcome followed by steps 3-5. Each day a different method reviewing the dream and writing haiku will be introduced. These will include reflection, metaphor and retelling a dream.

The last session will end with time for final comments/reflections and/or all participants who wish to reading out the favourite haiku they have written.

Other Points:

Participants will be told that if the suggested exercise does not resonate/work for them they are welcome to write something different - use a previous technique, write what is upmost in their mind etc.

Participants will be asked to keep all that is shared in the dream group confidential (this will support group cohesion and trust) - they can choose to share their own writing/experience with others outside the group.

There is no right or wrong with this work and participants will be encouraged to play and have fun with words, noting that however light the intention this work can sometimes take people quite deep fast. They will be told if they need to take time out that is fine.

The dreamer will always be considered the ultimate authority on their dream and their haiku.

By the end of the 4 morning dream groups participants will have written several haiku and experienced several different methods for using haiku as a tool for exploring dreams.

Previous experience has shown that people who do not consider themselves writers or poets can find dream haiku a safe, contained yet inspiring way of exploring dreams through the writing of poetry.

Marianne Schertenleib: *How my Dreams Help Me with my Bipolar Disorder.*

I am 35 years old and have had a bipolar II disorder since my teenage years. In this talk, I will briefly describe my symptoms. I will explain through several examples how dreams have helped me accept my bipolar disorder and seek treatment as well as foster more stability in my life. This is a personal testimony, based on my dream journal and my own interpretations. By sharing my experience, I am hoping to illustrate the role that dreams can play in promoting mental health.

Linda Yael Schiller: *Integrated Healing of PTSDreams and Nightmares: Practical Tools and Protocols.*

This workshop will offer background information on healing nightmares from trauma through an integrated body/mind/spiritual approach using the protocol I developed of the GAIA Method, which is grounded in Jungian Active Imagination and best practice trauma treatment, based in part on resource installation from EMDR. It will consist of both experiential and didactic elements, included an opportunity to practice somatic self-help skills for self and children, as well as a demo of the GAIA method. Dreamwork methodology such as IRT, Gestalt, Dream Re-entry, and integrated embodied dreamwork will be presented, along with experiential exercises from the fields of somatic and energetic therapies.

Lauren Z. Schneider, MFT: *Imaginal Ecotherapy: How Nature Speaks Through Dreams, Images, and Synchronicities.*

Just as trees communicate through roots, electrical signals, and airwaves, nature communicates to us through dreams, images, and synchronicities. When asleep, our ego steps aside from its linear, rational dominance over perceived reality. Equally, when we engage in imaginal practices such as Tarotpy, we move away from the ordinary, rational perspective and encounter a “living image.” The closer we are to the imaginal realm – working with dreams and imagery – the more transparent we are to nature’s intelligence, and the less attached to egoic constructs.

Theodore Roszak, who coined the term Ecopsychology, stated: “Just as it has been the goal of previous therapies to recover the repressed contents of the unconscious, so the goal of ecopsychology is to awaken the inherent sense of environmental reciprocity that lies within the

ecological unconscious.” Dreams and imaginal practices such as Tarotpy awaken us to the inherent ecological unconscious that lies within the individual and group psyches. Unlike other ecotherapy practices that require excursions into physical nature, these methods of imaginal ecotherapy can be used beneficially within a clinical setting and offer eco-centric healing practices outside of the therapeutic relationship.

It is long understood that dreams are gateways to the unconscious, revealing hidden truths about the body, mind, and spirit beyond conscious awareness. Within the context of ecopsychology, dreams take on a new dimension as they reveal the inherent dialogue between the human psyche and the natural world.

Pioneered in 1983, Tarotpy integrates psychotherapy with the rich imagery from tarot, oracle cards, dream cards, and other symbolic imagery decks. Image, the root of imagination is the language of the unconscious. Tarotpy is like dreaming with eyes open. Like dreams, Tarotpy encourages a non-rational perspective, and stimulates a natural "flow state" and collaboration with Psyche. By way of synchronicity, there appears to be an invisible mastermind at play in organizing these seemingly random images.

Dreams and Tarotpy invite the extraordinary experience of synchronicity to deepen our connectedness to something beyond our human-centered myopia. Scientific research has shown that extraordinary experiences such as synchronicity are beneficial to lower stress, elevate well-being, increase empathy, and enhance the connection to something greater than oneself. Each encounter with synchronicity is a healing moment, a glitch in the matrix that breaks through our illusion of separation and engenders a greater sense of wholeness in which psyche and nature are intrinsically connected.

In a world plagued by multiple ecological crises, social and political upheaval, and increasingly seduced by the digital realm, the disconnection between humans and nature has left many feeling adrift and homeless. Working with dreams and Tarotpy can become a sanctuary for individuals seeking to find their way home in this fractured world. These imaginal practices help us to navigate the landscape of loss and trauma, foster resilience through rooting into the ground of our being, and greater connectivity within the web of life.

After the didactic portion (45 minutes), participants are invited to share dreams and create Tarotpy layouts, and connect with nature images through automatic writing and active imagination.

Jean-Baptiste Maranci, Giulia Ricci, Xinlin Wang, Mariana Pereira, Sarah Schoch: *The neuroscience of dreaming.*

While dreaming is a universal human experience, its systematic study presents inherent challenges. Recent progress in neuroscience methods has prompted new approaches to dream research, offering fresh insights into the intricate nature, neural underpinnings, and functional

aspects of dreaming. This symposium will provide an overview of these methodological advances.

First, Jean-Baptiste Maranci (Amsterdam) will talk about Epic Dreaming, a condition characterized by a complaint of excessive dreaming resulting in non-restorative sleep and daytime fatigue. This condition is little studied, and the underlying mechanisms are not known. We investigated whether the complaint of excessive dreaming is associated with a quantitative and qualitative changes in dreaming assessed with a serial awakening paradigm.

Second, Giulia Ricci (Amsterdam) will talk about Brain Network Topology of Dreaming. Understanding the complex interactions between brain regions and how information is integrated within the brain is crucial for providing novel insights into the mechanisms underpinning consciousness. In this study, participants underwent a serial awakenings protocol to assess dreams while EEG signals were simultaneously recorded using a high-density system. Through functional connectivity analysis and graph theoretical approach, we compared the directionality of information flow between reported dreaming and unconsciousness. The study aims to unveil the topological brain network signatures of dreaming, with the potential to offer valuable insights into the fundamental mechanisms underlying this conscious state.

Third, Xinlin Wang (Bern) will talk about EEG microstates of lucid dreams. She will present a study re-analyzing 32-channel polysomnography data using EEG microstate analysis. The results support that lucid dreams are characterized by regaining higher cognitive capabilities compared to non-lucid REM sleep. It shows potential for exploring lucid dreams based on the electrical activity of large-scale cortical networks. The functional competition between different networks during lucid/non-lucid REM sleep could be further explored in future work.

Fourth, Mariana Pereira (Nijmegen) will talk about neuroarchitectural mapping of dream traits as a promising perspective on deciphering excessive dreams and nightmare. She will present data from a cohort of over 250 participants who underwent functional and structural MRI to examine dream recall, lucid dreaming, and nightmare frequency. In her talk, she will in particular emphasize the intricate interplay between neural architecture and dream-related behaviors.

Fifth, Sarah Schoch (Nijmegen) will talk about Dreaming and memory consolidation. She will present a Registered Report on Dreaming and Memory Consolidation in 92 participants. She will highlight lessons learned from 100 nights in the sleep lab, challenges in conducting large scale dream studies and present new insights into the memory function of dreaming.

Katja Valli, Kelly Bulkeley, Mark Blagrove, Michael Schredl: *Does dreaming have a function: What do we know and what do we not know?*

Over the years, many theories about possible dream functions have been proposed, starting with Freud's idea that dreams are the guardians of sleep to modern theories of like the constructive episodic simulation hypothesis formulated by Erin Wamsley in 2022. Many of the recent dream function theories suggest that dreaming is an evolutionary adaptation and dreams could potentially help us to prepare for the future. These theories try to offer answers to a question: "Why do we dream?"

In this panel, four researchers present in 5 min. talks an outline of their respective theories about possible function(s) of dreams, in order to start an exchange and discussion with the audience about this topic. What do we know about the functions of dreams? Can we work with our dreams in a beneficial way, even if dreaming itself has never served an evolutionary function.

Ashmin Singh: *Dreaming during trauma.*

From the perils of a pandemic of epic proportion to the cataclysmic climatic exacerbations that have resulted in a drastic change of people's live, trauma has many faces and multifarious paths. Trauma ranges from developing a sense of gendered self within a society that disapproves of cultural aberrations from anything that vaguely undermines stereotypical versions of what we are expected to be, to the existential dread that arises from living within a war-torn space and/or within an environment that is exceedingly accelerating towards climatic inhabitability.

Trauma had brought to light interesting characteristics of dreaming. Dreaming allows us the opportunity to delve into our deep-seated, psychic worlds. Dreams serve several important roles, which include memory consolidation, emotional regulation and problem solving. When a person experiences trauma, the role of dreaming is altered from its normal function. Contrary to assisting us, the dream may serve to exacerbate the trauma, replaying the event in a manner where the dreamer finds no reprieve from the trauma-inducing experience. This theoretical paper sets out what trauma entails, how the brain alters from the traumatic experience and how this in turn may impact upon the dreaming self, and, in turn, how dreaming may affect those who experience trauma. The roles of dreaming that have been mentioned above will be unpacked in relation to the many faces of trauma.

It is with this in mind that it is envisaged that a Neuropsychanalytic lens provides a fresh perspective by broadening our understanding of dreaming in traumatized states. Alongside current neuroscientific research, the psychodynamic perspective offers an invaluable access through which to navigate the multifaceted landscape of dreaming through trauma. It calls attention to the depths of the human psyche, recognizing that trauma is not solely about external events but is profoundly intertwined with internal conflicts and unconscious processes. This research will strive to further our comprehension of this complex and enduring phenomenon. The multifaceted nature of trauma is an ongoing subject of inquiry, one that



demands a multidisciplinary approach and continued dedication to uncovering the hidden layers of the human experience.

Samantha Smallwood-Pounds: *Return To Grace - Anchoring Personal Alignment Through The Art Of Dreaming.*

~Can you recall a radiant moment when all seemed to align, and with difficulty mysteriously absent and synchronicity abounding, you moved effortlessly through that moment lightly and with ease? Or perhaps an encounter where the mysterious creativity of life seemed to conspire on your behalf, bringing you all that you needed against great odds? Let's call these gifted moments "Grace". Grace implies a flow of something greater and mysterious; a great river rising up in a moment of profound creativity to defy limitations and break the boundaries of restriction. The experience of this could also be described as a moment of expansion; light from within fills and surrounds us, magnetising to us what we need. In combining the elements of flow and light, creative potentials expand exponentially. Whilst this mystery cannot be controlled at will, particular internal positioning can create a greater flow of energy and creativity.

This positioning is our true alignment or "blueprint". Our own unique, interior world is comprised of the emotions, beliefs and frequencies that form our manifest life. We call this the DreamField™. Some of these forms are our authentic self, there to be discovered, grown, and expressed. Others are adopted or created in response to our life experiences and need "repairing", what we call a Tikkun.

In these times of great inconsistency and chaos, it can be harder to access true alignment. Closing our eyes to focus inwardly and dream, naturally creates the inner light which gifts the stamina and clarity needed to access the living wisdom and knowledge within. Following its guidance, life becomes more alive, vibrant, and exciting. Living the fullest expression of our unique light and alignment brings a deep sense of inspired purpose, and this becomes the uplifting gift that we bring to the world, not only for ourselves, but also for others. And perhaps as this expands into the world, we have greater impact of goodness than we realise. This is the Grace that we bring to the world, and it all begins with alignment.

~Through Waking Dreams and Sapphire® Imagery we will dream and plunge into the wondrous experience of the imagination, inviting the subconscious to pop-up and speak through its language of image and form, with particular focus on clearing the DreamField™ of the emotional and mental clutter that prevents alignment. Sapphire® Imagery exercises, created by Dr. Catherine Shainberg PhD, are short, quick, and unique in that they lead the conscious mind inward and with an unexpected movement called "the jolt", push aside the chattering mind and invite the subconscious to reveal its wisdom. In this moment of wakefulness, the dreamer as the ultimate authority of what their dreams and images are communicating, responds to the needs of their images, performing a repair (Tikkun). Old definitions crack and the boundaries of what was known are opened. This moment casts the previous alignment in a new light, revealing the dreamer's true alignment.

Once the dreamer has seen and known the new alignment, everything has changed - they are in a new configuration - a revelation that brings expansion and restores harmony.

Shanee A. Stepakoff: *Dream Features That Hint at the Possibility of Reincarnation: Examples From a 40-Year Dream Practice.*

A careful qualitative review of a long-term dream journal, comprising more than 3,000 dreams, led to the insight that many of the dreams contain features that hint at the possibility of reincarnation and/or an afterlife. In particular, some of the dreams contain a subjectivity or consciousness that the dreamer, upon awakening, recognized as simultaneously her own and not her own. Furthermore, many of the dream reports appear to convey information or experiences from a past life, as if the bodily experience and geographic location were different from those that characterize the present situation but an aspect of the experiencing consciousness nonetheless has remained the same across a different context and culture, including cultures and geographic locations that the dreamer had no direct or indirect experience of in her present life. Several of the dreams left the dreamer with the strong impression and intuition, shortly after awakening and writing the dream report, that the experiences portrayed in the dream narrative occurred in a past life and in a different body, as if the narrative contains hints of a previous lifetime that was lived in a different country and in a different body but with the soul's continuity, in much the same manner that the same thread can be woven into different parts of a tapestry. In some instances, the impression that the dream fit the criteria for a "reincarnation dream" was strengthened by the associations the dreamer had upon awakening, particularly those that involved waking with the melody and/or lyrics to a particular song in mind. Examples of this include a line sung by Rickie Lee Jones in the song 'Company': "I'll see you in another life", and a line from the song "Where Have I Seen Your Face Before?" by Burt Lane and Yip Harburg as sung by Kate Baldwin: "Where did we greet the dawn before, [...] Was it in Glocca Mora or perhaps in Berkeley Square?" Carrie Newcomer's song "The Gathering of Spirits" is another example. Another feature that contributed to the impression that a particular dream might hint at the possibility of reincarnation was the absence of identifiable "day residue" from the dream-day (the day that preceded the dream) or context for the material in the dream. In other words, if a dream appeared to arise spontaneously without its genesis being traceable to anything going on in the dreamer's current life, the impression that it might be a "reincarnation dream" was strengthened. Some dream reports hinted at the possibility that consciousness or the soul can go on existing without necessarily inhabiting a body at all times. Thus, in addition to the possibility of past lives (incarnations), some dreams hint at the possibility of an afterlife, in which consciousness or the soul is present in a non-material realm. Also, a number of the "reincarnation dreams" appear to have been catalyzed partly by the dreamer's having heard or read something about reincarnation during the preceding day. This presentation is suitable for all levels, as long as the audience members are able to listen and reflect. The presenter will provide several examples of different "reincarnation dreams" and will delineate the reasons that she felt that the dream report hinted at the possibility of reincarnation.

Tadas Stumbrys: *The luminous night of the soul: The relationship between lucid dreaming and spirituality.*

Since the earliest times dreams have been a source of mystery and spiritual/religious cognitions. While most dreams are retrospective experiences, in lucid dreams the dreamer can consciously experience the dream as it unfolds and volitionally act upon the dream experience. Previous research has demonstrated that lucid dreamers can deliberately facilitate spiritual experiences in the lucid dream state (Bogzaran, 1990; Esser, 2014). Lucid dreaming has also been used as a spiritual practice in Tibetan dream yoga (Wangyal, 1998).

Here an empirical study will be presented looking more systematically into the relationship between lucid dreaming and spirituality within an online sample of 471 respondents, 95% of whom had lucid dream experience and 65% were frequent lucid dreamers. The respondents completed a survey which included the scales of dream recall and lucid dream frequency, Spiritual Transcendence Scale, and an adapted Mysticism Scale to assess the mystical experience in lucid dreams. The findings support the relationship between lucid dreaming and spirituality: More frequent lucid dreamers had higher spiritual transcendence scores than infrequent and non-lucid dreamers, and the lucid dream frequency remained a significant predictor of spiritual transcendence even when controlled for overall dream frequency, as well as age and sex.

The mystical lucid dream experience was also a predictor of spiritual transcendence. The most straightforward explanation of the findings is that having recurrent lucid dreams - which are transpersonal experiences in themselves - can facilitate spiritual transcendence in lucid dreams, especially if encountering the mystical type of lucid dream experiences, and foster spiritual growth in lucid dreamers, rendering potentially lucid dreaming as viable spiritual practice, especially within the secular context.

However, the correlative nature of the present research does not imply causality and further longitudinal research confirming this is needed. Based on the present findings, several recommendations are proposed for lucid dreamers interested to engage with lucid dreaming as a spiritual practice (e.g. to be actively engaged with their dream worlds, treat them as sacred; acknowledge and appreciate otherness in the lucid dream state by seeing others in lucid dreams as sentient beings, though realizing the oneness among the multiplicity of forms; cultivate the sense of joy and positive affect in their lucid dreams; and actively seek spiritual experiences, e.g. connecting with Divine). There is a further qualitative follow-up study under way (in the final planning stages at the moment), focusing on the actual lived experiences of lucid dreamers who are using lucid dreaming as a spiritual practice but are not following a specific spiritual/religious tradition such as Tibetan dream yoga. Depending on its completeness, some preliminary findings are expected to be shared to illustrate the ways how lucid dreaming is used as a spiritual practice within the secular context.

Bei Linda Tang: *Guided Dreaming for Creative Problem-Solving*.

Creativity and problem-solving are crucial skills in today's rapidly changing and complex world. Many traditional problem-solving methods rely on logical and analytical thinking, but these approaches may not always be sufficient to address the novel and complex challenges that individuals and organizations face. Guided dreaming, a technique that harnesses the power of waking dreams to stimulate creativity and insight, offers a potential alternative or complementary approach to problem-solving. Studies in psychology and neuroscience have shown that dreaming can be a valuable source of insight and creativity. Research has demonstrated that the brain continues to process information and make connections during sleep and that dreams can provide novel perspectives on problems. Guided dreaming leverages this capacity of the brain to access and explore new ideas and possibilities. This workshop will demonstrate how guided dreaming can help individuals and groups access unconscious information and resources to address waking life problems.

Description:

Guided dreaming has the potential to benefit a wide range of individuals and organizations seeking to enhance their creative problem-solving capabilities. For example, individuals facing personal or professional challenges can use guided dreaming to generate innovative solutions and gain new insights. Similarly, businesses and organizations can utilize guided dreaming as a tool for fostering creativity and innovation among their teams.

At the beginning of the workshop, I will ask participants to write down a personal, professional or collective question that they wish to find answers to in their dreams. With breathwork and visualization, I will guide participants into a safe and relaxing waking dream to access and explore their unconscious minds on overcoming waking life challenges. My guided dreaming narrative includes two dream symbols: 1) underwater, representing the deep unconscious, and 2) a friendly octopus, representing creative shapeshifting. Each participant will have a unique waking dream that may or may not feature my dream symbols and may involve other dream symbols relevant to their inquiries. At the end of the session, participants will be invited to share their waking dreams and assign meanings with the groups' solicited inputs. Each participant is considered the "ultimate authority" on the meaning of their dream.

Guided dreaming holds promise as a technique for enhancing creative problem-solving. By tapping into the power of dreams, individuals and organizations can access new sources of insight and inspiration. Further research and exploration of guided dreaming may provide valuable insights into its potential to stimulate creativity and innovation in practical settings.

Tina Tau: *Stealing Socks for the Apocalypse: Dreams and the Climate Change Crisis*.

How can dreams help us to prepare for and survive the unfolding global environmental crisis? Jeremy Taylor once told me: ““It is very good news that you are dreaming about the planetary crisis, because we never dream about problems we can’t do anything about.” He went on to say that “The forces of evolution are aware of the crisis that incomplete human consciousness has created and are working to teach us. They are evolving the collective — especially our capacity for compassion.”

I was initially skeptical of this claim (about the forces of evolution), but I have since come to agree with him. It is time to listen to what dreams have to say about climate change, environmental breakdown, and apocalypse.

This talk will explore two of my extraordinary dreams, “Faraway Planet” and “Stealing Socks for the Apocalypse,” that might serve as compasses or guides in this overwhelming time of ecological and societal change.

Some of the messages that appear in these two dreams:

The apocalypse is already here. The world as we know it, with Christmas socks and dryers and gas stations, is collapsing, though it’s not quite gone—we are in the liminal period, but the end of our current way of life is visible from here. We need community to survive what’s coming.

A key piece of survival will be “brotherly love” (compassion, as Jeremy said). We need to become bigger, grow into giant versions of ourselves for this coming time. It is not certain that we will make it – that we will incorporate brotherly love in time before the whole thing collapses. But we have to try. It’s time to act. If we’re going to address this, we have to start today. We are part of a vast mysterious process, so much bigger than we can even comprehend. Everything is in motion, and anything is possible. We need to learn to stand in two places at once: both the present moment in space and time and in the presence of deep time and infinite space.

In my talk I will tell these two dreams (with slides) and discuss the wisdom that they offer, along with a discussion of Jeremy Taylor’s assertion that dreaming about the global crisis is good news. In this overwhelming time, that can be a very helpful thing to know.

Indrani Thanguturu: *Integration of Shadow Selves using Dream Work.*

We as a being have many different selves within us. Some of them are shown and some of them are deeply forgotten or been caged due to the past experiences. These can be called as the disowned selves or shadow selves. These parts of self are playing a very important role by affecting our lives. As these parts are disowned, we mirror them in the outside world which makes it difficult to accept the situation or person as they are. For example, Virginia Satir

describes these selves as "Hungry dogs locked in a basement". We spent most of our energy guarding them.

As we aren't being conscious about these shadow selves, our subconscious brings them in dreams. In dreams, every element represent an aspect of ourselves. By paying attention to these dream elements, we can identify what is disowned within ourselves, for example facing an exam in a dream, makes me so anxious, I will be super panicked, but in real world I mask it and feel numb about the situation. When I look into the part of my disowned anxiety, I know that this feeling exists within me. When I acknowledge this part, I realize this was due to me not being in control of the situation and its too much for me that I don't want to feel this anxiety. When I integrate this part, I know that not being in control is okay. This new awareness in this moment makes me feel I am safe and flowing with ease through the uncertainty with all the explorations.

In this workshop i am going to present a Dream Work model to work with the shadow parts. The model consists of five steps:

1. Bringing the dream elements into our awareness
2. Identify relevant shadow part that the dream is pointing to
3. Giving space to shadow part and bringing it to awareness
4. Exploring and seeing what story it holds/ where it is coming from
5. Accepting and integrating this part into our consciousness

Here in this model, the first two steps take us deeper into our being and puts us in touch with our shadow part. During the third and fourth steps, by giving space to this shadow part, we listen to its voice and engage with it in a diaouge. In the last step fully acknowledge and accept it is, this is the momentwhen it integrates into conscious awareness. We feel being expanded, more alive, and feels safe to be with these parts.

Learning objectives:

1. Explain what is a shadow self and how they operates
2. Describe how shadow selves find their expression in dreams
3. Demonstrate a dream work method to integrate the shadow selves

Susanne van Doorn, Christian Gerike: *The Spiritual Earth: Dreams, Spirituality, & Meditation to Explore Our Planet's Well Being.*

Through discussion and daily meditative dream incubations, this morning dream group will seek deeper understanding of a spiritual relationship to Earth as experienced in our dreams. Each morning begins with a 15- to 20- minute group discussion based on one of the four alchemical elements of earth, water, air, and fire. A brief presentation on dream incubation techniques will be given each day. We will explore personal experiences and dreams using the "If It Were My Dream" (IIWMD) approach as popularized by Jeremy Taylor. A group meditation will be held during the last 10 minutes to incubate a dream for the next day's specific spiritual topic. The overall approach will be Jungian in nature: dreams are spiritual connecting the conscious and the unconscious to lead to wholeness and individuation, with exploration of the archetypes of ego, persona, shadow, anima/animus, and the self in our dreams. The alchemical elements which comprise the Earth will be symbols guiding the daily inquiry.

Attendees will be limited to a maximum of 10 in order to have a circle in which everyone's spiritual experiences can readily be shared. We recognize and honor the dreamer as the decision-maker about a dream's significance and meaning. A dreamer's decision to share, not share, or discontinue sharing a dream will always be respected. Everybody is welcome, from beginning dreamers to those very experienced. A selected bibliography of publications on dream incubation and alchemy will be provided to each participant.

On the first morning the IIWMD method will be explained and Jeremy Taylor's "Dream Work Tool Kit" will be provided to the participants as a one-page handout. Concepts of spirituality will be presented with participants discussing their thoughts and feelings of a spiritual relationship to planet Earth. The theme of the alchemical element Earth will be introduced for incubation meditation.

On the second morning we will discuss the Earth element. Dreams will be shared and thoughts, feelings, and themes that emerge from the dreams will be discussed. The alchemical element of Water will be described as the basis for the group meditation.

On the third morning we will explore the Water element as it may have occurred in last night's dreams, or previously, and any related feelings of spirituality. We will discuss participant's emotions, physical feelings, ideas, or themes that were experienced. Are there any symbols and themes that keep emerging? The group meditation will be to incubate a dream relating to aspects of the alchemical element Air.

On the fourth and last morning we will discuss the previous night's Air dreams. We will discuss emotions, physical feelings, ideas, or themes that were experienced. Are there any specific images that are emerging? We will look at the alchemical Fire element to identify possible transformations members of the group may be experiencing.

The group will close the week with participants sketching an image from their dreams that may represent the essence of a Spiritual Earth. Each participant will be given the opportunity to briefly share their experience with the group.

Learning objectives:

Participants will be able to:

1. Describe the IIVMD technique.
2. Describe aspects of the four alchemical elements of earth, water, air, and fire.
3. Describe basic techniques for incubating dreams.

*Teresa Vazquez: Circling the Robots: Dreaming with Immersive Technologies and Artificial Intelligence.*

People have participated in projective dream circles for over 50 years, thanks to the processes for projective dream circles developed by Dr. Montague Ullman and Stanley Krippner at Maimonides Medical Center, and further developed by the Rev. Jeremy Taylor and in Robert Moss's Active Dreaming. Dream circles of people collaboratively ideate around the imagery, characters, themes, objects and conflicts that take place in dreams.

But what about a dream circle that involves Artificial Intelligence(AI) and immersive technology? What could AI possibly bring to the realm of projective dreamwork? Could its access to vast internet-based resources actually make AI a worthy dream circle participant? How do different Artificial Intelligence products and algorithms perform as Dream Circle participants? Can text-to-image AI help us recall and envision our dreams in waking life? How does text-to-image AI aid in approximating what the dream looked like to the dreamer?

Who is to say that AI is not a worthy dream circle participant? After all, in Rev. Jeremy Taylor's best practices for dream groups, having those groups be as diverse as possible is seen as an asset in developing the most divergent dream interpretations(Taylor 1983).

This presentation will take the shape of an artist's talk: taking advantage of visual imagery to move its narrative forward, but with faithful attention to articulating the dream text and the important characteristics of prompt flow.

While the dreams are obviously the prima materia in this exploration, I will present artworks that will have emerged from the experience of dreaming with AI and immersive technologies, and reflect on the extent to which the creative products of these dreams are transformed.



I will also share my experience of conducting a Dream Workshop within the Salvador Dali immersive technology exhibition at the Indianapolis Museum of art in Mid-March, 2024. Entitled "Dreaming with Dali," the workshop will focus on the use of projective dream practices, include a brief Active Dreaming dream journey with the shamanic drum, and culminate with participant artistic creation in the space. With the immersive backdrop of Salvador Dali's surrealistic work, largely influenced by his own techniques of recalling and recording dreams, this is sure to be a unique and exciting glimpse into the ways immersive technology can enhance dreaming, understanding dreams and creative expressions inspired by dreaming.

Artistically, I am greatly inspired in this endeavor by the work of pioneer artist and collaborator with AI technologies and humanoid robots, Stephanie Dinkins. "Dinkins' experiences with and explorations of artificial intelligence have led to a deep interest in how algorithmic systems impact communities of color in particular and all of our futures more generally," (Dinkins, 2021).

Because AI platforms are constantly being developed and I don't want to preclude others, possible AI Dream Text analysis platforms for engagement as Dream Circle participants include: ChatGPT, Textrics, expert.AI NL Suite, Luminoso Technologies, Longsoft Natural Language Understanding, Google Cloud Natural Language API, AskYourPDF and Relative Insight, and more. Text-to-Image AI tools that could aid in the visualization of dream scenes, characters, action or imagery include: Canva Magic Studio, AdobeFirefly, Dall-E, Deep Dream Generator, Midjourney, PlayForm and more.

In this presentation, participants will learn whether, and exactly how, these cutting-edge technologies have the potential to enhance the process of employing dreamwork (ironically) to "grow soul" (Moss, 2012). Participants who are interested in the nexus between art, dreaming and technology will get the most from this presentation, and resources and processes will be shared for exploring future implications.

Johanna Vedral: *Collaged Dreams with Eros. Experiential Collage Workshop for vitality and joie de vivre.*

A collage allows us to dream with paper, scissors and glue. Cut out and collaged dream images lead us to dream writing and further to our body wisdom. Collage Dream Writing is based on Expressive Arts, Creative Writing, SoulCollage®, and Collage Therapy (by Charlotte Kollmorgen).

In this workshop, we cut out found images and create collages, so we dream in a waking state and write down our dream narratives. Afterwards, we enjoy an animated dream sharing circle: Let us connect with the power of Eros - vitality and joie de vivre - through dream imagery! There is no interpretation, but there is reflection, mirroring and witnessing. Surprise yourself in a creative encounter with Eros!

Participants who attend this presentation will be able to:

- 1.Experience their dreaming selves by stepping into a collaged version of their dream narrative.
- 2.Use dream images to explore how to bring more body wisdom into waking life.
- 3.Apply feedback via reflection, mirroring and witnessing.

Kim Vergil (Chair) plus 2 IASD artists and 2 local artists (English language proficient): *Artists Sharing Dream Art Process*.

This will be a presentation with images shared by each artist about their Art, inspirations, process.

Alwin E. Wagener: *Making Dreamwork Inclusive: Culturally Responsive Dreamwork*.

Dreams, often deeply intertwined with cultural, spiritual, and religious beliefs, can be understood in various ways, ranging from divine messages to psychological theories like Freud's wish fulfillment or Jung's compensation concept (Bulkeley, 2008; Laughlin, 2011). However, the diversity of cultural beliefs in a heterogeneous society can lead to misalignments between dreamworkers' and dreamers' dream beliefs, posing a challenge to culturally competent dreamwork. Furthermore, in mental health, professionals often lack dreamwork training, limiting its use in therapy (Crook & Hill, 2003; Schredl et al., 2000). This neglect hinders insights into clients' beliefs and experiences. Additionally, the link between dreamwork and psychodynamic theories restricts its acceptance and use by non-psychodynamic practitioners (Leonard & Dawson, 2018).

To bridge this gap, the novel dreamwork model, Culturally Responsive Dreamwork (CRD), was developed. This transtheoretical model places a strong emphasis on cultural sensitivity in the dreamwork process, providing structure yet flexibility in the process. CRD can be adapted to align with professionals' theoretical orientations, clients' personal needs and beliefs, and the requirements of sessions.

CRD encourages dreamworkers to envision dreams as artworks created by the dreamer, a metaphor that renders dreams more approachable and links dreamwork to respectful and insightful methods used in art appreciation. This heuristic allows for a nuanced exploration of dreams, respecting their cultural foundations and personal significance.

The CRD model also introduces a structural lens for dreamwork. Four areas of focus are captured using the SAFE acronym: Seeing, Appreciating, Finding the Significance, and Editing. These focal areas offer a framework for dreamwork, grounding the process in ways to approach dreams instead of on a theoretical belief about dreams. Not basing the approach in a belief about dreams is an important distinction that separates CRD from other dreamwork

approaches. In addition to the SAFE model, CRD relies on the application of core communication skills—such as open-ended questioning, reflective listening, and summarizing. Skills that are integral for facilitating depth while collaboratively exploring the focus areas. Importantly, these areas of focus need not be sequential, their order is flexible and can be adjusted to suit the needs of the dreamwork session. Throughout all the areas of focus, CRD emphasizes the need to center the client's beliefs in the dreamwork process.

This presentation will provide a comprehensive overview of the CRD model, highlighting its practical application in counseling and dreamwork and its adaptability across different theoretical orientations and cultural contexts. The presentation aims to provide dreamworkers and mental health professionals with insights into effectively integrating culturally sensitive dreamwork into their practice, enabling dreamworkers and mental health professionals to conduct dreamwork with client's beliefs centered in the process.

Format:

The format of the presentation will be to provide a brief overview of CRD including approaching dreams as artwork, exploring clients' dream beliefs, the SAFE areas of focus, and the ethics of dreaming that the dreamer is the ultimate authority on dream meanings. The introduction will be followed by a demonstration in which the presenter models the approach. Then, participants will be asked to use CRD with one another's dreams while the presenter provides individual coaching in the model. The experiences of participants using CRD will then be discussed as a group and used to provide additional recommendations on the use and adaptability of CRD.

Robert Waggoner: *Meeting for Lucid Dreamers*.

In years past at Rolduc, I have conducted this same type of Special Event with very positive results.

Robert Waggoner (Chair); Nigel Hamilton: *Inner Responses to Lucid Dream Requests, A Pilot Study*.

Lucid dreaming refers to the realization of dreaming while in the dream state, and has been used to conduct personal and scientific experiments. However, lucid dreaming has a longer history amongst spiritual traditions who used it to access inner knowledge and wisdom.

In this pilot study experiment, lucid dreamers received a set of requests to make within a lucid dream. Importantly, the lucid dreamer simply made the requests within the lucid dream, and did not direct it to a dream figure or figures; instead they simply made the request within a lucid dream and noted the resulting response. In this way, the lucid dreamer receives a

response from the dream itself, and not a dream figure.

For decades, experienced lucid dreamers have noticed asking a question or making a request within a lucid dream often results in a definite response (e.g., a non-visible voice provides an answer, something appears in response, or the entire lucid dream changes in keeping with the request or question). Stephen LaBerge mentions this in his first book, *Lucid Dreaming*, when he would request, "Show me the highest", and the lucid dream would suddenly respond with noticeable changes.

This research study attempts to look at the activity of making a request, and the nature of the response. By beginning this type of research, researchers may broaden their perspective about lucid dreaming, creativity and the emergence of new activity within dreaming. In normal dreams, does the dream actively respond to the thoughts of the dreamer (which suggests that dreaming happens in relation to mental activity)? Or does dream activity simply emerge as a random act?

This type of research also opens the door to exploring a possible inner awareness which may exist within the lucid dream, yet remain basically invisible until questioned (like the Hidden Observer, noticed in deep hypnosis by Ernest Hilgard).

Nigel Hamilton, Ph.D.: *Preliminary Results of Pilot Study on Making Requests within Lucid Dreams*

Preliminary results of a Lucid Dream Experiment pilot study will be discussed in which lucid dream participants were instructed (prior to dreaming) to choose from a set of questions to ask whilst in the lucid dream state. Participants do not ask a dream figure, instead they simply ask a question within the lucid dream, and pay attention to the response, if any. All participants volunteered based on their familiarity with inducing and remembering their lucid dreams.

This experiment is the third in a series of lucid dream experiments, designed to investigate the nature of the lucid dreaming experience, primarily to ascertain whether the lucid dreamer naturally connects to a responsive inner awareness within a lucid dream.

The first two experiments showed that when tracing out symmetrical geometric shapes (square, circles, triangles cubes, pyramids) it resulted in the spontaneous appearance of light, bright colours, and unexpected positive dream characters appeared during, and in completing the exercise. Obstacles and obstructive dream characters (with virtually no colours) also appeared unexpectedly during the exercise when participants were unable to complete the exercise.

Based on these results, it suggests that lucid dreamers may unknowingly relate to inner symbolic activity expressing psychological meaning, when trying to complete tasks.

Further analysis revealed that the more experienced a lucid dreamer was, the more spontaneous activity and relating to new events resulted, and the less they seemed to be in control of the dream. The opposite was true for inexperienced lucid dreamers. This seemed counterintuitive to what one would normally expect.

Mary C. Walsh: *The Healing Potential of Dream-work with Epileptics*.

This presentation discusses clinical implications of recent research on the sleep and dreams of epileptics, and discusses how working with epileptic nightmares can help heal distress, facilitate sleep, aid in diagnosis of depression and improve sleep by reducing sleep resistance.

The World Health Organization estimates that around 50 million people worldwide have epilepsy, making it one of the most common neurological diseases globally (WHO, 2023). Sleep disorders are prevalent among people with epilepsy and sleep disturbance correlates with increased seizures in epileptics (Gutter et al, 2019). In addition to disrupting sleep, epilepsy can interfere with the cognitive processes involved in dreaming, and with dream recall (de la Chappelle, 2021), while REM sleep has been found to be protective against seizures (Sadak, 2022).

People with epilepsy can benefit from dream work in a variety of ways. Dream work can help epileptics process distressing emotions, improve sleep, and discern underlying conditions (such as depression) that need attention. Yet epileptics may be reluctant to share their dreams. Research has found epileptic dream content to be more vivid and emotional compared to norms, nocturnal seizures can be incorporated into dream content (de la Chappelle et al, 2021), and many epileptics suffer from recurring nightmares. Epileptics, having experienced stigma for centuries, may be reluctant to share dreams they experience as “weird,” or “abnormal.”

Working with the nightmares of people with epilepsy may be of particular value. Sleep can protect against seizures, yet recurring nightmares can disrupt sleep in epileptics and lead to sleep resistance. Healing work with epileptic nightmares can reduce distress and improve sleep quality. Helping epileptics heal their nightmares, as with Siegel’s “transforming nightmares” model (Siegel, 2002) or Krakow’s Imagery Rehearsal Therapy (Krakow, 2006) can process distressing emotions and improve sleep.

Nightmares are correlated with depression and suicide. Depression is the most common disorder co-occurring with epilepsy (C. Espinosa-Garcia et al, 2021), the most prevalent mental health disorder afflicting epileptics globally, and suicide rates are ten times higher among epileptics than the general population (A. Kanner, 2003) yet depression is under-diagnosed and treated among epileptics (D. Prueter and C. Nora, 2005). The prevalence of nightmares in epileptics is a warning sign that should be heeded. Helping epileptics transform their nightmares may help them process distressing emotions and may reduce the risk of suicide.

Two nightmares of epileptics are shared and possible ways of transforming these nightmares are discussed.

Wei Wang: *Pre-sleep depressive mood influences the nightmare incidence: a study over 28 consecutive days.*

The persistent, concurrent emotional state is linked with dreaming generally, but there lacks research on the influence of pre-sleep emotions on dreams. We aimed to examine how mood before sleep influences dreaming, and to try to better understand how waking life and mood affects dreams. We hypothesized that the low mood predicts nightmares/bad dreams. We have invited 87 participants (47 women and 40 men) to answer the Nightmare Experience Questionnaire and the Plutchik-van Praag Depressive Inventory, and the dreaming diary daily for four weeks (each day, for 28 consecutive days). We found no age or gender differences on nightmare incidence or the pre-sleep depressive mood scores. However, there was a moderate negative correlation between average depressive mood before bedtime and total nightmares ( $r(66) = -.32, p = .009$ ). The average depressive mood before bedtime, age, and gender explains as much as 18% (adj.  $R^2 = .18, p < .001$ ) of the variance in total nightmares, where the mood was the strongest, and the only significant predictor ( $\beta = -0.42, p < .001$ ). Our results have shown that the pre-sleep (before bedtime) depressive mood contributes to the happening of nightmare, explaining the relationship between the instant affection in waking and bad dream experience.

Yue Wang: *The Aesthetics of the Dream Narrative in the Nineteenth Century British Novels.*

The study of aesthetics has different developments through time with different implications. Its development can be roughly divided into three directions: art philosophy, the science of sensory knowledge, and criticism or poetics in the general sense. The term "aesthetics" was coined by the German philosopher Alexander Baumgarten in the middle of the eighteenth century deriving from the Greek word *aesdissertation* (perception). Although Baumgarten used the term to refer to 'the science of sensory knowledge,' the term soon became confined to a particular area of such knowledge and understood as 'the science of sensory beauty,' the examination of taste. In this paper, I consider aesthetics from the perspective of sense or perception in relation to dream narratives. I focus specifically on ambiguity, the grotesque, The Poetic Beauty and the uncanny emotion in dream narrative of the 19th century British novels, mainly *Alice in wonderland*, *Jane Eyre*, *Wuthering Heights* and *Tess* as cases study.

Bernard Welt, Loren Goodman: *First-timers Morning Dream Group: We're Here to Share Our 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. Each session features voluntary dream-sharing and open time for questions and comments on the conference experience.

This workshop will be the very first event 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, 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 provide a place to check in with other first-timers, comparing experiences and resources as they encounter them day by day; and answering questions about IASD's mission and activities.

Third (as time allows), sessions will focus on experiential training in a non-intrusive process of sharing dreams with others (based in Montague Ullman's dream-appreciation work), and encourage participants to consider a wide variety of theories and models of dreaming. Leaders and members offer response to dreams but refrain from advocating a theoretical position or claiming to interpret a dream for the dreamer.

The workshop has been highly rated by participants in its recent iterations.

Donna Glee Williams: *The Hero's Journey in a Post-Patriarchal World*.

Seventy years ago, Joseph Campbell's personal charisma and power as a teacher as broke the idea of a heroic quest monomyth free from academia and turned it loose onto the world. George Lucas splashed the Hero's Journey on screens around the world through his blockbuster Star Wars. Bill Moyers splashed it on another kind of screen with his popular PBS series The Power of Myth. Christopher Vogler made it Hollywood gospel with his screenwriting guide The Writer's Journey. The Hero's Journey has percolated out from these sources to shape our dreams, stories, and waking world relatively unchallenged for three-quarters of a century, but today the world is aching for new possibilities. Using examples from literature, history, and my own dream-led creative practice, this session will explore ways that our beloved Hero's Journey may simply not fit the needs of our world today. To face this moment of global crisis, we need to become aware of the Hero's Journey's limitations, toxicities, and roots in patriarchy, colonialism, and individualism in order to open the door to new dreams and possibilities for tomorrow's heroes. All are welcome, but this session may be most of interest to creatives.

Donna Glee Williams: *Writers Dreaming, Dreamers Writing*.

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 will be opportunity for group members to read short passages to each other, but writing will not be critiqued or otherwise "workshopped."

Designed for dreamers who write or want to, but creatives in other media are also welcome. No previous expertise will be assumed.

Yui Yoshioka: *The Relationship between Over-Adaptive Tendencies and Emotions in Dreams among College Students*

This presentation is a study based on Jung's compensation theory, in which a questionnaire survey was conducted on 29 Japanese college students with the aim of clarifying the relationship between dream emotions and over-adaptive tendencies.

Introduction and Aims: This study explores relationship between emotions in dreams and psychological problems and the psychological trait known as "over-adaptation," which is prevalent among Japanese youth. Jung's theory emphasizes the compensatory function of dreams. This compensatory function may be expressed in dream emotions, and may also be strongly expressed for emotions from the unconscious. The present study focuses on the tendency toward over-adaptation, which has been linked to the tendency to repress emotions. Over-adaptation is the suppression of one's own internal needs for the sake of external conformity, and often leads to mental health concerns. As a contributing factor, it has been noted that people with high over-adaptive tendencies tend to repress their emotions. If individuals with high over-adaptive tendencies experience their emotions more strongly in dreams by compensary function, then dreams may be useful as a means of becoming aware of their repressed emotions. However, empirical research on how individuals with over-adaptive



tendencies experience emotions in dreams is still limited and requires further exploration.

The purpose of this study was to determine the relationship between over-adaptive tendencies and the intensity of emotions in dreams through a survey study. The hypothesis was that those with a higher tendency toward over-adaptation would experience stronger emotions in dreams.

Methods: An online survey was conducted with 229 students and graduate students. The mean age was 21.62 years (SD=3.45), with 107 males and 122 females. The questions included aspects of dreaming, dream descriptions, dream emotion ratings, and over-adaptive tendencies. Four groups were extracted and analyzed by cluster analysis: the over-adaptive group, the other-oriented group, the self-suppressed group, and the non-over-adaptive group, and an analysis of variance was conducted.

Results: A one-factor analysis of variance was conducted with each group as the independent variable and the dream emotion ratings as the dependent variable. The results showed that the over-adaptive group experienced the overall dream emotion and negative and positive emotions more strongly, especially joy/happiness, anxiety/fear, satisfaction, and confusion/shock.

Discussion: Individuals with over-adaptive tendencies usually tend to suppress their emotions in order to in order to adapt to the outside world. However, the over-adaptive group strongly experienced both positive and negative emotions in dreams. This result suggests that dreams are a forum for the expression of unconscious emotions, and that emotions that are not fully experienced and repressed in waking life may be strongly expressed in dreams. It is possible that people with a high over-adaptive tendency may be able to access and attend to repressed emotions through dreams. In terms of negative emotions, anxiety/fear and confusion/shock were particularly strongly experienced compared to the other groups, with no differences found for sadness and anger. It is suggested that these emotions correspond to perceived threat and are more likely to be strongly experienced in dreams by those who tend to over-adjust. In terms of positive emotions, the over-adaptive group experienced more joy/happiness and satisfaction than in the other groups. On the other hand, there was no difference in interest/excitement and love compared to the other groups. This suggests that over-adaptive tendencies may tend to experience passive emotions in dreams.

Westley Youngren: *The Effects of Lucid Dreaming & Nightmares on Sleep Quality and Mental Health Outcomes.*

Current theory regarding the effects of lucid dreaming is somewhat conflicted; with some researchers suggesting lucid dreaming may be beneficial while others suggest lucid dreaming may negatively impact sleep and mental health. With the conflicting ideas in mind, the present study aimed to investigate the relationships between lucid dreaming and mental health outcomes (such as anxiety, depression, and stress) within a representative sample of the

general population. Additionally, considering the data depicting a high comorbidity between nightmares and lucid dreaming, our study also sought to examine how nightmares may interact with the relationships between lucid dreaming, sleep, and mental health outcomes. Thus, our first aim was to examine the direct effect of lucid dreaming on sleep quality, stress, and symptoms of anxiety and depression. Our second aim was to examine how nightmares would interact with the relationship between lucid dreaming and sleep quality, stress, and symptoms of anxiety and depression. Participants were recruited through an online recruitment platform (Prolific) using a stratified sampling technique to ensure an even distribution of participants by age and gender. Once recruited, participants completed an online battery of questionnaires, which assessed lucid dreaming, nightmares, sleep quality, stress, and symptoms of anxiety and depression. After cleaning the data for inconsistent responses and statistical outliers, our final sample size was  $N = 1,332$ . Stepwise hierarchical regressions were used to examine our proposed aims. Specifically, for each outcome variable (sleep quality, stress, and symptoms of anxiety and depression) a 2-step regression model was created where step-1 examined the direct effect of lucid dreaming on all outcome variables and step-2 added nightmares into the equation (thus simultaneously examining the direct effect of lucid dreaming on nightmares, while also examining the indirect effect of nightmares). Step-1 results demonstrated that lucid dreaming positively predicted poor sleep quality, stress, and symptoms of anxiety and depression. However, when nightmares were added into the regression models (step-2), nightmares accounted for all of lucid dreaming's variance and was the only significant predictor of poor sleep quality, stress, and symptoms of anxiety. For depressive symptoms, when nightmares were added to the regression model (step-2), only nightmares and the interaction of nightmares and lucid dreaming positively predicted depressive symptoms. Together our results suggest that in the context of poor sleep quality, anxiety symptoms, and stress, nightmares account for all predictive variance that may be associated with lucid dreaming. However, with depressive symptoms, our results suggest that both nightmares and the combination of nightmares and lucid dreaming increase depressive symptoms. Further research is needed to both replicate these results and further explore why nightmares and lucid dreaming may interact in a way that makes depressive symptoms worse.

Emma Peters, Leila Salvesen, Mahdad Jafarzadeh Esfahani, Achilleas Pavlou, Nico Adelhöfer, Paul Zerr (chair, moderator): *Lucid dreaming induction in experimental settings*.

The scientific investigation of lucid dreaming depends on a reliable induction method, due to the rarity of the phenomenon. Robust science requires sufficient data, and without reliable lucid dreaming induction it is not feasible to collect sufficient data to draw reproducible conclusions.

When working with lucid dreaming (or any field of inquiry), experimenters typically acquire vast amounts of implicit knowledge, that is, understanding and skills gained from research practice which often goes unpublished and lives and dies with the researcher.

In this panel discussion, experimenters with research experience in lucid dreaming experiments will discuss, in collaboration with members of the audience, what they have learned through their research practice, in order to share and preserve implicit knowledge relating to lucid dreaming induction, and lucid dreaming experiments in general.

Overview presentations:

Emma Peters, Bern University / Switzerland: *Lucid dream induction with bodily stimuli*

Leila Salvesen, IMT Lucca / Italy: *Lucid dream induction with sensory stimuli*

Mahdad Jafarzadeh Esfahani, Donders Institute / Netherlands: *Lucid dream induction with wearable sleep tech*

Achilleas Pavlou, Nicosia University / Cyprus: *Lucid dream induction with artificial intelligence*

Nico Adelhöfer, Donders Institute / Netherlands: *Lucid dream induction with focused ultrasound*

Paul Zerr: *Data visualization dashboard for effortless real-time sleep stage detection during sleep experiments.*

The scientific investigation of sleep and dreaming often involves the real-time detection of sleep stages, in particular REM sleep, in order to deliver sleep stage specific experimental manipulations to the participant. Traditionally this is achieved through visual examination of the real-time polysomnography signals by a sleep science expert, viewed in 30 second epochs. In many cases that is entirely sufficient, but can be very subjective and requires highly trained personnel and consistent focus, which can be demanding during nightshifts. In some cases, such as noisy EEG data collected during simultaneous fMRI-EEG experiments visual inspection of data traces can be particularly challenging. Recent advances in machine learning and time-frequency analysis have enabled more sophisticated methods of real-time data visualization and sleep stage detection. We present a data dashboard that contains visualizations of secondary data parameters which could help sleep and dream scientists make more reliable determinations. The dashboard contains elements such as visualizations of power spectra across time (time-frequency representations), classifier probabilities from neural network based sleep scorers, eye movement, spindle and K-complex densities and comparisons to a waking state baseline. The same framework may be used to deliver fully automated sleep stage detection and experimental manipulations, opening the door to reliable, effortless sleep and dream experiments as well as citizen science projects.



