

## **Dreaming Path**

*Doing Important Things While the World Sleeps*

by  
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Ref. process art by the author (central image borrowed from another artist: name unknown)

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## **Abstract**

This contextual essay supports a creative project on the inception, implementation and enquiry into a series of four workshops designed to identify aspects of guidance for our life path. As the project took form, I determined a set of intentions that followed my own longings. These were 1. To allow the process to lead; 2. To engage in a long-term edge of my own; 3. To notice how our processes (facilitator and participants) are interwoven; 4. To welcome the immersion in the dreaming during the workshops and life; and 5. To dream into the concept of facilitation as art. The intention of the workshops themselves was to find tools, muscles, practices and direction finders for life path. They were created within the paradigm of Process Work.

*"Among the Dagara, darkness is sacred. It is forbidden to illuminate it, for light scares the Spirit away. Our night is the day of the Spirit and of the ancestors, who come to tell us what lies on our life paths."  
Malidoma Patrice Some (1995).*

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*"Weasel," continued Crow, "do you remember what that man said before he began to tell us stories about Sedna and those other beings? He said, 'I have put my poem in order on the threshold of my tongue.'* (Lopez, B. 1990, p.192)

I have put my poem in order on the threshold of my tongue.

## **CHAPTER 1. The Project**

This contextual essay supports a creative project on the inception, implementation and enquiry into a series of four workshops designed to identify aspects of guidance for our life path. The intention of the workshops themselves was to find tools, muscles, practices and direction finders for our path. Whether path is a line that we follow or an attitude within each moment which determines the next moment, there seems to me to be an element of purity or a point from which to determine how to be or how to live and what choices to make. The workshops were structured as follows. The first workshop focused on the life myth and dreaming the life myth on to discover our next steps. The second workshop focused on getting to know the critic better and developing tools to work with it. In the third workshop, we looked at our unique style to enable us to explore and live our lives more in alignment with ourselves. The last workshop summarized the concept of path, the idea of gaining tools for guidance as well as celebrating our dreaming selves.

This is also a personal journey about my love of process and a path of learning to trust it, to listen carefully to the silence and to follow.

My experience of developing the project was deeply personal and marked the transition I am making from student to facilitator and with that, a deeper understanding of who I am as facilitator. Sharing this transient space with the participants, a group of artists (of words, visual art and soul) with a deep dedication to their calling took the work to a greater depth.

I will attempt to describe my call to the journey, my personal process, my understanding of our collective process and those of each participant, the synchronicity of who each of us were and the work we do in the world, how our processes are interwoven as well as how the process itself emerged.

As I came close to completing this paper, I had a dream. In the dream, I had to meet with a council official, someone important, in the dead of night. I took my two younger children (two passionate individuals) with me and we sat with blankets wrapped around us in a dark, empty building waiting for the meeting to start.

I had to do something important while the world (or everyday reality) was sleeping. I understand from the dream that I had to try to write this paper from dreamland, to convey dreamland in consensus reality language. In doing so, I have tried to stand for my dreamy style and my style of writing and thinking. At times, when I write, I feel a fullness inside me and in its unfolding, a desire to convey the whole picture. The whole picture, however, is too vast and I find myself, instead, grappling with mystery and the only way to speak about mystery is through the language of poetry which alludes to, rather than illuminates. As Gustave Flaubert in Hollis, J (2000) says: *"human speech is like a cracked kettle on which we*

*tap crude rhythms for bears to dance to, while we long to make music that would melt the stars.” (p.3)*

I have included pieces of poetry (by myself or others) or excerpts of process in the form of prose. I have put these in italics and offset them to identify them as separate from the main body of work.

## **1.1 Precepts**

The following precepts are the ground beneath this piece of work and explain my suppositions.

### **1.1.1 Process**

Collectively and individually, our psyches have an intention towards wholeness: Hollis, J (2005 ) speaks of “our intuitive knowledge that something within each of us [] seeks that state of being that is the apparent purpose of our incarnation [].” (pp. 4-5). This flow towards wholeness is process. It is inexorable, like water flowing towards lower ground and is referred to by Mindell, A (2019) as the flow of nature or our constantly changing eternal nature.

### **1.1.2 Process Work**

Process Work provided both the tools for the workshops and broader process and the lens with which to see them.

A and A Mindell (2002) speak of Process Work as “mostly maintaining attitudes of concentration and awareness.” (p.210). In Process Work, we follow process, we immerse ourselves in the river (Arny Mindell, 1993). We do so through practicing awareness of signals in the world around us, within ourselves, in the feeling, imaginings, posture, movement and language of ourselves or the people we are working with. We choose the most interesting or disturbing of these and unfold them to discover messages, meaning and new aspects of ourselves that are wanting to be known and integrated. This has many applications from inner work to working with large groups on world issues and from everyday problems to extreme states, coma and death.

### **1.1.3 Levels of Reality**

Mindell speaks of three levels of reality shown in a diagram of an upside-down triangle. At the top, the broad edge of the triangle, is consensus reality, the concrete world which we experience through our senses. Then there is dreamland: the world of night time dreams, day dreams, fantasies and projections. Thirdly, the essence level, the pointed base of the triangle. In the essence level, there is no polarity. The essence level is beyond words. We feel altered when we access the essence level. It is the pilot wave of quantum physics, the deep states of religious wonder, the guiding force that exists before form. Dreaming is both dreamland and essence level.

### 1.1.4 The Idea of Path

Life path is experienced where we are. It is not a predetermined thing that begins somewhere and ends somewhere else and that somehow there is a goal that we are striving to reach. Rather, if we follow our heart and trust that which moves us, we can be guided to be in alignment with ourselves and the soul of the world. As Alan Watts (1974) said life is a “musical thing” the point of which is to “sing or to dance while the music is being played.” (2:58)

It is also about the things we dedicate ourselves to and therefore also relates to our work. There is something that my teacher, Susan Kocen (2019) wrote to our class in a note on an assignment.

*“The root of both words profession (professio) and vocation (vocatio) lies in spiritual practice, calling and the sacred.” Our path is holy ground.*

### 1.1.5 Life Transitions

The idea of path isn’t separate from life transitions because when we are present to life, we are open to our constant transformation. Some of these transitions are small, others take decades or perhaps the whole of our lives.

These are the division between what we identify with and the parts of ourselves that we are growing into. When we navigate these, a shift happens and we become more of ourselves or more whole (Hollis, J. 2000).

There is something mysterious about these transitions. Because our secondary process is on the other side of our edge, it is unknown to us. David Whyte (2020) speaks of this in an explanation of this poem he wrote entitled, Sometimes:

*“Almost always you are tiptoeing into an epoch of your life that you don’t fully understand. You think you understand it but actually what is going to occur is unannounced and the person you are going to become is unannounced and you’re actually going to cross the threshold without being able to name or speak the stranger that you are going to become or the strange and beckoning life that calls you.” (para. 3)*

## 1.2 Project Inception

I hoped that through the project, I could go over my long-term edge or lifelong discomfort of showing my deeper self, speaking out and being seen. For this project, I chose to facilitate a group, thereby stepping more fully into living the role of facilitator and in doing so learning



about what that means to me in its fullness. The topic of the workshops evolved from this intention.

This project has been a rite of passage within the longer rite of passage of my journey with Process Work. In keeping with that framing, I expressed my wish in ceremony in the Karoo. (The name Karoo is from the Orakobab word meaning hard, dry land. This scrubland makes up two thirds of South Africa).

*I am standing in the Karoo in the rain. A long drought has broken and all night I slept fitfully with the rain drumming on the thin skin of my tent as deep in the heart of the mountain, water filling from deep pool to deep pool in the smooth rock, spewing forth eventually in a roar of water near my tent. Now, standing in the pool before the waterfall, a kind of joy filled me, leaving me somewhere between tears and laughter. The veld is psychedelic as the lichens shine in the soft light and each succulent plumps up and glows. I found a rock on the flat klipsteun (shale) surface of a broad backed saddle, standing tall and shining in the rain and from there I shouted so that the deep old rock, the straggling herbs, the fat little leaves, the hidden leopard, hyena, buck, aardvark (ant eater), aardwolf (civet hyena), the hard working toktokkies (dung beetles) as well as the spirit and dreams of the Orakobab (the indigenous people) and the generations of Voortrekkers (settlers) and desert farmers, so that all of them heard me – I am this thing. I am here. I walk my path. I dance my soul dance like a bee mapping flowers.*

## CHAPTER 2. Approach

I want to mention three aspects of my approach to the process as a whole and to the workshops themselves. These are my efforts to stay close to the process and allow whatever wants to emerge to emerge; acknowledging and consciously creating a container for the work and facilitated inner work as the primary tool used in the workshops.

### 2.1 Staying Close to the Process

I experienced the process taking shape of its own accord. The topic itself, also seemed to grow out of and emerge from the myriad of ideas I had for my final project and from my feeling of love for the work. I followed my own longing and arrived at this topic.

My conscious intention has been to follow the process throughout and allow the process itself to lead. To this end, each phase of the work was drawn from a dreamlike space. This was both intentional and also, a natural aspect of my style.

In following the process, I was interested in how the facilitator and participants' processes are interwoven and to this end, participated in the exercises and recorded my own process. Before I started, four friends asked me if they could be my guinea pigs. Who they are and what they do, their life myths and edges relate to our individual and collective processes.

### 2.2 The Container

A container is necessary to hold the process, whether intentional or not. Jung speaks of the temenos, a sacred area defined by a protective circle, "set off from the ordinary world by a magic circle of privacy, quiet, closed doors and fixed time – as well as by the protective steadiness of the therapist." (Siegelmann, E.Y. 1990, p. 177). The containing vessel in which transformation takes place is required to be well sealed to withstand the heat of the transformative process. (ibid, 1990).

The outer process, my broader process, is held by my study group. By setting my intention, the beginning and the end, I clearly demarcate and intend the process as I embark on my final project. The following is a piece of writing from that moment of beginning.

*I am birthing my child within a brick domed structure with a sky hole into which light pours down the walls. This is holy ground. It has been tied by a sangoma (traditional healer). It is a safe place to birth. My ghosts may not enter. I bear down. A sound comes through me, so ancient, the sound of labour. I smell leaf mould. I am of the earth, primal, covered in black mud and leaf. I change from bone and blood and skin to filigrees of light and spore. A network of filaments. I am nourished by the leaves as they break down and decay. This nourishment fills me.*

The inner process of the four workshops is contained by the facilitator, the invitation, the commitment of the participants, the prepared structure for each of the four workshops, the closed doors and fixed time.

### **2.3 Facilitated Inner Work**

Each workshop was centered around one or two inner work exercises. Inner work is a process done on one's own following steps given by the facilitator.

We would typically start with a sense of our primary process in the form of a problem, identity or question. Primary process is that which is "more mainstream, or closer to the client's primary identity." (Diamond, J and Spark Jones, L. 2004, p. 40). We can spend some time with this to really get to know it and are super curious about it. Then working in either one or a number of channels, we distill an aspect of this. To explain, this aspect is experienced as a sensation, movement, something you see in your mind's eye, a voice or sound and even, something in relationship or in the world around you. We can move from channel to channel, for example by hearing a voice, distilling an energy and making a sketch, make a movement that expresses the content.

The next step is to unfold this quality in the channel we are in. Channels in process work are the ways in which we perceive and express through our sensory modalities and experiences, identified in terms of visual, auditory, proprioceptive, movement, relationship and world channels. Depending on which channel we are in, we turn up the heat by exaggerating that experience in that channel or new channels as they arise and notice what emerges. From the original experience something new and unexpected always arises. This is our secondary process, a part of us that we are not identified with and the less known it is, can be quite difficult to keep a grasp on.

In most of the exercises, we take this a step further and find the essence of the secondary process, the dreaming behind the dreaming. We thereby step directly into the secondary realm and find that self within the process.

The final step is to embody this new part to get to know it and feel it and thus begin its integration. It often has a really helpful perspective on our initial problem too.

## Chapter 3: The Workshops

The focus of the workshops was on finding tools to guide our next steps, to enable us to be true to ourselves and exploring that which stands in our way and using Process Work to this end.

The four workshops were designed to identify aspects of guidance for our life path. In the first one, we focused on the life myth and dreaming the life myth on to discover our next steps. The second one focused on getting to know the critic better and developing tools to work with it. In the third one, we looked at our unique style and the last one summarized the concept of path, the idea of gaining tools for guidance as well as the notion of dreaming.

The workshops were typically structured with a meditation or inner work and group sharing at the beginning. The topic was introduced, followed by a facilitated inner work exercise and a sharing at the end. The inner work exercises used are shown in Appendix A. The last workshop included a recap and integration piece. The workshop was also seen as a ceremony or ritual and as such, began with an invitation.

### 3.1 The Invitation

Joseph Campbell (1990) speaks of five steps of the hero's journey: 1. The mundane world: The hero begins the story in a place they have no desire to be; 2. The call to adventure: someone or something tells the hero there is something else out there; 3. Crossing the threshold: The hero crosses into the new world, leaving the old world behind; 4. The path of trials: the hero goes on an adventure meeting new people, learning new skills and overcoming challenges; 5. The master of two worlds: having succeeded in the new world, the hero returns to the old world as a changed person.

In keeping with the narrative of path and journey, it was important to include an explicit call in the form of an invitation to the participants who had expressed an interest in the works.

These were the words of this invitation:

*This is a call, an invitation to your psyche or soul to four explorations on path: If path is in the moment, if we are already what we are becoming, how do we follow it or live our truth in any given moment? Is there a larger idea or myth that defines our path? Are both true?*

*In these four workshops we will explore our life myth and how it can guide us. We will learn to integrate the powerful forces that stand in our way, play at the edges of our identity and dance, draw, walk, listen to and unfold the signals that guide us. It is an experiential training that offers tools to track yourself and follow your path. We will work within the paradigm of Process Work as developed by Arnold Mindell. These four workshops make up one single workshop, divided into four parts.*

### **3.2 Workshop 1: Life Myth**

Jung believed recurring childhood dream or earliest memory constituted a mythic pattern for our life and called it our life myth, 'a picture of tendencies, represented symbolically.' (Diamond, J and Spark Jones, L. 2004. p.148). Mindell found that our chronic body symptoms, relationship difficulties and addictions can be found in the dream.

In this workshop we did an inner work in which we 'dreamed the dream on' to discover a hidden figure that represents our next step or challenge or another way of seeing it is the less known part of ourselves that our psyche wants us to inhabit at this time.

Our inner work exercise was developed from one given to my advanced certificate class by Salome Schwartz (2019). In this exercise we divided a piece of paper into six blocks. In the first three blocks, we drew the elements of our childhood dream or earliest memory. Then, in a cloudy state of mind, we continued the story in the next three blocks. We looked at what we drew and answered the following questions: What new elements appeared? What allies or energies appeared that were unexpected? What gifts/directions did they bring? What surprised you? How did the new outcome differ from the more known story?

We each spoke about what we found, identifying this new part, engaging it in dialogue in the moment and developing an idea to bring it more into our daily lives in one small or big way.

### **3.3 Workshop 2: Our Inner Critic**

The focus of the second workshop was on the inner critic or edge figure that stops us doing the next 'difficult' thing or being all of who we are in the moment.

The inner critic is an inner voice or role made up of remnants of negative voices primarily from our formative years but can also be inherited from our parents, our ancestors and absorbed via the social field within which we live. This voice can range from being mildly to intensely critical and, if a person has an abuse or trauma history (including social trauma and ancestral trauma), this can be a constantly annihilating presence. It can also be externalized through projecting the critic onto other people and interpreting situations through that lens and result in repeated patterns of conflict.

On the other hand, the reason we adopted this figure is because they are part of who we are, and hold energies that need attention and deepening, and so the difficult work of picking up their power and find the usefulness of it is a necessary part of our work. In this sense, the critic becomes our ally.

To work with it, we did an inner work exercise from Susan Kocen's lecture notes on working with the critic (2019) and included a mask making, role playing component.

The first step was to identify the critic and get to know it a little better. The act of getting to know it allows us to separate from it so that instead of it being a mesmerizing background noise that we're barely aware of, we can hear it speak when it speaks and say, oh there you

are! We identified the critic thereby gaining insight into how to maintain a distance from it instead of being enmeshed with it. Next, we took a moment to stand up to it and lastly, we captured its power, taking it for ourselves.

### 3.4 Workshop 3: Our Unique Self

*He begins  
by giving up all his usual flutter  
and settling down on the pine's forelock  
then looking around  
as though to make sure he's alone;  
then he slaps each wing against his breast,  
where his heart is,  
and copying nothing, begins  
easing into it  
as though it was not half so easy  
as rollicking,  
as though his subject now  
was his true self,  
which of course was as dark and secret  
as anyone else's,  
and it was too hard—  
perhaps you understand—  
to speak or to sing it  
to anything or anyone  
but the sky.*

This poem excerpt from the Mockingbird, by Mary Oliver (2013) speaks of how, when we are in the world, we mimic what the world gives us or we learn well who we think society wants us to be. Only, when we are alone, we are able to fully show our full 'dark and secret' true self.

In this workshop, drawn from the work of Amy Mindell (2019), we explored this self in an attempt to get to know it a little better. She says: "Your unique style is a gift that you were given." She goes on to say that "it is simply there, part of your deeper self that wants to be known and used." It was there "before you were born. Your secret power." Your most special gift. You are often not aware of it. Other people often see it more clearly than you do. You can discover your style by noticing those activities that you love, that you long for, that draw you. (1:32:26).

She speaks of how our sense of congruency will increase the more connected we are to our unique style and the more at home we will feel. When this happens, we will love what we do and, conversely, if we are not in alignment with our unique selves, something sickens in us. Arny Mindell in Mindell, A. (2019) speaks of a chronic mild depression we experience when we don't express ourselves in our own style.

In response to the question about our developing or emerging style, we did an exercise, suggested by Susan Kocen and also subsequently found in Amy Mindell (2005) that I like to call a *shamble* from Terry Pratchett's witches, who keep a bunch of things in their pockets for when they have a problem they need help solving.

### 3.5 Workshop 4: Recapitulation, Integration and Tools

*"What if my life were forever reinterpreted as pilgrimage?  
What if I chose, deliberately, to pare down my necessities in  
order to travel with fewer encumbrances? What if I chose  
traveling companions from among those I knew would keep  
me awake and alert because of their good spirit and their  
dedication? [] What if I looked at everything that happened  
to me along the way as being a potential gift, and grace,  
and miracle, and instruction in the tenderizing of the heart?  
Ah, what then!" - Regina Sara Ryan (2009).*

I chose this quote because it speaks to me of a longing I have, to pare down to doing just that one thing.

I attempted to pull the thread of the workshops together and closed to make a containing bag to take home. We relooked at what path was for each of us and how what we discovered along the way of the workshop, these less known and unexpressed parts of ourselves, supported our next steps. I asked how integrating these, changes or directs us.

I introduced the idea of a practice in order to hone awareness, offer guidance and support us to enter the dreaming. In other words, the whole point of these exercises and all creativity to put us in touch with our own deeper awareness.

As an experiential example of practice, we did an exercise from *Dreaming While Awake* (Mindell, A. 2000). This was chosen because it showed how the secondary, less known parts of ourselves discovered through the process were linked to recent dreams. It also showed how the secondary part can be used to guide us in life.

## **Chapter 4. Discussion and Conclusions**

### **4.1 The Field**

We, each of us, are not separate from the history and field of our society. Fields are the sea in which we swim, the felt experience of our social and historic environment. They are “natural phenomena that include everyone, are omnipresent, and exert forces on things in their midst.” (Mindell, Arny. 1992, p. 15). Two primary aspects of our context central to the field of the workshops were COVID and lockdown and the realities of post Apartheid South Africa.

#### **4.1.1 Covid Virus**

The beginning of my series of workshops coincided with the start of lockdown in South Africa in response to the Covid Pandemic. For a month, we were not allowed to leave home except to go alone to the closest shop. We were isolated physically from one another, like everywhere in the world amidst fears of the impact, both of Covid itself and of the impact of economic shut down on a country already suffering with such extreme poverty.

With the fear, was also a clear sightedness. Without our usual distractions of busyness, the pandemic resulted in a perturbation, a disturbance that has shifted our perceptions. I see inequity more clearly. I feel more, the grief, anguish and hopelessness in response to exploitation of human beings, non-human creatures and the earth. My sense of identity is thinning and I experience an inwardness as a resource to step more into the world. It was, in that respect, a good time to be doing this work.

#### **4.1.2 Post-Apartheid**

All the participants in the workshops are white South Africans. This is in part because I live in a fundamentally divided society divided along racial and economic lines. The tragedy of Apartheid is something that has taken so much from so many people and one that advantages me and for which I hold responsibility. I am not separate from it and find it untenable and so very wrong. I experience grief at the suffering that results and at the loss of life and vibrancy to a divided community. As a society, we carry a deep trauma and with it, the symptoms of trauma seem to prevail. This was not made explicit in the workshops but is a fundamental backdrop to our lives and art. We are not separate from our history but in our position of privilege it is easy to avoid the reality of it.

#### **4.1.3 Women and Work**

One of the participants commented that it was a good thing that we as a group of people identified as women are talking about our work. I want to acknowledge that the devaluing of the work women do is an unspoken but prevalent reality for most women in this country and worldwide.



## 4.2 Discoveries

Before and after the series of workshops, each of us filled in a questionnaire as a means to measure the process. Also, much can be gleaned from that moment that we gather. Some say, this moment is like a map of the process to follow and worth taking note of. It is like a dream. Here, I can look at it in terms of its significance for the whole group and hypothesize the known identity (primary process) and the less known or emerging identity (secondary process). These, together with the transcriptions of each workshop have been studied and my findings presented below.

### 4.2.1 Interweaving of Processes

All four participants asked to be part of this workshop independently when they heard from me that I was doing my final project. All four are women at a similar life stage, and with a similar education and socio-economic background to me. All four of them do creative work. Two are writers, one an artist and one a wilderness facilitator.

I believe that this is no mistake. As Julie Diamond and Lee Spark Jones (2004) have said: "The unconscious, or 'dreaming process' is thought to move individuals in unknown ways, including bringing people together as practitioner and client, trainer and trainee. Thus, choosing a therapist or teacher, is seen as both conscious choices, and as an enactment of aspects of individuals' life myth. The client's deeper wisdom chooses the therapist; the spirit brings learner to teacher." (p.161)

Myself and each of them are at an edge in relation to our work. To varying degrees, the act of showing our work to the world, dedicating ourselves more fully to our art, showing our inner, secret selves to the world and at the same time, being deeply drawn to do the work, to express it and bring it out.

One is changing careers from an editor and publisher to an artist and is at the end of a four-year degree in fine art. Another, struggles with claiming the space to write and to dedicating time to working on her own creative work both writing and facilitating. She is on the cusp between the death of her identity as parent, as her children are growing up and moving away, and stepping into her creative life. The third feels drawn to her writing and the immersion into her private world of writing and struggles to balance this against the demands of her family and her need to be central in the family life and home to make sure everything is fine. The wilderness facilitator is immersed in the intense process of defining and showing her work and bringing the fullness of who she is as a facilitator to the world.

I have a long-term edge to showing myself and am facing this struggle with being visible in expressing myself, my art and my work. My inner critic voice has been an annihilating one and my long-term edge, visible in my early childhood dream is to being seen and heard. In the first exercise pertaining to life myth, my next step was shown to be stepping into my authority with heart. This pertains also to Joseph Campbell's stages of the hero's journey, and my journey of studying Process Work. The final stage is bringing the work back to the world.

Subsequent to the workshop, I am less hypnotized by my inner critic and more separated from it and hence, in part, freer to engage with my long-term edges. While the edges are still there, I know them and my physical and emotional responses to them and can choose to go over them or not. For me, this has been life changing and a culmination of a journey that started with my dream to study Process Work.

#### 4.2.2 Dreaming

*I made a bird of feathers  
And of sky and forest  
And I dressed myself in forest  
I dreamt of my standing  
And now I swim. And fly.  
And stand with my arms spread wide.  
Clothed in forest.*

“Process Work is centred in a multidimensional awareness, which acknowledges the world of night-time dreams and the “dreaming” world long recognized by mystics and indigenous peoples. Process Work also acknowledges the world that is generally perceived as ‘real’ in contemporary societies. Viewing experience with this kind of multileveled awareness is like looking through a kaleidoscope. Each time you look through its viewfinder, you see changing shapes, colours and patterns which make up a uniquely coherent whole. Using this kind of awareness, you can see parts of yourself that everyday consciousness normally keeps hidden from view. Instead of erecting boundaries around a unitary “true self,” Process Work affirms your spontaneous, multifaceted, and diverse nature, encouraging it to unfold in its own way.” (Diamond, J and Spark Jones, L. 2004 p. xii)

Mindell refers to the ‘dreaming’ world as “a numinous background to everyday reality [that] manifests continually and in a multitude of ways.” (ibid, p. xii). To enter into the dreaming, we need to leave our logical, linear way of interpreting our experience and instead enter into a realm that cannot be fully expressed in words. This is marginalized by most people and as a result, many of us suffer from low level depression.

I hypothesize that for each of the participants, it is our life work to express both of these in our work. The dreaming realm is something that comes naturally to them and they enter into an altered state to do their work. Diamond, J and Spark Jones, L (2004) say that often artists, poets and mystics experience themselves as a channel for spirit or the universe to express itself through them. It is the same, when facilitating process, the facilitator is a vehicle for the dreaming process.

The artist writes about it on her website. She goes into an altered state when she works and paints what emerges. She speaks about a need to withdraw into the dark and silent realm of

dreamtime allowing figures and forms to emerge, unpremeditated. One of the writers speaks about this pull that she wants to be in the center of her family to keep everyone safe but she longs to disappear into her writing, into her own world from which she creates. My sense of the wilderness facilitator is that this is the well from which she draws her wisdom. She is adept at stepping out of the way for the soul's deep wisdom to be expressed. Her life dedication has been to this otherworldliness. For the other writer, this is evident in the extent to which she longs to immerse herself in wilderness.

I experience a feeling of such love for this work and for the learning. What has drawn me most about Process Work has been the dedication to following process and the idea of stepping aside for the numinous to be expressed through me as facilitator or artist. In this, I am free to express this part of myself and give it a place in my work and life. It is intrinsically part of who I am and it is a great relief to have a place where who I am makes sense.

This quality is also seen in the group's response to the question about allies. This is rich and alive for most of the group. In response to the question about what you are shy for people to know about you, one of the participants wrote of how she has missing teeth. I think that as teeth are the hardest, most concrete thing in our body. I hypothesize that losing them might indicate that she has let go of some of what is concrete in life and have made space for more dream, more spirit, more imagination. In her high dream, she writes of transcendence, of remembering source.

In the fourth workshop, there were signals that showed a movement away, into our own worlds. One participant couldn't be there, another came with a feeling of dreaminess and detachment, another momentarily disappeared into her writing. We also spoke about the mother of a friend who had just died. My hypothesis is that otherworldliness was wanting to live more. We wanted to live our dreaming selves and be altered by our work. We wanted to step between the veil of everyday reality and live the secondary processes of deep feeling, expression of our truth and the altered, open state of the dreaming.

#### **4.4.4 Signals**

There is such a wealth of information in the surprising and inadvertent signals that when brought in takes the process a layer deeper and closer to our collective truth.

Here are three examples which I noticed afterwards so didn't bring into the workshop by naming them, asking about them and using the message from them.

In the first workshop, the wifi connection was weak. We couldn't see each other at times or hear each other properly at others. In response, now, I want to close my eyes and feel my way and use my other senses. My awareness becomes heightened. It seemed to be a call for stillness so we can pay attention and see in the dark.

At one point in the first workshop, there was an interesting signal. Someone's phone vibrated repeatedly. It sounded like a goose honking or a donkey braying. It was loud and little embarrassing, like an accidental burp or loud tummy rumble. I hypothesize that it asks for something that is maybe a little unacceptable to be shown. There's a shy sweetness.

There is also a sense of intimacy in the going's on in people's homes. Another similar signal appeared in the third workshop. Two people were busy baking bread and we had a momentary warm conversation around bread baking and gathering together in person to eat homemade bread. The warm, nourishing, wholesomeness of freshly baked bread was with us. My guess is that what wants to live in the group and in our lives is warmth and closeness.

### **4.3 Contribution to the Field**

There are three central ideas behind this project. It looks at the connection between the participants process and the facilitator's process, exploring the idea of the inherent interconnectedness of our processes. It touches on the relationship between art and facilitation, the thinking that we can open ourselves to channel a creative force beyond ourselves, the 'intentional field'. (Mindell, Amy. 2005). It also looks at the relationship between a process and the broader process that surrounds it, the idea that the process itself starts at the spark of the idea or even long before that and is finished long after that. Perhaps even the idea that the process starts when we start and finishes when we finish and perhaps there is no start or finish.

*What is truth?*

*I stand with my eyes closed. Self with self.*

*Mostly I can't see. My belief so strong that it clouds out everything including my wings, my source of joy and love.*

*Bird part, true bird, wild, wild is the most lost.*

*Who speaks this? The one who doesn't know about wings.*

*I am everything. I am sky, bird, winged one, angel. I am the centre of the centre.*

*I yearn for the infinite and I don't completely trust in it.*

*I am terror. Wild beyond wild. I am joy. I scream my solidity into the night. Nothing can touch me. I exist and I don't exist.*

### **4.4 Limitations of the Project**

Meeting online due to COVID limited access to movement, to touch, to sharing space in which to co-create and perhaps draw more from our experiences in the alchemy of combined processes. My wish was also to locate the workshops in wilderness so that we could incorporate the world channel in a rich way. The world channel provides signals or information about our process from our environment. Meeting online also limited the time we could give to each workshop due to the fatigue that results from online meetings. In person, we could have met for longer with more time for quiet contemplation.

## 4.5 Future Possibilities

I am encouraged to engage more with Process Work and to express myself more fully, particularly as an artist and dreamer, and as such, be more conscious of the sense of a calling that I feel in relation to it. This consciousness will enable me to go to greater depths and be less shy about my relationship to spirit in the work and in life.

I remember at architecture school saying how at the end of a project, so many new ideas emerge and my professor saying that we are never finished, each project is a continuation of the previous one. This is how I feel now, full of ideas of what I could include in this workshop. Some of these are the grief of loss of parts of ourselves in transition processes; conversations about the work of integration; including our history and relationship to the land and finally, a strengthening of my own personal relationship to process and trust in myself so that I am more congruent as a facilitator.

There are also possibilities of qualitative studies of the following: 1. the parallels between the facilitator and the participants and clients' processes, following process and living the dreaming; 2. the broader process within which a process plays out, in other words, the nesting of process; 3. the use of poetry to understand the mystery of process; 4. transitions and grief; 5. integration as ritual and 6. our history and sense of place.

### 4.5.1 Transitions and Grief

Where there are transitions, something dies, always, and with that death, there is a grief that is compounded because of its lack of expression. I think this was a missing piece in the workshops. An example is that of one of the participants, a mother of an eighteen-year-old and a fifteen-year-old, experiencing her children moving away and the gradual slipping away of her identity as a mother, to which she was dedicated for over two decades. Personally, in gathering up my responsibility to more than myself, I experience a loss of innocence and great fear at the unspoken requirement to stand up and speak out again and again, a dedication to walking my edge.

In a poem entitled *The Well of Grief*, David Whyte speaks of our utter terror of going back into womb, our ancient rituals of baptism, the death and rebirth and how now, we will avoid this at all costs (Whyte, D. 2018). There such a great need to find the holders of these rituals and practice them again and again, even blindly, until they are reintegrated into our psyches and worlds.

*Those who will not slip beneath  
the still surface on the well of grief,  
turning down through its black water  
to the place we cannot breathe,  
will never know the source from which we drink,  
the secret water, cold and clear,  
nor find in the darkness glimmering,*

*the small round coins,  
thrown by those who wished for something else.*  
(Whyte, D. 2018)

### **4.5.2 Integration**

Integration is the work of bringing the newly discovered part of ourselves into conscious awareness. The less this part is known, the more difficult it is to hold onto. In its foreignness, it can sometimes be utterly forgotten from one moment to the next. Integration continues. It is a lifelong process and is a cornerstone of the work. Whole workshops could centre around integration using tools such as ritual, psycho-drama, art, poetry and play.

### **4.5.3 Our History and Relationship to the Land**

Reference to the field of apartheid, women and work as well as older aspects of our history and the exploitation of people and the land, the brutality and the harm of this on individuals and on our collective psyche and how this severs us from the land and from our soul selves. It is necessary to work with this and the relationship between this and our individual and societal disconnect and our longing to repair this as expressed in our art, in our work and maybe less noticeably in the pain we carry. This is something I want to include and deepen in my work. As Mindell, A (1992) says, “fields are like dreams: without our conscious appreciation and intervention, most of their wisdom may not appear.” (Mindell, Arny. 1992, pp. 18-19).

## **4.6 In Conclusion**

This project followed the series of workshops, the group of participants and the interweaving of our respective processes within longer framework of my personal process. It followed the timeframe of the project from inception to its completion in the writing of this paper. A pattern inside a larger pattern. The workshop, in its investigation of dreaming life path and supporting transitions fell within an outside, encompassing process of my journey with Process Work.

My participants were my travelling companions who in the words of Ryan, R.G (p. unknown) *“I knew would keep me awake and alert because of their good spirit and their dedication”* and who I deeply honour because they saw this in me too and initiated our journey together which I hope will be long and true. It is no mistake that we stumbled upon one another, nor that we did this particular workshop together. I see that through this deepening, we each more consciously immersed ourselves in the sentient realm (Mindell, A. 1993) and because this is so very alive in each us, brings it out more into the world around us.

It has enabled me to love and embrace who I am more, to be open to myself and as a result, to understand what I love and what I struggle with. I am learning about my love of mystery and my capacity to move fluidly between the concrete world and the dreaming and to allow both to live fully within me. It enables me to show myself, shyly, maybe, but to show a glowing candle flame I hold in my hands. This is good for the world, this time, this stumbling,

agonized, beautiful country. We all need to bring all of ourselves to our relationships, community and society.

*This one, she dances;  
Dances all the wonder at the earth's meanderings, like poems;  
Her hair aflame, her eyes made so by the markings of wild cat, born  
of native dreams;  
Dancing on bear paws, bear claws scratching lines in the sand as the  
river flows ever seaward;  
She touches that water that dreams of sea to her lips, to her  
forehead;  
She looks towards water sand sea dancing;  
She looks away and towards the forever;  
Her fierce eyes above her in the sky;  
In the place where the sun lives,  
Where the sun will die and where the sun will never die.*

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## Appendix A: EXERCISES

These are the exercises that were used in each of the four workshops. The sources are noted. Where no source is noted, the exercise was my own.

### EXERCISE 1: Workshop 1

1. Think about why we are together today, what brought us here, what we have put aside to be together, and what we hope to find in this workshop. Take a breath and let's go inside.
2. Scan your body, pay attention and notice something.
3. Put that aside and see if there is anything else. Put that aside too.
4. Become dreamy and detached. Come to a place in nature, real or imagined. Really inhabit that place. Notice the smells, the temperature, the sounds, notice what is close by and what is further away.
5. Let the place fill you up. Fill up your whole body until you become the place. Look out of its eyes through your eyes. Give yourself a name.
6. Wonder about the thing you noticed in your body and perhaps a tip about our being together today and what you might bring to the group, or ask from the group.

### EXERCISE 2: Workshop 1 (developed from an exercise given to my AC class by S Schwartz)

1. With your paper and pen/ pencil. Divide your paper into 6 blocks. Remember your childhood dream or earliest memory and in the first three blocks draw the elements of your dream.
2. Get into a cloudy state of mind and continue the story in the next 3 blocks.
3. What new elements appeared? What allies or energies appeared that were unexpected? What gifts/directions did they bring? What surprised you? How did the new outcome differ from the more known story?
4. Each person then enacts this with the group playing the other roles or silently witnessing the psycho-drama.

### EXERCISE 3: Workshop 2 (adapted from Susan Kocen's lecture notes on working with the critic)

1. What is the most difficult critic that you are dealing with today? Who or what is around? Critics are clever and slippery, catch one that is currently bothering you. If you feel critical of others, feel this energy in yourself. Are there things that you are trying to do that are stopped by this inner or outer voice? Think of its attitude, atmosphere, belief system, what it looks like, its posture and facial features and the clothes it wears.
2. Now grab a piece of paper and pens and make a mask. Do it quickly, don't 'think' too much about it - it could be a face, or squiggles or patterns. Follow your impulses.

3. When you're ready, put it on or hold it to your face and as the critic, and one by one, into the camera, tell the story of your life, who you are, why you are who you are. Be theatrical, exaggerate or if you're in a car on the street or shy, be subtle. Each of us notice what we notice about one another's characters and stories. It is another version of being told a dream, and each of these stories and characters are somehow for all of us.
4. #1: Take your side strongly – meet the critical voice and tell them to STOP! Leave you alone! Enough! Shut up! This is important. Phase two.  
#2: Now, focus on the voice of the critic, repeat what it says to you (or if you are critical today, what you are saying about other/s). Really hear the voice, and sense the most disturbing energy of it. From Auditory to Visual – make a sketch of its energy. From visual to Movement – make a movement that expresses its content.
5. Now, drop the content. Yes, you can, and really become the movement in your hands. In the spirit of that, go a little further than you might feel to. Get in touch with an energy, beyond content, beyond figure, until it transforms into something unexpected. It will happen. Nature is always in state of flow and change. Use movement amplification: Slow down, speed up, make larger, make smaller.
6. Now stop. Completely still. And feel yourself gone, gone to the earth spot you love, just be there, breathe it, feel it, become it.
7. Now, imagine this earlier movement emerging from that place. What is there before the movement begins? What energy? What story? What forms and forces? Feel the creativity in this moment. Now, make the movement from this place and notice the story or dream that comes with this. What is it? What story appears? What characters are there, what animals, what planetary forces?
8. Now, go back to the apprehensions or stoppages that are caused by your critic/s, the things you are unable to do because of them. How might this earth-based-movement be useful or a guide? How could you use this energy in a project you are dreaming of doing? How is this energy a meta skill that you are developing? How do you marginalize this energy in yourself? Can you imagine connecting to this energy, just a little bit, when it is expressed by your critic, or when you feel critical of others? How is it useful? A reminder. Make a note.

#### EXERCISE 4: Workshop 3 (form suggested by Susan Kocen)

1. How are you currently? What would you call your current style of work/being in the world? What do you like about it? Make a note. What do you wish was different? Make a note.
2. What stops things from being 'different'? Is someone against it? Is there an energy that stops you? This might relate to the critic work last time or not.
3. Think about your developing style. What is emerging or beginning to want to be expressed? How is your growing acceptance of it? Is it an intentional development that you are making, or something that is 'happening to you?' Some people feel they are on track yet experience hiccups and uncertainties, for others of us, things are more spacious and unknown. What would you call your developing style? Give it a name.

4. Grab three objects that are close by. Don't think about it, find anything that is at hand. Go inside, get altered, go to an earth spot – feel, taste, smell, become it.
5. Look at the three objects from that fuzzy place, and play with them on the floor for a while. Put them together however you feel they want to go together. Let them lead. You will know when they 'get to where they need to go'.
6. Go foggy, take time, go inside, and get sleepy and when you feel that state, open your eyes and look at what you created. Look at it from different angles. Pick it up if you can or move around it. What is it? What have you made? Look at it until you see something or it becomes something.
7. Now, let it give you a tip or an insight about your style about life and write it down.
8. Think about how you can use this insight in the coming weeks in your work, relationships or life in general.
9. Now, please show us your shamble and share what you discovered with the group.

#### EXERCISE 5: Workshop 4 (Mindell, A. 2000)

1. Beginning with where you are now sitting or lying, scan your body and your feeling; gently question yourself about your experience. What sensations are you feeling right now? Can you put them into words? This requires your ordinary conscious awareness.
2. Now ask your cognitive mind to relax for a minute. Relax and take a breath. When you are ready, search your experience and check on other feelings you may have, feelings that have not yet been formulated. It might help you to be unknowing, clouded, and open Sensing subtle feelings develops your 'pristine consciousness, 'that is, your lucidity. Be patient with your awareness of this unformulated region of your experience. Give yourself time to explore. Being lucid as possible, notice nonverbal experiences. Imagine you are a researcher exploring an unknown region of life. Perhaps you notice relaxation, or jittery feelings, or excitement.
3. Now go further, notice and follow these subtle sensations as they change, unfold, or turn into images or other feelings. To do this, just focus patiently, gently, and exactly on those subtle experiences. Hold them and quietly notice how they evolve. Give them time; they will reflect on themselves, emerge, and explain themselves in terms of pictures, sounds, movement, stories, songs, and so forth. Make a note about the events that you are noticing. Now that these events are unfolded in terms of images or ideas, do you have a hunch about their possible meaning?
4. Next, ask yourself about recent dreams. Do you recall a recent dream? If not, consider the last dream you can remember, even if it was years ago. Who was in it? What were you doing in that dream? Do you remember what the atmosphere felt like in that dream?
5. Now, let us do a new kind of dreamwork. Recall the results of dreaming, that is, of lucidly exploring your subtle experiences. Are the experiences that come from your subtle sensations somehow formulated in your dreams? Guess where the subtle sensations might fit into your dream. Are they in the background of the dream or do they appear directly in the dream as one of its figures or events? In what way do your subtle sensations explain your dream?

6. Being lucid about your dreamlike tendencies and sensations might give you a hint of your life right now, about who you are and how to orient your everyday life to your dreaming.
7. Try to sense these hints about who you are and your direction in life. What do you need to do to live closer to these sensations?

## **Appendix B: Informed Consent**

Consent for recording, transcribing, analysing and writing about the workshops for the purposes of this final project was given verbally in the first workshop. It was agreed however that all participants would be anonymous and any reference to their process would be checked by them.

## Appendix C: Questionnaire Responses

Each participant was given the same questionnaire at the beginning and end of the four workshops. I have formulated the beginning and end responses consecutively so that they can be compared with one another.

### PARTICIPANT 1

#### Primary Process (beginning)

How do I identify myself? nationality, gender identity, health, age, lineage, profession, contextual identity - family, friends, community etc. *Woman, South African, good health, 53 years, fiction writer; family: 4 children, 2 generations, latest and last partner, a distant mother, a dead father, 2 very different brothers who I love; friends: younger and older from 1<sup>st</sup> wave and 2<sup>nd</sup> wave of children. I sit betwixt and between, being older with young children; community: Scarborough, a cluster of interesting often clashing characters who come in and out of my mind and my life in a seemingly random manner.*

Where/who do I imagine I will I be in a month's time? *Home – accepting, stubbornly creative.*

Where/who will I be in a year's time? *Remembering, praying, grateful, still hoping for some reliable sort of life.*

Where/who will I be in ten years' time? *Gentler, eating fish, letting go dramatically, finally pretty wise. SA or Mozambique. Hanging out with my spiritual guides out of beautiful habit. I don't want a big loss so pray for protection until then.*

#### Primary Process (end)

How do I identify myself? *Mother, writer, 53 years old, Scarborough resident, south African, woman.*

Where/who do I imagine I will I be in a month's time? *Writing a novel at home, children with a tutor, healthy, excited about life, yet feeling grief for others' loss.*

Where/who will I be in a year's time? *Travelling somewhere fascinating, secure in my sense of direction and protection, still writing, trusting that the world will not fall apart but be determined to heal.*

Where/who will I be in ten years' time? *63-year-old woman who is grateful for good knees and good energy, grateful for the blessings life has delivered to me (or I have created and claimed) and hopefully knowing that everything is as it is meant to be. I will still be writing but perhaps more co-operatively ie. with others.*

#### Secondary Process (beginning)

What do people sometimes say about me that surprises me? *They say I am a good person and this makes me embarrassed as if I've been trying to impress the world or that I have been lying. But I recognise that my intentions are deeply good.*

What do I notice about myself that is new or where there is a sense of becoming something slightly different? *A sense of constant company of spirit and 'taking it down more and more often.*

What am I afraid to do? *Be without defences, not react to attack, still feel I need to be fierce, but I sense I have the capacity to stay peaceful if I believe that this will not make me weak. I*

*am afraid to disappear into my art which makes me truly joyful. I feel too responsible for others.*

### **Secondary Process (end)**

What do people sometimes say about me that surprises me? *“you seem so serene”.*

What do I notice about myself that is new or where there is a sense of becoming something slightly different? *I notice that I am able to transcend world terrors and anxieties with a sense of that every value and quest here is merely a game. I am more and more able to rise above my feelings of frustration and helplessness with a perspective from a higher place ie. one that looks down onto the battle ground of life and laughs at the intensity of my own fears and wishes. I can't exactly laugh yet but I can often remain strangely calm.*

What am I afraid to do? *I am afraid to entrust the wellbeing of my children to a higher source. I am afraid to stop managing their health and development on a micro-level. I am afraid to turn away from time-consuming domestic responsibilities. I am afraid to seize my days to do what makes me joyous – creating.*

What am I shy for people to know about me? *I have missing teeth (haha) – but I am fascinated by humans.*

### **Critic (beginning)**

What would stop you from . . . .? *I don't want to disappear and ignore my children. I don't want to neglect people who look to me for their sense of importance. BUT my critic also says, they need to see you 'filled up' and feel that you are rich. I still struggle to claim the last message and find a line between black and white, but either way, the inner critic.*

### **Critic (end)**

What would stop you from . . . .? *The feeling/ belief that people need me would stop me from immersing myself fully in my creative power and joy in dreaming.*

What is your relationship with your inner critic like currently? *My inner critic is haunting me during lockdown saying that I have too little time to achieve or create anything worthwhile. This plants fear in me briefly.*

What are the sorts of things your inner critic says to you/ about you? *“you are not committed enough to your writing”; “your children need you too much”; “you can't become so distant”; “you will never have enough time”. I criticise people in my mind MUCH less than I used to, except for my children who I am constantly trying to correct. Still, I am not as emphatic as I was previously, and tend more to accept their defiance and intractable personalities. I see that I too am intractable. I see that people's self-defences come out of insecurity or pain and don't judge like I used to. I do judge myself however, and imagine that people think I ought to clean my house, brush my hair, shave my legs, pretty my garden etc. etc. but at the same time realise that this is probably NOT true.*

### **High dream and low dream (beginning)**

If you experienced the greatest transformation, what would it look like? Who might you become more of? *Ooooh, writing up a storm. Much more alive, laughing a lot and trusting of my perceptions about life, death and the secret to serious joy? (Kinder to my kids too).*

If not then where/ who would you be? *Very old, bitter, sad and depleted to the point that my health would wane. Unless, I get ever WISER and realise that I can be happy just to be... And not hang my life force on an action/ doing thing. I can't truly visualise this form of*



*transcendence, however. I feel empty at the thought of not writing, my stomach feels like it has been removed.*

### **High dream and low dream (end)**

*If you experienced the greatest transformation, what would it look like? Who might you become more of? A person who smiled at death and frantic striving. Who trusted that everyone is moving inexorably towards fully remembering their source; to the extent that bodies will no longer be necessary? I would become a person who communicated with the dead and with spiritual symbols or beings like messiahs who are committed to communicating with humans who reach out for guidance. A person who writes, paints and plays music for the sake of celebrating this deathlessness and faith in the victory of love over suffering.*

*If not then where/ who would you be? I would be worrying, sad, detached from the world that is neither funny or loving. Detached through cynicism and grievance. I don't want this!*

### **Ally (beginning)**

*Do you have inner figures/ ancestors/ spiritual beings or beliefs that accompany you on your path? If yes, please describe them/ name them. Yes, a holy spirit that is both inside me and with me and has always been. I was not raised with the thought of this possibility and I often believe I'm going solo – until I ask for this spirit to let me feel their presence.*

*Do you neglect these relationships or are they very alive for you? I neglect them, yes. I neglect this awareness like I neglect my creative spirit, in my mother-chores and anxiety about controlling my environment. Listening and sensing the holy spirit entails being still and taking guidance which, I always LOVE but very often block out with ACTION – nurturing actions – compulsive caring actions – but lately I've found cool ways to go about remembering the presence of this spirit. How? By remembering that this spirit is who I am and not some outside entity that wants to boss me around (especially when I'm being bossy) and thank God, because I much prefer this deeper identity. Any day.*

### **Ally (end)**

*Do you have inner figures/ ancestors/ spiritual beings or beliefs that accompany you on your path? If yes, please describe them/ name them. I do love Jesus, but not the one in the bible who is perfect and tragic. Jesus as a being who remembered that we are all of one loving source that simply cannot die and only lived as a human to remind us of our true identity. Then my dead friends, Mandy and Janey who died young, whom I still adore. They are available any time to encourage me and remind me that they are still happy and alive. I would love to be conscious of a specific female deity, but the spirit of my mother represents the enormous capacity of a feminine being to love and trust others. This deity and spirit of my mother is also me, the true me. I see God as a force of love, rather than a being and God is what we are BUT I struggle to integrate this knowledge in a way that I remember to feel safe and powerful through the day.*

*Do you neglect these relationships or are they very alive for you? They are alive for me but I go on long tangents every day and stay far from my sense of protection and loving guidance. If I start the day with a quick face to face connection with my own spirit in the form of a deliberate joining with the ones I love, both dead and living, and ask the shared soul of God for guidance, then these relationships remain alive through much of the day. It is a choice, and this is the choice I make more and more nowadays.*

## **PARTICIPANT 2**

### **Primary Process (beginning)**

How do I identify myself? *woman, African, health good, 52, no 51 years old; lineage: Dutch/ South African, artist, qigong teacher, magician. Family: my partner, soul family, friends, sweat group, girlfriends, blood family.*

Where/who do I imagine I will I be in a month's time? *Still doing corona lockdown at home. I will be looser and more connected to the undercurrents.*

Where/who will I be in a year's time? *Prince Albert. I will be a full-time artist. My being will be more expanded due to a slower life and nature.*

Where/who will I be in ten years' time? *I will be a rounder person, energetically.*

### **Primary Process (end)**

How do I identify myself? *female, artist, trickster, dreamer, magician, planter, bird, cloud, rabbit, fox.*

Where/who do I imagine I will I be in a month's time? *I will be the Moth Queen, riding the perfume of the night flowers.*

Where/who will I be in a year's time? *I will be in the Karoo, like an old rock that wakes each in the icy dawn with new wonder.*

Where/who will I be in ten years' time? *An older rock, under a Karee tree, home to a sun-loving lizard. A successful artist by day, a star-loving Karoo hare by night.*

### **Secondary Process (beginning)**

What do people sometimes say about me that surprises me? *Blank, blank, blank*

What do I notice about myself that is new or where there is a sense of becoming something slightly different? *The tiger: velvet, silent, powerful; a good swimmer through jungle waters; seer into the night; maker of wild sounds; powerful hunter of what is needed.*

What am I afraid to do? *Stand out. Shout loudly. Leave my job and be a full-time artist.*

What am I shy for people to know about me? *Fear of being seen. Fear of not having money to survive. Push/pull feeling.*

### **Secondary Process (end)**

What do people sometimes say about me that surprises me? *You have a quiet strength*

What do I notice about myself that is new or where there is a sense of becoming something slightly different? *An 'I don't care what they think' attitude, permission to not need permission and a simplicity arrived at through complexity.*

What am I afraid to do? *Leave the city.*

What am I shy for people to know about me? *I'm outrageous, a showman. (Even though I am a woman, the show part of me is a man).*

### **Critic (beginning)**

What would stop you from . . . ? *Contradictory*

What are the sorts of things your inner critic says to you/ about you? *You are too small to do it. You are too big – be smaller. Be quiet. Do it! Don't do it!*

### **Critic (end)**

What would stop you from . . . .? *The voice that says, "really?? You think you can be/do that... little you? Hahahahaha....."*

What is your relationship with your inner critic like currently? *Less combative, more dismissive.*

What are the sorts of things your inner critic says to you/ about you? *You'll always be small, unseen, not understood, because you're too weird. No one is interested anyway. Do you find yourself secretly or otherwise criticizing other people or feel you are criticized by other people? What is it you're thinking or imagining they are thinking? Internally I criticize others who appear to be self-centred. I feel other people would think I am not serious enough to be an artist with important things to say, that I am childlike.*

### **High dream and low dream (beginning)**

If you experienced the greatest transformation, what would it look like? Who might you become more of? *I would be a successful artist and self-employed. I would be more connected to the flow of energy, more intuitive. I would feel I am doing what I am here for. I would shine and glow and sparkle. My life would be my own.*

If not then where/who would you be? *Depressed, not really alive. Shrunken, in a dark place, unfulfilled, brown, murky, sad, blah.*

### **High dream and low dream (end)**

If you experienced the greatest transformation, what would it look like? Who might you become more of? *The audacious, outrageous, bling, flash, loud, outspoken, mysterious, poof in a puff of smoke magician.*

If not then where/who would you be? *If I could not achieve that transformation, I would become grey like mould & collapse inwards.*

### **Ally (beginning)**

Do you have inner figures/ ancestors/ spiritual beings or beliefs that accompany you on your path? If yes, please describe them/ name them: *1. The Magnificent Poobah, my muse, loud, bling, naughty, magical, audacious, outrageous, my inner extrovert; 2. My Oma Bep, now dead, is very invested in me expressing myself in this life on behalf of her and other female ancestors who couldn't; 3. The foxy-wolf, embodied in my dog and 4. The rabbit; both, tricksters and magical beings.*

Do you neglect these relationships or are they very alive for you? *I have good comms with Poobah and he usually gets his way, finds his way into my art and makes me buy loud clothes that I wouldn't normally buy. Only recently, I started to connect with Oma. The Fox and Rabbit show up often in my art and I think I have a lot of trickster in my personality in the sense of making magic and stirring where energy needs to be stirred. This is suppressed in certain situation eg. at work.*

### **Ally (end)**

Do you have inner figures/ ancestors/ spiritual beings or beliefs that accompany you on your path?

*Muses: The Magnificent Poobah; Ancestors: Bep (maternal grandma) & my female lineage in general push my onwards & forwards to do things they couldn't; Spiritual*

*beings: Nature spirits that enter me through my senses & make me remember what I am part of in the form of frog songs, wind, hawk cries & the smell of hot karoo dust, mountain water*

*Do you neglect these relationships or are they very alive for you? Some more alive than others or they come in & out of focus depending on where I am or what I am doing.*

### **PARTICIPANT 3**

#### **Primary Process (beginning)**

*How do I identify myself? health: strange and aging; age: 56; lineage: conservative Afrikaans, Hungarian gypsy; profession: wilderness guide; family: youngest and outside; friends: lucky and abundant; community: in my community, I am quiet and passive.*

*Where/who do I imagine I will be in a month's time? Organised, focussed, on the road.*

*Where/who will I be in a year's time? Financially active, running a business.*

*Where/who will I be in ten years' time? Own land, running a tracking academy, inside and out.*

#### **Primary Process (end)**

*How do I identify myself? South African, Woman, strong, 56, Afrikaans farmer stock, Wilderness guide, youngest lucky one, diverse friendships, quiet but ready communally.*

*Where/who do I imagine I will be in a month's time? Living peacefully in our cottage in the mountains and fully focus and engaged with my nature connection business.*

*Where/who will I be in a year's time? Up on the hill doing ceremonies and with my business flying.*

*Where/who will I be in ten years' time? Back in the wilderness sharing and living simply, being a wild wise elder.*

#### **Secondary Process (beginning)**

*What do people sometimes say about me that surprises me? That I am a rock, earth and they feel safe in my presence.*

*What do I notice about myself that is new or where there is a sense of becoming something slightly different? I am more focused, have a clearer sense of where I am going, more trust, less fear, more peace and acceptance.*

*What am I afraid to do? To stand firm in my power.*

#### **Secondary Process (end)**

*What do people sometimes say about me that surprises me? That I am a rock and they feel safe in my space.*

*What do I notice about myself that is new or where there is a sense of becoming something slightly different? I am more trusting and peaceful.*

*What am I afraid to do? To stand firm in my power.*

*What am I shy for people to know about me? That I am powerful.*

#### **Critic (beginning)**

*What would stop you from...? My small self, victim of not good enough. Laziness.*

What is your relationship with your inner critic like currently? *Betting better, I have more patience and respect for using my critic as a guide.*

What are the sorts of things your inner critic says to you/ about you? *Betraying my own truth. I am cowardly in asking for what I want. I am not equipped to do what is asked of me. Attitude: ancient authority: if you speak you will hurt someone; belief: follow the rules, not to make waves. It says: you are a coward. You do not know what you want. How dare you ask for what you want. Stay down, don't speak, shut up, stay small. How dare you take up space. You are making the story up.*

### **Critic (end)**

What would stop you from . . . .? *Criticism, judgement and laziness.*

What is your relationship with your inner critic like currently? *Growing and becoming more patience and respectful.*

What are the sorts of things your inner critic says to you/ about you? *That I am not good enough.*

Do you find yourself secretly or otherwise criticizing other people or feel you are criticized by other people? What is it you're thinking or imagining they are thinking? *I criticise others and think they think me arrogant.*

### **High dream and low dream (beginning)**

If you experienced the greatest transformation, what would it look like? Who might you become more of? *Super present in my environment, an elder that is fun and wise and fit. Someone who spends a lot of time under a tree. A good listener.*

If not then where/who would you be? *Lazy, critical, judgemental, stuck.*

### **High dream and low dream (end)**

If you experienced the greatest transformation, what would it look like? Who might you become more of? *A crone who can be trusted and someone people can lean into and who lives simply in total presence to her environment.*

If not then where/who would you be? *Lazy, stuck, critical and judgemental.*

### **Ally (beginning)**

Do you have inner figures/ ancestors/ spiritual beings or beliefs that accompany you on your path? *Ancestors: my grandmother who is joyful and creative; my mother, father, survivors, wise sister who is faithful. Mother earth with all her beings are like family and are my strong guides.*

Do you neglect these relationships or are they very alive for you? *They are very alive and present most of the time.*

### **Ally (end)**

Do you have inner figures/ ancestors/ spiritual beings or beliefs that accompany you on your path? *I have my Grandmother who shows me joy and creativity, my Father who survives and is practical, my Mother who is loving and devoted, my sister who listens and knows faith, Liah who is playful. Friends like Edric, who sees the best in others, Ineke, who lived her passion, Shakti who transforms shadows, Dorothy who weaves stories, Claudia that stands tall, Anne who see beauty in everything, Pan who weaves the natural world, Shacuk, the alchemist from Mongolia. All the horses, dogs and cats that I shared a piece with. Then the*

*rich spirit world of the elementals and mother earth with all her beings that are in me and who guide me.*

Do you neglect these relationships or are they very alive for you? *They are very alive within and around me.*

#### **PARTICIPANT 4**

##### **Primary Process (beginning)**

How do I identify myself: *South African, heterosexual, healthy, 52, hob seeker, writer, editor, bookseller; nuclear family: mother of two, wife, daughter, sister, aunt, in-law; dispersed community, good friends.*

2. Where or who do you imagine you'll be in (i) a month, (ii) a year, (iii) ten years  
*(i) Here at home in Wolfe St, Wynberg – staying home during an extended lockdown, or a tentative stepping out into fragile liberty. At best on the mountain or on the beach. At worst, at someone's funeral.*

*(ii) Here at home in Wolfe St, Wynberg. Sebastian finally able to go to Indo. Phoebe's at school, walking there and back every day, sometimes with me, sometimes with Norah, sometimes with Johann. I'll be living here in Wolfe St still, but also have an office or work space somewhere else where I'm engaged in meaningful and profitable work.*

*(iii) Not here! Not in Wynberg. Not on the dark side of the mountain. I'll be living near the ocean, somewhere where I can see, hear and smell it. Somewhere where the noise is not of traffic and people. Somewhere where in-door and out-door, at home and nature are not as separate as they are here in Wynberg.*

##### **Primary Process (end)**

1. How do I identify myself: *South African, woman, healthy 52, Irish, Scottish, English stock, current contextual identity – temporary island home/ dislocated.*

2. Where or who do you imagine you'll be in (i) a month, (ii) a year, (iii) ten years  
*(i) In Wynberg with Jo, Seb, Phoebe. I will be who I am now but less-injured-bird, more proactive.*

*(ii) Maybe somewhere better suited to me, where I feel alive.*

*(iii) Somewhere I can step out of my door and be in nature – sea or mountain. Somewhere with sun and view. I will be way more self-contained/ sufficient but not emotionally cut off or isolated from those important to me. I will be writing again. I will no longer be daughter but still mother. I will be less resentful. I will remember what I like and be less apologetic about it.*

##### **Secondary Process (beginning)**

What do people say about me that surprises me? *That I'm intimidating.*

What am I shy of others knowing about me? *How ignorant I am.*

What do I notice about myself that is new / emerging? *A desire to speak up for myself rather than defaulting into peace-maker or pleasing others.*

What am I afraid of / to do? *Conflict. Getting into debates, arguments or fights.*

### **Secondary Process (end)**

What do people say about me that surprises me? *That I am stylish.*

What am I afraid of / to do? *Leave my post.*

What am I shy of others knowing about me? *That I know so little.*

### **Critic (beginning)**

What stops me from ... anything? *Inertia*

What is my relationship with my inner critic like? *Fluctuates from feeling subject to second guessing everything to feeling bold, invincible and clear about what I must do.*

### **Critic (end)**

What stops me from ... anything? *Concern for others.*

What is my relationship with my inner critic like? *She has a lot to say and I don't always realise who is talking.*

What are sorts of things your inner critic says to you/ about you? *You'll never get work again. You probably screwed up that last assignment. They all probably think you're a bit of a ditz. No wonder they don't want to bring friends home, you're no fun anyway.*

Do you find yourself secretly or otherwise criticizing other people or feel you are criticized by other people? What is it you're thinking or imagining they are thinking? *They talk a lot. They're sprouting rhetoric.*

### **High Dream and low dream (beginning)**

If I was to experience positive transformation – who might I become / become more of, and if NOT, who or what would I be? *I'd be more like Judy – calm, gracious, unafraid of conflict, non-aggressive, incisive, able to disagree and assert without passivity or aggression. I'd be smarter, heart knowledge backed up with head knowledge. Wealthier, better able to attract and handle work and money. Happy – despite others. If not: I'd be like I am now. Adrift workwise, frustrated and losing confidence, feeling impotent, that my worth is unrecognised and underutilised by self and others. Aggrieved. Happy when others around me are happy.*

### **High Dream and low dream (end)**

If I was to experience positive transformation – who might I become / become more of, and if NOT, who or what would I be? *I'd still like to be more like Judy, less emotional, more able to be calm, assertive, sensitive but not aggressive.*

### **Ally (beginning)**

Do I have inner figures, beliefs, ancestors that accompany me on my path.

*Values of kindness, sufficiency, equality, integrity. A broad belief in god and that s/he is greater than human understanding.*

### **Ally (end)**

Do I have inner figures, beliefs, ancestors that accompany me on my path. *No.*

## **FACILITATOR**

### **Primary Process (beginning)**

How do I identify myself? *South African, female, not optimal health or fitness levels, 49 years old, lineage – English (England) and Afrikaans (French Huguenot, Dutch, Khoisan); profession – architect, growing into Process Work facilitator, mother; part of a big family – 6 brothers and sisters, cousins, nieces and nephews, something of a clan; Scarborough community; sweatlodge community; often a feeling of being outside.*

Where/who do I imagine I will be in a month's time? *Here, the same, maybe having crossed some edges, facilitating more, marketing a bit, struggling to connection with my soul self or committing to the struggle with my connection to my soul self.*

Where/who will I be in a year's time? *In essence the same but if I keep crossing my edges and keep to my path, more deeply connected and with more conviction, more open, more awareness, not that anything will be any easier.*

Where/who will I be in ten years' time? *I'll be 60 years old, white haired, my children will have left home, there will be a grief in this and in the people I will have lost, the way the world is; there will have been a softening and a deepening in me. I will be a facilitator, I will still have the same edges, I will be more solid and more deeply connected to my soul self.*

### **Primary Process (end)**

How do I identify myself? *South African; female; healthy; 49; British, Dutch; French Huguenot, indigenous South African; architect transitioning to process work facilitator; my extended family (my tribe); Scarborough community; sweat community; friends; moon circle.*

Where/who do I imagine I will be in a month's time? *Well on my way to finishing my final project and expanded due to the personal discovery through intimate exploration of the edges associated with doing the project.*

Where/who will I be in a year's time? *Expanded due to a dedication to an evolving practice and as a result, truer to myself, less hooked by my personal history, closer to my path. Practically, I will have gone over my edges to exposure and will have a website, will be running courses, will be growing my client base, will have a successful private practice and will be teaching process work. I will also be more in touch with my deeper self and the world's deeper self.*

Where/who will I be in ten years' time? *Softer, gentler, wiser and more in touch with my deep self and the world's deep self and less hooked by my personal history, with clearer boundaries and more compassion, an artist of life and a painter, facilitator and teacher.*

### **Secondary Process (beginning)**

What do people sometimes say about me that surprises me? *That I'm powerful and sometimes even scary.*

What do I notice about myself that is new or where there is a sense of becoming something slightly different? *A greater strength or solidity.*

What am I afraid to do? *Bring myself fully into relationship. Show myself and my spirituality. Show my love. Show my power or be powerful.*



What am I shy for people to know about me? *My spirituality.*

### **Secondary Process (end)**

What do people sometimes say about me that surprises me? *That people see me as strongly individualistic. Doing my own thing. A no compromise person. That they like me and want to get to know me better (this is an inner critic thing).*

What do I notice about myself that is new or where there is a sense of becoming something slightly different? *More connected to my authority. More grounded, less insecure. No longer so beholden to my inner critic. More out there.*

What am I afraid to do? *Being exposed/ seen/ standing out. Expressing boundaries – fear of rejection.*

What am I shy for people to know about me? *The extent to which my inner critic has governed my life. Its abusiveness. My spirit life. My dream life.*

### **Critic (beginning)**

What would stop you from . . . .? *The belief that people think I am ugly or disgusting or beneath their notice.*

What is your relationship with your inner critic like currently? *My inner critic is insidious. I am mesmerized by its voice. I don't question what it says because it's so subliminal that I'm not generally aware of it as a separate voice.*

What are the sorts of things your inner critic says to you/ about you? *That I am ugly or repulsive, disgusting, disturbing.*

### **Critic (end)**

What would stop you from....? *Being seen, fear of jealousy or rejection. Fear of failure. Being exposed: there is a very deep-seated idea that people will see the truth about me which is embedded in my personal history – the badness is me.*

What is your relationship with your inner critic like currently? *It's definitely less entwined and more separate from me so that I am conscious of its voice or its sentiments when it speaks and can choose to respond to it/ ignore it or shift into a different state to unhook from it.*

What are the sorts of things your inner critic says to you/ about you? *You are stupid, unlovable, unwanted. People don't like you. You are useless, ugly, fat and embarrassing. What you have to say is boring, meaningless and uninteresting. You should rather not speak.*

Do you find yourself secretly or otherwise criticizing other people or feel you are criticized by other people? What is it you're thinking or imagining they are thinking? *I imagine people look at me and think I am ugly and fat. I also imagine people talking about me to other people and saying how worthless/ useless I am. I look at people critically in terms of what they look like.*

### **High dream and low dream (beginning)**

If you experienced the greatest transformation, what would it look like? Who might you become more of? *Shining, in my power, leading, elder, wise, changemaker, close to the earth, deeply spiritual, deeply committed, learning, growing, supported, intuitive and skilled*

If not then where/who would you be? *Smaller, shrinking, afraid, dominated, mesmerised by the critic voice, paranoid, false.*

### **High dream and low dream (end)**

If you experienced the greatest transformation, what would it look like? Who might you become more of? *I will be gentler, wiser, more understanding, more compassionate, more expanded and fluid, also more impeccable, more honest, more aware, more committed, more creative and also I will show myself more, I will be more courageous about putting myself out there; I will be a teacher and an artist; inspired, delighted, childlike, curious, very alive and also familiar with my death.*

If not then where/who would you be? *I would be reduced, shrunken, more paranoid, more suspicious, more in my head, more critical of myself and others, afraid, limited, anxious, unconfident, hidden, uninspired and hopeless; afraid to die but with no purpose in life, no love of life.*

### **Ally (beginning)**

Do you have inner figures/ ancestors/ spiritual beings or beliefs that accompany you on your path? If yes, please describe them/ name them: *Wolf, crow, earth mother, higher self, my soul self, ocean – more non-verbal, introverted.*

Do you neglect these relationships or are they very alive for you? *I neglect them. More space for them now. I am inspired to communicate more directly.*

### **Ally (end)**

Do you have inner figures/ ancestors/ spiritual beings or beliefs that accompany you on your path? If yes, please describe them/ name them: *my higher self is a big, warm, laughing, caring woman; a particular tree spirit from childhood; a wolf and a crow; the sea, the earth, sacred places on my mountain; trees; plants; rocks; places: lodge and circle; my grandmother; my father; the many names and faces of God; the figures that emerge from my dreams and body symptoms; a woman from my journeys.*

Do you neglect these relationships or are they very alive for you? *I neglect them.*