Mersky, Rose Redding & Sievers, Burkard (2018) Social Photo-Matrix and Social Dream-Drawing. In: Stamenova, K. & Hinshelwood, R.D., eds., *Methods of Research into the Unconscious: Applying Psychoanalytic Ideas to Social Sciences*. London: Routledge, pp. 145-168.

ABSTRACT: The Social Photo-Matrix (SPM) and Social Dream-Drawing (SDD) are two action research methods designed to access the unconscious thinking in groups and organizations and to make it available for learning. They both make use of the creations of participants (photographs and drawings of dreams) as raw material. In working with these materials, participants and hosts offer free associations and amplifications to make available unconscious thoughts, which are reflected upon in a subsequent session. Rooted in Social Dreaming, which was developed in the 1980's by Gordon Lawrence (1998), these two methods are part of a larger group of socioanalytic approaches, many of which are explored in this book. This chapter begins by outlining the general theoretical underpinnings of these two praxes followed by a more extensive explanation of the theoretical roots characteristic of each one. An example of a stand-alone workshop of each is offered as well. We then describe two cases where their use led to important insights in two very different organizations, i.e. a juvenile prison and a university. We close the chapter with a discussion of issues relating to their use as academic research methodologies and offer our recommendations for such use.

Theoretical Background

In order to introduce the reader to these two methods, we offer first a brief theoretical background to their development and some more specific theory related to each one. Both are related to a broader set of socioanalytic approaches to organizations. The term Socio-analysis denotes a field of study based on the concepts of psychoanalysis applied to organizations and society. As Bain describes it (1999:14), it "combines and synthesises methodologies and theories derived from psycho-analysis, group relations, social systems thinking, and organisational behavior".

Susan Long (2013:307) has since described it as follows:

…a science of subjectivity, devoted to understanding how subjectivity works collectively in groups, organisations and society, recognizing that the collective comes before the individual and that subjectivity and mind are formed and shaped in the social.

This field takes as its basic tenet that not only individuals have an unconscious but groups, organizations and cultures have what Susan Long (2010) describes as an "'associative unconscious'… a matrix of thought that links members of a community at an unconscious level". Long and Harney (2013:8) capture this conceptual duality of the unconscious:

Here, then, is a formulation of the unconscious as a mental network of thoughts, signs, and symbols or signifiers, able to give rise to many feelings, impulses, and images. The network is between people, but yet within each of them.

As in psychoanalysis, so in socioanalysis is dreaming of major importance. Organizational role holders dream about their organizations and their roles. Their dream material is not always just personal, but also collective. As Bain has noted: "There is a waking life relationship with the Organisation, and a dream life relationship to the Organisation" (2005:1) and "…the dreams of members of an organisation contribute to an understanding of that organisation, and its unconscious" (ibid.:5).

Gordon Lawrence's praxis of Social Dreaming is based on this premise. Lawrence's insight is that organizations have an unconscious that can be accessed through associations to and amplifications of dreams that organizational role holders share with one another. The 'container' in which these dreams are shared and associated to is termed the matrix.
He pioneered the concept of using of individual dreams and dream material to illuminate social processes and, with many colleagues, developed the Social Dreaming praxis (Lawrence 1999).

Participants in the matrix are invited to share recent dreams. Members of the matrix work with this dream material in two ways. One way is by free association. Free association comes from psychoanalysis and means anything that comes to one's mind, for example an earlier experience related to the content of a dream, such as an accident or an exam. Very often associations are recent dreams. The other way participants work with the dream material is by offering amplifications. These are those cultural and political elements that come to mind, such as current events, music, literature, and film.

Since Gordon Lawrence's discovery of Social Dreaming in the early 1980's (Lawrence 1998), various socioanalytic methodologies have been developed and continue to evolve. What they all have in common is "the intent to access a group's unconscious thinking, whether related to a pre-identified theme or a particular organisational or social issue" (Mersky 2012:20) and to generate data to be later developed into working hypotheses.

Underlying Theory and Description of Each Method

The Social Photo-Matrix

The Social Photo-Matrix was developed by Burkard Sievers (2008a, 2008b, 2013), as an experiential learning method for understanding organizations in depth. Its aim is to experience, through collective viewing of digital photos taken by the participants (and subsequent associations, amplifications and reflections), the hidden meaning of what in an organization usually remains unseen and, thus, unnoticed and unthought.

This praxis is based on the idea that when one takes a photograph, there is a relationship between what is being photographed and the inner world of the photographer. To apply that to socioanalytic thinking, this means that photographs taken by members of a group

(subsequently to be shared in the SPM) can be thought of as being taken on behalf of the collective inner world of that group. Photographs in the SPM are not mere replicas of 'reality', but means for opening up the transitional space between the real and the unreal, the finite and the infinite, the known and thoughts that have not been thought so far.

In offering free associations and amplifications to such photos, the thoughts in the associative unconscious are made available for thinking. Contrary to the common assumption that photographs are owned by the photographer, in the SPM the photograph, not the photographer, is the medium of discourse. Thus the photos speak for themselves, and we associate to them and not to the photographer.

This experience of a collective identity is often unfamiliar to first-time participants. It is the experience of a "we-identity" (Elias 1987/1981), in comparison to an "I-identity". The photos help to "bridge the gap between the apparently individual, private, subjective and apparently collective, social, political" (Vince & Broussine 1996:8, with reference to Samuels 1993).

In an organizational context, the photos allow access to the "organisation-in-the-mind" (Hutton, Bazalgette & Reed 1997) or the "institution-in-the-mind" (Armstrong 2005) or the "institution-in-experience" (Long 1999:58), all of which are notions that refer to the inner landscape of organizations, that is, to the person's inner experience and perception of the organization. These concepts contain, so to speak, an inner psychic model of organizational reality. This inner object forms and shapes the psychic space and thus influences actual behavior.

Organization, in this sense, can be perceived as not just something "external", but also as an accumulation of experience and images that structures both the psychic space of a person and the social one of the organization. In taking up a role in organizations, we introject parts of external reality and transform them into inner objects and part-objects. These objects build an inner matrix, which is only partly conscious and, not least because of its often frightening character, partly remains unconscious. The photographs can be a medium through which these inner objects and part-objects can be "externalized" and become objects for associations and sources for further thoughts and thinking. In this sense, the photographs are transitional objects (Winnicott 1953).

The workshop event takes place as follows: Participants are invited to take photos either before the workshop or after the beginning of the workshop. They are asked to take photos that relate to a pre-identified theme. These photos are sent directly to a technical assistant, whose role it is to organize them into an archive and develop a system by which they are randomly shown during the workshop. Those who actually host the workshops, like the other participants, never see these photos in advance. They work with the photographs, and the photographers are not identified.

The workshop has two key components, i.e. the matrix, where participants (including the hosts) offer associations and amplifications to the photographs and a subsequent reflection session, whose task is to focus on the meaning of the photographs in relation to the chosen

theme. The matrix is one hour, during which approximately six to eight photos are shown. The reflection group is usually a smaller group and takes an hour. It is facilitated by one of the hosts of the matrix.

In 2013 Burkard and Rose were invited by a colleague, who runs a series of professional development workshops in Belgrade, to offer a one-day Social Photo-Matrix as part of these offerings. The theme for this workshop was "Who am I as leader and follower". This theme was chosen in discussion with our colleague, who felt it would offer very useful insights regarding leadership in their client organizations.

Table 1: Photo From Vardar to Triglav

This photo from that workshop depicts the feet of some students on a sign that says From Vardar to Triglav. As the technical assistant explained in an email: "Those were the borders of [the] former Yugoslavia, the river Vardar in Macedonia at the south and Triglav, the highest mountain in Slovenia at the north. There was even a popular song in the 1980s with those lyrics, often considered [the] unofficial Yugoslav anthem that celebrated [the] unity and diversity of many nations who lived in the country" (Ristovic 2014).

Table 2: Trust exercise in the park

After many years of co-hosting Social Photo Matrix workshops around the world, we have learned that one can never predict in advance the associations to photos. Even though this methodology can be used in any culture or country, the photos themselves always have different connotations. For example, this photo of a trust exercise in a park, which, to Rose, as an American who has participated in this sort of exercise, would seem to say something positive about leadership, was instead associated to in a quite skeptical and somewhat cynical fashion in Serbia.

This experience reminded us that one cannot approach a socioanalytic methodology with a theory already in one's head, seeking to confirm it by the evidence. Instead, one forms one's theories or hypotheses based on the data that is generated in the matrix and later reflected upon in the smaller session. If we had gone to Serbia, a country we know very little about, with a theory in our heads related to the theme "Who am I as leader and follower" that we sought to prove, Rose, as an American, and Burkard, as a German, would have been woefully inadequate. Our "theories" about Serbian leadership would have come from what we had read in the news or heard in discussions and been naturally influenced by our own cultural and national perspectives. One does not set out to "prove" one's theory by finding it in the data.

Interestingly, however, even the Serbians in the workshop were surprised at what emerged in the matrix in relation to the theme, which were feelings of sadness and depression. In the small reflection groups, the participants shared the impact of so many years of betrayal by

their leadership, whom many felt they could not trust. Thus, it is difficult for them to identify with either the idea of follower or leader, as both roles have been so contaminated.

Table 3: Boys in the gymnasium

As we always do, the theme for this SPM was chosen in collaboration with our Serbian colleague, who sponsored this event. We worked with a group of 48 participants, but only half of them sent photos. What we subsequently learned was that many in the workshop had difficulty taking a picture relating to the theme. For example the photographer of the above photo told us that he had great difficulty finding an appropriate subject. In this photo matrix, there were many photos taken from people's personal archives, i.e. photos of an Egyptian statue, a famous architectural house in Barcelona, someone's daughter dressed in summer clothes (which could not have been taken for the matrix, as it occurred in March). Other photos seemed to be pulled from the internet, such as this one of five baby geese following their mother.

Table 4: A mother duck and her 5 ducklings

This was for us also data that the theme was very difficult to relate to.

Social Dream-Drawing (SDD)

Social Dream-Drawing was developed over a period of seven years by Rose Redding Mersky (2013, 2017) and subsequently researched from a Psycho-Social perspective (Clarke & Hoggett 2009). Research has demonstrated that participation in SDD can be a valuable individual professional learning experience, as well as an important resource for those going through major transitions in their working and personal lives (Mersky 2017). What particularly distinguishes SDD from Social Dreaming and the Social Photo-Matrix is the intensive associative work done with the dream drawings of individual participants. It is through the associative work of the group that the individual dreamer becomes more and more aware of the deeper issues reflected in the original dream material.

SDD is based both on theories of drawing and on specific research on the drawing of dreams. It is important to keep in mind that dreams themselves, as ineffable as they are and as difficult as they are to get ahold of, are visual. The dream drawer is not sketching from a model before him nor is he/she painting an object or scene from visual memory of external reality. The drawing is not an imitation and is not designed as a reproduction. Instead, the drawer is using what one might term his/her inner perception, an 'inner eye' that, in the dreaming state, registers various images and are then transformed into physical representations.

There are many advantages to the drawing of dreams. As Taylor (2012:9) has noted, drawing is "an investigative, transformative and generative tool". Drawing allows one to document and understand a significant internal experience that might soon fade from memory. Thus one is not only representing a visual, but, in fact, is discovering something by making it able to be seen.

To say that a picture is worth a thousand words is not an exaggeration. As Arnheim (1969:249) has noted: “All is present at once in the visual and its contents are not presented linearly but rather in a complex interrelatedness, opening up possibilities for understanding and…having the potential for very complex content”. Drawing a dream often brings back dream material that one had forgotten and neglected to mention in the verbal telling.

Stephen Hau (2004), a researcher at the Sigmund Freud Institute in Frankfurt, demonstrates that when dreamers draw their dreams, they regress to an earlier period of development. The drawings tend to be more primitive and simple than those drawings done in full consciousness and contain only the basic elements.
The drawer regresses to an “earlier developmental state” (ibid.:242) typified by a more primitive thought, perception and process mode.

Hau considers drawings of dreams to be more abstract and metaphorical than a verbal telling (2004:120-131). Arnheim (1969) points out that words suggest permanency and stand for a “fixed concept” (244). They are essentially “conservative and stabilizing”. They are static. Walde (1999:131) also notes: “When dream images, usually consisting of pictures, are transformed into language, the interpreter is already working with a mediated and rationalized construct.” As such, drawings have the capacity to help the dreamer access more of the original primitive material in the dream.

Hau’s research shows that the combination of both verbal and drawn dreams is the best way to work with dream material. These two modes complement and support one another and provide a fuller and more whole ‘picture’ of the dream. He cites Sendak’s picture book “Where the Wild Things Are” (1963). Here the scary drawings are mediated and contextualized by the written words, appearing in clear and comprehensible English, telling a linear story.

Thus, the combination of two forms of representation (verbal and drawn) creates a kind of ‘ transitional space’ between the awake world and the dream world, whereby the full dream experience is revisited and where more of the original and primitive dream material becomes available. In the drawn portrayal of the dream, phantasies come closer to the “original imagination process” than the spoken dream, which stands nearer to structured reality with its “objective references” (Hau 2004:248).

The structure of Social Dream-Drawing is very straight forward. In a sense, the workshop begins before we meet, because participants are asked to start drawing their dreams as soon as they learn the theme and to bring one of them to the workshop. We work for approximately an hour with each dream drawing. After telling one’s dream, the dreamer shows a drawing. We offer associations and amplifications. For the last 20 minutes, we switch seats and reflect on the theme, similarly to the reflection session in the Social Photo-Matrix.

Although both the Social Photo-Matrix and Social Dream-Drawing are based on the same underlying theories, they have their differences. For example, in the Photo Matrix, we

associate to the photograph, and not the photographer. We do not know who took which photos. In contrast, with Social Dream-Drawing (as with organizational role analysis [Newton, Long & Sievers 2006] and role biography [Long 2006]), we know whose drawing we are working with. Another important difference is that the SPM can involve large groups. We once undertook one in Chile with over 50 participants and 4 reflection groups. In contrast, SDD works with groups of 3 or 4 participants.

In 2009, Burkard and Rose were invited by a colleague to offer a SPM workshop at a business school in Santiago, Chile. In conjunction with that invitation, another Chilean colleague, who knew of Rose's research into Social Dream-Drawing, invited her to co-host such a workshop with a small number of colleagues. One was recently promoted to a teaching position at the business school, another was an organizational consultant and the third was a human resources professional in a large corporation. All three were very interested in understanding and working with organizations from a psychoanalytic perspective. As part of our discussion, Rose received permission to use this workshop as part of her ongoing research. The theme "What do I risk in my work?" was chosen, because it was the theme of other groups being researched using SDD.

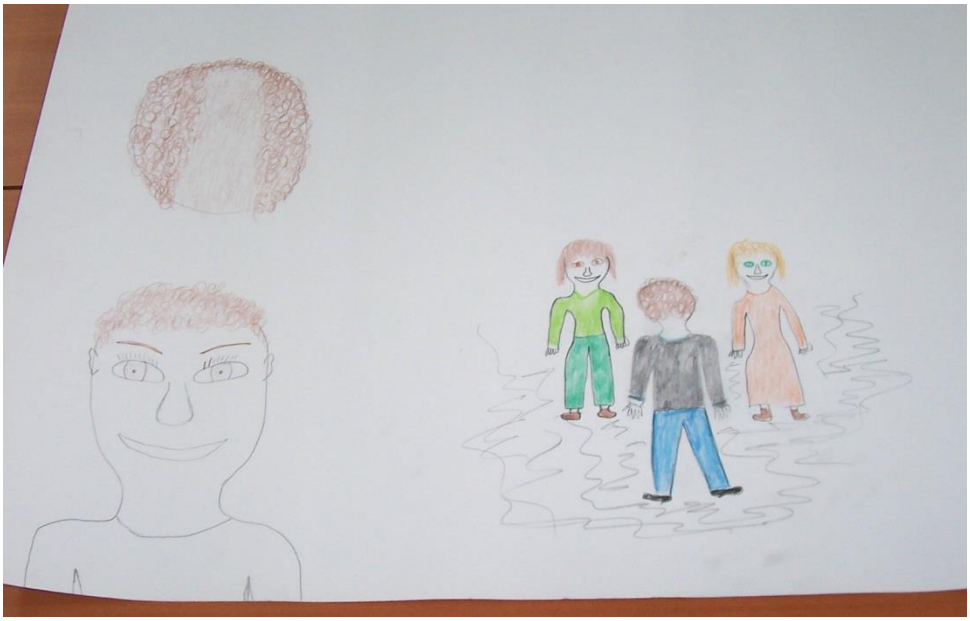

Table 5: Social Dream Drawing: No hair and university students
This photo is from a Social Dream-Drawing workshop that Rose co-hosted in Chile in 2009. The theme for this workshop was "What do I risk in my work?". In this case, each participant was from a different organizational context, so while each dream drawing expressed an issue relating to the individual dreamer, what eventually emerged from the collective unconscious were societal and cultural issues relating to working in Chile.

This first drawing contains images from two different dreams, which the dreamer had three days apart. The first dream, which is reflected on the left side of Table 5, was about losing his hair. The second related to erotic feelings towards students, who approach him after giving a lecture. The associations and reflections regarding being exposed and naked led to the discussion of the role of "masks as a characteristic of the Chilean society, specifically of the

Chilean oligarchy, where one has the feeling of wearing masks since it is important -- in order to survive -- to have a certain social and family origin, to study at specific universities, etc. You must have what they call 'social credentials'" (Social Dream-Drawing Transcript 2009:8).

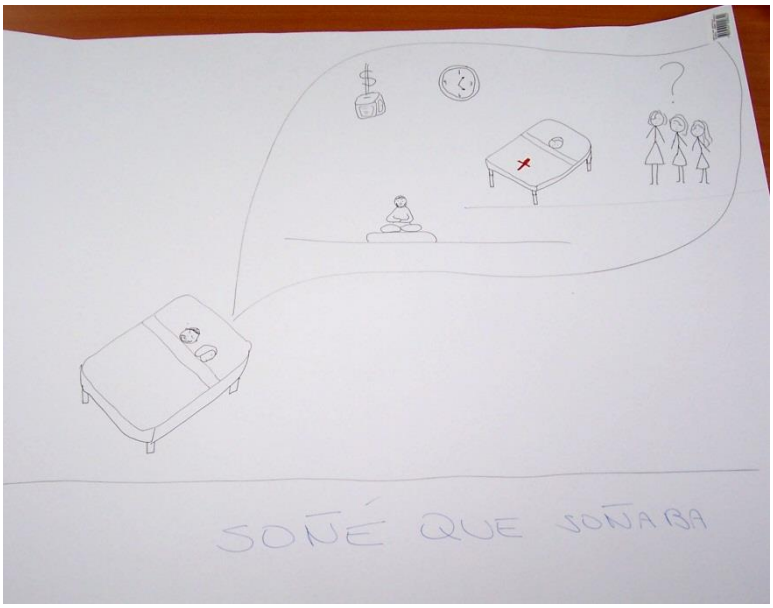

Table 6: Social Dream-Drawing: At the hospital

This drawing by a self-employed consultant reflected another kind of anxiety, that of getting sick and not being able to support the family. As the dreamer put it: "The obligation of producing, generating, reaching stability, having material assets and power beyond a healthy level" (ibid.:11). The cross drawn on the bed turned out to be an important element that probably would never have been revealed without the drawing. This led to associations to the role of the Knights Templar Trust in Chile, a charity which was then working in the San Juan de Dias Children's hospital in Santiago. The question of how much one could or should risk, how far one should go to help others was related also to the demands on a self-employed consultant. As was said in the reflection group: "You have to establish certain limits regarding risks. Templars, for example, gave their lives but you don't need to go that far" (ibid.:12).

Table 7: Social Dream-Drawing: Take care of my children

Lastly this is a dream drawing by a female human relations executive working in a private enterprise. Her boss had just called her into his office to tell her she must take care of his children and that she would recognize them "because they had blue eye just like him" (ibid.:15). The theme of elitism in Chile returned, since "the most important corporate groups belong to two of the main Catholic Church collectivities: the Opus Dei and The Legionnaires of Christ" (ibid.:15).

Connecting all three dreams was the theme of the invasion of the boundary of the role holder in very personally vulnerable ways, leading either to exposure, sickness or humiliation. All the risks had to do with how strong a boundary one can set around one's work identity in a culture where one does not hold the elite position.

Example 1: SPM in a juvenile prison in Germany "A grid is a grid is a grid"

In 2007, Burkard, his colleague and a group of university students were invited by the Catholic minister of a juvenile prison in Wuppertal, Germany, to undertake an SPM with a small group of male remand prisoners. These young men ranged in age from 14 to 20 years old and were being held in detention while awaiting trial (Sievers, 2014). This invitation came about through a student of Burkard's, who was volunteering at the prison and who recommended this idea to the minister. In order to get permission to hold this event, the minister had to negotiate with the prison administration. The results of that negotiation are described below. A simple theme of "What is it like to be in a prison?" was decided upon, in order to emphasize that the focus was on the systemic context.

While Burkard and his colleague had previously consulted to prisons, most of the students were quite shocked when they were guided through the facility in order to take photos for the matrix. They were continually confronted with the power and authority of the state and the judiciary. The photos of the young remand prisoners often reflected the ugliness of the place and were expressions of their own despair. Both sets of photos were collected in an electronic archive to be used in the matrices. As the photographers were not known, it was not possible to differentiate between prisoner and student photographs.

The SPM took place in the chapel of the prison, which was the only place suitable for such a venture, as it was perceived by the prisoners as a 'neutral' space, where they would dare speak openly. Whereas the prisoners were at first delighted to be released from the solitude of their cells and meet 'normal' people – especially the young women – this enthusiasm soon dwindled once they were confronted with the task of associating to the photos on the screen.

For them, learning from experience was largely limited to protecting themselves from attacks by other prisoners and the punishments of wardens. The photos showed 'reality' and using the photos for a wider range of thoughts and fantasies was mere nonsense. From their perspective, as one put it „a grid is a grid is a grid" and not a source of free association. At the same time, the more the students became aware of the gap between themselves and the prisoners, and the enormous differences in verbal competence, the more restricted and sanitized became their free associations.

The more the prisoners became confused and frustrated by the associations of the students and our ongoing invitation to freely associate, the more stuck they became in their own 'reality principle'. They wanted to first explain every photo before we associated to it. They did not realize that once the meaning of the photos had been nailed down, any other possible meanings would be eliminated.

One hypothesis for the narrow-minded rigidity of the prisoners is that instead of allowing space for associations, which would lead to various other thoughts and meanings, they were longing for our sympathy for the mistreatment they experienced in the prison. It appeared as if their undermining of the given task was driven by the desire to escape the reality of the matrix – and the prison – and the hope that they could establish closer social and personal relationships with the students. Peer pressure was probably also a factor.

Burkard, his colleague and the students soon realized that the invitation to freely associate, in the context of a largely totalitarian institution, was not possible. Even though a prisoner may be free to think whatever he wants, it is more often than not more appropriate to keep one's thoughts to oneself.

During the reflection sessions in mixed groups of prisoners and students following the matrices, the former talked at times about their anxieties. Their main fear was the uncertainty as to whether or not they would be convicted – and if so, how long the sentence would be and what kind of life they would be able to lead afterwards. Their reactions to some of the photos revealed ongoing anxieties relating to the violence in the system and the ongoing rejection of relatives and friends.

As it was difficult to achieve a "good enough" SPM workshop in this context, the hosts were tempted to end the experiment after the second session. However, with the encouragement of the minister, they proceeded by slightly changing the design. Instead of reflecting in two heterogeneous groups, two homogenous reflection groups were formed. The prisoners worked with the minister and the students with Burkard and his colleague. This not only provided an

opportunity for all to express their displeasure and annoyance with the previous sessions and the method, it also allowed some thinking and reflection on the sources of their disappointment.

As it turned out, the prisoners felt somehow betrayed by our invitation to work together – because we did not sufficiently fulfill their desire to socialize with them, to provide opportunities to get to know one another and to exchange experiences. It appeared that the prisoners often felt helpless in the matrices and didn't think they could cope with it:

If one does not have any thoughts one prefers to stay silent. … No feelings with some of the photos; anxieties to say something wrong. … We the inmates are seeing these pictures day in and day out. … One is thinking less in reaction to familiar images, new photos would have been better. … One had to force oneself just to express one's current thoughts. … The two parties do not start on the same level.

The students, on the other hand, expressed their disappointment and anger about the restricted free associations of the prisoners but also showed some understanding of what made it so difficult for them to commit to the given task and method:

The very first photo in the first matrix was too difficult at the beginning; if the shower room represents the epicenter of violence … Free associations: suddenly the opinion of the inmates does count. … If I hear too much of the individual fate I no longer can work; I don't want to give up the hope that it still will work well.

Despite reservations, another compromise for the last two sessions was made that allowed the prisoners to first explain the photos before the matrix began. Even though this may be seen as a shabby compromise, it was an opportunity for the prisoners to be listened to and to be taken seriously and to make an impact on the event. It would enable the project to come to a 'good enough' end.

Though the matrix is designed as a democratic event where all are equal, this SPM more often than not turned into an intergroup event and tended to be dominated by tyrannical dynamics among the subgroups and/or between individuals. In a sense, despite our 'good intentions', we were enacting the fundamental split of 'them and us', which characterised the relatedness (and non-relatedness) between wardens and prisoners – and, not least, that of society and prisoners.

It soon became evident that the original design of the SPM, its given task – the focus on the prison as a social system (instead of individuals) and the strict time frame of the sessions – reminded the prisoners all too well of the rigidity with which the rules and the daily schedule were enforced by the prison staff. It seems that with the SPM we unconsciously enacted the total institution.

This prison SPM made obvious the limited extent to which feelings and emotions could be experienced, admitted, endured, contained, and reflected upon by the prisoners, in particular,

and by ‘us’ as well. The university group became aware again and again how much this ‘institutionalized insensitivity’ restricted, if not destroyed, the participants’ capacity to think.

On the other hand, it seems very likely, from what some prisoners said at the very last session in the prison, that the SPM had set some of them to thinking:
I felt inclined to think more intensively. … The thoughts that one had kept to oneself got confirmed. … Therefore my own thoughts can’t be totally wrong. … There were similar thoughts from both sides (prisoners and students) even though one group is not living in the slammer.

In hindsight, despite all the difficulties and the ongoing threat of a premature ending, the priest viewed the experience as very different from what transpires when groups of visitors come to get an impression of the prison or to ‘entertain’ the prisoners by liberating them temporarily from their daily experience. As the minister wrote, “Particularly on the side of the prisoners I experienced a depth of and change in thinking which I so far would not believe to be possible. Even long after the end of the SPM it remained a topic of conversation and had meaning to the juveniles” (Uellendahl 2014:129).

Example 2: SDD in a post-doctoral course: “We are at the extremes really”

At the invitation of the instructor of a post-doctoral graduate course, entitled “Researching the Unconscious” at the University of the West of England (UWE), I conducted a session of SDD with my fellow students in 2010. This invitation was made with two goals in mind. It was an opportunity for Rose to research yet another group for my doctoral studies and it was an opportunity for the students to learn more about unconscious processes in groups can be accessed through dream drawings. The students readily agreed to participate.

Although the focus of my doctoral research was to learn what value SDD had for participants, this experience helped me discover its value in helping groups become aware of their own underlying dynamics. The group consisted of six female participants. Three were over fifty years old (including myself; I was the oldest), two were in their early twenties, and one was in her mid-thirties. These participants had no developed knowledge of unconscious processes in groups. Their main interest and specialty was individual psychology and psychotherapy. After agreeing to participate, one of the youngest participants suggested the following theme: “To what extent does generation play a role in research?” In this way, she set the scene for the discoveries about our dynamics as a group.

The next day, the participant in her mid-30’s brought this dream drawing (please note that all quotations from this session are to be found in Mersky 2017):

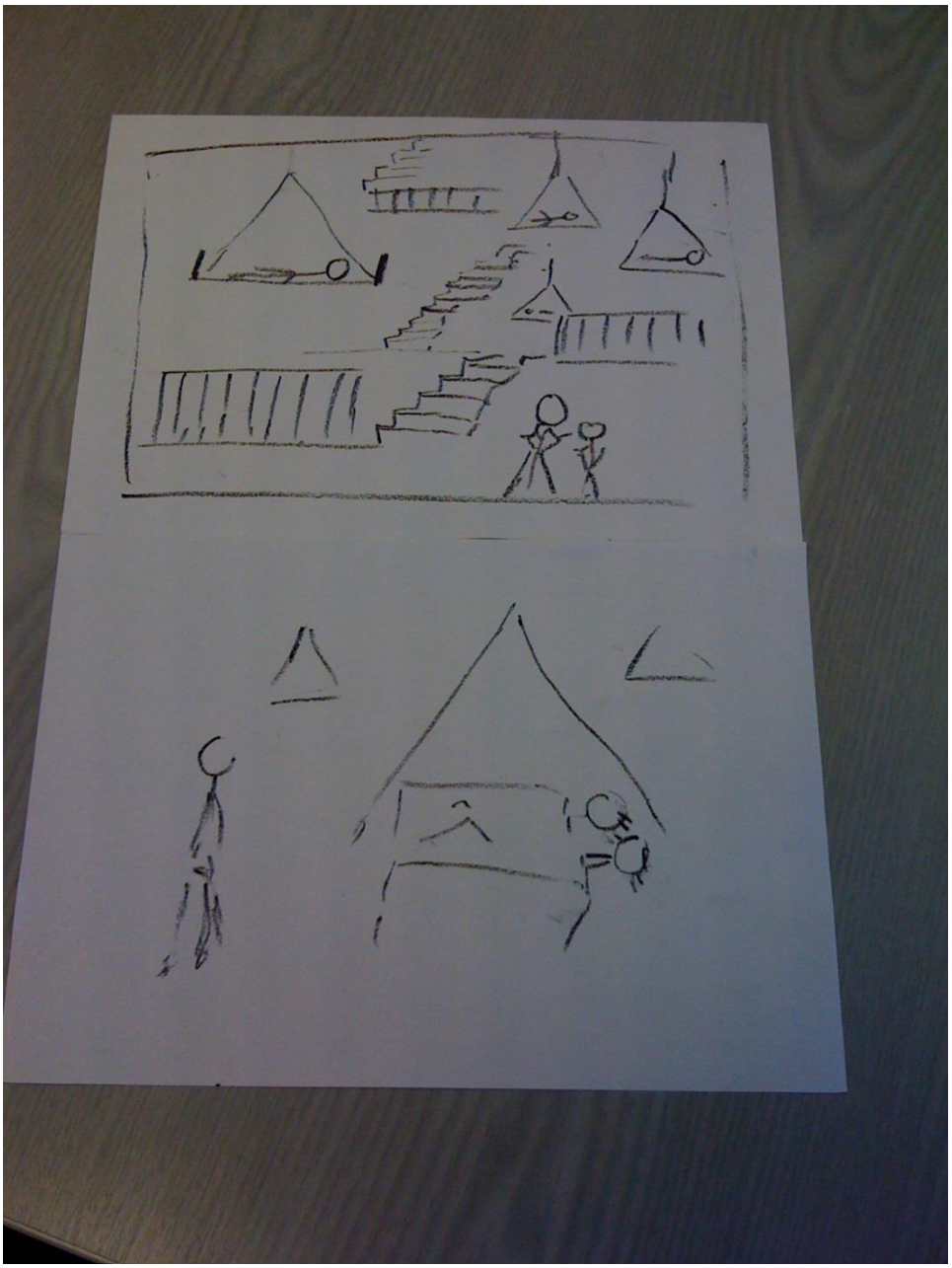

Table 8: Social Dream-Drawing: Hospital Beds Suspended from the ceiling

This drawing depicts a very big space, with hospital beds suspended from the ceiling. The dreamer is lying in one of the beds. When her doctor enters, she starts to feel "uncomfortable" and "vulnerable". Her doctor in the dream is actually (in real life) the dreamer's therapy client, who in reality is older than the dreamer.

Associations to the dream drawing were connected to this relationship, i.e. "inferiority", "mother and child", "parent and child", "the mother putting you to bed". Here the doctor is both patient and healer and the dreamer is both patient and healer. There is a "role reversal". It is "spooky", "complicated" and "awkward". Mention was made of the movie *Atonement* and to a war time hospital ward.

The discussion following the free associations helped to crystalize one of the major dynamics in the group, i.e. the generational differences between the two sub-groups. As one of "the oldies" noted, "we are at the extremes really". One older participant noted: "One of the things you learn as you grow older is that you can survive what you didn't think you can survive". Another said that it is "hard to be an older learner". Younger participants had their say as well. As one stated: "just because I'm younger doesn't mean I don't know what I want". They want to say to their elders (and all three of us older women could have been their parents) "you don't know how it works". However, for one older participant, noting this difference was not easy: "there's some reluctance to, to think about you as being different because you're younger….maybe it's just my, my reluctance to acknowledge difference…cause difference can lead to conflict." This comment seemed to touch on the underlying dynamic in the group, which had not been spoken.

The second dream drawing was by one of the youngest participants, and depicted her in a swimming pool with a shark nearby. Here perhaps the conflict was more in the open. An older woman noted: "You could be out of your depth in certain ways". And there were the following comments by two participants, first the younger and then the older:

I really enjoy people that are older than me talking about their experiences, what they've learned, how they've dealt with situations, because I can really learn from that. But on the other hand, I kind of feel sad because although I can still live it, like that time is over for them….I kind of feel sad or guilty that I like can do it now, but that time is gone for them.

I really know what that phrase being "over the hill" means. I really have that experience inside, you know. The feeling that actually I've reached my zenith and now there is no other way but down, down all the way to the bottom….which is a scary sort of feeling….The arc that I'm on in life and there is that sense that...there is that sense that…uh…I can't actually go back, you know. It has to carry on to the end of that arc, wherever that may be.

My own experiences during the group session seem related to this theme. During the workshop, I took a particularly motherly role with one of the youngest participants. Although it was she who had suggested the theme, she was very withdrawn during the workshop. My motherly role was noted by the other participants. This was definitely an act of going out of role, which could be seen as an enactment of the generational issues in the group. By behaving in a motherly way, I was falling into a familiar generational dynamic and creating a private pair, which might have felt comfortable to me and to us, but was against the task of the work. So I was enacting the very issue of the group, the generational divide (Mersky 2001).

In fact, it seemed that we as a group all participated in creating a split between the generations. We all colluded in having the participant in the middle of our ages present the first dream drawing. She served as a mediating figure in that sense and perhaps it was easier to work first with her dream drawing, rather than the one by the younger one. Nevertheless, although the first dream drawer was easily 10 years older than the two youngest ones, we

lumped them all together as the young group. She herself colluded with this, noting in her interview that she was "feeling myself a lot younger than I was".

Thus, as Bion (1961) theorized, we could say that the group was in a basic assumption mode, that it had created a set of defensive groupings to avoid its task and to avoid anxiety. What is very interesting is that before this session, most participants were having difficulty identifying a research question to explore for their paper on this course. Following the session, almost all were able to. This leads to the very tentative (but not provable) hypothesis that generational issues were impeding the group's ability to get on with the task, and that in the workshop, where these issues could be explored, enough anxiety was alleviated for participants to focus on the assignment for the course.

Discussion:

From our experience, SDD and the SPM (along with its root SDM) can be (and are being) utilized in a number of different ways. In each case, they access the unconscious dynamics both in individuals and in groups/systems. How they are utilized depends partly, but not entirely, on the purpose for which they are intended by those who are facilitating and sponsoring them.

All of them can be offered as one-time stand-alone workshops, either with ongoing groups or with participants unknown to one another. The SPM in Serbia, the SDD in Chile, and the SDD at UWE in Bristol are all examples of that. In these examples, participants gain their own individual insights and collectively develop insights into their group issues, i.e. Serbia and leadership, Chile and the elite leadership class, tensions between different generations in the UK group. The workshops are offered with no particular goal in mind other than to offer a creative experience, usually related to a theme important to the system where they are held, i.e. "What do I risk in my work?", "Who am I as leader and follower?", "To what extent does generation play a role in research?".

Secondly, these methodologies can be used as part of a larger process of organizational development in a system. Here the goal is to generate data relating to a problem which has stymied a system and for which consultation has been sought. The workshop generates such data for later consideration and, at the same time, functions as an intervention in the existing system. While this was not the stated purpose of the SDD workshop in the university class in Bristol (see above), the workshop did help the group identify an underlying dynamic that was impacting the group dynamic. The use of socioanalytic methodologies in organizations is extensively covered in an article by Rose, entitled "Contemporary methodologies to surface and act on unconscious dynamics in organizations: An exploration of design, facilitation capacities, consultant paradigm and ultimate value" (Mersky 2012).

Thirdly, these methodologies can be utilised as action research methods, whose purpose is to investigate a certain issue in a system to better understand it, but not necessarily with the intent to bring about change in the organization. A good example of such a process is the SPM in the prison, which revealed the way in which totalitarian dynamics hinder free association. Although the SPM in the prison was not designed as an action research project,

one could say that it took an action research function in making explicit the experience of an authoritative state of mind. The theme used in this case was “What does it mean to be in a prison?” Other examples of an action research question could be “how is diversity managed here”, “what characterizes leadership in this organization?” or “transitional spaces”. These may be questions that very well suit a socioanalytic approach, where the data is often not available in more quantitative ways, as they have to do with culture, attitudes, values and organizational history.

Fourthly, these methodologies can be used in order to conduct academic research, which is the focus of this volume. Due to the academic rigor of their underlying theory and the wealth of publications regarding their implementation, they can be relied on, when facilitated properly, to access data not otherwise made available in research situations. Naturally, this would involve paying close attention to issues such as sampling, ethics, data collection and data analysis and building in the appropriate research protocols for such a study. We hesitate to draw too find a line between action research and academic research, in that the academic research community is more and more available to new innovate forms of qualitative inquiry that seeks to access otherwise unavailable data. The key aspect is that these are forms of inquiry.

Lastly, these methodologies can be included in ongoing professional development programs for organizational development consultants, which wish to learn innovative and creative ways of working with their client organizations. This was the case, for example, with the Social Photo-Matrix in Serbia (see above).

SDD, with its intensive exploration of individual dream drawings in a group setting, can also be a resource for various forms of professional development. This can include:

- Coaching programs for organizational development professionals and other related professions
- Ongoing supervision or training programs for professional cohorts, such as groups of social workers, doctors, managers or teachers.
- Seminars and ongoing supervision with people going through major life transitions, such as those relocating their homes and/or switching jobs or going into retirement.

Because it is conducted in the spirit of creative fun, it has a „user-friendly“ aspect that, over time, helps participants become aware of ongoing patterns worth investigating and perhaps changing. A good example of this is the workshop in Chile described above.

Just to note there are other emerging and creative uses of these methodologies. The SPM, for example, is being utilised as part of an overall training program in the understanding of unconscious processes in organizations. SDM have taken place in group relations conferences, and soon either SDD or SPM may follow. Often these methodologies take on an afterlife. One group in Sofia, that participated in an SPM in 2013, continues to meet over time to use the methodology for their own learning. In their last session in January, 2016, they used the theme “The things I reject”. As one of the hosts wrote: “It seems that the potentials of the method are quite large but still we have to keep the boundaries of the

philosophy and rational on which it was developed... Well, you can feel as parents of a new baby Bulgarian SPM Group!" (Mateeva 2016). A group in Pretoria that participated in a SDD workshop entitled "Who am I as a researcher", continues to meet and will be presenting their learnings at an international conference in September. The title of their presentation is: "Social Dream-Drawing: Using the Creativity of the Unconscious to enhance Women's Leadership capacities". Over the years, we have worked with three different groups of doctoral candidates at the University of Humanistic Studies in Utrecht, who have used the SPM workshops to explore their doctoral material.

Key to the use of any of these methodologies in any of the four ways identified above is that they are implemented with a clear understanding of their theoretical underpinnings and the extremely important role of containment of the group and the task at hand. As Rose has written elsewhere (Mersky 2012:35), critical to leading such a workshop is "keeping in mind the delicate balance between the need for clarity of task and boundaries and the fluidity and regression necessary for unconscious processes to emerge". Facilitators must not only manage the sessions, but manage their own experiences, since they "…are entering something totally new and infinite each and every time. They associate and amplify, as well as contain and lead" (ibid.).

Here it is important to emphasize what Julian Manley has called the "side effects" (2016) that arise when using these praxes. What he was explicitly referring to here were the findings of a section of his doctoral research whose goal was to examine the creativity of the SDM as a praxis. To this end, in 2007, he and a colleague hosted a series of four Social Dreaming matrices in connection with an exhibition that marked the bicentenary of the 1807 Act that abolished the British slave trade: *Breaking the Chains: The Fight to End Slavery* at the British Empire and Commonwealth Museum (BECM) in Bristol (Manley 2010). However, the side effect that his research unexpectedly unearthed was related not just to Social Dreaming, but to its potential for contributing to research into "the evolving purposes and mission of museums and their role in society", particularly as it relates to visitors' reactions to disturbing material (Manley & Trustram 2016). This side effect is similar to my discovery that SDD could be used as a means to unearth dynamics in a group (i.e. the post-doctoral class) that could, in retrospect, be thought of as undermining group's ability to undertake its task (see UWE example above).

Lawrence has linked the unconscious thoughts that emerge in Social Dreaming to Bollas' (1987) concept of the 'unthought known', that is, what is somehow "known" in the system but not available for thinking and reflection. In Rose's own thinking (Mersky 2015), she has linked this concept to Peirce's notion of "the strange intruder" (Peirce, 1992–1998, p. 154), the totally unexpected association or image that appears in such a praxis. One could say that both Bollas and Peirce would argue that instead of viewing these submerged and not yet integrated images as intrusions, they could, in fact, be an opening to the complicated unconscious reality of the group, such as the hospital beds hanging by the ceiling in the UWE example and the red cross on the bedsheets, in the Chile example.

Over the course of our experiences with both SPM and SDD, we have witnessed countless examples of these side effects, not only in relation to images, but in relation to actual experiences. For example, although the SPM is not designed as a therapeutic intervention, participants often have deep emotional experiences during the workshops. Sometimes participants get in touch with painful experiences (the recent death of a family member, a family's historical exclusion from its adopted culture, or the lost world of pre-Communist society). This is a natural, so to say, side effect of immersing oneself in such a deep experience that also encourages regression in service of the task. One bears in mind always that this individual could be experiencing this very strong reaction on behalf of the group as a whole. And this is an important example of accessed data that, if contained, can (and does) inform the group learning. Conceptually, these deep experiences can also be thought of as enactments of the underlying issues that the praxis is designed to discover and work with. This was very well illustrated by the experiences of the student group undertaking the SPM at the juvenile prison. Therefore it is not sufficient just to have the experience without processing it in the reflection session and attempting sense making. Otherwise participants and groups may be left with an overabundance of unintegrated and fragmented affect.

Also related to the issue of side effects is the question of where and in what contexts these praxes are most appropriately utilised. Rose's research on SDD revealed that SDD does not work well with participants who are going through extremely traumatic events. The nature of regression in the group experience cannot easily be contained when one is in bereavement or when one is experiencing a deep loss. In addition, this work is not for everyone. Participants must have an ability to work with unconscious forces without feeling so vulnerable that they cannot think (as was the case with the prisoners). Therefore, this is not for every group, every research subject or every organization.

Conclusion:

We conclude this chapter with the following recommendations for the utilisation of such methodologies:

1. The role of the facilitator is important to contain the learning and to integrate the inevitable strange intruder.

2. These methodologies are not for very vulnerable or very resistant systems or participants.

3. Both the matrix and the reflection sections must take place, for sense making and for laying the ground for future actions.

4. These methods are based on a strong tradition and on specific theory, which serve as inspiration and guidance.
5. Keeping in mind that free association can sometimes be defensive, as hosts, we work to continually bring participants back to the original dream material and the visual elements of the photographs.

6. Their use needs to be sufficiently grounded for it to have its full impact. A stand-alone event may be an interesting and pleasant experience but ultimately nothing more. Grounding includes, for example, being part of a larger organizational development process, an ongoing professional conference, a training program in these processes or a research question.

7. In any case, whether used as a stand-alone event, an action research process, an organization intervention or a research method, any falling out of role (whether by participant or by facilitator – see UWE example above) could be an enactment of the unconscious dynamic of the group and important data relating to that dynamic (Mersky 2001).

In conclusion, one thing that seems clear to us is that no matter what the stated intention of using such a method, i.e. a stand-alone learning experience, an organizational intervention, a part of an ongoing professional development program or an action/academic research method, their use in any setting produces outcomes that cannot be predicted and that can extend far into the future.

Both the SPM and SDD are based on specific theory and have been carefully developed over many years. They stand in connection with other carefully and fully developed methodologies. Much has already been published on their underlying theory and the ways one must think about facilitating them. This is extremely important, given the ethical issues related to participation and facilitation of these workshops. While not therapeutic in intent, they do have a therapeutic effect. It may seem at first glance something fun and interesting to do (which they often are), but they are more than just fun. They involve profound processes.

Using these methodologies, the frontiers of what is often considered accepted qualitative research may be extended to surface and make available for thinking even more data hitherto unreachable and for opening up new lines of inquiry to understand what we didn't know (consciously) before.

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