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2021



## **Toolbox for Intuitive Practice**

Research Practice

Master of Education of in Arts

Piet Zwart Institute: Master Studies in Art, Design and Art Education

Rotterdam University of Applied Sciences

Title: CHOREOGRAPHING THE LIMINAL  
Activating intuitive thinking processes and their emancipatory potential through art  
*Toolbox for Intuitive Practice*

Version: Final version, 2021

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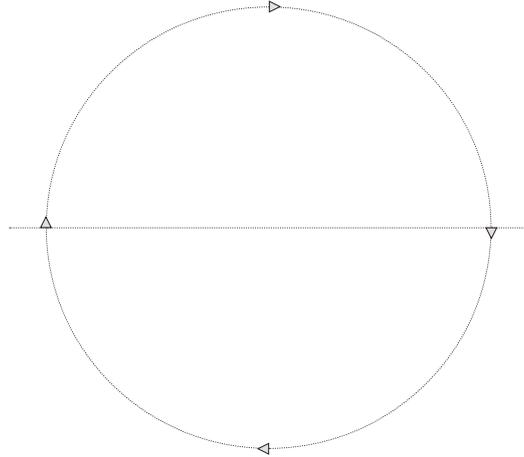
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Cover image: Still from documentary *Yugoslavia: How Ideology Moved Our Collective Body?*  
by Marta Popivoda (2013)

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## Transforming the loop of stagnation

### Introducing the Toolbox for Intuitive Practice

The exercises presented here were developed as a practical component of my research into the liminal space of the process, and the possibilities for the narrative repair this space offers.

The liminal space is the point of uncertainty that can lead to a breakthrough, be it in an individual or a collective (creative) process. It is the ambiguous space of not-knowing how to proceed. When confronted with this space, we initially tend to retreat to our familiar patterns of behaviour in order to compensate for the unfamiliarity of the situation (Timmermans, 2021). However, this familiarity can prevent from reaching the potential that the liminal offers, namely the possibility of radical change, transformation and innovation. My research focuses specifically on the behavioural patterns that emerge in this process.

The starting point was the question: How to transform the loop of stagnation during a liminal rupture to make room for meaningful change? The question stems from my personal experiences working with groups and the challenges I've encountered, some of which I wrote about in the theoretical component of this research.

The proposed exercises are meant to help the participants recognise the patterns of behaviour that emerge during the collective, collaborative and participatory process. Their primary function is to stimulate conversations and offer new perspectives and insights in order to move the process forward when it comes to a standstill. It is not meant to be used as a blueprint or a rule book. It is meant to offer us a possible respite in the challenging moments when we feel stuck. The exercises' primary purpose is to offer tools when the urgency for more profound encounters between the participants of a group process presents itself.

## Setting up conditions:

### *facilitating active engagement*

October 9, 2020

SCIENCE IS THE PAST, ART IS THE PRESENT, FOOD IS THE FUTURE

Before starting to apply the ideas and exercises proposed in this section, a few conditions to be mindful of:

On this part, I refer to the words of activist and facilitator Adrienne Maree Brown, who asks: "Is there space and need for this practice?" (Brown, 2021) With these words, Brown is inviting the facilitator to consciously observe what is emerging from the group.

On the following pages I have included some of the examples of exercises I have performed over the years, which can create fruitful collective engagement.

During one of the classes in the 2nd year of the MEiA programme, I performed a workshop involving collective speculative mind mapping on the relation between the present and the future. The main objective of the workshop was: how to set up conditions for a creative process? I chose food as the primary condition.

I was inspired by participating in a presentation by Louwrien Wijers and her partner Egon Hanfstingel, in which they spoke of the role that food plays in their practice. Wijers was a long time collaborator of Josef Beuys, introducing him to the Dalai Lama in 1982. The basis of Wijers' and Hanfstingel's practice is philosophy: **Science is the past, Art is the present, Food is the future.**

The presentation started during lunch. I had vegan lunch boxes (bento) prepared by two friends of mine who work with macrobiotic, organic and homemade ingredients. We shared the food before starting this exercise. During our lunch, I spoke about Wijers' and Hanfstingel's practice:

*"According to the Dalai Lama, food and breathing (i.e. things that we do on a daily basis) are something that can be utilised to help with clarity of our thinking processes, concentration, and even compassion.*

*When you think of something, you can also ask yourself: "Who is thinking this?" Meaning that our perceptions are under the influence. One of those factors, an essential one, namely: food.*

*The upcoming exercise will require clarity and openness of our mind. That is why we are not eating meat, because according to Lama, when you eat meat, you are eating the emotions of other beings. That is not always bad, and there are situations when it might even be useful. Like during the war. But it can also disturb your clarity of mind and block mental processes. That's why it is said that the best food to eat is food that has as little emotion as possible since everything has a certain level of emotion.*

*The food prepared today is made thoughtfully, in positive energy and with carefully selected ingredients by my two friends. They made tempeh from scratch, and they fermented the vegetables themselves.*

*In the Indian or Ayurvedic theory, food preparation is an alchemistic process where food is transformed from the raw material into nutrients for human beings. Through preparation, certain nutrients beneficial for us are being transformed.*

*Preparation of food is a fundamental part of civilisation. It is even said that our brain started to develop exponentially into that of a modern human, leading to the development of language when we started to cook our food.*

*In order to achieve the Mental Sculpture that Beuys speaks of, we need to first cultivate a specific mental state in order to help our thinking processes. This Mental Sculpture is a dialogue that has to be initiated and facilitated, often by food. It relates to issues of society and is also related to the concept of direct democracy.*



*So I thought it would be an excellent condition to start this exercise from, with bodies full of good food, where we can continue to talk and manifest ideas about the future."*



After lunch, we proceeded to make space for the mind-mapping exercise. I posed two questions to the participants:

**What is generally considered ordinary in this day and age, which could be considered strange, even incomprehensible in the future?**

**What is strange or uncommon in this day and age, which could become accepted as common or evident in the future?**

The participants were asked to take their time and try to think of at least one possible answer to each question. They could think of any point in the future, several even. Their answers could be about any subject, as personal or as abstract as they felt comfortable with, as straightforward or complex as they liked. They were asked to consider the most obvious and the least obvious, perhaps even illogical examples.

The mind map was meant to function as a prompt generator for creative writing. Due to time constraints, however, it was not possible to continue with the writing that day. Despite the limitations, the conscious moment of rest and nutrition facilitated engaging conversations that day.

I performed the exercise on a different occasion and in a different context (i.e. museum education). During this second iteration, I noticed that time (and the pressure of time) also impacts how we process food, social engagement, information, and creative processes. But despite these external and ever-present factors, it also became clear how welcome it is to facilitate such moments of togetherness and collective nourishment without it being directly tied to the direct purpose of creating an output.

Through this exercise, the primary conditions for creativity emerged as: **time, space, and nourished bodies.**

February 10, 2021  
COLLECTIVE CLEANING

During a collective project, I proposed an exercise that required each participant to engage mindfully and consider their commitment to the project.

I started by sending the following email to all the participants:

*"This Friday marks the beginning of the Lunar New Year, which is celebrated all over the world. The tradition is to symbolically clean the house in the days before to provide welcoming energies to the coming year. That's what I've been doing and what I will be doing this week until Friday.*

*I invite you to partake with me in the ritual. Clean your house before Friday. If nothing else, try to clean your front door and entrance to your home. And on Friday, try to enjoy your day as much as possible. Surround yourself with people you like, things that make you smile, wear your most beautiful, bright clothes, eat good food and plenty of it. Thank your ancestors. Rest."*

In the proposal, I specified my terms of engagement and invited others to relate to it through physical labour and contemplation. In the following session, we discussed what it meant for each person to engage on their own terms, leading to a co-creation of collective terms of engagement.

This exercise invites others to consider the difference between the idea of collaborative effort, and the practice. From my experience, conscious consent is imperative in collective processes. This means that each individual should be able to consent to participate in the process. Saying yes or no to something is often abstract. Exemplifying the experience through meaningful labour that serves as a metaphor for the process makes the consent tangible, embodied, and invites the participant to consider their own terms. As a facilitator, it's essential to be aware of consent as an individual statement because unspoken doubts are sometimes hidden in the collective consensus.

July 11, 2021

## COLLECTIVE COFFEE READING

In a recent workshop, I collaborated with a fellow artist Veronika Babayan, to engage other educators and art practitioners in a coffee reading workshop.

Coffee reading is a practice that was introduced to my culture by the Ottomans during their centuries-long occupation of Bosnia. My collaborator, originally from Armenia, had a similar experience as me of witnessing their family members and their friends during informal social gatherings drinking “Turkish” coffee while chatting about life. If they were particularly concerned about an issue, they would flip the empty cup to let the question resonate through the drying coffee grinds. After some time, they would return to the cup and look for the symbols, interpreting their meaning in relation to the question.

Together we decided to organise a coffee reading workshop at Rotterdam’s Kunstinstituut Melly for the informal meeting with the art mediators. The main goal was for colleagues to get to know each other socially and from a new perspective after not seeing each for months other due to the lockdown.

The meeting began with the sharing and drinking of the coffee while casually socialising. After a while, everyone was asked to think of a question that was on their mind. It could be any open question, big or small. They could keep the question to themselves, only revealing it after the reading if they felt comfortable to do so.

In order to open up the reading to everyone (and connect it to the symbolic image reading that we all shared through our work and practice), we created a tool that divided the parts of the coffee cup into different areas representing different spheres of a person’s life: family, work, ambitions, love relationships, friendships, spiritual life, etc. That way, everyone would be able to co-create the meaning of the symbols we would attempt to discern from the solidified coffee grind. This way, the coffee reading was not used a divination tool, but as a tool for social engagement and contemplation. It required from participants to apply their expertise, while opening up to different context in which their knowledge could be applied.

This openness resonated in the quality of conversations as well. The workshop brought out unexpected and meaningful engagement, ranging from personal ambitions and anxieties, hopes and worries. While it was up to the participants to decide how much they wished to participate or reveal about themselves, each of them pointed out afterwards that they experienced the resulting conversations as surprisingly substantial, open and intimate.



### (RE)CONNECTING TO THE SENSORY

*From the exercises described on previous pages, terms and conditions started to emerge, that would come to shape my practice.*

*Note that the sensory is tended to first (the body and the space), slowly evolving into the more metaphysical components of engagement.*

Another way to connect with your sensory knowledge is to offer food and other forms of nourishment.



In the spring on 2021, I collaborated with Lisanne Janssen on creating a teaceremony for the end of one of our collective classes. After a long day of discussions, with the pressure of graduation looming over us, Lisanne suggested we close the day by inviting everyone to create their own tea blend. We provided various herbs and created a booklet with meanings of each ingredient. The participants could choose to create their blend by focusing on the meaning or by senses (and reading the meaning afterwards).

The occasion provided an opportunity for participants to connect to their senses, while also sharing a moment with each other.

Some other ways to connect with your senses (adapted from still.life, 2021):

- Feel a textured surface.
- Bring your palms together.
- Extend both arms fully.
- Release shoulder tension.
- Roll your ankles and wrists.
- Unclench your jaw.
- Become aware of your breathing. Inhale deeply, exhale gently.
- Close and slowly open your eyes.

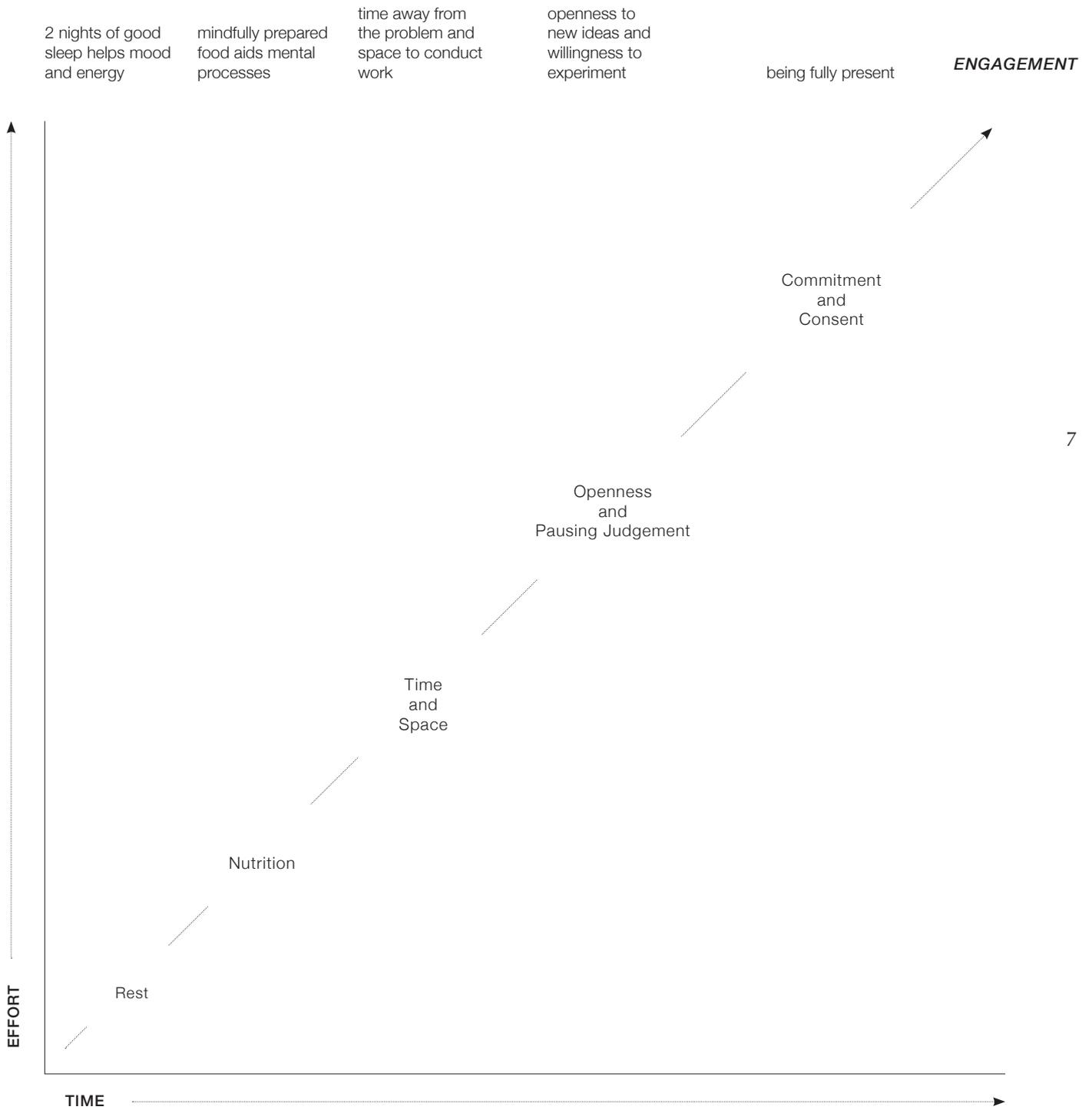


Figure adapted from @still.life (2021).

# Collective Archotyping

Why collective archotyping?

Our behavioural patterns are forms of Archetypal positions. By recognising these patterns in ourselves, in others, and in the situations that we find ourselves in, we can move through the process more consciously, effectively and evolve accordingly.

How to recognise our archetypes and those of people around us?

All of us contain multitudes, and most of us can exhibit different archetypal positions depending on the situation and the context. Yet, we usually prefer certain types and feel less comfortable with others. Sometimes, we even exhibit certain types involuntarily. In our social and professional environments, we'll encounter different types of people whose archetypes are formed through their behavioural patterns, as well as our own personal perceptions and projections.

The exercises presented here are meant to help us understand our own positioning within the group and of those around us. Depending on the level of trust, it's possible to view how others perceive us concerning our perception of ourselves.

For these exercises, I have developed sets of cards representing archetypal positions. There is a simple version of the cards, based on the sensory / intuitive axis on which participants can position themselves, and there is the more complex version of 12 archetypes found within the collective process (pages 12-23).

COLLECTIVE ARCHETYPING, METHOD 1: SENSORY / INTUITIVE AXIS

*This exercise is meant for participants to gain information on their position on the sensory-intuitive axis, answering the question: how do you prefer to process information? The answer can help the participants to get to know different positions in the group. Sometimes groups have a predominant type, and it can be helpful to think of the ways to balance the dominant predisposition out for people in the minority. The aim is to become aware of structures in which the collective operates rather than seek consensus.*

For this exercise, use cards with the statement presented on the right, page 9.

The exercise can be performed in groups of two to four participants. Larger groups can be broken up into smaller groups.

Participants sit in the circle.

One person shuffles the cards and the deck is placed in the middle.

The person right to the shuffler starts by taking the card on top and reading the card out loud. They then decide whether the card applies to themselves or someone in the group.

If they chose the card for themselves, they place it in front of them and explain why. Likewise, if they choose to give the card to someone else, they also have to explain why. If they do not think the card applies to anyone in the group, they place it in the middle of the circle, next to the closed deck.

The following person chooses either the card from the deck or one of the available open cards in the middle that others did not choose. This continues until the deck is empty.

The participants then assess which type they exhibit the most and which the least through conversation.

**Discussion prompts:**

Define the nature of the project: is it predominantly sensory or intuitive?

Define how you wish to approach the subject, from an intuitive or from a sensory perspective? Why? Sometimes an intuitive subject matter can benefit from a more sensory approach. Think of variables and what they would bring to the project.

What is the dominant group preference when it comes to processing, sensory or intuitive? What does that mean for the collective decisionmaking process? How are the participants, whose processing preferences are in minority, engaged in the process?

Pay attention to the dominant voices. From what perspective do they make decisions? And how do they involve others in that decisionmaking process?

## SENSORY

I prefer to focus on the reality of how things are, instead of what they could be.

I prefer to pay attention to concrete facts and details.

I prefer ideas that have practical applications.

I like to describe things in a specific, literal way.

I recall incidents in the form of images of what actually transpired.

I fix problems by looking through details until I grasp what's going on.

I consider myself to be practical, realistic, always considering the end result.

I prefer to start with details and work my way up to a greater picture.

I put my faith in experience first and language and symbols second.

I can get caught up in reality, both current and past, and lose out on new opportunities.

## INTUITIVE

I prefer to focus on the possibilities instead of how things are in reality.

I prefer to pay attention the big picture and connections.

I enjoy ideas and concepts for their own sake.

I like to describe things in a figurative, poetic way.

I recall experiences based on what I perceived about their deeper meaning.

I resolve issues by switching between various ideas and strategies.

I consider myself a creative, preferring to focus on the process itself rather than the end result.

I prefer to think about the bigger picture before diving into the details.

More than traditional knowledge, I trust perceptions, symbols, and metaphors.

I can get caught up in new ideas and may forget to create a reality out of them.

COLLECTIVE ARCHETYPING, METHOD 2: WHO IS PRESENT?

*This exercise is meant for participants to contemplate their position within the group.*

*Like with the previous exercise, it can be helpful to think of the ways to balance the dominant positions and think of the ways different qualities can best be applied and distributed throughout the process. The aim is to become aware of structures in which the individuals operate while participating in the collective process.*

For this exercise, use cards with the statement presented on pages 12-23.

The exercise can be performed in smaller groups or larger groups, up to 14 participants. the exercise follows the same principles from the previous method (1).

|  |  |
|--|--|
| Are there archetypes missing in the group?<br>What archetypes are (over)represented? What does that mean for the group as a whole?                     | Participants sit in the circle.<br><br>One person shuffles the cards and the deck is placed in the middle.   |
| What archetypes are represented in the remaining open cards? What energies are (over) represented and which are missing?                               | The person right to the shuffler starts by taking the card on top and reading the card out loud. They then decide whether the card applies to themselves or someone in the group.  |
| Are there types missing in the group? How to compensate for the missing energies by taking on the archetypes at the points of the process when needed? | If they chose the card for themselves, they place it in front of them and explain why. Likewise, if they choose to give the card to someone else, they also have to explain why. If they do not think the card applies to anyone in the group, they place it in the middle of the circle, next to the closed deck. |
| Are there new (hybrid) archetypes emerging? Describe their characteristics and roles in the process.   | The following person chooses either the card from the deck or one of the available open cards in the middle that others did not choose. This continues until the deck is empty. The participants then assess which type they exhibit the most and which the least through conversation.                            |

**Discussion prompts:**

Define the nature of the project. Define what characteristics and values are important for the project. Does the project have an archetype?

Define the nature of the group. What are the dominant characteristics and which ones are underrepresented in the group? Does the collective have an "ideological" archetype? How are the decisions made?

How do the group's values compare to the values needed for the project? What work needs to be done in order for the project to be meaningful to all the participants in the group? Does the project or does the group need to adjust?

## COLLECTIVE ARCHETYPING, METHOD 3: WHO IS PRESENT?

*This exercise is meant for participants to contemplate the position within the group, with the openness to hear how they are viewed by others in the group. Afterwards, they can compare their own perception of themselves with the perception that others have of them.*

*This exercise requires a high level of trust between the participants.*

*It can be helpful to become aware of blind spots that may lead to misunderstandings. The aim is to become aware of these blindspots by carefully considering what we project on others. The exercise requires an open and honest conversation.*

For this exercise, use cards with the statement presented on pages 12-23.

The exercise can be performed in smaller or larger groups, up to 14 participants. The exercise follows the same principles as the previous method (1).

Participants sit in the circle.

One person shuffles the cards in the circle. Each participant gets three cards that they hold hidden, while the rest of the deck is placed in the middle of the circle.

The person on the right of the shuffler starts by taking the card on top of the deck and reading it to themselves. They then decide whether the card applies to themselves or someone in the group.

If they choose the card for themselves, they keep it in their hand without explaining. If they choose to give the card to someone else, they place it in front of that person and explain why. If they do not think the card applies to anyone in the group, they place it in the middle of the circle, next to the closed deck. If they keep the card, they can also give one of the other cards in their hand to someone else if they feel it applies more to someone other than themselves in the group.

The following person chooses either the card from the deck or one of the available open cards in the middle that others did not choose. The game continues until the deck is empty, and no one wants to assign the open cards in the middle, as they feel they do not apply to anyone in the circle.

All of the participants then assess which archetypal number they have the most and which the least, still keeping the cards in hand separate from the open cards in front of them. They compare both sets and discuss the differences and similarities.

**Discussion prompts:**

What are some of the differences between the outcomes between the personal perspective and the collective perspective? Where do these disparities come from, for example specific situations?

How does the person choose to deal with such differences in the way they perceive themselves and the way they are perceived by the group? Do they trust the group and the values they assign to them, or do they stay with their own perspective? And if so, does the group respect that?

What are the differences between the cards that the participants chose themselves and the cards that have been assigned to them by others in the group? Where do these differences come from?

The participants with different outcomes between the open cards and the cards in hand can choose to apply the perspective of the archetype chosen by the others for the rest of the day, followed by the collective reflection at the end of the day.

What is the outcome of this perspective switch for both the individual and the collective?

# 1. The Warrior

1.  
In moments of collective doubt,  
I take charge to move  
things forward.

1.  
I take the word "no"  
as a challenge.

1.  
I do not mind confrontation,  
if it yields results.

1.  
Making mistakes along the way  
is better than arriving  
at a standstill.

1.  
I need to see results soon,  
otherwise I can lose my patience.

1.  
We have no time to waste.

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The Warrior archetype brings a vibrant energy to the group.

Others can experience this energy as motivating, particularly during challenges and doubt. However, it can also be perceived as short-sighted and authoritative, for example, when the creative process is still incubating and requires patience.

They can be: enthusiastic;  
straight-forward; decisive; enjoys  
speaking; direct; energetic;  
honest; tenacious; motivating;

But also: domineering; egocentric;  
tactless; stubborn; volatile;  
impulsive;

*Reflection: When does joy turn into recklessness? When does enthusiasm turn into domineering behaviour? When does honesty turn into tactlessness?*

1.  
I thrive on the  
enthusiasm of others.

1.  
Sometimes I get worked up,  
but that's because I care.

## 2. The Ward

2.  
Overly ambitious goals are not worth it if leads to stress.

2.  
We need to be aware of the institutional parameters from which we are working.  
Then we can decide what can be realistically achieved within these parameters.

2.  
Feeling comfortable within the group is very important to me.

2.  
I prefer the sensory experience over the analytical and the abstract.  
To me, practice is more interesting than the theory.

2.  
I prefer to rely on my own experience or that of others, instead of taking an unfamiliar path.  
There is a reason it's unfamiliar.

2.  
I need realistic and tangible goals.  
They yield the most satisfying results.

2.  
I like to feel that I belong.

2.  
I can be very patient, slow, and persevering when I want something.

The Ward archetype brings earthly, sensible energy to the process.

With awareness of the existing (institutional) structures, this energy can be grounding, balancing the abstract and the ephemeral. On the other hand, it can also be perceived as oppressing and conservative, especially when the process calls for inventiveness and originality.

They can be: persevering; realistic, determined; enjoys structure; patient; tenacious; self-indulgent; goal-oriented; slow;

But also: self-indulgent; slow; conservative; calculated; stubborn; lazy;

**Reflection:** *When does tenaciousness turn into stubbornness? What is the difference?*

### 3. The Trickster

3.

I enjoy the unexpected turn of events, even if it (temporarily) derails the process.

3.

I question the position of status quo and am willing to facilitate it's breakdown.

3.

Humour is a valuable tool when seeking and speaking the truth.

3.

I can easily switch perspectives, if the situation requires.

3.

I enjoy lively discussions and will often take on the role of the devil's advocate.

3.

Chaos can be useful at times.

14

The Trickster archetype facilitates transformation and innovation.

Although it can feel as disruptive at times, the trickster's unexpected (and sometimes even disruptive) energy is difficult to grasp but necessary when trying to get out of a rut or break down existing order.

The trickster's spirit can veer from revolutionary to obnoxious, sometimes simultaneously.

They can be: curious; unexpected; flexible; whimsical; abstract; inspired; imaginative; enigmatic; unorthodox; exciting; independent;

But also: disruptive; tactless; difficult to gauge; abstract (in a negative sense); irresponsible; destructive; frivolous;

Reflection: *When does inspiration turn into destruction? When does abstraction alienate others?*

3.

I use unorthodox methods to reach my goals.

3.

I am prepared to kill my darlings.

## 4. The Caregiver

4.  
I prefer to operate behind the scenes.

4.  
I often take care of other people's needs that they themselves tend to forget about.

4.  
I like being needed by others.

4.  
Emotional wellbeing of the group is more important than reaching collective goals.

4.  
It's important for everyone to feel heard and validated within the group process.

4.  
I enjoy facilitating personal connections.

4.  
I often reminisce about the past.

4.  
It's important for the group to enjoy informal moments together outside of the project.

The Caregiver archetype makes sure that everyone in the group is taken care of.

They operate from the notion that to do good work, the participants must also feel good. They focus on offering warmth, food, and comfortable space to others, thereby invisibly but significantly impacting the energy. Not everyone enjoys this, as it sometimes feels suffocating and even distracting to the more independent types.

They can be: sensitive; caring; creative; sentimental; supportive; compassionate; feels responsible for other people's well being;

But also: worried; nagging; overwhelming; passive-aggressive; domineering; (overly) emotional; emotionally manipulative;

**Reflection:** *When does care become overbearing?*

*When have you taken on too much responsibility for others and ended up resenting them for not accepting your care?*

## 5. The Hero

5.

A good presentation is as important as the content.

5.

I am willing to go the extra mile to capture the attention of my public.

5.

I feed off other people's energy.

5.

I thrive when I can have fun at work.

5.

I shine in a creative environment.

5.

I am generous.

16

The Hero archetype is the born performer and presenter of the group.

They are excellent presenters of the collective ideas, understanding the needs and wants of the public. Although sometimes overly sensitive to criticism, they can nonetheless bring the bright, warm energy to every project they are a part of, as long as they are offered the place in the spotlight.

They can be: charismatic; playful; popular; entertaining; expressive; creative; appears confident; warm; intuitive; proud; poised; generous;

But also: authoritarian; petty; oppressive; egocentric; overly sensitive; paranoid;

*Reflection: When does confidence become authoritative and oppressive? When does playfulness become bullying?*

5.

I enjoy attention.

5.

Even the most serious subjects are most effectively approached through fun and play.

## 6. The Analyst

6.

I am willing to help others, sometimes even at the expense of my own tasks

6

I find it important to resolve contradictions, to better achieve a clear point of view.

6.

I can be very critical, but it is only in service of a greater collective goal.

6.

I am naturally a sceptic and try to remain objective when confronted with sentimentality.

6.

Sometimes I cannot see the forest for the trees.

6.

I enjoy a structured working environment.

6.

I do not like being the center of attention.

6.

It's important to have a clear overview of everyone's tasks and positions, in order to better address the mistakes if / when they arise.

The Analyst archetype brings criticality and precision to the group.

They are a stickler for detail and will work relentlessly in service of a collective goal. This energy can be refreshing as it is devoid of ego and sentimentality, particularly when tackling contradictions. Although, it can also interrupt the moments of pure inspiration through relentless questioning.

They can be: critical; helpful; objective; constructive; diligent; meticulous; analytical; responsible; strict

But also: overly critical and strict; demanding; nagging; pedantic; judgemental; timid;

**Reflection:** *When does criticality become judgement? When is criticality helpful and when does it become hurtful and destructive?*

## 7. The Diplomat

7.

I keep mindful of the needs and wants of the public.

7

It's important for me to stay fair in a conflict, sometimes even at the expense of individual feelings.

7.

I deeply dislike tense situations and conflict.

7.

I enjoy being a part of very different groups of friends.

7.

Tact and discretion are essential when considering a collective issue.

7.

Aesthetics matter.

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The Diplomat archetype is the charming mediator of the group.

These archetypes are excellent at public relations. They are able to mediate between divergent ideas and positions fairly. Because of this quality, they can sometimes be perceived as disingenuous, strategic, and attempting to be everyone's friend.

They can be: attentive; charming; convincing; mediating; social; refined; fair; popular; collegial; poised;

But also: shallow; indecisive; disingenuous; controlling; duplicitous; nervous; avoidant;

**Reflection:** *Is it possible to have everyone's best interest at heart? When is it time to chose yourself over others? How to chose one from several diverging positions that you agree with?*

7.

I enjoy working with others.

7.

I try to consider many different perspectives to the issue, and subsequently mediate fairly between them.

## 8. The Alchemist

8.

I prefer to work alone and keep my thoughts and opinions private.

8.

I can read people better than most and can easily sense unspoken tensions.

8.

I do not like to explain my thought process to others.

8.

I intuitively know when people are open to something and how to persuade them.

8.

I can become obsessed with an idea.

8.

I often sense deeper connections and motivations that are hidden beneath the surface.

8.

I can be very convincing when I need to be.

8.

I am not being entirely honest with my answers in this game, because I don't want people to get to know me at this point in the process.

The Alchemist's energy represents the subconscious's mystical undercurrent of the process.

These types are highly intuitive, with an excellent ability to 'read between the lines'. They are good in a crisis, although their energy can also be intrusive, and the more open types will find their lack of transparency challenging to relate to.

They can be: solitary; intense; spiritual; prescient; intuitive; enigmatic; imaginative; convincing; discreet

But also: distrusting; biting; closed-off; calculated; possessive; intimidating; manipulative;

**Reflection:** *When does your intuition keep you from listening to what others are saying? When do you expect others to self-evidently understand what you mean, without you communicating what you mean explicitly?*

## 9. The Explorer

9.

In my enthusiasm, I sometimes speak before thinking.

9.

I enjoy addressing philosophical implications of the issues, more than the practical.

9.

I prefer to consider many divergent ideas before eventually committing to a single one.

9.

I get restless if the work is monotonous.

9.

I have difficulties finishing what I started.

9.

I prefer taking a risk over a tried-and-true approach, because it can lead to surprising and unexpected results.

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The Explorer's energy is open, curious and spontaneous.

This type thrives in the exploratory, brainstorming phase of the process, often inspiring others to keep an open mind. However, it is difficult to sustain this energy for an extended period of time, so this type often moves on to the next project before the previous one is finished, leaving others to pick up the pieces.

They can be: curious, communicative; philosophical; spontaneous; impulsive; light-hearted; open-minded;

But also: easily bored; restless; tactless; overly impulsive; irresponsible; opportunistic;

*Reflection: When does curiosity and spontaneity become irresponsible? When does openness become tactless?*

9.

This is taking too long.

9.

It's important for all the participants to keep an open mind when defining a collective goal.

## 10. The Architect

10.

It's important to consider the problems that could arise during the process.

10.

It's important to have ambitious yet realistic goals.

10.

I am willing to go far to reach the goals that I believe in.

10.

I work well within institutional frameworks.

10.

I am good at providing structures and work processes for others to operate in.

10.

I enjoy an efficient process and prefer tangible results.

10.

I prefer to work alone.

10.

It's important that everyone takes their responsibility.

The Architect wants everyone to take responsibility for their part in the collective process.

This type offers structures for other types to function in. In turn, they require other types to follow through on their promises in pursuit of the collective goal. This mentality can prove challenging when goals evolve and need re-evaluation and even change. Other types may turn to the Architect as an authority figure in times of uncertainty.

They can be: pragmatic; responsible; efficient; serious; private; moody; ambitious; unsentimental;

But also: ambitious; calculated; pessimistic; aloof; goal-oriented; insensitive; demanding;

*Reflection: How do you view asking for help? Is it a sign of strength or weakness, and why?*

## 11. The Idealist

11.

It's important for the group to work from a well-defined ideology.

11.

I find it important to work from progressive ideals that benefit society and mankind.

11.

It's important that participants are open to unusual ideas and unorthodox approaches.

11.

I am seemingly disorganised, but there is a method to my madness.

11.

I care about social injustices and often find myself debating others on these issues.

11.

I enjoy speculating about the future.

22

The Idealist needs the project to have a humanitarian and progressive purpose at its core.

This energy can be inspiring, but their ideals can become dogmatic if the Idealist is too rigid. The challenge for the idealist is to open up and discover the collective ideology from which the group is operating instead of remaining in their own head.

They can be: charismatic; playful; popular; entertaining; expressive; creative; appears confident; warm; intuitive; proud; poised; generous;

But also: authoritarian; petty; oppressive; egocentric; overly sensitive; paranoid; volatile;

**Reflection:** *When have you changed your mind about something you were passionate about? What did you discover by changing your mind? What are some of the things you do that contradict your morals and ideals?*

11.

My ideas are sometimes abstract and difficult to translate to practical applications.

11.

I value my individuality, and often find it difficult to conform to other people's ideas in a collaborative process.

## 12. The Creator

12.

It's important to have plenty of time for contemplation, both collective and solitary.

12.

I prefer the creative aspects of the work.

12.

Compassion and forgiveness are important virtues.

12.

I am sensitive to the mood of others; distressed when negative, inspired and energised when positive.

12.

I believe in the intrinsic value of inner expression.

12.

I greatly value my alone time.

12.

I am not good at explaining my work to others.

12.

My ideas are not always realistic, but can inspire others who tend to think more pragmatically than I do to think outside of their comfortzone.

The Creator embodies the creative and spiritual aspects of the collective.

They are sensitive and thereby often inspired by their environment. Therefore, the group needs to be considerate of how they influence this energy. If disturbed, the Creator can become too closed-off and inconsiderate of others, distancing themselves from the collective process.

They can be: sensitive; idealistic; kind; compassionate; spontaneous; imaginative; contemplative; quiet; forgiving; openminded;

But also: impractical; unrealistic; avoidant; inconsistent; unreliable; timid;

*Reflection: When do you take others into consideration positively or negatively? When do you bypass your responsibilities towards them?*

## Archetypal Journey:

### *The monomyth of a collaborative process*

The image on the right, page 25, represents Joseph Campbell's concept of the Monomyth, or a Hero's Journey. Hero's Journey is a narrative device based on stories found in ancient and myths all over the world. It is also represented in contemporary stories, books and films. It follows the fundamental pattern of individuals undergoing heroic adventures as they attempt to actualise their higher potential.

The basic concept of the monomyth is applied here to the collaborative processes. The participants going through the journey are metaphorical protagonists undertaking a transformational quest.

In this exercise, the collective process is approached intuitively. The process is conceptualised by removing some of the circumstantial and, in some way, incidental details. Through this process of abstraction, the collective process becomes a story, offering the participants ability to gain distance from their present situation, see what a thing could represent, and exercise some control over the narrative. By defamiliarising the situation, new information and perspectives are gained, making space for innovative strategies and unexpected outcomes.

This method can be used when the process stagnates, and the participants are unsure how to proceed. In myths that follow the Hero's Journey pattern, the Hero ventures forth from a familiar world into strange and sometimes threatening unknown. Campbell relates this venture as symbolic of an individual's departure from their conscious state into the unconscious in search of the unrealised potential within.

In this exercise, the 12 stages of the journey have been juxtaposed with their equivalents in the collective process. The positioning of the archetypes from the previous exercises is discussed within every stage of the process.

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### *The equivalents of the monomyth in the collective process:*

#### 1. THE ORDINARY WORLD

**Define your current situation:**  
What is the present context from which you are starting a project?

#### 2. CALL TO ADVENTURE

**Define the (existential) urgency:**  
What prompted the project?

#### 3. REFUSAL

**Define doubts and distrust.**  
(In collaborative processes) define divergences in motives.

#### 4. MEETING THE MENTOR

**The decision to proceed has been made, despite previous doubts. To affirm this decision, there will often appear a sign, either in the form of a supportive person or another source.**

#### 5. CROSSING THE THRESHOLD

At this point, all of the participants need to agree to do the work.

#### 6. TESTS, ALLIES, ENEMIES

**Define the subjects and characters:** how do they relate to each other?  
Look for sources with agreeing and disagreeing points of view.  
Try out your hypotheses. Experiment.

#### 7. APPROACH THE INMOST CAVE

**Reflect on the previous steps and define the parameters of your project.**  
**Define your challenge:** what are the possible failures and pitfalls?  
**Define your reward:** what do you want to accomplish?



*Note: I propose that the very notion of art dwells in the bottom half of the circle, the permanent liminal, corresponding with Beuys's use of the term "Impermanence" to describe his position, and that of the Dalai Lama.*

**8. THE ORDEAL**

Tackle your challenges as defined in the previous step.

*At this point a crisis of faith or a breaking point can occur in the process.*

**9. THE REWARD**

What reward(s) emerge(s) with the overcoming that challenges?

What are the benefits and who benefits from it?

At this point in the process, take time to reflect on the results of the previous step(s). Define the results, insights and tools that have emerged. These form the rewards.

**10. THE ROAD BACK**

Reflect on how this process has transformed your practice.

**11. THE RESURRECTION**

Reflect on how your insights (the Reward) can bring change to the (Ordinary) world?

**12. THE RETURN**

How does the legacy live on: returning with new insights and knowledge, and applying it outside the project, within individual practices.

Does the Reward withstand outside criticism?

# Archetypal Journey:

## Part 1. exploring the metaphysical

In the first stage of the journey, the participants are confronted with the urge to change the world around them. The status quo (*Ordinary World*) requires a new impulse, a change.

This urge can appear in the form of a metaphysical encounter (inspiration) that can only be resolved by embarking on the process of manifestation (e.g. an artwork). Or it can be a need that presents itself in the world that needs to be addressed or demonstrated (a law, for example). In the Hero's Journey, this corresponds with *Call to Adventure*.

Once the participants start to consider their journey seriously, they are confronted with the consequences of leaving their individual comfort zone, leading to doubt (*The Refusal*). It's helpful to discuss these doubts at this time, if possible (as sometimes these feelings are suppressed). Otherwise, they will come out later in the process and take on a more destructive form.

If the group manages to overcome doubts by working through them and deciding to move forward with the plan, they will often seek out some form of support. Step 4. Meeting the Mentor indicates an external element, either a person, an event, or an idea, that appears and offers support and affirmation to the decision to move forward. In mythological terms, this step appears as 'a sign from above'. Translated to the collective process, this event can be viewed as the first encounter of the collective decision manifesting in the world.

This point of the alliance is needed to officially start the journey by *Crossing the Threshold* to the collective bubble when the group solidifies. In narrative terms, this is where the adventure begins; when the protagonists cross over to the mythical, "Special" or "Supernatural" world, reality needs to be reinvented. This threshold is an equivalent of the Liminal Space.

The archetypal journey is a challenging process. It takes time, energy and patience. Often, the temptation and the promise of instant gratification are difficult to avoid. Sometimes, the collective decision to undertake an adventure can feel like the entirety of the process, leading the participants to skip parts of the journey and *The Ordeal* to move straight to the outcome (*The Reward*). While the narrative is still compelling, the limits become apparent later when applying and implementing the gained insights in practice.

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## Archetypes exploring the metaphysical

1. The Warrior's enthusiasm can excite other participants in partaking in the journey. However, not everyone is receptive to their energy, as it can feel overwhelming to the more introverted types. Warriors might also be preoccupied with their own wants and needs at this point, not recognising those of others.

2. The Ward has a distinct understanding of the status quo. They have a grip on the initial structures from which the process originates. Preferring tangible and concrete ideas, they might not be as receptive to the more abstract creative processes or leaving behind the safety of familiar structures. However, they prefer to keep the atmosphere pleasant and listen to the majority.

3. The Trickster can think in terms of future possibilities. They enjoy instigating change and innovation through tactics that can be confrontational, particularly to those who find letting go of comfort and familiarities a challenge.

4. The Caregiver might take on the mentoring role through the first phase of the process, as they are naturally inclined to focus on the group's well-being.

5. The first phase might be too introspective for The Hero to thrive, as they prefer the more lighthearted and action-driven environments. Because of this inclination, they might express strong doubts during the Refusal phase and require enthusiasm from others to move forward.

6. Another type who might get caught in the Refusal phase is The Analyst because of their need to know where they stand in a situation. They might start thinking of all the problems that will occur in the future. Unlike the Hero, they don't require enthusiasm but rather a sensible and practical point-of-view that will put their anxieties in perspective and keep them grounded in the here and now.

7. The Diplomat will instinctively attempt to mediate between the diverging perspectives. They will try to assess the common goal but might also get distracted from the collective needs by the individual wants.

8. The Alchemist's challenge is learning how to share their thoughts and ideas with the group. Their outsider position could be beneficial in generating innovative insights if they find the right way to share them with others.

9. The Explorer thrives in this exploratory phase of the process, always keeping an open mind and a positive outlook that could inspire and encourage others.

10. The positive side of The Architect's position in the group is that they will offer a sense of safety and structure for those types who do not feel comfortable in this initial phase of open possibilities and who need something more tangible to trust. The negative side is that they naturally think about problems and might be inclined to solve them too quickly.

11. The Idealist enjoys the contemplative phase of possibilities. They will generally be supportive of others in getting them to express their ideas and ideals. On the other hand, they might also get stuck in their own assumptions because of their abstract approach. The challenge for this type is to keep things social, not to become dogmatic. They will greatly benefit from reflecting on their position in this phase to get a better sense of their blindspots.

12. If the atmosphere remains pleasant, The Creator will enjoy this phase of brainstorming creative ideas. In turn, others will benefit from their creativity and originality.

# Archetypal Journey:

## Part 2. connecting with others

The primary purpose of the second stage of the journey is to put the initial urgency to the test. In mythical terms, this requires the protagonist(s) to go through trials and tribulations, meeting friends and enemies along the way (6. *Tests, Allies, Enemies*).

In mythological terms, the protagonist of the story will meet and conquer various challenges. They will also have to conquer themselves, symbolically. Often a person from the past will cross their path, creating catharsis (*Approaching the Inmost Cave*).

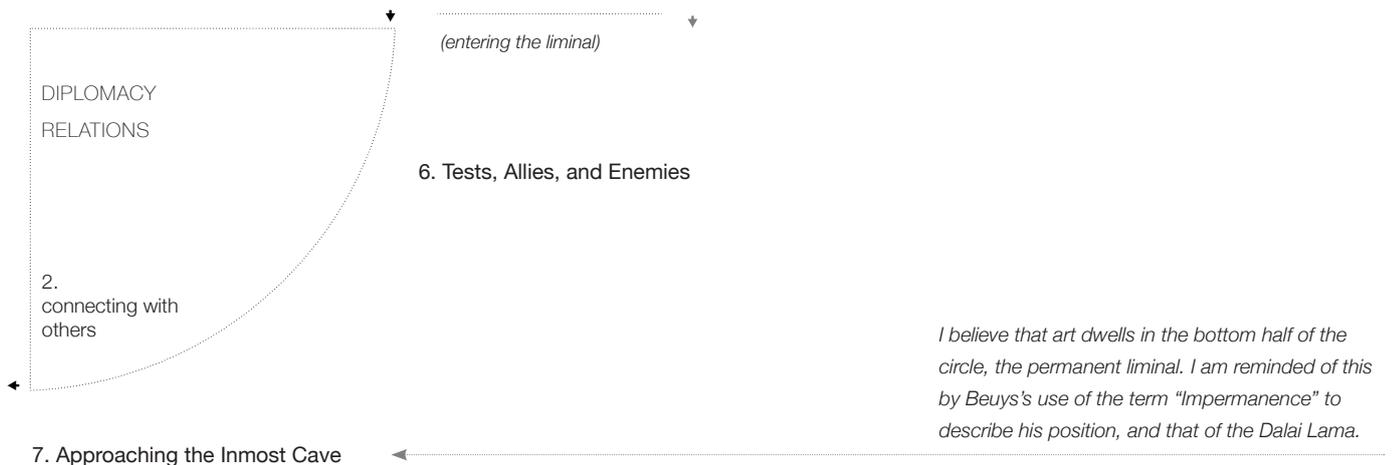
In the collective process, this phase corresponds with tests and experiments through which the participants can assess their ideas. As the group explores sources that can help their cause, it's crucial to get to know the proponents, as well as the detractors in the given field.

The main challenge in this phase is positioning yourself (as a group) in relation to others in the same field. Through these trials, insights can be gathered to formulate the main goal or purpose of the collective effort (*Approaching the Inmost Cave*). This step requires the participants to challenge themselves and each other.

This step requires the group to define their main challenge: What is the thread that runs through all of the previous quests? Where do all the roads lead to? What are the possible failures and pitfalls of this undertaking? Next, define *The Reward*: what do you want to accomplish through this challenge? In this stage, the parameters of the process are defined and narrowed down.

The catharsis from this step will fuel the next phase of the process, *The Ordeal*.

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## Archetypes connecting with others

1. The Warrior's candid energy can be polarising when it comes to Allies and Enemies. It is, however, rarely indifferent or stagnating, which is positive at this point. They can get emotionally worked up when it comes to disagreements, which can sometimes instigate The Ordeal, leading to Part 3.

2. The Ward prefers to keep things efficient and pleasant and might therefore avoid the tensions when approaching the Inmost Cave. Reminding them of the Reward can trigger their tenaciousness to continue going deeper in the Cave instead of remaining on the surface.

3. The Trickster can expose dynamics and tensions through their humour, which can provoke others to work through these issues. At the same time, this tendency to disrupt might cause others to distrust their motivations.

4. The Caregiver will often focus on the group's emotional solidarity over ideological solidarity. When conflicts arise, they'll often be able to offer emotional support structures to others.

5. The Hero might not be open to all sides of the issue, which is crucial in this phase, often avoiding facing criticism. They are, however, good at keeping the mood and the atmosphere positive for those around them.

6. The Analyst excels at resolving contradictions. This is particularly useful when tackling the opposing points of view at this stage of the process.

7. The Diplomat will be able to navigate contradictions just like the Analyst, although they will focus more on the interrelational than the factual substantive. These two types can work well to balance each other out in this phase of the process.

8. Although The Alchemist does not focus on sociability, they could do well to find the Diplomat and/or the Analyst of the group and share their observations with them. These types can help translate The Alchemist's abstract intuitive insights to others in the group.

9. The Explorer will find more joy than most in engaging with contradictions and the subsequent debate. They are also intrigued by the challenge of the Cave.

10. The Architect prefers a solitary position and might not be comfortable in this phase. However, the group could benefit from the fundamental structures created by the Architect in collective get-togethers.

11. The Idealist will probably enjoy this phase because they are debaters at heart. They will gladly engage in the moral, ethical and philosophical aspects, although they might avoid practical solutions. In this phase, they will do well to overcome their individualistic tendencies and pair up with more practical types to ground their ideas, such as the Architect.

12. The Creator could be a great asset in this phase as they are inclined to think of creative and unusual solutions. As long as the other, more practical types remain open to them.

# Archetypal Journey:

## Part 3. providing structure

The third stage of the journey begins with *The Ordeal*. This is the main challenge in the journey or the process, as defined in the previous step.

In this phase, the journey moves from exploratory to strategic and deliberate. All the knowledge gathered so far has been for the purpose of this point.

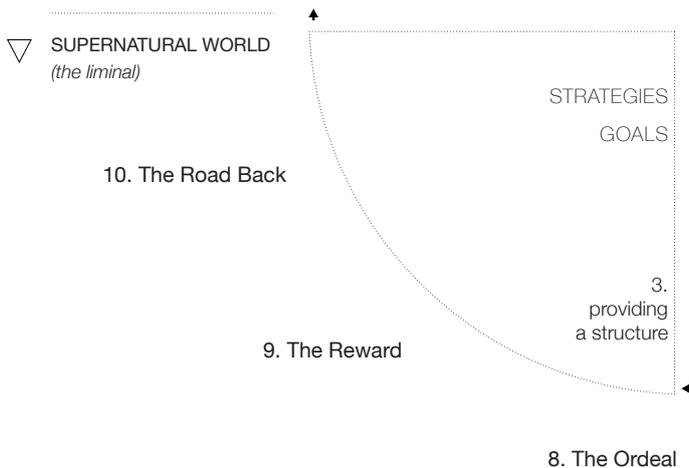
A crisis of faith or a breaking point can occur, either concerning the group dynamic or the project substantively. In case of a breaking point, it can be useful to reevaluate specific roles of the types within the group.

When the breaking point concerns the substantive issues of the project's content, an Analyst archetype can be brought in to focus objectively and rationally on contradictions and inconsistencies. Additionally, a Trickster position might be useful, as they can offer a radically different perspective, or challenge existing assumptions.

When the struggle concerns the participants, a Caregiver can listen to the individual's emotional needs. If the indulging Caregiver energy does not work, the Architect can offer functional structures that bring the focus back to the collective goals. A Diplomat is also a beneficial figure in this case, as they can mediate between both of these concerns (as they are often interlinked).

After conquering *The Ordeal*, *The Reward* emerges in the form of insights and tools. When reviewing the outcome (*The Reward*), it's essential to consider who benefits from the results. Being aware of this will help when defining the next step, *The Road Back*, a moment of reflection on how the journey through *The Ordeal* has transformed the individual.

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## Archetypes providing structure

1. The Warrior's resilience will be beneficial when encountering The Ordeal. These types do not take no for an answer and meet the challenge head-on, which can be inspiring for others.

2. The Ward needs to keep the tangibility of the Reward in mind in order to move through the depths of The Ordeal. They can also enjoy devising practical strategies for the group.

3. The Trickster can take on a crucial role in The Ordeal, as they often open up possibilities for difficult conversations and challenging undertakings in the most unexpected ways.

4. The Caregiver plays a facilitating and caring role in this part of the process by focusing on the togetherness of the group: instead of focusing on the goal, they can demonstrate that togetherness can be a goal in and of itself.

5. At the point of obtaining The Reward is when The Hero truly starts to shine, focusing on showcasing The Reward outside the project.

6. The Analyst is a helpful figure in The Ordeal focusing on problem-solving. They approach the problems and people analytically, not getting distracted by the emotional aspects.

7. The Diplomat's ability to convince others, not by force but through negotiations, can be a unifying skill when it comes to The Ordeal. Their sense of aesthetic can also be deployed as a presentation strategy after the emergence of The Reward.

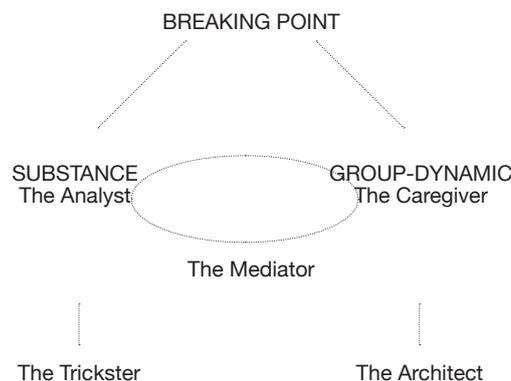
8. The Alchemist could do well by seeking the Analyst's insights, who (if open to it) could balance the mystical insights of the Alchemist with logic, without negating it.

9. The Explorer might enjoy The Ordeal too much and will not want to cross over to the point of no return that comes after The Reward. For the Explorer, this step can feel too definite, as they prefer to keep thinking of possibilities.

10. The Architect can excel in the phase in which the process becomes more tangible, strategies are needed, especially when it comes to The Reward. This type will enjoy defining the tools and structuring the results of The Ordeal.

11. The Idealist's greatest pitfall at this point can be taking the moral high ground and prioritising their individual position over the collective one if they feel it's not up to their moral standards. If they can find a way to mediate between their own individual ideals and the collective ideals, they could offer visionary insights when collectively assembling the Reward.

12. The Creator's greatest asset in this phase is that they are not troubled by the practical implications. Therefore when all else fails, they can come up with the unexpected, creative solutions in The Ordeal.



## Archetypal Journey:

### *system archetypes as strategies for the ordeal*

Following the description of a Breaking Point, a few examples of Systems Archetypes are described here. These are common patterns of behaviour in organisational or collective environments. They offer basic structures that can be applied when solving a problem within a group process. However, the eventual results will depend highly on the interpretation and applications by the participants.

These behavioural archetypes can be particularly useful in the Archetypal journey during the Breaking Point and around the Ordeal. They reveal patterns of behaviour that the participants may no longer be able to distance themselves from and observe objectively (Brown, 2002).

#### DRIFTING GOALS

In the Drifting Goals archetype, the participants are (no longer) able to meet their set goals. Something needs to change in order to make the goal attainable.

One solution is to change or “lower” the goal. This is often a quick solution to the problem. However, it remains a problem in the long term because the group can end up lowering its goals when it cannot meet them, effectively avoiding a challenge.

Unachievable goals can be the result of unresolved assumptions. When the original goal is no longer attainable, it is can also be helpful to change something in the process. ( i.e. Corrective Action). It's a much more challenging process as it requires additional time and patience, as well as willingness and introspection from participants.

Corrective Action can be useful to implement a destructive element in the process (by way of the Trickster Archetype). Both solutions, however, require a significant change of perspective, one more challenging than the other.

#### ESCALATION

In the Escalation archetype, individual interests are at odds with each other. For every action, there is a reaction, escalating interminably.

In this case, it is useful to look at the archetypes themselves, as they bring abstraction to an individual position, possibly making them easier to analyse. How do they each feel connected to the communal effort?

The challenge of this System Archetype is distinguishing between personal goals and collective goals to find at least one overarching goal that everyone can relate to. This can break the Escalation cycle and refocus the dynamic.

A related system archetype is Accidental Adversaries, where two parties start with the same goal, but at some point, party A perceives an action by party B as a betrayal of their initial goals. Instead of communicating this, party A retaliates to perceived betrayal, while party B may not even be aware of this perceived betrayal, thus making the same assumptions as party A. This situation escalates, turning former partners into adversaries.

Both system archetypes can be approached similarly when seeking a resolution. Start by distinguishing the key actors in the Escalation pattern. Map out what is being threatened by Escalation. Map out individual goals. Where do they overlap? How do these overlapping goals function in the collective and individual positions? Finally, identify an overarching goal. Decide collectively how to prioritise this goal over the other, smaller goals.

#### SHIFTING THE BURDEN

In Shifting The Burden system archetype, the system becomes addicted to external parties that are deemed experts or authority at fixing a problem the group is dealing with. The problem is then solved through external intervention instead of overcoming an internal Ordeal.

An example of this archetype is hiring an expertise bureau that facilitates conflict resolution. By paying the bureau, participants can feel as though they've done all they can do and that it's no longer up to them to solve the problem, when in fact, the conflict can also be solved without third party interference.

The solution to these problems will often be cosmetic, formed by others with no skin in the game, as the group no longer feels responsible for coming up with the solution. The problem is talked about instead of being addressed and examined. This work, however, is necessary for the longevity and sustainability of collective goals.

#### SUCCESS TO THE SUCCESSFUL

This archetype describes the common practice of rewarding good performances with expectations that they will only keep improving.

An example of this is the Dutch art subsidy system, which rewards successful artists. The more successful they are after the initial subsidy, the easier it becomes to receive the subsequent amount.

Another example is the perceived success of the Dutch political VVD party, which keeps getting re-elected. The public reasons that the party has successfully navigated several crises in the recent past, although it's questionable if the crises have been weathered thanks to or despite the party's neoliberal efforts.

In the group process, it is helpful to look at the previous successes and examine their place in the future. Is the repetition of these successes a conscious effort or an automatic one?

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Likewise, it's helpful to examine whether there are individuals in the group whose ideas and input have brought success in the past and, by that definition, are given more authority over the others.

#### TRAGEDY OF THE COMMONS

In this archetype, the individual needs and wants outweigh the collective. Over time, the collective becomes depleted, and it becomes easy for the individual to deem it a failure. Tragedy Of The Commons system archetype offers insights into what happens when there is no structure concerning the collective resources or commons. These can include time, space, tools, energy, etc.

The solution to this archetype is to create awareness and take responsibility for the commons by setting up a structure where the individual wants, and needs are clear, just as the requirements that the commons depend upon.

Start by identifying the commons. What is the effect of individual actions on commons? Identify possible long-term effects. Next, establish operational rules for working with the commons. What are the policies when these rules are broken?

Once in place, these structures need to be evaluated regularly so as not to become the case of Drifting Goals.

# Archetypal Journey:

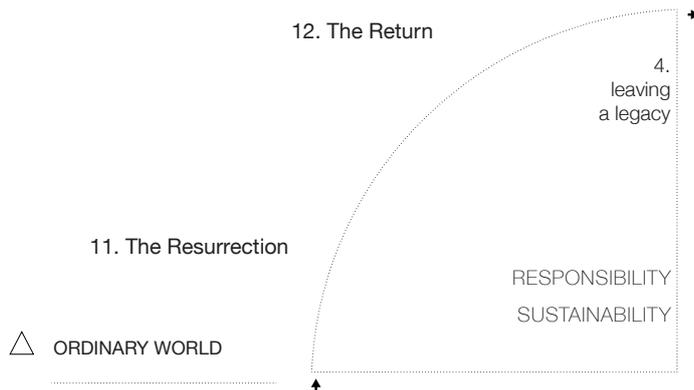
## Part 4. leaving a legacy

In the last phase, the process leaves the collective bubble and can begin to manifest in “the real world”.

In *The Resurrection*, the transformed individual returns to their original place and context with new insights. What effect does this new knowledge have on the (previously) Ordinary World from part 1 (e.g. their individual practice)?

In *The Return*, the insight is applied and tested in practice. What remains outside of the collective bubble of the project? What structures are needed in order for the gained insights to endure? And how can the gained insights offer leads for future growth?

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## Archetypes leaving a legacy

1. In the last phase of the process, The Warrior can become a guardian of The Reward. Energised by The Reward, they can motivate others to advance the legacy.

2. The Ward will often take on the responsibility of implementing the knowledge and insights. They will find meaning and inspiration in seeing the result of their work in practice.

3. The Trickster might lose interest in the process in this phase and already move on to phase 1 of the next project, interested in other possibilities. This is the phase in which breakdowns are no longer effective.

4. The Caregiver in this phase will often plan ahead to future get-togethers. They focus on the legacy by creating memories and reminding others of crucial moments in the past that brought them closer together.

5. The Hero can be the greatest advertiser of The Reward. They often enjoy promotional activities, particularly when they believe in the product.

6. The Analyst can ensure that the Reward doesn't get diluted in its meaning and purpose over time.

7. The Diplomat's sense of aesthetic can be deployed as a strategy when bringing and applying The Reward into the real world. They are also well suited to communicate the outcome of The Reward to the public effectively.

8. The Alchemist will gladly return to their own practice and revert to their introverted positionality. However, they could take the collective Reward and continue to develop it further in their own practice (not for personal gain, but for the general benefit of innovation).

9. The Explorer might lose their interest after the Reward, as endurance is not their strong suit. Just like the Trickster, they might be already on the lookout for new adventures, leaving the last one behind.

10. The Architect enjoys this phase of the process. The results need structure and form in order to continue to thrive, and this type knows how to provide exactly that.

11. The Idealist is future-oriented and likes to think ahead. They might think of a new, unexpected and meaningful purpose for The Reward, similarly to The Alchemist (although theirs is a more extraverted approach).

12. The Creator's sense of aesthetic and inventiveness are inspiring in relation to public presentations. Back to their contemplative practice, and without the external stimulants of others, they might also be inclined to develop The Reward from their unique perspective further.

# Archetypal Journey:

## *Exercise in narrativity*

The following prompt invites the participant to imagine fictional and speculative narratives to stimulate intuitive thinking processes.

Besides writing, it can be helpful also to use other tools to express yourself. These can be whatever you feel comfortable with, but it's helpful to present clarity of vision.

Create and describe your own narrative either through a personal life phase or if you're currently involved in a (collaborative) project. This exercise can be useful when you need some distance and perspective from a situation.

A version of the exercise presented here has been previously tested in practice.

### MEDIATISING THE ARCHETYPAL JOURNEY

#### **Imagine your current situation as a film or a tv show.**

What kind of tv show or film is it, what genre?  
What are the main themes and plot points?

Is it popular or niche? Is it critically acclaimed?  
Why do people watch it?

#### **Describe your character on this show.**

Are you the main character or a side character?  
Are you a protagonist or an antagonist? Try considering both options before settling on one.

How do viewers feel about your character?  
Who are the other characters, and how do they relate to your character?

#### **Use the plot points on the Archetypal Journey from pages 24-25 to create a speculative narrative of your current situation.**

In what phase of the Archetypal Journey are you currently? Have you skipped any previous steps?

What is your *Reward*? Have you been thinking too far ahead, already imagining *The Reward*? Is it helping you to keep focusing on your goal, or is it distracting you from being in the moment and letting the process emerge?

How far into *The Inmost Cave* are you willing to go?

#### **You are currently in season 5 of your show. What will happen in season 8?**

When does this future take place? Describe what the world looks like. What has changed, and what has remained the same? Describe or visualise (through images) some of the specifics and details of this future that you find noteworthy.

Think of different, concrete scenarios. Think of the least likely and the most likely scenario. Where do they diverge?

What is the most absurd scenario you can think of? Try to take that scenario as seriously as possible and visualise it through images.

What changes have impacted you directly?

**Describe a plot twist for your character that takes place in the show's 8th season.**

What changes for your character? What circumstances or personal choices lead to this change? Map out your steps from that moment in the future until now.

What did your character want, and what was the price they had to pay to get it?

**Describe your situation in the present from this future perspective.**

How does your future self think about your present self? What advice are they giving you?

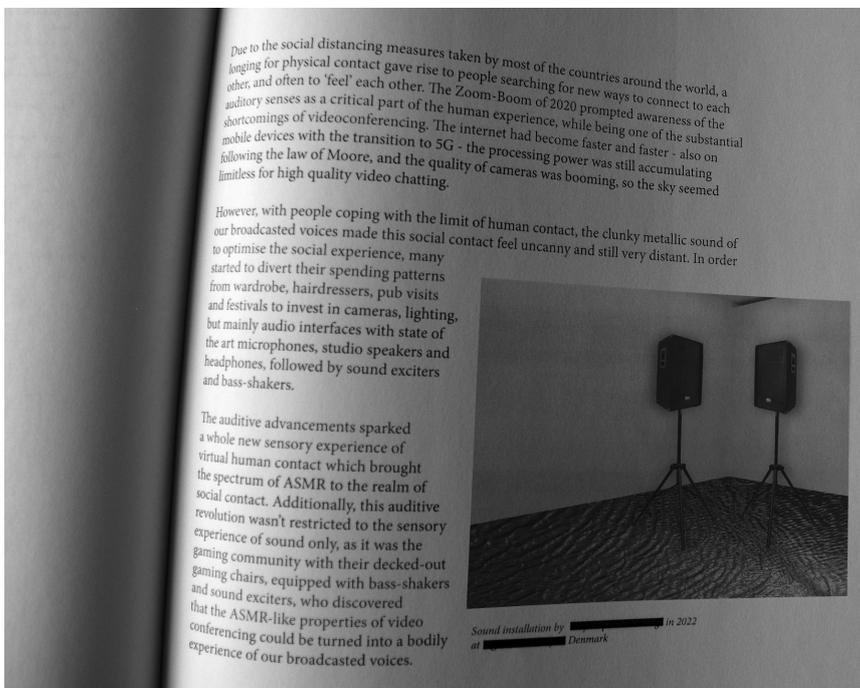
**Create a piece of memory of that future.**

It can be an image (photoshopped or recreated), an article, an Instagram post that represents you in one of these future scenarios.

What possibilities does this piece of fictional memory bring you in the present moment?

The prompt presented here invites the participant to speculate on the present from a point in the future. The title takes inspiration from the book by Chuck Klosterman: *Thinking About The Present As If It Were The Past* (2017). The aim of the prompt is to gain perspective on the current circumstances by becoming aware of their impermanence.

In the past, this concept has inspired a collaborative work with artist Folke Janssen (see image below, 2020). In May of that year, we were invited by Kunstinstituut Melly to partake in a series of instagram posts reflecting on the first Covid-lockdown. In response, we presented pages of a fictional publication from the year 2024, which we use to reflect on the year 2020 as if it were the past, speculating on the influence of this era on the near future, specifically in relation to art. The work is still available through Kunstinstituut Melly Instagram page.



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