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**THE SIGNIFICANCE OF ARCHETYPES
AND THE USE OF NARRATIVES
IN KNOWLEDGE, CHANGE, AND STRATEGY**

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Abstract

Archetypes are primordial inherent patterns, psychological structures common to all human beings, emerging from the collective unconsciousness and reflected in symbols, images, and themes. Although universal, they manifest differently from person to person, influenced by its individuality, culture, setting and time in history; these changing over time effects, can be expressed in myths, dreams, metaphors and generally narratives. Currently multidisciplinary approaches claim that the archetypes could be viewed as governing factors in complex and chaotic systems, such the ones of human behavior and action. The paper adopts this aspect, through the presentation of relevant theorists and analysts; it also refers to a wide range of alternative techniques and tools, developed and used today for the unfoldment of archetypal characters, behaviors, and situations within the frame of groups, organizations, societies and nations.

Therefore narratives and archetypal patterns should be seriously taken under consideration, as crucial factors in planning and implementing projects for knowledge, change or strategy, in various social and economical sectors. The paper presents such examples and indicates some of the strategic and operational benefits deriving from the exploitation of narrative experience and knowledge.

Further it suggests a generic four fold methodology aiming to support the gathering and transformation of unstructured collective material, its implementation and the evaluation of its results; it is a "reserve bank" of various concepts, techniques, and tools and it can be used not only by consultants or facilitators. Finally the paper outlines an archetypal dynamic model, which refers to the potential, the maturity and the transformation process of any individual, group or organization being changed. The entelechy of the archetypal model should be the anelixis of the examined system.

Keywords

Archetypes; narratives; knowledge; change; innovation; entrepreneurship

Introduction

Archetypes are elemental forms, behind the details of ordinary life, which provide the invisible structure that allows us to recognize the generality behind a specific example. (Plato)

Archetypes are primordial inherent patterns, common to all human beings, fractals of the psyche, emerging from the collective unconsciousness. (C.G.Jung)

According to Pearson (1998), archetypes 'are psychological structures, reflected in symbols, images, and themes, common to all cultures and all times; we experience them within us, as different parts of ourselves, but they can manifest differently from person to person, influenced by its individuality, culture, setting and time in history; they strive for balance in individuals, groups, and organizations and determine how we see the world, in our own particular view, and how we interpret differently what happens to us.' She also argues that 'they are like the software of the psyche; usually we are unconscious of their dominant role in our life, but once we understand the way they influence us, we can *click* the correct application and gain access to unrealized potential and increase empathy for others' stories.'

Haule (2004) adds that 'the archetype is an empty program requiring cultural content to fill it; each culture has the freedom to find its own way of imagining and enacting the universal pattern.'

Understanding their expression in our life myths and stories helps us in solving problems and facing situations. Their positive aspect helps us accomplish certain tasks, being our guides and allies, our inner resources that we can call upon on our quest; their negative aspect, the shadow, which is an unskilled or exaggerated positive side, is usually projected onto others, as problems, scapegoats, rescuing saviours, or even evil.

Although irrepresentable and intangible, they can be visualized through their effects, namely the *archetypal patterns, symbols, images, plots, characters and situations*. These changing over time effects, can be expressed in myths, dreams, metaphors and generally narratives.

The most common of such manifestations are the hero, the ruler, the princess, the mentor, the group of companions, the scapegoat, the outcast, the earth mother, the temptress etc (archetypal characters) or the quest, the initiation, the journey, the return, the fall, the death and rebirth, the battle between good and evil, the ritual etc (archetypal situations).

Summarizing, archetypes are *universal, dynamic, emergent, evolutionary, ambiguous* and *dualistic*; they contain *contradictions*, positive and negative sides and they have a numinous and *compelling effect*.

Archetypes as organizing principles of human behavior and action

Archetypes are axiomatic first principles, models, or paradigms that influence behavior and experience profoundly. (C.G.Jung)

Several Jungian psychologists, sociologists and practitioners, namely Jacobi (1959), Heinz (1988), Rossi (1989), May & Groder (1989), Van Eenwyck (1991), Schueler (1997), Goertzel (1999), etc refer to archetypes as psychic or strange attractors, ordering or organizing principles, energy patterns of potential, creating unpredictability and raising entropy; each one with its own parameters, but with a jumbled myriad of possibilities within a context (myth).

Judge (1993) also relates the strange attractors with human values, which 'do not manifest in any tangible manner but rather through interpretations of the way behavior is governed; sometimes behavior is trapped by particular attractors, some others seems swinging between and around attractors.'

On the other hand, many theorists and practitioners examining chaos, complexity, and self-organization, namely Goldstein (1994), Tsoukas (1997), Lichtenstein (2000), Stacey (2001), Fitzgerald (2001), Van Eijnatten (2004) etc, identify certain key characteristics of these systems, such as capability for evolution and emergence, inner and outer dynamics, non linearity, ambiguity, attractors etc, which are very similar to the ones of archetypes, mentioned above.

Matthews (2002) also claims that archetypes share a lot of characteristics with complex adaptive systems, in that 'they both describe dynamic ordering principles, characterized by non-linearity, the possibility of evolution or emergence of new forms of structures, and ambiguity; they interact with one another, they form networks of relationship and usually many archetypes are present in a given situation, bringing in the possibilities of surprise, uncertainty and the emergence of novelty; each one contains its own inner dynamic, a capability of self-adaptation and each is subject to an outer dynamic, being influenced by others.' Adopting aspects of Von Franz (1975), Jacobi, Edinger (1972) and Izutsu (1983), he argues that 'archetypes are universal concepts,

loosely defined rules of a game that vary according to circumstances of time and place, determining a probability field, like *basins of attraction*.¹

He uses the excellent metaphor of the landscape and the travellers. The travellers obey inherited rules (archetypes) that determine loosely which routes are possible and which not, thus separating what is feasible from what is impossible. The rules are unobservable, but are recorded in *maps* and *patterns*, in the form of myths, stories, rituals, norms and other archetypal images. Although the travellers seem to be restricted, because there is a network of (archetypal) laws, new rules can always be revealed. Surprisingly, even with vast correlations, only a few pathways (patterns) emerge. Further, he adds the option of a set of parallel landscapes, corresponding to different levels of being or consciousness, but all part of the same world (*unus mundus*).

But besides the relation of archetypes with the human behavior, there is also a very important parallelism with quantum physics: their characteristic of being irrepresentable, but visualized by their effects, corresponds to the similar “quality” of the elementary particles. Pauli (1955) postulated the existence of a *cosmic order* independent of our choice and distinct from the world of phenomena, which corresponds to Jung's archetypes. Together they formulated the *Archetypal Hypothesis*, under which the term “*unus mundus*” was introduced to describe the transcendent, unitary existence, which underlies the duality of mind (*psyche*) and matter (*physis*). When operating in the realm of psyche, archetypes are the dynamical organizers of images and ideas; when operating in the realm of physis, they are the patterning principles of matter and energy. When the same archetypes operate simultaneously in both realms, they give rise to *synchronistic* phenomena of meaningful coincidences. Since then, other famous physicists, such as Bohm, Peat, etc, affirmed and extended this hypothesis about archetypes and synchronicity.

It seems like coming full circle; the holistic approach to nature, knowledge and culture, as introduced by the axioms of the ancient Greek and Eastern philosophers (Heraclitus, Pythagoras, Plato, Lao Tzu) is being verified by the last and the present century's multidisciplinary scientific hypotheses.

Thus, we conclude that archetypes, understood as archetypal images, patterns, plots, characters and situations, may be viewed as *ordering principles* in the organic, complex adaptive and/or chaotic, human systems. Operating as *attractors* and *probability rules*, they *indicate feasible journeys* of human behavior and action in the landscape of society and economy.

Revealing archetypal patterns from narratives

Nature loves to hide; the hidden harmony is more powerful than the visible (Heraclitus)

According to Campbell (1988) humans reveal their commonalities in their myths, which are the stories of our quest, during the centuries, for truth, meaning and substance. 'We all need to tell the story of our life and to comprehend it. All myths are dealing with the transformation of consciousness, which can be accomplished either by trials or by revelations; they indicate the spiritual potential of human life and they try to harmonize mind and body, in a way compatible with nature.'

Boje (1997) defines myth as 'a very special, sometimes even sacred kind of story that interprets the world around us; explaining the origin of life, illustrating moral values and explaining grand powers over human beings.'

Denning (2001) notes, 'for the caveman, the world was a strange and unexpected place. Storytelling around campfires enabled the village to pool information about the baffling problems that faced the village. As we began to master things, we started to feel as though we understood what was going on. Now, once again, the world is becoming turbulent and things are, once again, looking unexpected. Hence we feel the urge to sit around a conceptual campfire and swap stories.'

Pearson adds that humans are storytelling creatures. 'We connect by telling each other stories, revealing our experience, potentialities and desires. We understand our lives by telling parts of our stories to ourselves, about who we are, what we want, what we can and cannot do, what happened to us. Narratives are one of the most common and easy way to approach the archetypal patterns of a person, group, business, organization or nation.'

Smith (2005) argues that 'the language of myths and dreams does not answer questions; it only makes connections and shows potential within the experience. This is apparently how replies were coming back from the Delphi oracle: full of potential but no straight answers. It is more an understanding *not of how to solve a problem, but how to see the whole of it.*' Concerning organizational storytelling, he claims that a story, which a group is both telling and working with, is something of a mixture of dream and myth. 'While a dream is the most personal (the dreamer is at once creator, participant and observer), the myth is the most impersonal (the creator is not present as an individual in the group). The story shared tells know that the story is relevant to the cooperative and to them personally. Therefore it will speak about relationships and the personal and group

dynamics that influence these relationships. So it is as direct as a dream, potentially intimate and exposing both for the individuals involved and the workplace culture of that organisation.'

Barry (1997) notes that 'storytelling in organizations has little to do with solving problems directly; rather it is about changing the relationships people have with their problems. As a problem becomes more externalized and less tied to self-identity, a lot of energy gets freed up and goes in unpredictable, but often positive ways. So, solutions are supplanted by dissolutions.' He suggests some techniques and practices, derived from the narrative therapy tradition, most interesting for small and medium family owned firms.

Denning (2005) suggests a classification of narratives based on the objectives of organizational storytelling, which are: sparking actions, communicating who you are, transmitting values, fostering collaboration, branding, taming the grapevine, sharing knowledge and leading people into the future.

In order to trace narratives as they manifest within a group, organization or community, we could associated them to the past, the present and the future of the given context. Adopting *Time* as the taxonomy criterion, narratives could be related to *Tradition*, *Reality* and *Perspective*; thus they could be also related to crucial strategic goals, such as *culture, knowledge and innovation*.

Tradition refers mostly to societies and emerges through the overall culture of the people. It is in the myths, the legends, the music and the dances, the proverbs and the sayings, as well as the dress codes and the nutrition habits. It is imprinted on the social standards, the heroes, the ceremonies and the rituals, the historical data of the land and the philosophy of life and work.

Reality is shaped from the daily practical experience, in individual or collective level; it is full of stories derived from family, work, health matters, education, entertainment etc. In these stories one could trace the problems, the needs, and the priorities, along with the way of allocating time in the given context.

Perspective is about visioning the future; although unfolds in an individual level, it is captured and stated by persons or small groups with commonalities. It is expressed by brilliant ideas, innovations, inventions and most of all creative passion. It is the reflection of any kind of existing intelligence combined with its planned development.

As aforementioned, the archetypal images, symbols, plots, and characters are usually expressed in myths, dreams, stories and generally narratives. A lot of relevant techniques and tools have been developed to reveal such archetypal patterns, to create future scenarios and to facilitate organizational change. Most of them exist in the frame of conceptual models and follow underlying axioms; they aim to shift consciousness and behavior and to enable different perspectives.

Snowden (1999, 2001a) notes that 'stories exist in all organizations, delivering complex ideas in a simple, consistent, and memorable way; if they arise naturally they can reflect the underlying values, operating principles and beliefs that are the real culture of that community; managed and purposeful story telling provides a powerful mechanism for the disclosure of intellectual or knowledge assets, it can also provide a non-intrusive, transferring complex tacit knowledge'. He also indicates (2001b) that 'archetypes are emergent properties of the discourse within a group or an organization and can be understood, recognized and used at all levels of it; they provide a representation of the existing culture, extracted from multiple layers of anecdotes, characters and their properties; they can be used as a means of understanding customers, or even bringing together two cultures, including merger and acquisition. Their influence can be incorporated into training programs, role plays, lessons learnt programs etc'. Within the frame of *Cynefin Centre*, some very interesting techniques and tools have been developed. The *Two-stage Emergence* uses large volumes of source narrative material and presents it back at a higher level of abstraction and meaning. Via clustering and patterning, gets archetypal *personas from characters, values from behavior and themes from subjects* that can inform policy, strategy and direction. The process used tries to avoid premature convergence, which would lead to the trap of stereotypes. The output is lead to the *Narrative Databases*, which can index the content in various ways and further form scenarios.

Mindell and Schupbach value equally both *measurable* (gender, race, age, class, organizational structures, strategic goals etc) and *non-measurable* (hopes, dreams, feelings, ideas, talents, creative tensions, impulses, power struggles, jealousy etc) aspects of reality. In a business environment, the equality of measurable and non-measurable aspects can mean that the factual information of the value chain and the numeric aspects of the financial management are inseparable from the hopes, fears, attitudes and conflicts that exist among the members or departments of the organization, and that all of these facets together can be seen as an indivisible reality, enabling a more complete and comprehensive picture of an organization. This awareness of a sense of

non-dualistic connectedness is the third pillar in *ProcessWork* and *WorldWork* paradigms. In their methodology they use the concept of *dreaming*, referring to a process of *creative imagination*, with or without conscious intent; they don't focus their interest in ins and outs of human behavior, but in the changing process, claiming that 'even if we don't have the capacity to follow the invisible, we can see the signals that it sends us.' So, they let the dreaming unfold and just follow it, tracking the important figures that appear and inviting the participants - tellers to relate them to their individual or organizational issues.

Matthews (2002a), although admits the major role that description plays in organizational studies, also suggests *creative imagination* as a methodology to study organizations life and strategy from a hermeneutic approach. In the metaphor of landscape, creative imagination is the ability of the travellers to visualise the terrain as it is, bringing up a new role for humans: 'freedom from calculations and purely rational approaches opens up all kinds of possibilities.'

Regarding *scenarios planning*, Jaworski (1996) claims that 'is not about making plans, but is a process whereby management teams change their mental models of the business environment and the world. It is a trigger for institutional learning; a manager's inner model never mirrors reality, it is always a construct. The scenario process is aimed at these perceptions inside the mind of a decision maker. By presenting other ways of seeing the world, decision scenarios give managers something very precious; the ability to re-perceive reality, leading to strategic insights beyond the mind's reach.'

There is a wide range of techniques, which lead the participants to *the edge* and enable them to shift their view, using *system dynamics* and *role playing*. Lichtenstein (1997) presents three theories facilitating *personal and organizational change*, adopted by Wingard (*Alchemical Transformation*), Senge (*Organizational Learning*) and Torbert (*Action Inquiry*); he indicates that all three approaches, share a simple 3-stage model of process, at the end of which *grace*, *magic* and *miracles* respectively occur, permitting the initiation of a transformation. Furthermore, among various relevant techniques and tools, one could mention the *U-Process* (Jaworski, Kahane, Sharmer, Senge) and the *Open Space Technology* (H.Owen), the *Butterfly Stamp* (either for personal patterns reflecting or enabling sense making within groups), the *Social Network Analysis* (for relationships mapping), the *Rich Picture* (for intractable problems), *OTCI* and *PMAI* (Pearson's tools for archetypal analysis), the *Hero's Journey* template (for building stories), etc.

Relating archetypes and narratives with knowledge, change and strategy

To understand others is to have knowledge; to understand oneself is to be illuminated (Lao Tzu)

Problems cannot be solved by the same consciousness that created them (Einstein)

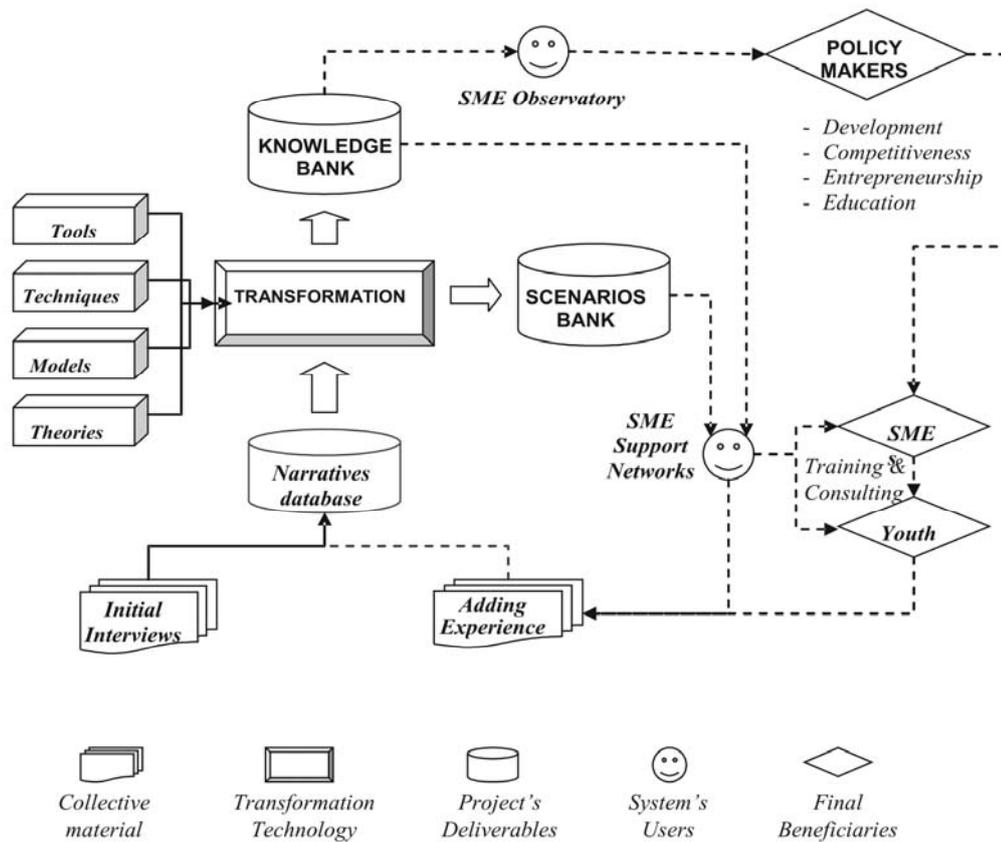
Nowadays, the process of unfolding the dominant archetypes of an organization (through the narration of its anecdotes) or a community (through its myths and traditions) is beginning to be widely applied. The use of such an approach is more significant in multi-cultural contexts. Even more businesses follow the innovative concepts and work of pioneers researchers and organizations, such as IBM (*Knowledge socialization project, IKMEA Narrative databases*), Royal Dutch / Shell Group (*Strategic scenarios*), Bank of Thailand (*Lessons learned*), US Congress (*Capturing oral history*) etc that from the last decade have invested on the exploitation of collective experience and knowledge. Below some of the potential areas and the estimated benefits of relevant projects are briefly presented.

Stimulating entrepreneurial spirit and supporting small and medium enterprises in knowledge and innovation issues are of great importance today into the development of standards of living and employment. However the competition is far unbalanced, in favor of large corporations, which possess strategy and resources, thus resulting to the SMEs shrinkage. Further, it is agreed today that entrepreneurs, professionals and employees, become wiser through their experiences and learn better when trained by peer colleagues; also that the best way to transmit knowledge and experience is the use of educational scenarios and experiential techniques. However, most of the times, the content is *out of context*, regarding time, place, problems, priorities and mentality.

A very useful method to confront this irregularity is to gather narrative material among entrepreneurs and professionals of any given sector, such as tourism, public health etc, and to transform it adequately, in order to construct *contextual* educational scenarios and supporting material, which will be used by tutors and mentors. An outline of such a project is presented in the following Diagram1.

Thus, the resulting knowledge and scenarios databases will correspond to recurring archetypal mistakes and failures of the specific sector and disclose substantial but undisclosed problems. Further, this experience-based knowledge can be effectively transmitted to young people, in order to help them learn through risk, mistakes, and failures of others, understand how to transform problems into opportunities, and develop work and collaboration culture.

Diagram1



Such a project could lead to several spin-offs, such as *simulation games for educational virtual enterprises*, addressed to young entrepreneurs, professionals and employees, or *new markets strategy formation*, through the access to current and substantial data of their economies and societies.

Nowadays, although everybody talks about consensus, it is the intense polarizing situations that dominate, under a veil of conventionality. The liberated centrifugal powers express themselves aggressively and violate the coherence forces of society, leading to an extended substitution of archetypal values with ephemeral stereotypes. This extended substitution polarizes the conflicts even more instead of synthesizing the opposites and ignites biases. The staff of *centres supporting employment or entrepreneurship* is influenced by the unconscious image that the mainstream has created about those aspects (employment, entrepreneurship, competition etc). They should be aware of the "trap" that unjustly stereotypes all entrepreneurs, professionals, or public servants, thus downgrading the mission and the results of the structures. The staff should also try to "see" their biases through a different perspective, which will enable them to help other people overcome stereotypes and polarities, which become huge in crisis periods.

Enterprises in new technology and innovation are usually small but dynamic at first. Because of their size, they cannot easily approach the mentality and the context of their potential markets; so they cannot easily adapt the key points of their products and services to the main (archetypal) characteristics of the target markets. *Technology brokers* would be also fascinated by such a prospect that could permit them to reduce the implementation and support cost and develop their reputation.

On the other hand, the decision makers in organizations and local or regional authorities, confronting an *emerging need for change*, cannot always prioritize or evaluate the submitted contradictory ideas and proposals. Most of all they are not always in position to estimate which of the suggested changes is compatible with the active archetypes of their communities, or which would activate the shadow of the stakeholders affected. This is of particular importance in the case of introducing and implementing financial, social and political *reforms*.

Under the concept of *sustainable development*, in order to a viable investment, one should take under consideration and combine the following issues: the economical, social and political needs, the characteristics of the innovative idea, the characteristics of the implementation field (environment, traditions, skills) and the characteristics of the target-markets of the investment (traditions, desires, economic power). The more archetypal these inputs are, the more successful the investment will be.

A four-fold generic methodology

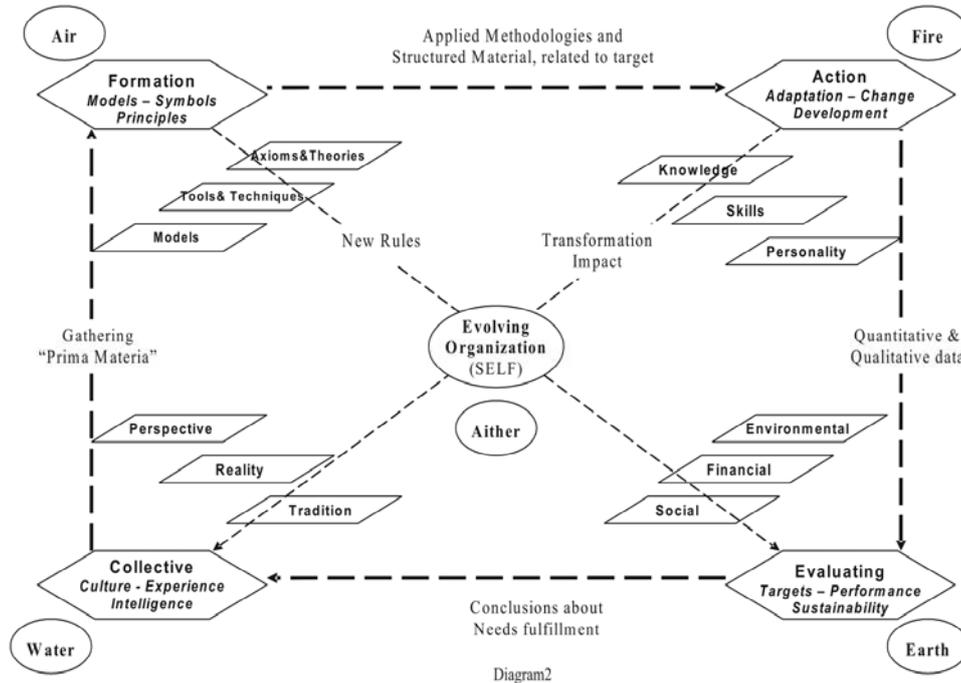
One becomes two; two becomes three; and out of the third comes the one as the fourth.
(*The Axiom of Maria*)

A *four fold generic methodology (Tetrasynthesis)*, aiming to support evolving (learning) organizations in their quest for *anelixis*, will be outlined here. This methodology concerns gathering and transforming unstructured collective material, implementing it appropriately in the field and evaluating its results.

Following the concept of *open source*, *Tetrasynthesis* is more a suggestion rather than a model. It is not a closed set of non-flexible procedures and rules; rather it serves like a “reserve bank” of various concepts, techniques, and tools not only for consultants or facilitators but for anyone who wishes to use it. The user has the option to choose among these “ingredients”, according to his/her individual characteristics and the needs of the application field. In that way he/she has the chance to *project* him/herself onto the

methodology and actually *dive into* the problem, permitting the solution to emerge through the problem itself.

Tetrasynthesis consists of four *Elements*: Collectivity, Formation, Action and Evaluation; each one has three *Components*. There is also a *Fifth Pole* in the centre (diagram 2).



The *Ocean of Collectivity* is the first element; everything is derived from here and everything returns here. It refers to the *past*, the *present* and the *future* of the examined system; its three components *Tradition*, *Reality* and *Perspective*, correspond to the *culture*, *knowledge* and *innovation* of the specific organization or community, as described before.

The next element is the *Laboratory of Formation*. Here the unconstructed richness that was gathered from the collective source is getting transformed in order to be used in the next element. The aim is to formulate that material into specific methodologies and structured documentation, appropriate to be applied in each occasion. Formation consists of *Models*, *Tools & Techniques*, and *Axioms & Theories*. Some of these components have been presented in a previous part of the paper, while an archetypal model will be outlined in the last part.

The following element is the *Transformational Action*. The methodology and material resulted from the Formation phase, along with the facilitator's skills, experience and

intuition, are the *magical* ingredients that enter the *caldron* of the aimed transformation. Under the term transformation are meant the development of knowledge, skills and personality (training and coaching), along with the shift of the way we perceive ourselves in our environment and interact with it. If there is any substantial impact on the system, it is direct (diagonal) and is embodied straight to the individual, group, organization or society. The whole process actualizes in three steps: *Adaptation*, *Change* and *Development*.

The element that concludes the circle and reinitiates the process is the *Evaluation of Results*. Here the quantitative and qualitative data derived from the application of transformation are analysed and appraised, concerning *Targets* (single appraisal), *Performance* (comparative) and *Viability* (more holistic and with time perspective) of the examined system or project in economic, social and environmental level. If the results are satisfactory, another diagonal impact will take place by the adoption and legislation of these techniques and tools for wider use.

The fifth pole, *Aether* or *Quintessence* or *Self*, is the purpose of the whole methodology, because it absorbs and reconstructs the knowledge accumulated from its operation, thus serving the goals of an *evolving organization*.

There is a well shown correlation between the elements and the functions of the system, the four psychological functions (according to *Jung*) and the four elements of nature (according to *Empedocles* and *Aristotle*), presented in the following matrix.

<i>System element</i>	<i>System function</i>	<i>Psychological function</i>	<i>Natural element</i>
Collectivity	Source (Input)	Feeling	Water
Formation	Planning	Thinking	Air
Action	Materialization	Intuition	Fire
Evaluation	Feedback	Sensation	Earth

Amongst the four elements a right-hand side *flow* is developed, visualizing the continuity and the direction of the outputs of each element. This flow is important for the system because: the *source* has value only if its 'waters' are collected and put into use; the *method* is valuable only if it is implemented; the *data* is useless if it is not evaluated; finally it is disastrous if the *results* are not returned to the source.

It is possible though to consider the flow as left-hand side one; in that way it reflects the ability (power) of each element to retrieve successfully to the content of the previous one. Therefore, *Formation* is relevant to the power of *collection* and *synthesis*, *Action* to the *transformation* power, *Evaluation* to the power of *visualization*, and *Collectivity* to the power of *assimilation*.

The two diagonal relations don't mean a straight-forward transition, they indicate the result needed; in a way they compose opposite couples. Thus they contribute to the goal of the *evolving organization*, which knowledgeably qualifies the impact of transformations on the whole and reassign the functioning rules. The evolving process, attributed with a straight forward movement, whilst combined with the turn around flow, synthesizes the spiral of *anelixis*.

As aforementioned, the "recipe" is unique each and every time; it bows though to a uniform logic, similar to the holistic concepts of the ancient philosophers. Every time it is critical one to choose from the right mixture, such as appropriate ways for extracting the collective material, suitable combination of techniques and tools, proper appraisal systems etc. In this way the purposes of individual needs can be met, transforming, in a symbolic way, "the basic metals into gold".

An archetypal transformation model

Heimarmene <fate, necessity> creates everything by enantiodromia <counter movement>.
(Heraclitus)

Card (1996) notes that 'during the past thirty years the nonlinear behaviors have been studied in great detail, in diverse areas of complex physical systems, such as fluid dynamics, combustion chemistry, meteorology, biochemistry etc. Emerging in the attempts to model that behavior are idealized dynamical models, which are being called archetypal models. The concepts and the techniques that were developed, has been tried to get applied in areas as economics, organizational psychology, ecology, political science and depth psychology.'

In this paper, the basic concept of an *archetypal transformation model* will be outlined; the model is currently under development and hopefully will be soon presented in more details. It refers to the *potential*, *maturity* and *transformation process* of any individual, group or organization under (continuous) transition. It can also be used as an interior knowledge management system for consultants and facilitators, where they can store the knowledge and experience obtained from their practice and with which they can verify practices concerning transitions.

This model follows the initial assumption of archetypes as “attractors and probability rules, indicating feasible journeys of human behavior and action in a given context”. It is archetypal in the mean that is open to adaptations and interpretations; in that way it is also dynamic, as they enrich it further and lead the users to new perspectives. It has a dual character: it represents simultaneously the *structure* and *flow* of the examined organization.

It consists of two modules, resembling to non intersecting levels: the one of *Active Archetypes* and the other of *Archetypal Journey*. Together they indicate the ability of a given system to move towards specific directions at a given time.

The first module represents the *active potential* of individuals or groups for change, meaning their current tendencies for movement, along with their deeper urges and their *shadow* characteristics. It is a *structure* model, indicating and classifying characteristics in three interacting levels: the societal, the organizational, and the one of individuals. Among them, the first is expressed in mythologies, the second in organization’s culture and the third (the most crucial one) is being affected by the other two.

The second module represents the *experience* and the *maturity* of the given system, in a way that facilitates the understanding of its present status (beside the formal vision-mission statements) and predicts the next stage of its evolving process. It is a *flow* model, operating under the main rule of *enantiodromia* (counter movement), in the mean of countervail the previously existing deficiency or exaggeration. Enantiodromia expresses the fundamental oppositional nature of life, and shows that both ends of a polarity should be recognized and integrated.

Both modules are composed of 12 concepts (parts or stages); although the modules operate in two *non intersecting* levels, their integration is facilitated by a 13th factor, which acts as a catalyst. In order this to happen, it is necessary a psychological transformation process to take place within the frame of the organization.

The entelechy of the archetypal model should be the anelaxis of the examined system.

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