

**Drawing on principles of Dance Movement Therapy
practice in a South African water research context**



Artwork: "*vital signs*", anton brink, 1998.

**A thesis submitted in fulfilment of the requirements for the degree of
Doctor of Philosophy
of
Rhodes University**

**By
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Abstract

Research that draws on principles of Dance Movement Therapy in a South African water research context has not been done before. In order to initiate this exploration, culturally relevant themes from professional training in the United Kingdom were identified that could be developed in the context of trans-disciplinary water resource management research in South Africa. Hermeneutic phenomenology provided the methodological framing for this study. Interpretative Phenomenological Analysis was used to discover culturally relevant themes based on the recorded perceptions of the phenomenon of the training while it was taking place. The themes of: 'awareness of power and difference'; 'therapeutic adaptability'; 'safety and ownership' and 'connecting with the environment' emerged as overriding themes. Influences from Artistic Inquiry informed the inclusion of a creative embodied response to the themes that emerged.

These themes then informed the application of some relevant principles of Dance Movement Therapy practice within a trans-disciplinary complex social-ecological systems researcher group. Eight members of the group participated in the study. They represented a range of academic research roles, genders and backgrounds. They reflected on their experience of an introductory session and five Dance Movement Therapy based sessions in semi-structured interviews. Using Interpretative Phenomenological Analysis, four themes were identified that capture the quality of the participants' shared experience of the phenomenon: 'community engagement'; 'embodiment'; 'individual and group identity' and 'integration'.

Based on the integration of themes, it is concluded that principles of Dance Movement Therapy have a contribution to make. Core tenets of Dance Movement Therapy such as: inclusion of body and emotion; healing from trauma through embodiment; group processes held with safety and acceptance; and a deep level of connection to self, each other and the wider ecology, address some of the basic challenges of trans-disciplinary complex social ecological systems research practice. Through researchers experiencing principles of DMT practice for themselves and reflecting on their experience, it is possible that their embodied knowledge and reflections will influence and inform their engagement with communities in the future.

Declaration

This thesis is my own original work and has not been submitted in part, or in full, for any degree or examination at any other university. It contains no material previously published or written by other individuals, except where due reference is made and/or acknowledgements are provided in the text. This thesis is submitted for the degree of Doctor of Philosophy in the Geography Department at Rhodes University, South Africa. The work was conducted in the Institute for Water Research, Rhodes University, South Africa.

Signature: _____

Date: _____

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Acronyms

DMT	Dance Movement Therapy
DMP	Dance Movement Psychotherapy
IPA	Interpretative Phenomenological Analysis
IWRM	Integrated Water Resource Management
RU TD Group	Rhodes University Trans-disciplinary Research Group
TD	Trans-disciplinarity
UK	United Kingdom
USA	United States of America

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Preface

I would like to welcome you to this journey of approximately four years of my life. This journey began officially in 2012, but the ground work for it was laid down before then. The three most fertile seeds for this PhD were planted by three people. The first is Professor Kader Asmal who as Minister of Water Affairs from (1994-1999) was instrumental in the passing of the National Water Act (NWA) (No.36 of 1998). For me this Act courageously captures the essence of post-apartheid South Africa. I lived through the first free and fair election in 1994 and participated in it with all the zest, hopes and hunger for change shared by many South Africans. I still hold onto that hope.

The second person is Professor Tally Palmer. She is a 'scientist' who engages in complex social-ecological systems and trans-disciplinarity and who believes in 'a-ha' moments. One of her 'a-ha' moments was to recognise the worth and take a chance on a PhD exploring the uncharted terrain between Dance Movement Therapy and water research. I will forever be grateful and inspired by Professor Palmer for embodying the principles of complexity and trans-disciplinarity.

The third seed was my child who was born as part of the unfoldment of this PhD. Her unexpected coming 'forced my hand' in clearly choosing to follow my love for arts therapies as well as raise a second child. The seeds that grow in our wombs as women are not always acknowledged as part of our working lives. I completed this PhD because I followed two wishes: a wish for a child and a wish for bringing Dance Movement Therapy to South Africa. I am deeply grateful for the opportunity to do both.

During the course of these four years, there have been historical moments of significance that I was acutely aware of. On 16 June I submitted my PhD proposal, a date in South African history that marks the time in 1976 when the youth rose up against apartheid, with Afrikaans being introduced alongside English as a medium of instruction in schools. Students were met by heavily armed police who fired teargas and live ammunition. One of the many instances of brutality and unnecessary use of force and violence in South Africa. This theme of power and its unconscious wielding followed the unfoldment of this PhD work in present day South Africa 40 years later.

The academic campus I worked on, whose name is in question because of its historical associations, experienced two significant protest actions by students and staff. The first one was around the “fees must fall” and the second around gender violence and rape. The collective trauma, frustration and chaos of this time have seeped into my PhD and into my being. It is part of who I am, where I live and what I have to embody in order to keep working within this society. It is my wish to keep working within it and I hope that part of the work preparing me to do this, is the writing of this PhD.

Chapter 1: Thesis Map

1.1 Introduction

Access to water plays a key role in all life. It has also come to embody a space where political inequalities have played themselves out with devastating consequences; particularly in contexts of historically entrenched socio-economic disparities, such as South Africa and other “developing” nations. In Bolivia for example, privatization of public water supply in 1999 led to the Cochabamba Water Revolt, which ultimately forced the resignation of the government and nullified its privatization deals through pure public pressure and wide-ranging civil disobedience. In South Africa too, a lack of access to dependable water supply has sparked numerous service delivery protests, as communities ripped away from the land and communal natural resources under colonial rule and later apartheid, remain alienated.

Both in South Africa and its global context, deep-rooted disparities and divides persist. Global estimates indicate that over a billion people today cannot obtain access to enough clean water to meet their basic human needs (Pahl-Wostl, 2007; Phiri, 2011). The rising demand for water is one of the four major factors that will be a threat to human and ecological health over the next generation (Pahl-Wostl, 2007). We all currently face the collective trauma of experiencing environmental conditions that are increasingly unstable and unpredictable (Frizell, 2011). The scope and size of this contemporary ecological crisis, and our co-culpability in its creation, are unlike anything our species and our planet have experienced since the last Ice Age. It demands new ways of engaging with ourselves, each other and nature. It provides vast opportunity for reflecting on ourselves as holistic beings, which form part of a wider ecological matrix.

As part of this matrix, the human body becomes the site in which the relationship to self, others and nature can begin to be nurtured. This research thus draws on principles of a body-based creative movement approach in a South African water research context. Trans-disciplinarity provided the vehicle to traverse and assimilate various disciplinary framings. It also allowed for knowledge generation to move from being exclusively the mind’s domain, to that of a more integrated consciousness that includes the body. This

chapter provides the overall research context, the motivation for the study and the research journey, which together led to the research aim and objectives. The structure of the thesis is then laid out in a diagram and explained.

1.2 Overall context of the study

1.2.1 Sustainable water for all

In 1994, President Nelson Mandela appointed as his minister of Water Affairs and Forestry, not a civil engineer or a hydrologist, but a human rights lawyer. Professor Kader Asmal was a lawyer who knew a lot about water's role in creating an equitable and humane society and little about the science of water (Postel, 2011). In 1997 the Water Services Act (No. 108 of 1997) was passed, followed by the 1998 National Water Act (No. 36 of 1998). Among these Acts' intentions, is achieving sustainable development that integrates trans-disciplinary insights into social-ecological systems as a means of reducing poverty, as well as protecting the environment (Adams, et al., 2004).

Despite such legislation, which received world-acclaim for water allocation that is grounded in the principles of equity and ecological health, the ecological condition of South Africa's river systems continues to deteriorate (Du Toit, Pollard, Burt, & Von Balkom, 2013). An enabling environment for the implementation of the law does not yet exist and the National Water Act's vision is not being effectively communicated (McKay, Rogers, & Roux, 2003). Participation in water quality debates and actions is negatively affected by the fact that many people do not have the skills and information needed to participate effectively in water resource management and to actively exercise their agency (Lotz-Sisitka & Burt 2006). Access to water still seems to be based on demographic inequalities (Swatuk, 2002). These inequalities are particularly marked in the Eastern Cape Province of South Africa.

1.2.2 Study area

This study is based within the Eastern Cape Province of South Africa.

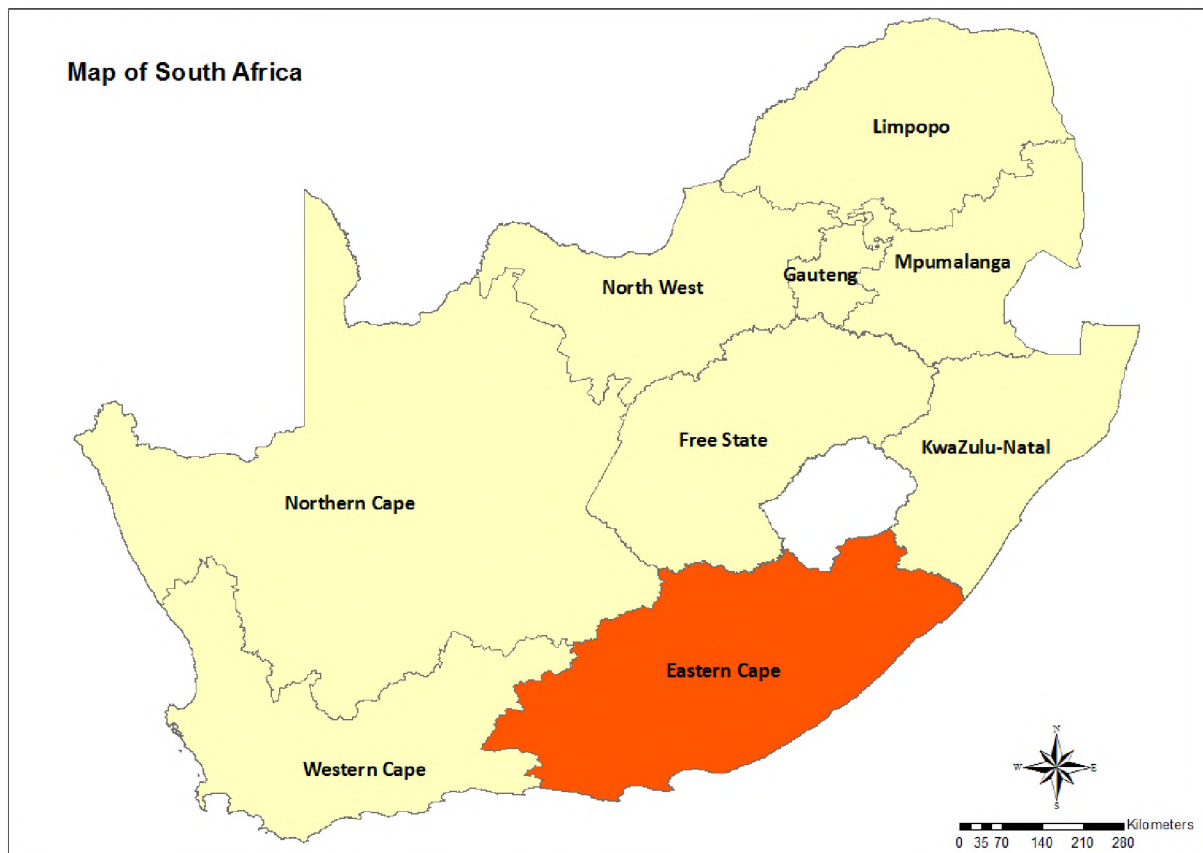


Figure 1.1: Study area: South African Provinces, Eastern Cape highlighted

The researchers who participated in the study conduct research mostly with communities in the Eastern Cape; often within rural contexts. The level of poverty and socio-economic deprivation amongst the majority of the population in the Eastern Cape is referred to as a 'national disaster' in a report produced by the Research and Population Unit of the Eastern Cape Department of Social Development (Chimere-Dan & Makiwane, 2010). According to the Provisional Growth and Development Plan (2004-2014), the major developmental challenges in the Eastern Cape are: widespread and deep-rooted poverty; sub-optimal economic growth; unemployment; wide economic inequalities; fragmentation of the labour force; spatial fragmentation; constraints on the provincial expenditure; HIV/AIDS and poor service delivery.

For Everatt and Smith (2008), service delivery for people from the eastern rural areas of the Eastern Cape Province has declined in the post-apartheid years. According to

Westaway (2012) water and sanitation service delivery is shocking. Two thirds of rural households have no access to standard water provisions, 15% have to walk more than 200 metres to communal stand-pipes and nearly half use dam, river or spring water (Fort Hare Institute of Social and Economic Research & Development Research Africa, 2006). 52% of households rely on unventilated pit latrines and 34% have no toilet facilities at all. According to Baucom (2005), people live in a 'state of exception' in which segregation was merely re-imagined and re-enforced post-1994 (Westaway, 2012).

The reality is that despite the end of apartheid-era segregation laws, 'black' rural South Africans still live in extreme poverty. According to Seekings and Nattrass (2006), as the poor get poorer, so the rich in the cities get richer. The national income inequalities have worsened since 1994 and thus segregation between rich and poor continues in an 'evolved', post-apartheid form. For Campbell and Cornish (2012) it is clear that technical information and skills are not enough to change human conduct where negative social circumstances such as poverty, gender and other power inequalities limit people's control over their behaviour.

1.3 Motivation for the study

1.3.1 Violence and trauma

The current disturbing trends within the local indigenous population of the Eastern Cape are symptomatic of a history of relentless deprivation from the time that the area was annexed by the Cape Colony in 1894 and its people used as a labour reserve (Chimere-Dan & Makiwane, 2010). According to Berman (2013), many South Africans see the world as a place of emptiness and scarcity, and it will take several generations for the shift to take place from passive victims of an unjust economic system to active participants in our society. Democracy demands individual agency for citizens, but requires developing concomitant capacity to participate and make choices. Acknowledging their impact and healing the wounds of the past have become crucial in capacity development.

Healing in a South African context, is a term associated with the post-apartheid aim to create a culture of human rights and construct post-authoritarian nation-building (Wilson, 2001). Due to deep levels of trauma and the silencing of most of the population, there is a need to find healing through expression and sharing where everybody matters. Yet this does not seem to extend to mental health issues. While many authors recognise the indicators of social and community disruption, loss and trauma in South Africa's dynamic but troubled young democracy (Meyer, 2014), mental health issues are often viewed as secondary matters. According to Mbona (2011), individuals and groups are expected to deal with them on their own. For Mogapi (2003), South Africa's peaceful transition from apartheid to democracy in 1994 prevented its recognition as a post-conflict country. Mental health issues related to years of trauma and oppression are not being addressed adequately.

1.3.2 Arts therapies and Dance Movement Therapy

According to Ngofur Samba (2013) the arts have always been at the centre of human existence, in a symbiotic relationship with a people's culture. Karkou and Sanderson (2006) argue that the arts have been used in healing rituals for physical and mental illness from prehistoric times. During these times, and in contemporary indigenous cultures, there is evidence of a strong belief in the integrated nature of mind and body, where body, soul, spirit and the natural world were all treated as part of a whole (Hartley, 2004). The South African Zulu culture for example, has an ecological approach to health that goes beyond the focus only on a healthy body to the relationship of self to the Universe and everything existing within it (Makanya, 2014). The use of dance and music as traditional modes of healing are considered to be particularly effective in people strongly connected to traditional culture (Dunphy, Elton, & Jordan, 2014).

The importance of the interrelationship of "bodymind" and how it affects people psychologically, physically and socially, is now acknowledged in various psychotherapeutic disciplines (Chaiklin & Wengrower, 2009). One of these disciplines is Dance Movement Therapy (DMT). It was named originally in the United States of America (USA) as Dance Therapy (Levy, 2005) and later, Dance/Movement Therapy, a term used today in the USA. Dance-Movement therapy is the term popular amongst

Australian practitioners. Dance Movement Therapy or more recently Dance Movement Psychotherapy (DMP) are terms popular in the United Kingdom (UK) (Karkou & Sanderson, 2006; Payne, Warnecke, Karkou, & Westland, 2016). The Health Professions Council of South Africa recognises the term DMT and is thus the one used in this study.

The foundation of using movement and dance to bring about healing in DMT, is the understanding that emotion and motion are inextricably linked (Payne, 2006). Some key principles of DMT practice that have been particularly relevant to this study are:

- Movement and dance as the medium to promote health of individuals, groups and communities (Koch & Fischman, 2011);
- Embodiment that places value on the central role of the body (Homann, 2010; Koch & Fuchs, 2011; Payne et al., 2016);
- The role of equality, inclusion and an indigenous connection to dance for healing (Chaiklin & Schmais, 1986).

1.3.3 Ecopsychology and Dance Movement Therapy

For ecologists, environmental educators, conservation practitioners and researchers, relatedness to the environment is a critical aspect of dealing with the global environmental crisis and supporting resilient social-ecological systems (Nisbet, Zelenski, & Murphy, 2009; Zylstra, Knight, Esler, & Le Grange, 2014). Particularly if one adopts an ecopsychological therapeutic frame, the relatedness of person to environment becomes crucially important. Ecopsychologists believe that there is an emotional bond between human beings and the natural environment (Brown, 1995). In Beauvais's (2012) interpretation of ecopsychology, humans evolved within the earth's ecology and are thus implicitly connected to it beyond conscious awareness. Human empathy motivates people to become more engaged citizens who practice environmentally-responsible behaviour when they feel a connection to the environment (Beauvais, 2012; Hegarty, 2010; Zylstra et al., 2014). According to Beauvais (2012), ecopsychology research however still contains minimal examination of the application of body-based psychological tools for fostering empathy and connection.

Reeves (2011), a dance movement therapist with an ecopsychology perspective, claims that corporeal, embodied change can take place by engaging with an ecological, psychophysical movement practice. At a body level, in Olsen's (2002) somatic guide to dancing, dance making, body and earth, she describes how to work with the body in relation to the circulation of the earth. She draws deep parallels between inhabiting earth and inhabiting our bodies. Burns (2012) argues for embodiment in DMT practice to include somatic awareness of embedment, of being in and living through embodied reciprocity with the 'more-than-human world' (Abram, 1997). DMT she suggests can be a means of connecting to sensory experience, the environment and an embodied sense of belonging within the personal, cultural and/or collective unconscious that can evoke a felt sense of one's 'ecological self' (Burns, 2012; Naess, 1995). This awareness of interdependence through the body and movement can contribute to healing ourselves, our relationship with the Earth, and the Earth itself.

Including an ecopsychology perspective in the application of the principles of DMT, within water resource management directly links people to their environment as stewards of that environment, sensu the "public trust" (Sax, 1970); a foundational intention of the National Water Act of 1998. Acknowledgement of trauma associated with the loss of land and identity due to colonialism and apartheid and continued inequality, adds a further dimension to how appropriate psychotherapeutic support in water resource management is considered. This is especially important for encouraging creative, constructive engagement of all stakeholders, through means that are both perceived and experienced as being accessible and relevant.

1.4 Research journey

1.4.1 A chance meeting

In 2012 I met Professor Tally Palmer who is the founder of the Unilever Centre for Environmental Water Quality in the Institute for Water Research at Rhodes University. She has a very rooted history in the development of South African water policy, law and strategy since 1994. During four years in Australia she was Director of the Institute for Environmental and Resource Management at the University of Technology in Sydney,

where she was exposed to trans-disciplinary research. She currently has a programme of research projects that jointly aim to use novel approaches across science, social science and the humanities to address intractable water-related challenges. The research outcomes aspire to contribute to social-environmental justice and sustainability. To this end she founded the Rhodes University Trans-Disciplinary Research Group, which addresses challenges of the interface between society and the natural bio-physical environment.

These are the Group-adopted guidelines for engagement, brought to the group by Professor Tally Palmer from her experience in Australia (Palmer, Biggs, & Cumming, 2015):

- Tolerate discomfort and unresolved tensions as they are often a gateway to a new level of knowledge, understanding and trust;
- Be sensitive to “a-ha” moments (insights), they emerge out of irritation as often as from consonance;
- Engage with balanced generosity: enquiring; listening and sharing. Managing contribution and constraint is closely linked to listening;
- Practice tolerance and trust, exploring the nature of conflict before making judgements;
- Be sensitive to “arrivals” physical and meta-physical: ideas; opportunities and people “arrive”;
- Create and use reflective opportunities;
- Manage discontinuities (e.g. time intervals, purpose, discipline focus, team composition);
- Sustain enquiry, engage in the concrete question and sustain reading, discourse and attention;
- Remember everyone involved in the research is a multi-faceted person, with the potential to engage with their whole self and many ways of knowing.

As per the Guidelines of Engagement, Professor Tally Palmer was sensitive to my “arrival” as a person interested in working with embodied experience. She envisaged a connection between the use of body in DMT as a knowledge system to embody action for change and the evolution of trans-disciplinary water resource management research

practice that is responsive to the needs of communities. In an informal interview she spoke about introducing trans-disciplinary research and co-supervision:

It was saying we will enquire what it means to do trans-disciplinary research; and out of that came this experience that co-supervision was a tremendously generative process, because if you have willing supervisors and a willing student, who would aspire to the best possible academic excellence in both fields and be guided by the interaction between two supervisors and all three people were willing to put in time and a half; you ended up not with the fear of this wishy washy grey of trans-disciplinarity being a kind of no-man's land of mediocrity, to a real possibility of academic excellence at the boundaries between knowledges (Palmer, Informal Interview, 2015).

Out of this willingness to engage across disciplines, this PhD is nested within Geography, Water Resource Management and Dance Movement Therapy. I am not aware of any other research that crosses these knowledge systems and I hope it contributes to furthering the potential of working in this way in the future.

1.4.2 Dance Movement Therapy as part of trans-disciplinary research practice

Engaging with both natural resources such as water that are essentially embedded in social systems (Roux, Stirzaker, Breen, Lefroy, & Cresswell, 2010) and DMT, I was aware of working at the boundaries between knowledge systems. Social-ecological systems are inherently complex, multi-dimensional and not confined by the boundaries of one disciplinary framework (Roux et al., 2010; Wickson, Carew, & Russell, 2006). Palmer et al. (2015) notes that everyone lives within a water catchment area, which means that research can find common ground within, or related to, the water field. Water itself is fluid and can cross multiple spaces, echoing the relevance of trans-disciplinarity when addressing complex water related issues. Trans-disciplinarity may be distinguished from inter- and multi-disciplinarity through its attention to the concurrent building of knowledge between and among disciplines and practitioners and participants, with various ways of knowing being brought to bear on a grounded problem (Palmer et al., 2007). Trans-disciplinarity involves multiple stakeholders, with several levels of

engagement to generate new practice and knowledge (Max-Neef, 2005).

Within trans-disciplinarity I could explore some relevant principles of DMT as a new practice within water resource management and allow for my 'voice' and my experience to be part of an emergent process, in dealing with the complexity of social-ecological systems. In order to work with DMT, however, the methods for its use and application had to be learnt and adapted to a South African context. This thus involved training as a dance movement therapist and registering with the Health Professions Council of South Africa so as to practice. Most state-registered arts therapists in South Africa have no option but to be trained in the UK and USA (Meyer, 2014). There is currently no DMT training in South Africa at Master's level.

The methods development phase of the research took place at a university in the UK that offered an MSc in DMP. I went through a selection process in order to be accepted into the programme. Finding funding to cover two years of international student fees, not to mention living costs, was very challenging. What facilitated the funding was that the training was part of my wider study and would be applied in a South African water research context, an area in which it has not been explored before. The degree to which the DMT training in the UK translates into culturally relevant themes that can be developed in the context of trans-disciplinary water resource management research in South Africa, was the basis for the first stage of this research.

On my return to South Africa I joined the Rhodes University Trans-disciplinary Research Group (from now on RU TD Group) that Professor Tally Palmer founded in 2011. As a dance movement therapist who had recently returned from training in the UK, I was writing up the cultural relevance of the training and looking to explore ways in which DMT can promote personal and social change in a South African community experiencing water inequality. What emerged out of my engagement with the RU TD Group was a curiosity about principles of DMT practice, as informed by culturally relevant themes, potentially offering a transformative communication medium for working with communities as researchers. Communities and researchers engage in interactions that are loaded with historical inequalities, power dynamics and trauma.

I wished to explore the application of some relevant principles of DMT practice, as informed by the culturally relevant themes from the DMT training to support researchers through a method of working that has previously not been explored as part of complex social-ecological systems. The benefit of working with a group of researchers is that through them the practice of engaging in a different way can potentially filter into many research community engagement initiatives, as opposed to me focusing on one community on my own. Thus after using the formal DMT training to discover and develop culturally relevant themes in the context of trans-disciplinary water resource management research in South Africa; some relevant principles of DMT practice were applied with members of the RU TD Group. The following aim and objectives have guided this research journey.

1.5 Research aim and objectives

The primary aim of this study was:

To draw on principles of Dance Movement Therapy practice in a South African water research context.

This aim was met through the following research objectives:

- To discover culturally relevant themes from professional Dance Movement Therapy training in the Northern hemisphere that could be developed in the context of trans-disciplinary water resource management research in South Africa;
- To apply some relevant principles of Dance Movement Therapy practice, as informed by these culturally relevant themes, within a trans-disciplinary complex social-ecological systems researcher group.

1.6 Structure of thesis

The thesis is presented in eight chapters. The following is a conceptual overview of the relationships between chapters and the two research objectives that support the primary aim of the study (in bold):

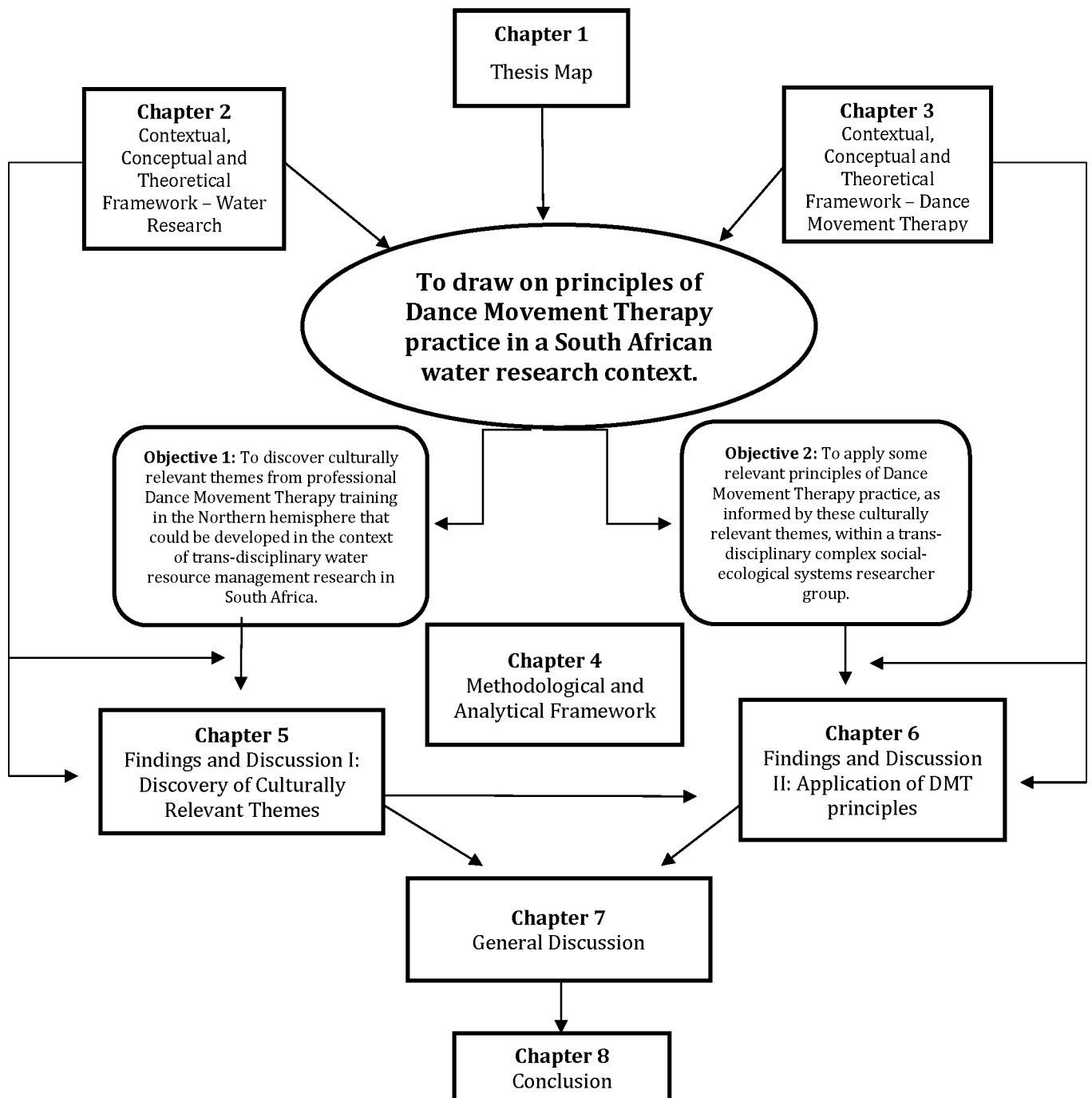


Figure 1.2: Conceptual overview of the relationship between chapters and the two research objectives that support the primary aim

The **Thesis Map (Chapter 1)** introduces the overall context of the study, the motivation for it and the research journey that led to the aim and objectives one and two.

The **Contextual, Conceptual and Theoretical Framework – Water Research (Chapter 2)** examines the history of South Africa and its impact on natural resources such as water. Water governance in relation to Integrated Water Resource Management and the challenges of implementation are explored. Complexity, complex social-ecological systems, trans-disciplinarity and ecopsychology are discussed as alternative approaches to encourage better social-ecological research practices towards sustainability and justice.

The Contextual, Conceptual and Theoretical Framework – DMT (Chapter 3) considers the impact of violence and trauma on South African society and the current realities that perpetuate this. This is explored in relation to neuroscience and the impact of trauma on the body, leading to the connection with body, nature and artistic expression for healing. DMT is then presented in relation to its development primarily in the UK and USA, the interactive DMT approach, cultural awareness in DMT and embodiment. Arts therapies in a South African context are discussed.

The **Methodological and Analytical Framework (Chapter 4)** introduces this research as an exploratory interpretivist study drawing on the qualitative methodology of hermeneutic phenomenology that acknowledges complex systems. The data generation is described for objectives one and two. Data analysis using Interpretative Phenomenological Analysis is discussed and the various levels of interpretation of data that led to the final tables of superordinate themes for objectives one and two. Evaluative criteria as well as ethical considerations are presented.

The **Findings and Discussion: Discovery of Culturally Relevant Themes (Chapter 5)** documents the findings and the final superordinate themes that emerged from data analysis. The discussion includes my account of the training, interpretation and understanding that is related to existing literature.

The **Findings and Discussion: Application of DMT principles (Chapter 6)** discusses the findings and the final superordinate themes that emerged from data analysis. The discussion includes description of participants' accounts of the introductory session and DMT sessions, my interpretation and the broader understanding related to existing literature.

The **General Discussion (Chapter 7)** draws together the findings and discussion of the two objectives and the thesis as a whole. It offers a reflection on the synergies between themes, together with the limitations of the study and possible ways forward. It also includes highlights of the research.

The **Conclusion (Chapter 8)** presents the conclusions that can be drawn from this study as a possible starting point for potential future research.

1.7 Style of writing

The style of writing in this thesis is in the first person, particularly when discussing the data collection process and findings. At times the third person is used in order to represent the multiple voices in the literature and arguments emerging from it. The first person was used in order to acknowledge and clarify my role as researcher, a characteristic of hermeneutic phenomenology (Flood, 2010; Geanellos, 2000) which emphasises the subjective nature of qualitative research (Langdrige, 2007). I did not see myself as separate from this research, but as an integral part of it (Huws & Jones, 2008).

Chapter 2: Contextual, Conceptual and Theoretical Framework – Water Research

2.1 Introduction

This chapter explores the history of water in South Africa as a history of inequality. Integrated Water Resource Management is discussed as a response to this historically iniquitous context and the challenges of achieving the equitable participation of all stakeholders are explored. Complexity, complex social-ecological systems and trans-disciplinarity are presented as ways of shifting current practices and moving towards sustainability in Integrated Water Resource Management. Ecopsychology is also introduced as a trans-disciplinary approach to engage with the current ecological crisis through psychotherapeutic practice.

2.2 A history of inequality: water in South Africa

Historically in South Africa access to water was restricted via racially-based land ownership (Postel, 2011). Dating back to Dutch settlement of the Cape in the 17th century, land occupied by indigenous ‘black’ societies was disposed for the benefit of ‘white’ settlers (Funke et al., 2007). Water came under increasing control of the authorities who allocated water to burghers (settlers). This situation was exacerbated by British colonial authorities from the early 1800s onwards, who implemented a further system of water, land and institutional reform, which severely disadvantaged the local population, seen as no more than a cheap labour reserve.

The continued dispossession of land by ‘whites’ forced African farmers either to retreat to other areas, or to become sharecroppers or farm labourers (Aliber, 2003). Later, the scorched earth policy, employed by the British during the South African War (1899-1902), which involved the burning of numerous “Boer” farms while confining non-combatants to concentration camps, influenced the need for a number of large-scale waterworks to provide employment for destitute ‘whites’ in the early 1900’s (Funke et al., 2007). Initially the British focused on water for agriculture and irrigation and later on supplying the mineral-rich, financially lucrative areas of South Africa. Due to the

colonial attempt to reproduce Europe in Africa, indigenous drought-resistant food crops and farming methods were displaced in favour of European ones (Swatuk, 2005). Ultimately, the South–African War of 1899-1902 consolidated ‘white’ interests, with South Africanism being developed as the ideology that would bind ‘whites’ (of both Dutch and English descent) to each other despite their differences; separating themselves from ‘blacks’ who vastly outnumbered them (Dubow, 2006).

One of the most significant segregation laws of the 20th century was passed in 1913, after the former British colonies and independent Boer republics were consolidated into the Union of South Africa as a British self-governing colony in 1910. The Natives Land Act (No. 27 of 1913), set aside only 7% of the land in South Africa for ‘natives’ (a member of an aboriginal race or tribe of Africa) (Feinberg, 1993) despite their greater numbers. Indigenous African access to water resources became severely compromised by the widespread dispossession of their land (Swatuk, 2002). The Act formalized the distinction between African reserves and ‘white’ farming areas and was the first piece of legislation that would later comprise the legal structure of apartheid (Feinberg, 1993). Africans were prohibited from acquiring, owning, and renting land in ‘white’ farming areas. This limited their economic options so severely that they had to sell their labour to the mines and ‘white’ farms (Aliber, 2003). This helped ‘white’ power secure an adequate supply of cheap labour for the mining industry and offered a way of governing the majority of the ‘black’ population (Evans, 1997).

Under apartheid there was an increase in government control over water resources consolidated in the passing of the 1956 Water Act (Funke et al., 2007). The lion’s share of supplied water went to irrigated agriculture, with mines and industry also receiving privileged access (Swatuk, 2002). Migrant labour was introduced as a way of supplying cheap black labour to the farms and mines (Funke et al., 2007). This was linked to the apartheid political system through a range of state mechanisms (Clark, Collinson, Kahn, Drullinger, & Tollman, 2007). Migrant labourers could never settle where they worked, they had to work for a while and then return home. It created a deliberate impermanence into the urbanization process of ‘black’ South Africans. The agrarian economy changed to a cash based economy that was dependent on migrant labour for survival (Aliber, 2003).

As part of this process, indigenous people were forcibly removed and relocated to arid 'homelands' (Swatuk, 2002). Separate development policies were put in place that controlled the movement of 'black' South Africans and their entry into 'white' zoned areas (Loots, 2006). In urban areas, ill- or non-serviced 'locations' were created, which initially functioned as dormitories for cheap, temporary labour. The impact of the migrant labour system coupled with the progressive dispossession of people by the apartheid government is vast. Families and the traditional tribal society were broken up. The people of South Africa categorised as 'non-white' experienced mass social trauma (Trotter, 2009).

During forced removals people often witnessed the homes their families had occupied for generations, being bulldozed to make way for the new 'white' suburbs. Their way of life and their very foundations were ripped out from under them. Residents who had identified with particular neighbourhoods were now lumped together in 'racially homogenous' townships. They were torn from their social networks and forced to live with neighbours from other communities. They had to recreate their sense of self and social lives (Trotter, 2009).

The colonial/settler and apartheid approaches to human settlement had a huge impact, not only emotionally but fundamentally in terms of people's basic access to water. Contrary to pre-colonial patterns of human settlement, the colonial/settler approach involved large populations congregating relatively far from adequate fresh water resources, either because of mineral exploitation or due to strategic considerations (Swatuk, 2002). Then, when the movement of indigenous people ceased to be restricted in the post-apartheid period, there was a resultant crush of people as the families of migrant labourers moved to townships (the 'Location') and high-density urban locales with inadequate water supply.

Designed to promote economic benefit only for the few, colonialism and apartheid became a continual bombardment against the majority of people's sense of self. This led to human beings experiencing displacement both within themselves and their access and relationship to land and water, which was consistently taken away from them. Postel (2008) argues that what is missing from efforts to conserve water is modern

society's fundamental disconnection from nature's web of life and the role water plays as the foundation of that life. Water is our history (van Vuuren, Nel, van Damme, & Braune, 2007). It has shaped South Africa's landscape and is an inherent part of who we are, both within our bodies and as part of our environment. The crisis of water security in South Africa is based on deep historical inequalities, whereby settler and colonial interests led to actions that offered unlimited privilege to the few and limitless poverty to the many (Swatuk, 2005).

2.3 Integrated Water Resource Management

Due to this history of deep inequalities, South Africa is now the first country globally to have water legislation as part of transforming society through social and environmental justice (Funke et al., 2007). For the country to move forward with reconciliation and change, the people as well as the water had to be transformed (Postel, 2011). The National Water Act of 1998 and the Water Services Act of 1997 exemplify the sentiment that it is more important to meet the basic water needs of all people and the ecosystems that people depend on (Palmer, 1999), before granting water entitlements to industry, irrigation and for other economic uses (Grey & Sadoff, 2007; Postel, 2011). At the same time, they acknowledge that people need to be reoriented to water as a scarce resource in South Africa (Asmal & Hadland, 2011). They promote the development of a community-based approach of reconciliation, participation and change.

For Professor Kader Asmal (Minister of Water Affairs and Forestry 1994-1998), participation was based on the notion of 'togetherness' where collaboration and collective ownership are essential for any programme to succeed (Asmal & Hadland, 2011). The National Water Resource Strategy states that a participatory approach that includes users, planners and policy makers at all levels, is critical (Department of Water Affairs, 2013). Accountability and shared responsibility through meaningful participation of communities ensures sustainable water resource management. In the legal and policy foundations of South African water law, active citizenship is implicit as an effective means of creating a sense of 'ownership' of water resources that belong to the people, with government serving as public trustee (Department of Water Affairs and Forestry, n.d.; Sax, 1970).

Water governance in South Africa is reflective of the broad aims of Integrated Water Resource Management (IWRM) (Schreiner, 2013). This is a process that aims for the coordinated development and management of water, land and related resources that both maximises economic and social welfare and supports the sustainability of vital ecosystems (Global Water Partnership - Technical Advisory Committee (GWP-TAC), 2000). In IWRM everyone is a stakeholder in water (Pahl-Wostl, 2007) and it is thus considered an alternative approach to government stewardship of water resources (Phiri 2011). In South Africa, according to the National Water Act, IWRM must be integrated, participatory and implemented at the catchment scale (Rogers & Luton, 2011). In implementing Integrated Catchment Management as the approach to IWRM, catchments should become units of decision-making for robust and responsive water resource management (Du Toit et al., 2013; Swatuk, 2002). Within water governance legislative frameworks, participation is embedded in IWRM (Lotz-sisitka & Burt, 2006).

It is the emphasis on participation that contributes to IWRM being hard to implement. It is both internationally accepted (Lenton & Muller, 2009) and criticised (Biswas, 2008; Biswas & Tortajada, 2010). Criticism invokes how hard it is to implement (Schreiner, 2013). Due to the continual degradation of water resources in South Africa, it becomes imperative to consider the challenges to IWRM and difficulties of achieving equitable water-related service delivery (van Koppen, 2008).

2.3.1 Challenges to Integrated Water Resource Management

There are many practical challenges to ensuring sustainable, equitable and secure water supply in South Africa by applying the principles and practices of IWRM and water governance (Department of Water Affairs, 2013). A range of different contextual factors that influence and shape participative possibilities, as well as the quality and opportunities for participation, have to be understood for there to be effective IWRM (Burt, du Toit, Neves, & Pollard, 2006; Phiri, 2011). Contextual factors such as history, power relations, poverty, policy, language, education level and experience, knowledge, interests, individual agency, resources and ways of doing all have to be considered, particularly in a South African context with a history of deeply entrenched inequality (discussed in section 2.2).

According to researchers in water resource management strategies, fragmented or marginalised stakeholders can easily be overlooked and it is difficult to create a good and even knowledge base for all stakeholders from which participation can occur (Mokgope, Pollard, & Butterworth, 2001). There is little evidence of functional integration from some stakeholders who appear to be driven primarily by compliance (Barnes, 2014). Various stakeholders have different needs and priorities of resource use, they have different value sets that influence perceptions and understandings and face different barriers to access, all of which drive collective stakeholder behaviour (Rogers & Luton, 2011).

Lotz-Sisitka and Burt (2006) argue that many South Africans have not had access to education or have only had limited education. The ability to communicate effectively in a particular language directly affects the way in which people are able to make decisions and act (Lupele, 2003; Phiri, 2011). Participating thus in a language not familiar to all stakeholders impacts on their ability to engage. Many people do not have the skills or information needed to participate effectively in IWRM. Furthermore, many new IWRM-related institutions that are specifically created in reform processes often face conflict, factional divisions and power politics (Barnes, 2014). This can reinforce heterogeneous patterns of resource use based on dominance and dependence (Mehta et al., 2014), which is what the laws attempt to guard against.

According to some researchers, case evidence from implementation of IWRM does not demonstrate the achievement of any of the claimed beneficial outcomes (Medema, McIntosh, & Jeffrey, 2008). For Thomas and Durham (2003), sustainable solutions may emerge when IWRM, as a sustainable approach to water management, is understood as inherently multidimensional and thus requiring a holistic approach in order to relate, address and embrace these dimensions.

In the context of this study, DMT can potentially contribute to a holistic approach not previously considered as part of the South African water resource management context. In order for it to be applied, an understanding of the significance of alternative approaches to IWRM is critical as these approaches feed into the potentially meaningful application of DMT. Complexity, complex social-ecological systems, trans-disciplinarity

and ecopsychology are discussed below as alternative ways to view the human-environment relationship in the context of IWRM, as a sustainable approach to water management that feeds into the meaningful application of DMT. This is discussed in greater detail in Chapter 3.

2.4 Alternative approaches

2.4.1 Complexity and complex social-ecological systems

According to Clifford-Holmes (2015), complexity lacks an agreed-upon definition and can be understood as a broad range of discoveries, theories and concepts grouped under a single, overarching concept. There is wide acceptance by a range of researchers that natural resource management strategies must reflect complexity, variation and uncertainty as inherent properties (Medema et al., 2008). General complexity theory, which provides an understanding of complex systems, becomes a reference point for understanding natural resource management.

According to Walker and Salt (2012), natural resource management issues involve an inevitable level of ‘irreducible uncertainty’ due to the non-linear interdependencies occurring at multiple scales, as well as the unknown thresholds of systems change. According to Cilliers (2000), complex, adaptive systems comprise many interacting components with non-linear processes. There are feedbacks between components and processes, which are influenced by scale (temporal and spatial) where small changes can lead to large effects (and vice versa) (Clifford-Holmes, Palmer, de Wet, & Slinger, 2016). Complex adaptive systems are mutually influential, self-organise, develop and evolve (Tollemache, 2013).

When considering the evolution of a system, a study done by Lotz-Sisitka and Burt (2006) shows the challenging realities of IWRM implementation at a local level. They indicate that emerging structures for public participation at a local level do not necessarily roll out in a smooth and uncomplicated manner. Similarly Clifford-Holmes et al. (2016) analysed institutional dysfunction in water management in the Sundays River Valley Municipality in the Eastern Cape Province of South Africa (the study area of

this research presented in section 1.2.2). According to Garduno (2011) and Clifford-Holmes et al. (2016), the implementation of IWRM has been made more difficult by the tendency of managers, politicians, and policy-makers in the water sector to focus on improving organisational arrangements, institutional setups and legislation and not enough on giving implementation a chance. Implementation takes time and there is a level of complexity involved in these processes that simplistic policy prescriptions (like decentralisation and privatisation) inadequately address (Ostrom, 2010).

The complexity frame of reference bases the behaviour of a system on the nature of interactions as well as the character of the components, making relationships a fundamental part of complex systems (Palmer et al., 2015; Rogers et al., 2013). Systems consist of components that interact non-linearly and the relationships between the components are relationships of difference (Cilliers, 2010). These are not static, but constantly transforming. Emergence is an inherent part of the dynamic nature of the interactions of the components (Preiser, 2012). There are multiple causal processes present in complex systems. Emergence cannot be predicted, because self-organisation of a system takes place spontaneously and adaptively to cope with or manipulate the environment (Cilliers, 1998). Complex systems hold memory that is distributed throughout the system. They are adaptive and not dependent on intervention from an external agent. Change has to start from within.

Water resource management in the world of complexity takes into consideration that multiple factors work at difference scales, offering outcomes that are not always predictable (Du Toit et al., 2013). There are enormous challenges to balancing the imperatives of social development with management for resource sustainability. When considering sustainable social change, some researchers discuss the slow, steady building of knowledge, connections and values (Biggs, Breen, & Palmer, 2008). They also include 'seizing opportunities' (Olsson, Folke, & Hahn, 2004) and 'synchronicity' (Senge, Scharmer, Jaworski, & Flowers, 2005) as part of effective change. This suggests that opportunities for notable change arise through synchronous processes that, although not necessarily all connected, give rise to 'meaningful coincidence' and synergies.

Senge et al. (1999) write about organisational change and growth, using the term “profound change”. A profound change incorporates an internal shift that includes people’s values, aspirations and behaviours, as well as external change in fundamental organisational thinking patterns which underlie choices of strategy, structures and systems. Change cannot all take place at the same time. Roux et al. (2010) emphasise that different individuals will be ready to become conscious of, and learn about, a new frame of reference at different times.

Stakeholders in water resource management are embedded in social systems that hold memory and respond to change in ways that are not always predictable. Natural resources such as water are essentially embedded in social systems (Roux et al., 2010). An alternative approach to viewing the human-environment relationship is as a complex social-ecological system (Audouin et al., 2013; Biggs et al., 2008; Palmer et al., 2015). According to Bohensky (2006), social-ecological systems are complex and this complexity needs to be addressed for the application of management strategies to be successful. Social-ecological systems, according to some researchers, need to be seen as complex adaptive systems (Holling, 2001; Rogers et al., 2013) in which uncertainty is a key feature (Biggs, Rhode, Archibald, Kunene, & Mutanga, 2015).

According to Leslie et al. (2015), social-ecological systems recognise and emphasise connections and feedback that link human and natural systems. They focus on developing sustainable outcomes that benefit both people and nature. This approach proposes a change in habit from linear to systemic thinking and practice, together with acceptance and understanding of the characteristics of complex systems and attentiveness to co-learning and the co-development of knowledge (Rogers et al., 2013). This change in approach can then encourage better social-ecological practices towards sustainability and justice (Swilling & Annecke, 2012). Complexity needs to be embedded in the management of social-ecological systems (Rogers et al., 2013), even though there are challenges in shifting to a complexity frame of reference.

Biggs et al. (2015) write about three types of complexity (Mollinga, 2010) to help manage complex social-ecological systems: analytical complexity, based on the difficulty of understanding complex systems; ontological complexity, because of the nonlinear,

unpredictable behaviour of complex systems; and societal complexity, which comprises the different meanings, benefits and purposes various societal groups attach to social-ecological systems. According to Dieleman and Huisingsh (2006), people lack the cognitive tools to comprehend systems and thus keep reverting back to an analytical mode. Reductionist strategies of thinking, with limited understanding of what it means to be a scientist, have underestimated the complexity of what people try to understand in the creation of meaningful knowledge (Cilliers, 2005).

For years, reductionist thinking has dominated Western thought patterns and led to a socially constructed habit of breaking the world down into a collection of separable parts that have an ultimately knowable structure and behaviour (Rogers et al., 2013). Cartesian dualism has provided the unquestioned foundation for modern scientific thought (Hartley, 2004). This relates to DMT literature in relation to the split between mind and body that has dominated Western thought (Levy, 2005). The emphasis on embodiment in DMT (Koch & Fischman, 2011) has links to general complexity theory. Morçöl (2005) notes that the emerging phenomenological orientation in complexity theory substantiates a contextual and embodied notion of scientific knowledge. Human science on the one hand is rationalistic, assuming that human life can be made intelligible or accessible to human reason; and on the other, is recognising that lived human experience is far more complex than can be grasped and that there is always the element of the ineffable (Sloan & Bowe, 2014; van Manen, 1997).

Cilliers (2005) notes that the failure to acknowledge the complexity of a situation is not only a technical error but also an ethical one. Even though we may not be able to avoid reduction in our pursuit to understand social-ecological systems, we can bring our attention to the framing strategies we employ, which leads to a more self-reflexive, post-reductionist position (Preiser, 2012). This is particularly critical when considering how researchers engage with complex social-ecological systems in which ethical practice, in the context of South Africa's history, is paramount.

As the effects of climate change are felt more severely around the world, the psycho-social complexity of the human relationship to environment has become an acknowledged global issue. Addressing this poses particular context-specific challenges

in South Africa, where the legacy of historic dispossession remains a contemporary ever-traumatic experience for many, within a socio-economic climate where inequity persists. The global challenges of human disconnection from nature, and their entrenchment through dualism and reductionist discourse, are thus compounded here by centuries of systematic deprivation, reinforced by a present lack of adequate service delivery.

Such a complex milieu can thus only be addressed by approaches rooted in an understanding of complexity as opportunity for multifaceted connection and dialogue. These approaches need to facilitate various voices to be heard as part of their process, by recognising the need for inclusivity, being conscious of difference and being trans-disciplinary in nature, so as to offer holistic perspectives and multi-layered understanding. They should somehow personify a many-sided, collaborative ethos that brings about embodied change in all participants and that transcends centuries of trauma through combined growth and greater interconnection.

2.4.2 Trans-disciplinarity

University-based knowledge generation is shifting away from the reductionist approach to a problem-focused, contextualised and consultative research approach, in which real-world problems can be addressed (Wickson et al., 2006). When tertiary institutions engage in social-ecological systems teaching, they inherently include many disciplinary, multi-disciplinary and inter-disciplinary perspectives. According to Dieleman and Huisingh (2006), they draw connections between the different ways of knowing, as well as bridging different professional cultures, traditions, gender differences and ages. Some researchers suggest that research for sustainable development now calls for a trans-disciplinary approach (Gallati & Wiesmann 2011; Rhodes University Transdisciplinary Research Group 2016; Scholz, Lang, Wiek, Walter, & Stauffacher, 2006). Social-ecological systems are acknowledged as inherently complex, multi-dimensional and not confined by the boundaries of one disciplinary framework (Roux et al. 2010; Wickson et al., 2006), making them congruent with the inherent principles of trans-disciplinary research.

Trans-disciplinary and inter-disciplinary research and practice are possible ways to make science more relevant to the 'life world' (Hirsch Hadorn, Bradley, Pohl, Rist, & Wiesmann, 2006). Trans-disciplinarity has two main aspects: the first is the inclusion of the interaction between science and society and the second, inter-disciplinarity. These two aspects need to be interlinked in order for trans-disciplinarity to occur. Thus researchers can cross disciplinary boundaries as well as interact with stakeholders from society (Scholz et al., 2006). According to Nicolescu (2014), trans-disciplinarity provides a means for understanding the present world through unity of knowledge, working between and across the disciplines as well as beyond all disciplines. The terms "trans-disciplinarity" and "sustainable development" are sometimes used interchangeably, as they are considered to be closely related.

Trans-disciplinarity as a research paradigm creates bridges between different knowledge spheres and is advanced as an appropriate response to the shifting mandate faced by university-based researchers (Wickson et al., 2006). According to Nicolescu (1997), a new type of education is critical to engage with the various tensions humanity faces by acknowledging all the dimensions of the human being. He proposes that a trans-disciplinary approach can lead to the emergence of continually connected beings that can adapt and remain flexible towards the actualisation of their interior potentialities. Knudson (2015) writes about the shift within universities and colleges in Canada and beyond, in recognising and including aboriginal and indigenous knowledge and cultures as part of community-engaged and community-centred research. Seeking answers across natural and science disciplines is vital for creating negotiated outcomes that address and recognise diverse stakeholder values (Roux et al., 2010).

In Max-Neef's (2005) hierarchical framework of trans-disciplinarity, any multiple engagement with all four levels of the framework defines a trans-disciplinary action. These levels build up from the empirical, moving up to a purposive or pragmatic level, continuing to the normative level, and finishing at a value level (Clifford-Holmes, 2015; Max-Neef, 2005). Multiple engagement is necessary because the levels are pursued by different actors with different agendas and incomplete understandings. Thus an integrated approach is necessary in order to produce a qualitatively better 'product'

than a single-strand approach (Brown, Harris, & Russel, 2010; Jeffrey, 2003; Klein, 2007; Max-Neef, 2005; Wickson et al., 2006).

Trans-disciplinarity supports investigations that acknowledge life on this planet as complex bio-physical-social systems (Cilliers, 2010; Pollard & Du Toit, 2011). The Rhodes University Trans-disciplinary Research Group (introduced in section 1.4.1), works within this framework. I am a member of this group and engaged other members of the group in this research study. To date, the group has focused on problems related to the interface between society and the natural bio-physical environment, within the conceptual framing of complex social-ecological systems (Rhodes University Transdisciplinary Research Group, 2016). The research methodology adopted takes an explicitly trans-disciplinary orientation (Max-Neef, 2005), where the widest range of conceptual framings, knowledge sources, and methodologies have a place.

Working together is a fundamental part of trans-disciplinary methods of working with complexity and 'wicked problems' (Jeffrey, 2003; Wickson et al., 2006). Complex systems create and contain wicked problems (Lach, Rayner, & Ingram, 2005). Briefly defined, wicked problems are multi-causal with many interdependencies, evade clear definition and are intellectually and socially complex (Brown et al., 2010; Clifford-Holmes, 2015; Rittel & Webber, 1973). They contain a breadth and complexity that exceeds the analytical capacity of one discipline, requiring the use of multiple methods, integration and synthesising across disciplines for the production of a comprehensive and accurate understanding (Clifford-Holmes, 2015; Klein, 2007)

Addressing wicked problems requires a combination of multiple strategies, which need constant adjustment and adaptation over time to foster sustainable trajectories of change (Ostrom, Janssen, & Anderies, 2007). Wicked problems have multiple causes and many interdependencies. According to Roux et al. (2010), with wicked problems there are no obviously right answers. Such problems are usually expressed at the larger system level and have complex interdependencies (Allenby & Sarewitz, 2011). This means that each problem is unique. There can be no 'right or wrong' framing either of the problem or solution (Rogers et al., 2013). Attempts to address wicked problems often result in unforeseen secondary effects and this lack of stability has an impact on

the capacity for definitive resolution, meaning that wicked problems have no single solution and must be managed rather than solved (Clifford-Holmes, 2015; Roux et al., 2010).

Trans-disciplinary co-operation, and the inclusion of the 'voices' of as many stakeholders as possible, creates opportunities to tackle wicked problems that often characterise complex systems (Brown et al., 2010; Cilliers, 2000). According to some researchers, a trans-disciplinary approach is best suited to facilitate analysis and problem solving (Brown et al., 2010; Rittel & Webber, 1973). Its emphasis is less on research as producer of information and more on active contribution to a social process of resolving issues through participation and social learning (Roux et al., 2010).

Participation in trans-disciplinary teams

Participation in a trans-disciplinary team is complex and requires new ways of engaging. It is critical to acknowledge that a trans-disciplinary team is itself a complex adaptive system (Roux et al., 2010). Constituent members come with their own respective backgrounds and worldviews, and a certain level of unpredictability and surprise is inherently part of the system. Roux et al. (2010) warn that both time and emotional energy are required to build trans-disciplinary teams. More effort is needed in terms of team building, communication and mentoring, in order to bridge disciplinary, language and professional boundaries.

According to Burt et al. (2006), conflict in natural resource management is not only unavoidable but in fact desirable, because it can lead to innovative agreements among stakeholders. As a starting point to creating a shared understanding amongst groups who use different and divergent interpretative frameworks, attention must be paid to multiple ways of framing an issue or concept during participative reflection (Dewulf, François, Pahl-Wostl, & Taillieu, 2007). This gives rise to the emergence of novel or unique methodologies, tailored to the problem and its context (Wickson et al., 2006). There needs to be a long-term commitment to trans-disciplinary research, where active debate of differences and commonalities plays a critical role (Kim, 1993) in forming effective knowledge partnerships (Roux et al., 2010).

Roux et al. (2010) propose a more flexible and immediately responsive approach to evaluating the impact of trans-disciplinary research. They propose participative reflection as a complementary activity to evaluation that takes place during the research, allowing for assessment of progress and modification of research approaches and methods if necessary. Co-reflection serves as a means of acknowledging combined intent, promotes shared understanding and harmonizes action across the actors involved. For the co-creation of knowledge amongst divergent groups, strong facilitators with appropriate experience and skills are essential (Clark & Stankey, 2006).

Within trans-disciplinarity, Nicolescu (2000) proposes not only co-creation amongst humans but also a co-evolution of the human being and the universe. For Nicolescu (2000), one of the highest priorities of trans-disciplinarity is to engage with all areas of knowledge in order to create a new philosophy of nature. As an evolving social science that is itself exploring alternatives to the reductionism of classic psychotherapy, psychology has recently spawned a number of new sub-fields and approaches. One of these is an emerging trans-disciplinary approach that seeks to actively engage with the complexity of social-ecological systems.

2.4.3 Ecopsychology

Ecopsychology is the introduction of non-linear, ecological thinking in psychotherapy, to address the future climate catastrophe (Dodds, 2011). There is currently a growing body of work about the interactions between the physical environment and psychological processes (Steg, Berg, & Groot, 2012), which draws on the fields of ecology, various psychologies, anthropology and philosophy to express the depths of the human/nature relationship (Schroll, 2007). It is referred to as ecopsychology and has produced many new theoretical insights (Roszak, Gomes, & Kanner, 1995). Koger and Winter (2010) explore the varied contributions different areas of psychology have made to solve the environmental crisis and contend that, particularly in the face of the current crisis, it is counterproductive to be choosing one approach over another. Human behaviour after all is complex and all psychological schools make a contribution towards shifting behaviour in favour of a positive outcome to the crisis. Psychotherapeutic practice thus moves to the centre of the infinite complexity of the

mind- society- nature continuum (Tollemache, 2013).

According to Hillman (1995), in traditional psychological practice, the connection between the biological body and the physical make-up of the world has been lost. In fact, Metzner(1999) argues that psychotherapists like Freud promoted the dissociative alienation from nature by writing about the conflict between the ego (human consciousness) and the id (body-based animal instincts and impulses). This split in the Western human being's self-concept has been part of an alienation from nature. Psychotherapy now lacks a conceptual framework for exploring the relationship of the individual and the group with the natural world (Dodds, 2011). According to Dodds (2011), the stability traditionally offered in psychotherapy is actually an illusion because it does not consider the relationships of the individual and the group to a changing, unstable environment. With this argument in mind, psychotherapy needs to not be separate from, but to be rooted in the natural world.

Unfortunately, according to Abram (2010), people in modern Western civilizations do not co-exist well with nature. Poverty, environmental deterioration, overconsumption and overpopulation are embedded in Western civilization's social and economic systems. The ability of the earth's natural resources to sustain all life on the planet is being eroded (Schmuck & Schultz, 2002). According to McKenzie-Mor (2002), who represents the psychology of sustainable development, the climate has been altered, the ozone is damaged and other species who share the earth have been dramatically affected by our actions. Half of all known species could be extinct by the end of this century (Wilson, 2002). McKenzie-Mor(2002) warns that the earth's resources are in fact finite and suggests that societies need to restructure and transform in order to create a sustainable future.

According to Abram (1997), in order to heal ourselves and our alienation from our immediate environment, we have to heal the violence perpetrated by our civilization on our ecology. Over the years, many movements have emerged in response to worldwide environmental problems, which are collectively referred to as the environmental movement (Fox, 1990). Carson (2002), a marine biologist and conservationist, warned the world in 1962 about the environmental impact of fertilizers and pesticides. Due to

the impact of her book at the time, she is considered the founder of the contemporary environmental movement. Carson had an interest in the history of the earth and a connection to its patterns, movement and other forms of life. This connection resonates with deep ecological environmentalism today, with its emphasis on our relationship with the more-than-human world (Abram, 1997). Naess introduced the term “Deep Ecology Movement” in 1972 and refers to it as a broad eco-centric grassroots effort to achieve an ecologically balanced future (Drengson & Inoue, 1995).

The Deep Ecology Movement is a one of the movements that emerged in the 20th century, emphasising global responsibility in relation to the environment (Drengson & Devall, 2010). As opposed to a shallow ecology movement, it emphasises a deeper, longer term approach. It incorporates the complexity of individuals and social systems, in order for a deep change to take place in basic values and patterns of action. Human behaviour is complex. For Naess (1995), not only collective experiences of oppression create isolation, but the loss of connection to our planet also perpetuates feelings of isolation. This isolation leads to being psychologically underdeveloped, with mental health issues that lead to feeling displaced, confused about grief, anxious, fearful, angry, depressed and apathetic (Burns, 2012).

A few psychologists began engaging with the need to use their discipline of exploring the psyche (soul) of people, in shifting the ecological crisis. Searles (1972) wrote about psychoanalysts contributing by working with peoples’ unconscious feelings and attitudes. He challenged psychoanalysis to engage with environmental thinking (Tollemache, 2013) and took the first steps towards an ecopsychanalytic approach (Dodds, 2011). Dodds (2011) claims that the environmental crisis is rooted in human thinking, feeling and behaviour; change has to engage with the deep connection between the internal and external (environment) world. According to Schroll (2007), healing the world’s social and environmental crisis is more about self-confrontation and self-examination than eco-activism, resource management and conservation biology. He promotes the development of a coherent philosophy of life that enables people to sustain and nurture themselves.

Most ecopsychologists comment on what has been 'lost' in psychology, which indigenous cultures have known and lived by for millennia. The Khoisan and Khoikhoi (indigenous peoples of South Africa) had an intimate relationship with and shared in the bounty of the country, being aware of the reciprocal relationship between nature and people (Funke et al., 2007). The healer Hippocrates, 2500 years ago, acknowledged the importance of the environment (water, winds, humidity, temperatures, food, plants, time of day, and the seasons) as part of understanding complex interrelationships between people and their environment leading to disorders in the body (Hillman, 1995). For Hippocrates the elements of earth; fire; water and air stood at the centre of the physical universe and corresponded to four humours in the body (Breitenfeld, Jurassic, & Breitenfeld, 2014). At a time of magic and mysticism he carried a holistic approach to healing the body that included the environment.

It has been argued by Abram (2010) that long-established indigenous cultures, smaller in scale and less centralised than modern Western civilization, have maintained a relationship with their local ecologies for vast periods of time, without degrading the continent's wild integrity. Knudson (2015) claims that indigenous knowing is relational, recognizes the connectedness of all life forms, is holistic and holds an integrated understanding of kinetic, affective and spiritual realms. According to Metzner (1999), the belief in the natural world as the realm of the spirit promotes sustainability due to the inherent respect, desire to maintain a balanced relationship and a sense of consideration for future generations.

Thus if one can adopt an ecopsychological therapeutic frame, it is possible to work with the relatedness of the person to the environment as part of healing. Rather than a separate self-sufficient entity, it offers a radical framework within which to view the therapeutic encounter. The self becomes defined within an ecological matrix as a dynamic and mutually dependent organism (Dodds, 2011). Mbona (2011), for example, undertook research on the effectiveness of ecotherapy as a therapeutic model in post-conflict healing, with individuals involved in armed struggle during apartheid. By taking the research participants into nature as part of ecotherapy, it contributed to a more positive outlook on life and an increased sense of worth and personal development in relation to themselves and their communities.

Koger and Winter (2010) encourage people to feel, as the first step to solving environmental problems. By blocking feelings, people alienate themselves further from their ecology and the enormity of the crisis, limiting their ability to find creative solutions. At the same time, feelings have to be integrated in a way that does not lead to feeling overwhelmed and 'stuck in the headlights' (Rust, 2008). For ecopsychologists, to heal the wounds of the past and present, the land and the people need to be reconnected to each other and thus to themselves and the people they originally came from (Naess, 1995). Ecopsychologists argue that it is not only human beings who matter and that a critical aspect of facilitating healing is to work with the embodied experiences of people, as sentient beings within a more-than-human world (Abram, 1997). As part of shifting the ecologically challenged human condition, Payne and Wattchow (2009) propose a pedagogical turn to 'ecocentric intercorporeality'. They propose that we re-engage with the active, perceiving and sensuous corporeality of the body with other bodies (human and more-than-human) in making meaning about the environments in which these bodies relate to nature.

2.5 Conclusion

Alternative approaches to IWRM must provide a tangible, actionable backbone of ideas and processes, which can manifest the kind of IWRM that our water legislation envisaged. More than anything, these approaches must be conscious of the limitless capacity of humanity to find new ways of working with each other and our environment, as postulated in emerging fields like ecopsychology – naturally flowing from who we are as expressive, communal, emotional, explorative, curious, physical, embodied beings. This leads us directly to the potential role of DMT to engage with trans-disciplinary complex social-ecological systems as discussed in Chapter 3.

Chapter 3: Contextual, Conceptual and Theoretical Framework – Dance Movement Therapy

3.1 Introduction

Violence and trauma seem to be endemic to South African society. This has a fundamental impact on the body, requiring experiential therapies that include non-verbal means of expression. From pre-historic times people relied on the connection to body, nature and the arts as a means of healing the society as a whole. DMT is an arts therapy that emerged in the early 20th century drawing on a range of knowledge systems. In the UK and USA developments in DMT differ from those in South Africa. The interactive DMT approach is discussed as an approach that can hold relevance in a South African context, as well as the growing cultural awareness in DMT practice. Embodiment that lies at the core of DMT is presented, as well as looking at arts therapies in a South African context where there is currently limited research in the area of DMT.

3.2 Post-apartheid South Africa: violence and trauma

High levels of poverty, HIV/AIDS, unemployment, crime, violence and social, racial, gender and economic inequities are some of the many challenges South Africa currently faces (Meyer, 2014). According to Berman (2013), despite having one of the best written constitutions in the world, with a highly progressive bill of rights, South Africa has some of the highest rates worldwide of violence against women and children, child-rape, HIV/AIDS, road rage, road deaths, corruption, violent crime, poverty, xenophobia and mortality.

Three years after the first free and fair elections in South Africa, Hamber and Lewis (1997) from the Centre for the Study of Violence and Reconciliation in South Africa, wrote that South African society has a "culture of violence". Since 1994, while reports of political violence decreased, violent crime increased. Surveys have found that South Africa has very high incidences of murder and armed robbery (Shaw, 2002), gender based violence (Centre for the Study of Violence and Reconciliation, 2016) and intimate

partner violence (Abrahams, Jewkes, Laubscher, & Hoffman, 2006), which is also linked to a high rate of HIV infection (Pronyk et al., 2006).

According to some authors, the high levels of violent crime can be attributed to South Africa's history of colonisation that has always been characterised by violence (Hamber & Lewis, 1997) and a socio-political history of apartheid and violent repression (Kaminer, Grimsrud, Myer, Stein, & Williams, 2008), combined with current social dynamics such as: widespread poverty, unemployment, and income inequality; patriarchal notions of masculinity and gender inequality; risk-taking behaviour; exposure to abuse in childhood and weak parenting; access to fire-arms; widespread alcohol misuse; and weaknesses in the mechanisms of law enforcement (Pronyk et al., 2006; Seedat, Van Niekerk, Jewkes, Suffla, & Ratele, 2009).

In a study by Kaminer et al. (2008) on the risk for post-traumatic stress disorder associated with different forms of interpersonal violence in South Africa, they recommend that in a developing country context with an under-resourced mental health system, such as South Africa, it is important to develop preventive and intervention programs addressing those forms of violence that create the greatest mental health burden for that society. According to Gear (2002), there are few opportunities for healing from psychological stress, which continues to influence present conditions and contribute to the high levels of violence in South Africa.

De Yong (2002) argues that on the whole, within Africa, Asia and parts of Latin America there are relatively few mental health professionals. Currently in South Africa there is little state mental health service support for women who have experienced gender-based violence and few state or Non-Government Organisation services specifically for survivors of torture, criminal assault or childhood physical abuse (Kaminer et al., 2008). The impact of trauma on the mental health of South African society appears to remain unchecked and unsupported. A study looking at the burden of trauma in South Africa, examined the lifetime prevalence of traumas and multiple traumas (Williams et al., 2007). They found that the majority of South Africans experience multiple traumas and that there is a cumulative effect of trauma exposure leading to high levels of psychological distress. The effects of trauma, defined as the result of exposure to

experiences too overpowering to be endured in their entirety, are far reaching (Van der Kolk, McFarlane, & Weisæth, 2007). In Williams' et al. (2007) research, those classified as having high global distress may be at risk of clinically relevant disorders.

3.3 The impact of trauma on the body

Research on the effects of trauma on the brain such as Valentine (2007) has shown that verbal, insight-focused psychotherapy, based in the pre-frontal lobe of the brain, does not adequately resolve traumatic experiences. According to Carroll (2006) the effects of trauma are felt first and foremost by the body with its sensory nerve endings in every cell; whereas the brain and the left cortex, linked to language, are the last parts to know. Traumatic body memories become embodied and activate physical sensations and behaviour patterns linked to traumatic events (Eberhard-Kaechele, 2012). At such times, cortical capacities that can put the event in perspective are not available and lead to further dissociation of memory, emotion and body awareness (Ogden & Minton, 2000).

According to Hart (2008), neuroscience has shown that continual stress or fear affects the organisation of the brain and the functioning of the autonomic nervous system. This leads to intolerance and dysregulation in the body, difficulty in regulating emotions and a feeling of overwhelming anxiety. For many researchers in affective and physiological neuroscience there are observable interconnections between the body and the functioning of the mind (Damasio 1999; Hart 2008; Panksepp 2008), providing a conceptual structure within which to view the impact of the environment on the individual (Homann, 2010).

Emotional processing is first linked to the body's response to the environment and then continues as a complex system that imbues experience with meaning (Hart, 2008; Panksepp, 1998). According to Panksepp(1998) there is a close relationship between the cells of our bodies and the emotions we feel. Neuroscience supports the importance of the embodied experience of clients in the present moment as the most effective means of healing traumatic experiences (Aposhyan, 2004). In this, the experiential therapies that do not use words alone and integrate experiences through creativity and

body hold great promise.

3.4 Body, nature and artistic expression for healing

The act of moving has since time immemorial been integral to magical and transformational spiritual practices (Adler, 1999; Levy, 2005). From pre-historic times and in contemporary indigenous cultures it is suggested that the arts served to prevent physical and mental illness of the individual and the community as a whole (Fryrear & Fleshman, 1981; Karkou & Sanderson, 2006). Bernstein (1986), writes about the significance of movement rituals from the beginning of civilisation as a way for people to bridge the gap between themselves and their universe. She mentions trance-dancing from Bali, Africa and the Dervishes in Moslem East Asia; dance rituals with roots in therapy that focused on transcendental ecstasy and the loss of ego. In the Dionysian cult of Greece, ecstatic liberation was achieved through rites of passage in which dance was an integral part of ceremonies and rituals (Bernstein, 1986; Karkou & Sanderson, 2006).

Abram (1997) argues that a key characteristic of indigenous cultures is an embodied sense of connection and attunement with nature. For Abram this connection led to a more primordial, participatory mode of perception and the use of rituals and dance. This resonates with current thinking in ecopsychology, discussed in section 2.4.3, where one works with the person's relationship with the environment as part of healing. Levy (2005) comments on the use of body movement and particularly dance in 'primitive cultures' as a means of expression to communicate feelings and to commune with nature.

At the same time in Abram's view of indigenous cultures there is little acknowledgement that indigenous knowledge is very diverse and is not always necessarily idealised. In Ehrenreich's (2007) writing on ecstatic rituals and festivities that included prolonged dancing, singing and chanting by 'darker-skinned peoples', she comments on how these were initially regarded with horror and revulsion when witnessed by 'white' observers. 'White' observers were particularly disturbed when people entered an 'altered state of consciousness' after prolonged periods of dancing, singing and chanting. This is a very common experience in group rituals and she claims added to a sense by 'white'

observers of a fundamental defect in the 'savage mind'.

This negative perception of ritualistic dance could be attributed to (and probably also contributed to) the sharp decline in the use of dance as ritual in Europe from the end of the twelfth century because theologians feared its potential inherent power (Bernstein, 1986). Karkou and Sanderson (2006) acknowledge how in Europe the connection between mind and body and the arts to healing shifted towards the dominance of ideas that were seen as separate from the body. From the time of Plato the split between the body and mind grew and dance became relegated to a less significant level of expression. At the start of the 20th century, Western thought subscribed to dualism and the distinct separation between body and mind (Levy, 2005).

Later on during the 20th century, the ecstatic practices of non-Westerners began to be considered in a more open-minded way (Ehrenreich, 2007). The growing urgency to reclaim a sense of wholeness reverted people back to understanding that the body, mind, soul and spirit are interdependent and connected to each other and the whole of life (Hartley, 2004). Westerners had to concede that the ecstatic practices found in traditional cultures are the expression of a capacity that exists in all of us (Ehrenreich, 2007). Frizell (2011) states that by using rhythmic and symbolic action to express inner feelings, cultural, language and ethnic barriers fall away and people feel embedded in a wider ecology of relationship with themselves, each other and the wider ecology. The relevance of the arts for healing was revitalised.

The arts enable expression that cannot be said in words (Levy, Fried, & Leventhal, 1995). McNiff (2005) comments that artistic expression offers a liberating sense of freedom and expressive power. According to Ngofur Samba (2013), works of art provide opportunities for a society or group to make their needs and experiences known, which would otherwise remain locked in misunderstanding, prejudice and stigma. Nabarro (2005) comments that even in the most difficult circumstances of life, people naturally move beyond self-pity to take their place as artists as opposed to victims. The role of the arts in relation to mental health in the Northern hemisphere began to be explored at the end of the 19th and early 20th centuries, leading to the emergence of arts therapies (Karkou & Sanderson, 2006). One of the arts therapies that

emerged from the early 20th century is DMT.

3.5 Dance Movement Therapy

What is interesting for me when considering DMT as a South African, is that dance and ritual in Africa continued playing a role in society long after its decline in the Northern hemisphere (Bernstein, 1986). In Africa, according to Primus (1998), who studied and choreographed African dance, dance is considered to be inherently about community. It is not a separate art but part of the whole experience of living. When engaging with the role of 'dance', South Africa, as part of Africa, holds a recent recollection of an ancestral indigenous past and present in which dance is an integral part of life as part of a connection to health of individual, community and wider environment (Makanya, 2014). In already existing traditional health and healing systems in South Africa, notions of community emphasise the relationship of the individual with the community, including deceased family members. The health of the individual is dependent on the health of the community and vice versa.

Powerful rhythms and prolonged music and dance are used in indigenous healing rituals around the world, such as the ngoma ceremonies (Vinesett, Price, & Wilson, 2015). These ceremonies share the benefits of DMT as practiced in the USA; the integration of body and mind as a psychotherapeutic intervention. These ceremonies are still used in in Africa, including South Africa, to help people deal with difficulties. Vinesett et al. (2015) modified an ngoma ceremony to make it appropriate for biomedical use in the USA. They found the ceremonies to be 'religion-neutral' and to elicit various beneficial effects, from higher levels of individual tolerance to a greater sense of group support amongst participants, together with a reduction of stress levels. This research aided greater understanding of the need for the transfer of psychosomatic insights from indigenous cultures to technologically advanced societies.

The literature I access on the history of DMT from the Northern hemisphere is mostly written from the perspective of ritualistic dance re-emerging and connecting with mental health in the early 20th century. Not only are the origins of this history different to my own context, but the current literature is considering the conflicts of identity

amongst the different embodied psychotherapy practices, now that they are in their eighth decade in the UK and USA (Payne et al., 2016; Tantia, 2016). As a study using hermeneutic phenomenology (discussed in Chapter 4), context is critical (Gerber, 1996). It is thus important to name and explore the multiple viewpoints of 'what is' DMT, with the awareness that in a South African water research context, it would need to be adapted and applied in a different way, because its history and development are completely different.

3.5.1 The development of Dance Movement Therapy

In terms of the history of DMT in the Northern hemisphere, Levy (2005) discusses how in the early 20th century, modern dance sought to explore more natural, expressive movements emphasising spontaneity and creativity while in psychotherapy there was a growing interest in the nonverbal and expressive aspects of the psyche. Some of these changes in psychotherapy that supported the development of DMT were introduced by people like Freud (1953) who started to challenge rational materialism, Jung (1990) who recognised the imagination and creativity as healing forces (Karkou & Sanderson, 2006) and Reich (1980) who acknowledged the body as part of psychotherapy, by looking not only at what the client repressed but also at how it was repressed in their body (Bernstein, 1986).

According to Chaiklin and Wengrower (2009), the understanding of the bodymind as one entity, in conjunction with the role of creativity as bodily expression, is the foundation on which the discipline of DMT evolved. Its pioneers began working with groups and individuals in the 1940's and 50's. This work was based on the merging of the modern dance movement in conjunction with existing theories of group and individual psychology and psychotherapy (Koch & Fischman, 2011; Levy, 2005). Essentially the practice of DMT has developed from an integrated combination of theories and techniques from individual and group psychotherapy on the one hand, and dance on the other (Barenblit, 2009; Karkou & Sanderson, 2006; Payne, 2006). Due to its history, nature and application, it has been used in inter- multi- and trans-disciplinary ways.

This research integrating water research and DMT in a South African context can be seen to be part of the inherent nature of the development of DMT that embraces and engages with other disciplines and knowledge systems as part of its development. Pavlicevic (2005), who is a South African music therapist, writes that South Africa has a moderately established arts therapies scene, in which arts therapists work with practitioners from other disciplines. This is a way of coping with under-funded resources and also a useful strategy for coping with the overwhelming need for therapeutic interventions. It appears that for DMT to develop, historical and contextual factors are critical. This is reminiscent of the discussion in section 2.4.1 on complex systems in IWRM that self-organise spontaneously and adaptively to cope with or manipulate the environment (Cilliers, 1998). DMT in South Africa will respond to context and draw on other disciplines as part of adapting to the environment in which it is practiced.

In terms of the current trends in DMT in the UK and USA, Tantia (2016) notes that as a discipline develops it grows in complexity and there comes a time to work with the concept of its identity. In recent research that explored the discipline of DMT in the UK and USA, many factors were considered such as: its historical development; theoretical foundations; techniques, methods and practices; governance; application and education (Payne et al., 2016; Tantia, 2016). Based on the results of the research according to Payne et al. (2016), what is currently emerging in the UK is a need to articulate professional boundaries between the disciplines of DMT and body psychotherapy in order to enable more integration within and between them, while preserving the uniqueness of each. Tantia (2016) discovered in her research in the USA on the interface between somatic psychotherapy and dance/movement therapy that there is a growing overlap of practices. She too proposes openness to embracing the harmonies between the different practices, as opposed to clinging to the reductionist view of contrast or confluence.

It is evident that in defining DMT, it is important to bear in mind multiple factors. Karkou and Sanderson (2006) identify six DMT approaches that have each been influenced by a range of principles, theoretical approaches and techniques. I will discuss the interactive DMT approach that includes the work of Marian Chace, which is a

DMT method of working that is used mostly within groups (Payne et al., 2016). This approach emphasises equality, inclusion and an indigenous connection to the role of dance for healing (Chaiklin & Schmais, 1986) and thus has a strong connection to the development of DMT in a South African context.

3.5.2 The interactive Dance Movement Therapy approach

The interactive DMT approach is mostly used for working with groups consisting of a number of different clients (Karkou & Sanderson, 2006). Chace developed her approach while working with clients with schizophrenia in a psychiatric hospital (Chaiklin & Schmais, 1986). She was deeply influenced by Sullivanian theories at the time, which emphasised respect for the patient as a unique individual worthy of empathetic rapport and capable of genuine interpersonal interactions (Levy, 2005).

Chace used 'mirroring' and 'emphatic reflection' of her client's movements as a way to understand and thus communicate the acceptance and validity of their expression (Bernstein, 1986). Today, mirroring continues to play an important role in DMT interventions (Koch, Mehl, Sobanski, Sieber, & Fuchs, 2015; McGarry & Russo, 2011). Recent neuroscience literature acknowledges that matching another's actions when moving in synchrony or simply witnessing their actions generates interneuronal connectivity between two individuals (Berrol 2006). Mirror neurons are the neurophysiological foundation for empathy, love and human interaction (Gallese, 2003). According to Porges (2009), social engagement with someone perceived as safe is both stimulating and soothing to the nervous system. For Fuchs and de Jaegher (2009), emphatic understanding does not require a theory of mind or verbal articulation because there is a bodily link that allows for emotions to automatically affect each other (Fuchs & Koch, 2014). This is explored further in section 3.5.4.

In DMT the non-verbal and the verbal are both important elements in creating a safe therapeutic relationship (Meekums, 2002). Lewis (1984) writes about the body of the therapist as a 'container' and the significance of the somatic experience for both client and therapist. The therapeutic alliance created between therapist and client through kinaesthetic empathy can enable exploration and working through of the presenting

issues (Meekums, Karkou, & Nelson, 2015; Samaritter & Payne, 2013). This approach promotes the integration of intra-actional (within the individual) and interactional (relating with the environment) systems (Capello, 2009; Pylvänäinen, Muotka, & Lappalainen, 2015).

In Chace's sessions, clients are given control of leadership at different points within sessions. Leadership is passed back and forth from members of the group to the dance movement therapist (Chodorow, 1991). Passing leadership involves a natural usurpation of power as different participants take the lead. Delegating leadership is most successful in the framework of a supportive but non-intrusive therapeutic relationship (Sandel, 1982). The embodied therapist and the embodied client are critical, and transference and counter-transference are essential parts of the therapeutic relationship (Dosamantes-Beaudry, 2007; Vulcan, 2009), although in group work there is less emphasis on the interaction between client and therapist and more on the interactions between members themselves (Yalom, 1995).

Dance actions, particularly in a circle, expand patient's motility and in so doing develop emotional responsiveness (Levy, 2005). They also help unlock thoughts, ideas and feelings held in the musculature in the form of rigidity. Shared symbolic rhythmic action offers a therapeutic tool for communication and body awareness (Chaiklin & Schmais, 1986). By moving together the group creates a common pool of energy and experiences a sense of strength and security in the group. According to Kober (1988), rhythmic action can provide isolated and withdrawn patients with a bridge for communicating with others.

The expression of inner feelings through rhythmic, symbolic action can cut across cultural, linguistic and ethnic barriers (Chaiklin & Schmais, 1986). The dance movement therapist accepts the symbolic meanings of patients who recall, re-enact and re-experience through the symbolism of dance. Once there is symbolic release, empathically supported by the therapist, issues beyond symbolic work can emerge into consciousness (Karkou & Sanderson, 2006). The creative movement process (Wengrower, 2009), rhythmic symbolic action and the use of props and metaphor (Meekums, 2002) help free up the expression of feelings.

Baum (2013) comments on the use of DMT in Australia through an example of its use as part of a therapeutic team. Reference is made to the use of a Chacian circle that, in that context, serves to transparently symbolize a democratic process and the common needs of all participants for recognition, growth and personal acceptance. According to Baum (2008), Chace used the circle because it was already a natural shape for human gatherings as described above in section 3.3 in ritualistic dance.

In Chace's work there is acknowledgement of psychodynamic concepts in terms of references to unconscious material and inner conflicts, but it can be closely associated with the broad umbrella of humanistic thinking (Karkou & Sanderson, 2006). The humanistic trend influences a variety of approaches used within psychotherapy and includes work with individuals and groups (Ratigan & Aveline, 1988; Yalom, 1995). A key feature of the humanistic perspective is focusing the work on the here and now, highlighting empathy and considering client and therapist as equal partners on the therapeutic journey (Karkou & Sanderson, 2006).

Chace's DMT approach to group work is similar to the work of Yalom (1995), an interpersonal/existential group psychotherapist (Schmais, 1985). For example Schmais (1985) applies some of Yalom's therapeutic factors when working with groups in verbal psychotherapy to group DMT approaches with a Chacian orientation. For Yalom (1995) emphatic response and active presence by the therapist are critical for building trust with the group. The group then goes through its own therapeutic process with factors that include: learning through imitation; group cohesiveness; catharsis and recognition of the universal nature of emotional experience (Karkou & Sanderson, 2006; Marmarosh & Corazzini, 1997; Schmais, 1985). Schmais (1985) adds factors specific to DMT such as: expression; rhythm; synchrony; vitalisation; integration; symbolism and cohesion.

Chace viewed distortions in the body shape and function as a result of disconnection in response to conflict and pain (Chaiklin & Schmais, 1986). The sense that people can heal and that their 'conditions' are due to a response to conflict and pain, gives less emphasis to 'naming' the condition and more to creating opportunities for healing within a group process. This echoes Harris' (2007) DMT work with resettled Southern

Sudanese refugee children in which priority was given to inherent protective factors from the culture of origin and to social adaptation and functioning, as opposed to working with conventions of Western diagnosis that would label and isolate members further. Working in a South African context would require this same level of cultural awareness and sensitivity.

3.5.3 Cultural awareness in Dance Movement Therapy

According to Dosamantes-Beaudry (1997), when using DMT it is not only about the 'bodies' of the therapist and client/s in the room, but the whole experience of two sometimes very different cultures and societies meeting and communicating. Chang (2009) reminds us that race, culture and ethnicity are embodied in both clients and therapist. She also adds that DMT has to take into account the influences of cultural norms on the self-construct of individuals and how that influences nonverbal modes of expression. Similarly Boas (2006) adds that it is important to know the cultural environment and context the client is coming from. At the same time one must not assume a particular cultural stereotype and maintain a lively curiosity. Culture after all does not maintain a coherent static and unchanging set of values (Hanna, 2004).

According to Schmais (1988), for a dance therapist to be able to dance, improvise and make therapeutic interventions appropriate to people from different cultures, ages and diagnoses, is near impossible. Boas (2006) suggests that in DMT training deep, personal exploration of transcultural consciousness is a vital preparation. Therapists' awareness of the bodies of clients is essential. For Beauvais (2012) physical manifestations of posture, gesture and development reflect the adaptations made to strains, blocks and flows of client's surrounding environment. At the same time according to Bradt (1997), arts therapists must be aware that nonverbal cues can vary greatly across cultures.

Understanding one's own racism and socio-cultural historical framework is critical in offering a space of non-judgement and acceptance (Hadley, 2013). For example Dokter (1998) writes about arts therapies with migrants, as a migrant herself, emphasising that the term 'minority' can limit understandings of values, strengths, legacies, history and the overwhelming achievements of people who struggle to adapt. Dance movement

therapists need to remain aware that the body memories and patterns of movement that define peoples' lives are shaped by their relationships to their environment (Koch & Fischman, 2011; Studd & Cox, 2013). An example of this is by Fullilove (2004) who describes the impact of displacement on people by the cultural devastation of urban renewal brought upon the African American community. She describes place as a kind of 'exoskeleton' that functions as a social protective shell. If we are 'dislocated', if our bodies are removed from our sense of place, our 'emotional ecosystems' are fundamentally disrupted and sent into 'shock'. This 'shock' is comparable to the devastating impact on the body of an accident that threatens the very existence of the body itself and its ability to function.

Koch and Weidinger-von der Recke (2009) write about REFUGIO, a Centre in Bavaria, Germany, which offers treatment and counselling for refugees and survivors of torture, which is based on empathy and benevolent curiosity as a foundation on which verbal and nonverbal understanding can grow. At times the therapists at REFUGIO act as human rights activists. They try to influence the political processes involved in dealing with refugees in order to limit retraumatisation.

When dealing with trauma, therapists write about reinstating lost resources that help the client maintain a sense of self and inner integrity (Gray, 2001; Ogden, Minton, & Pain, 2006). In Callaghan's (1998) work, it was not only in the first phase of treatment, but throughout the process, that clients needed help with external resources in the form of practical assistance. She set aside time at the end of each session to deal with practical problems and difficulties. This need for the therapist to engage with the external resources of clients placed her in a very difficult position as therapist. Gray (2001) argues that for DMT to work effectively with trauma there needs to be a strong supportive system in place that is culturally recognisable and offers help to manage external resources. Through building a trusting and safe relationship the therapist can then work with the internal resources.

Caldwell (2013) writes about the co-construction of knowledge between the client and therapist, because individual authoritative knowledge of the lived experiences of people in their bodies is more important than restrictive categorisations of their embodied

experience. This then leads to the sharing of understanding and minimises the impact of the variables of power, privilege and difference. There is growing awareness in DMT of the responsibility not to perpetuate the stigmatisation and discrimination of people ignored and marginalised for embodying difference (Gordon, 1997). The need for DMT to be flexible and to respond to the needs of individuals as part of creating a culture of change and freedom, may at times involve therapist adaptation.

Many researchers (Boas 2006; Callaghan 1998; Harris 2007; Koch & Weidinger-von der Recke 2009; Singer 2007; Subramanyam 1998; Ylönen & Cantell 2009) suggest a certain level of flexibility and therapist adaptation in the use of DMT with people from different cultures. Harris (2007) speaks about his awareness of 'sociocentric' cultures where the 'group' identity is important. This influenced his DMT intervention with resettled Southern Sudanese refugee children, as it was targeted to the 'group' who could control and run the sessions for themselves. There was a conscious effort not to control the use of time and space. Harris (2007) emphasises that DMT and creative expression goes beyond words, and that offering the group a safe environment with culturally recognisable props was enough for them to access their indigenous body memory of the significance of dance to heal and move forward.

Creative expression through music, art, drama, dance and movement are effective and relevant cross-cultural media to use in DMT sessions (Chang, 2006; Pallaro, 1997). Subramanyam (1998) writes about her 'creative sessions' with South Asian women in the UK as providing a space for transition and integration. The range of arts media used as part of the DMT sessions made greater self-expression possible and offered them a positive cultural experience. In Singer's (2006) research on DMT as part of a creative arts therapies approach for war-affected refugee children and adults in Serbia, she writes about the importance of a multi-disciplinary and multi-arts approach in order to make the work more culturally relevant and accessible.

Contemporary thinking in DMT perceives bodies as both socially and biologically constructed, they are the product of social, historical and cultural processes (Allegranti, 2011). A range of different emotional, cognitive and multisensory aspects of self develop through the experience of the body in a particular time and space, with its

social and cultural influences (Bloom, 2006; Koch & Fischman, 2011). The focus on body and body memory in DMT relates directly to embodiment, which understands the body and movement as an integral part of knowledge and memory (Barsalou, Niedenthal, Barbey, & Ruppert, 2003; Casey, 1987; Fuchs & Koch, 2014).

3.5.4 Embodiment

According to sociologist Ignatow (2007), who writes about cultural and cognitive sociology, we are now in a post cognitive revolution that supports the integration of body and mind (Tantia, 2014). He writes about a broad shift in the human sciences toward knowledge that is no longer being conceived in terms of disembodied and emotion-free information, but rather as thoroughly embodied. According to Koch and Fischman (2011), embodiment rests on the phenomenological conceptualization of the living body and its core meaning (Merleau-Ponty, 1962).

As with general complexity theory and the challenge of reductionist thinking dominating Western thought (Rogers et al., 2013) (discussed in section 2.4.1), cartesian materialism, viewing the body merely as a physical mechanism in contrast to the mind, still dominates in clinical settings where the body is the target of therapeutic practice (Gallagher & Payne, 2015; Thornquist, 2006). In contrast to this dualism, for Fuchs and de Jaegher (2009) enactive social understanding is primarily based on intercorporeality, a term used by Merleau-Ponty (1962). This refers to a dynamic intersubjective embodied interaction whereby the first person experience of the body is modulated by the second person experience. This holistic system sometimes behaves like one coherent body-schematic system (Gallagher & Payne, 2015). Fuchs and de Jaegher (2009) present this from a phenomenological approach as a mutual incorporation in which the lived bodies of people extend and form a common intercorporeality. Intersubjectivity, a process that arises in the moment-to-moment interaction of two people, thus involves embodied interaction that generates meaning.

Burns (2012) claims that embodiment provides a body-based approach that looks at the development of meaning through the lived experience of the body from organic, sensorimotor and emotional dealings with the world. DMT respects the lived body as an

active source of knowledge production (Meekums, 2006). When writing about the effect of movement therapy on negative symptoms in schizophrenia, Martin, Koch, Hirja, and Fuchs (2016) write about DMT applying embodiment concepts such as the meaning of sensorimotor experience and body motion for cognition, affect, and (inter)action. A growing body of research is demonstrating that bodily postures, gestures and expressions are part of emotional experience (Fuchs & Koch, 2014). It is argued that meaning-making in DMT can occur from interactive movement between client and therapist to form a kinaesthetic intersubjectivity that does not require words (Gallagher & Payne, 2015; Samaritter & Payne, 2013).

Fuchs and Koch's (2014) general model of affectivity (impression) and embodiment (expression) that constitutes the unity of movement and perception, shows considerable cultural and individual variations. According to Fuchs (2012), personality is based on the memory of the body. Body experiences are central in DMT and include: body as memory; body as symbol and metaphor; body as the manifestation and symbolic representative of cultural and sociological identity (Koch & Fuchs, 2011; Payne et al., 2016). For Morçöl (2005), there is constant interaction and interdependency between our bodies and our biological and social environments.

In a South African context, where the impact of past and present on-going trauma on the body continues to take place, as expressed in section 3.2, an embodied therapy such as DMT potentially has an important role to play. This is particularly significant, given DMT's inherent understanding of the need for flexibility and adaptability in co-constructing culturally appropriate and context-relevant practices, within an approach of parity between therapist and participant/s. This offers dynamic ways of working in South African environments where inequality and power dynamics form such a fundamental part of historically embodied trauma and exclusion.

3.6 Arts therapies in South Africa

In terms of the relevance of arts therapies to trauma endemic to South African society, as discussed in section 3.2, the creative arts therapies make a unique contribution to the diagnosis and treatment of psychological trauma because victims of trauma mostly

have difficulty expressing their experiences directly through words (Johnson, 1987). This is compounded in a South African context in which there are eleven official languages and a history of repression based on peoples' culture, language and ethnic identity.

Meyer (2014) warns that arts therapists in South Africa need to be aware of what it means to engage with the social, political and cultural spheres, both in the ways they practise and also how they reflect on their practice. Recent creative arts therapy literature asks how western-based therapeutic practices may shift to a more 'social justice' agenda in order to understand the impact of the social, economic and political contexts on the therapeutic relationship (Sajnani & Kaplan, 2012). Arts therapists carry a responsibility to confront their own positions of power, race and privilege (Hadley, 2013; Sajnani & Kaplan, 2012) in order not to reproduce privilege and thus limit social transformation and justice (Meyer, 2014). Music therapy in South Africa carries a strong social cultural awareness by acknowledging the invisible, those whom society at large refuses to acknowledge and embrace (Pavlicevic, Dos Santos, & Oosthuizen, 2010).

It is clear that when dealing with mental health in South Africa, Western-based knowledge systems that separate psychological, cultural, spiritual and medical knowledge systems still dominate and new ways of understanding are now called for (South African Association of Drama Therapy, Drama for Life, & Division of Occupational Therapy University of Cape Town and SANATO, 2014). For Nebe (2016), South African dramatherapist and director of Drama for Life (an independent academic, research and community engagement programme focusing on Applied Drama: Theatre in Education, Communities and Social Contexts; Drama in Education and Drama Therapy), genuine healing requires one to rethink the mainstream, post-colonial mental health care system.

Makanya (2014) echoes the view that the African has been westernised. According to her, the colonial frame of writing and thinking about arts psychotherapy practice denies her a way of expressing herself that comes from the history, culture and language of her people. Nebe suggests that illness in Africa is understood within a holistic body-mind-spirit continuum. The Drama for Life postgraduate degree thus includes the indigenous

education of a new generation of therapists able to engage with psychosocial (the relationship between psychological, internal and social or external factors) (Henley, 2010) trauma prevalent in South Africa today.

Berman (2005), a South African art therapist, writes that community art therapy work is project based and often in response to external demands. One of these was in 2008 when xenophobic attacks on foreigners began taking place in Alexandria township (Berman, 2010)(often underdeveloped urban living areas that from the late 19th century until the end of apartheid were reserved for 'non-white' residents). The Art Therapy Centre/Lefika la Phodiso, a Non-Government Organisation arts therapy centre she founded in 1993, responded to the xenophobic crisis. It offered psychosocial support in a refugee camp that was set up for about 1 000 displaced people. She relates that the therapeutic encounter transgressed boundaries of what is understood as 'therapy' in Western terms because listening and providing a space for understanding was not enough. The work created in the refugee camps within the context of a safe therapeutic space was made public as a means for therapists to reveal the hardships and distress, in order to effect social and political acknowledgement of the suffering and need for support and change. Arts therapies in a South African context can not only involve the internal and external aspects of healing, it is critical to involve the context itself (Stevens, Duncan, & Hook, 2013). If ignored, this context can reproduce privilege and limit social transformation and justice (Meyer, 2014).

There are currently only two South African Health Professions Council registered dance movement therapists, of whom I am one. The history of DMT as practiced in South Africa has not been the focus of any research; there has been some research on aspects of dance and movement as therapy, mostly as applied in psychological practice and research. However, thanks in part to other arts therapies that are more established, such as music, drama and art therapies, it is entering an existing framework that creates strong links between arts therapies with a social, cultural and political awareness. This awareness is presently growing in DMT practice globally. By exploring the principles of DMT in water research and embracing the trans-disciplinary nature of engagement, as well as the socio-political realities around water, there is potential to create new pathways towards development of DMT as an established arts therapy in South Africa.

3.7 Conclusion

In South Africa there is a strong emphasis on arts therapies being applied in conjunction with other disciplines. Its origins in the Northern hemisphere essentially involve the synergies of multiple disciplines and theoretical frameworks. It is clear that this at times has led to confusion, hence the current need to clarify and define DMT in relation to other embodied practices. The significance of indigenising practice to best support the history and current conditions of people in South Africa is critical. It was thus important that my first objective was to discover culturally relevant themes from training in the Northern hemisphere which could be developed in the context of trans-disciplinary water resource management research in South Africa, instead of assuming that there is one universal way of applying DMT principles.

The focus in DMT on the embodied and shared generation of knowledge and insight in a space of equitable participation potentially represents a direct antithesis to many South Africans' lived experience of being 'unseen and unheard' in a culture of repeated violence and re-traumatisation. It has particularly strong potential to contribute to devising trans-disciplinary water resource management research practice in our country, because of its basis in dance and movement, which have been an integral part of South African indigenous cultures' and societies' modes of spiritual expression for millennia. Chapter 4 presents hermeneutic phenomenology as the methodology adopted for this study.

Chapter 4: Methodological and Analytical Framework

4.1 Introduction

The aim of this research was to draw on principles of DMT practice in a South African water research context. To my knowledge no prior research exists on this topic, as discussed in section 1.4.1 and on the basis of the literature reviewed in Chapters 2 and 3. New approaches in the context of IWRM such as complexity, complex social-ecological systems, trans-disciplinarity, ecopsychology and the relevance of an embodied therapeutic approach in a South African context made it possible for this research to transcend disciplinary framings and align a 'social' science (DMT) (discussed in Chapter 3) with what is traditionally considered a 'hard' science (Water Research) (discussed in Chapter 2).

According to Adler and Clark (2008), when research has an exploratory purpose, the aim is to become familiar with this area and begin to develop general ideas about it. Kothari (2004) postulates that the main purpose of exploratory research studies is to formulate a problem for more precise investigation in the future (Venter, 2013). This study was an introduction into an area of research that invites future inquiry (discussed further in Chapter 7). Its exploratory nature allowed for a certain level of flexibility in research design (Kothari, 2004). I considered different aspects of the phenomenon that have not been studied in this context before. At times this challenged traditional modes of research design and analysis.

This chapter provides the methodological and analytical framework that guided this research and includes a broad description of the methodology, methods and analytical process adopted. Figure 4.1 below depicts the methodological and analytical framework of this study:

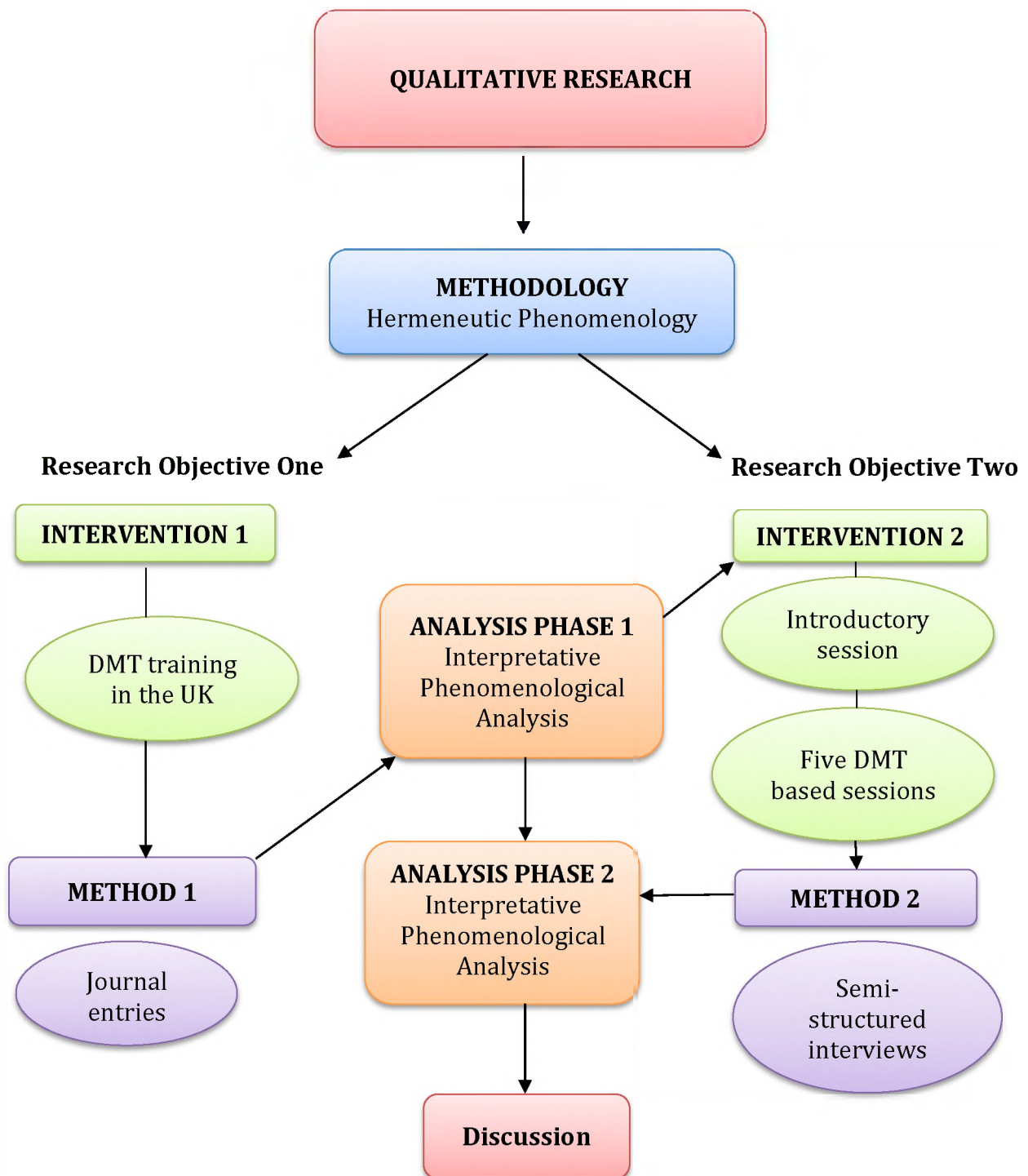


Figure 4.1: *Methodological and analytical framework*

4.2 A qualitative approach that acknowledges complex systems

It is argued that qualitative research developed in recognition of the limitations of logical-empirical research methodologies that do not address many significant questions in the human realm because of the requirements for prediction, control and measurement (Laverty, 2008; Osborne, 1994; Polkinghorne, 1983). According to Lyons (2000) and Willig (2001), qualitative research allows for the exploration of humans by humans, recognising that knowledge and the process of producing knowledge are context-specific. It is thus often a non-linear process, a key characteristic of complex systems (Cilliers, 2000)(introduced in Chapter 2) and interpretivist research in which knowledge is considered to be socially constructed as opposed to objectively determined (Carson, Gilmore, Perry, & Gronhaug, 2001). The world in complexity thinking is viewed as complex, unpredictable, interconnected, emergent and to some degree knowable. General complexity theory acknowledges that the problems we face are complex and often need to draw on multiple interpretations to help us make sense of a complex and interconnected world (Cilliers, 2000).

According to Denzin and Lincoln (2011), qualitative researchers study things in their natural settings in order to interpret or make sense of phenomena in terms of the meanings people bring to them. There is recognition of the subjective, experiential life-world of human beings and the in-depth description of their experiences (Patton, 1990). Upadhyay (2012) argues that qualitative research is fundamentally “interpretivist”, as it is concerned with how the social world is realised, interpreted, understood and experienced, or produced. The interpretative paradigm in qualitative research is considered an attitude about knowledge (Polkinghorne, 1989) placing emphasis on description rather than explanation, the representation of reality through the eyes of participants and the importance of viewing the meaning of experience and behaviour in context and in its full complexity (Henwood & Pidgeon, 1992). Epistemologically it recognises the relationship between the knower and the known. Developing understanding and reconstructing experience and knowledge are its primary aims.

The objectives of this research included the discovery of culturally relevant themes from professional DMT training in the Northern hemisphere that could be developed in

the context of trans-disciplinary water resource management research in South Africa and the application of some relevant principles of DMT practice, as informed by these culturally relevant themes, within a trans-disciplinary complex social-ecological systems researcher group. My approach to learning is that knowledge may be gained through active engagement. By being active as a researcher, I influence and inevitably interpret what I experience. Both my active engagement as well as the interpretive nature of this engagement brings me closer to knowledge.

In Hoeller's (1993) view, the task of phenomenology is hermeneutic, meaning interpretive. Hermeneutic phenomenology is a tradition within qualitative research that supports a study on life world or human experience as it is lived and also supports an interpretative stance (De Vos, Strydom, Fouche, & Delpont, 2011; Kafle, 2013).

4.3 Hermeneutic phenomenology

According to Annells (1996), hermeneutic phenomenology can be classified as post-modernist because its roots are within the work of Heidegger (1962) who was an early influence upon the drift from modernity and seeks understanding as opposed to theory. Heidegger worked with Husserl (2005) who developed descriptive phenomenology that is also known as transcendental phenomenology (Howell, 2013). Husserl trained Heidegger in the process of phenomenological intentionality and reduction (Lavery, 2008). While both Husserl and Heidegger took exception to the Cartesian split between mind and body (Jones, 1975), Husserl believed that individuals are capable of a direct grasping of consciousness, as seen in intentionality and bracketing (Polkinghorne, 1983). Heidegger, on the other hand, saw bracketing as impossible, one cannot stand outside pre-understandings and the historicity of one's experience (Heidegger, 1962; Lavery, 2003). He broke away from Husserl and developed his own strand of the philosophy; interpretative phenomenology that is also known as hermeneutic phenomenology (Howell, 2013; Sloan & Bowe, 2014). According to Heidegger we are all in, amongst and inseparable from a world of being (Maggs-Rapport, 2001). Experience can never be separated from context (Varela, Thompson, & Rosch, 1991).

According to Gerber (1996), hermeneutics as the science of interpretation has been considered a useful research approach for geographical theorists to understand human actions and consequences in relation to the human-environment relationship. The complexity of the human-environment relationship is recognised by researchers of complex social-ecological systems as well as ecopsychologists as discussed in section 2.4. The benefit of such a research approach is that context is seen as critical, relationality is emphasised and the nature of peoples' experience of phenomena is acknowledged as dynamic. According to Langdrige (2007), in terms of capturing expressed meanings of experience in hermeneutic phenomenology, the epistemological focus is on experience or narrative and thus requires ways of capturing this that are subjective and involved.

Phenomenological hermeneutics suggests that there is an interactive, iterative process involved when entering another's lifeworld and then referencing back to one's own position. One is never free from the perceptions and pre-understandings inherited from past experience (Howell, 2013). Person and world are mutually constitutive; a person cannot step back into an objective realm, outside of their world of relationships and meaning (Larkin, Watts, & Clifton, 2006). This echoes one of the fundamental principles of interpretivist research of subjective reality (Hudson and Ozanne, 1988).

People's relationships with the world are intersubjective (echoing back to embodiment discussed in section 3.5.4); there is a shared, overlapping and relational nature to engagement with the world (Larkin, Eatough, & Osborn, 2011). Koch (1995) describes this as an indissoluble unity between a person and the world. She argues that a person, as an embodied, meaning-making being, is already immersed in a linguistic, cultural and physical world. The interpretation of peoples' experiences happens in the context of ongoing personal and social relationships, of which the researcher forms a part (Larkin et al., 2006). This requires one to engage in enriched awareness of his/her own consciousness as part of the process of research and dedication to transformation of researcher and participants (Lather, 1991; Rehorick & Bentz, 2009).

Rehorick and Bentz (2009) describe how phenomenology uses enriched and embodied awareness that fundamentally alters our way of being. This extends to the

phenomenological method, approach and perspective becoming transformative in essence. In phenomenological research, the creative capacity of the researcher is enhanced by their immersion in the subject matter. The researcher's voice is seen as a strength and not a weakness (Lather, 1986). His/her understanding and thinking are necessary in order to interpret and make sense of someone else's experiences (Huws & Jones, 2008). In hermeneutic phenomenology biases and assumptions of the researcher are not bracketed or set aside but in fact embedded and essential to the interpretive process (Laverty, 2003).

An element in interpretation is the emphasis in hermeneutic phenomenology on the role of language and discourse (Langdrige, 2007). Heidegger argues for poetic language as a way of disclosing the world and transforming discourse. Gadamer (1976) writes that language speaks us rather than we speak it. The language, the user of the language, as well as the interpretation of it by the researcher are critical (Cohen, Kahn, & Steeves, 2000). Van Manen's approach follows Gadamer in that his philosophy is that language reveals being within historical and cultural contexts (Sloan & Bowe, 2014).

At the same time there is acknowledgement in hermeneutic phenomenology that it is within the embodied relationship that the text or data is generated and interpreted (Laverty, 2003). In terms of the use of DMT in this study, which engaged with an embodied approach to the development of meaning, it is important to turn to another phenomenological philosopher, Merleau-Ponty (1962). Merleau-Ponty echoes some of Heidegger's desire for a more contextualised phenomenology and at the same time strongly emphasises the embodied nature of our relationship to the world (Smith, Flowers, & Larkin, 2009).

Stanley and Wise (1993) comment that within traditional epistemologies, body and emotion have been perceived as disruptive and subversive of knowledge; a wild zone in direct contrast to scientific reasoning. For philosopher Merleau-Ponty, the living body is the true subject of experience (Varela et al., 1991). While the body can be perceived and viewed in an objective manner, ultimately one is a body and thus perceives, experiences and acts essentially in an embodied way (Gallagher & Payne, 2015). According to Abram (1997) the sensuous, the sentient life of the body is at the heart of lived

experience; perception of the world is influenced by embodied experience (Kockelmans, 1993). According to Merleau-Ponty(1962), the embodied nature of our relationship to the world leads to the primacy of our own individual situated perspective on the world (Smith et al., 2009). We see ourselves as different from everything else in the world. The body is not an object in the world but our means of communicating with it (Merleau-Ponty, 1962). My body unfolds for me as a world particular to me and different to the world that is disclosed by another person's body (Eatough & Smith, 2013).

The body is a central element in experience (Smith et al., 2009) and the site of unending dialogue between humans and the world (Kovacs, 1993). According to Morçöl (2005) Merleau-Ponty affirms the contextuality of knowledge and asserts its corporeal, embodied nature. Embodiment underpins the practice of DMT and has links to general complexity theory discussed in sections 2.4.1 and 3.5.4. Embodiment in DMT engages the body as the agent for change (Koch & Fischman, 2011; Martin et al., 2016; Meekums, 2006). Abram (1997) expands on the core meaning of embodied experience by emphasising the significance of the relational aspect of the 'body subject'. Far from the 'body subject' being a closed, mechanical system, it is a creative, shape-shifting entity that responds to and is in relationship with its surroundings (human and more-than-human). This directly relates to this study as an exploration of a body-based movement approach with links to ecopsychology and emphasis on body-mind relations, interpersonal relations and relatedness of the person to the environment (Koch & Fischman, 2011).

Finlay (2006) describes the research encounter as having dance-like qualities. The intersubjective spaces that reside between researcher and participant, between 'empathy and reflection' are considered a delicate dance moving in an out of experiencing and reflection. The embodied intersubjective space between researcher and participant no longer involves division but connection. I empathised with the participants and was not only a spectator but immersed in the experience of the participants (Wertz, 1983). I was part of their process, as much as they were part of mine.

Hermeneutic phenomenology is not a prescriptive methodology. It invites participants into a conversation where horizons fuse and understanding develops from the pre-understandings of the research process, the interpretive framework and the sources of information (Koch, 1995). Van Manen (2002) considers hermeneutic phenomenology as an attitude or a disposition of openness and sensitivity to everyday experienced meanings. He states that it formatively informs, reforms, performs, transforms and pre-forms the relation between being and practice (Sloan & Bowe, 2014; van Manen, 2007). This suggests that it has evolved from philosophy to methodology in the latter part of the 20th century.

According to Lavery (2008) our understanding of phenomenology and hermeneutic phenomenology is not static but dynamic and evolving. Knowledge, truth, reality and theory are intrinsically tied to the research subject. Truth, knowledge and theories that reflect these are thus flexible and transitory (Howell, 2013). The researcher has to modify research decisions in response to changes and new developments in the research setting, while at the same time maintaining a coherent research approach (Maxwell, 1998; Weaver, 2015). Within such a construct, this study engaged with a movement practice that is explored through the lived experience of participants. In keeping with the fluid, flexible and transitory nature of hermeneutic phenomenology, the research process itself remained dynamic, responsive and flexible to the needs of the participants while at the same time maintaining a coherent research approach.

4.4 Data generation

4.4.1 Methods of data generation

Traditional forms of data for qualitative research include interviews, focus groups or participant observation (Flick, 2002). In hermeneutic phenomenology data can include information gathered from research participants, personal reflections on the topic and depictions of the experience from outside the context of the study, including the arts (Polkinghorne, 1989). This research study used journal entries and one-on-one semi-structured interviews in order to collect data, after two types of interventions: firstly, DMT training in the UK and, secondly, participant's taking part in an introductory

session and five DMT based sessions. This is depicted in Figure 4.2 below and relates to Figure 4.1:

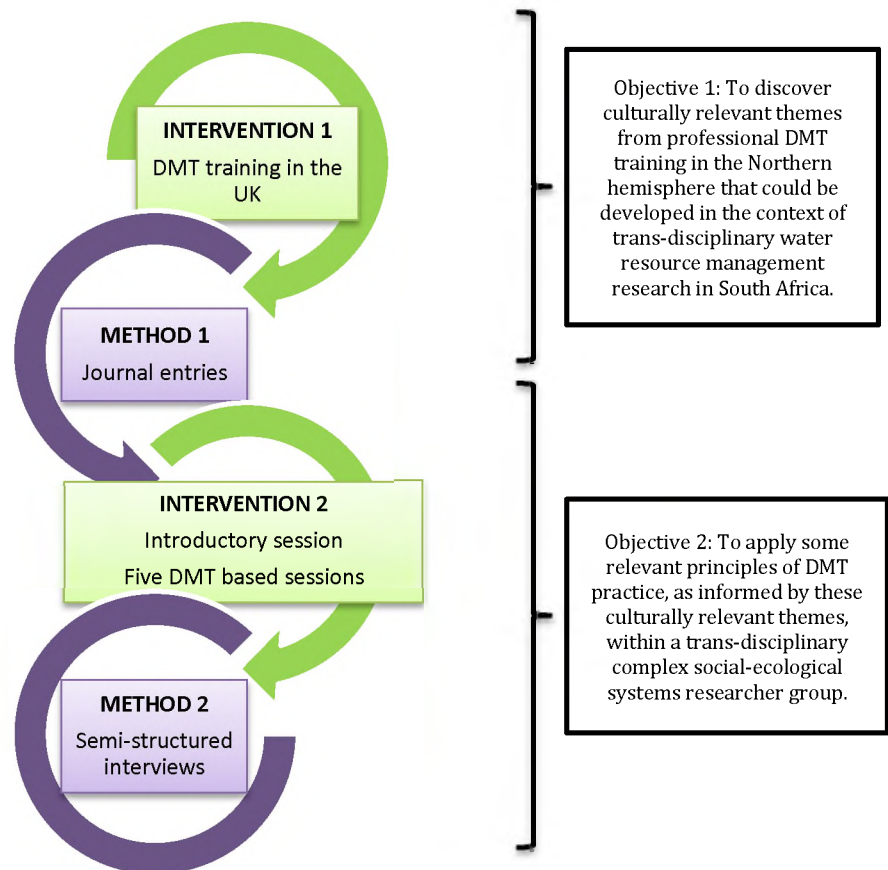


Figure 4.2: *Data generation chain of connections*

Journal entries kept by myself as the researcher during my studies in the UK related to the first research objective of discovering culturally relevant themes from professional DMT training in the Northern hemisphere, which could be developed in the context of trans-disciplinary water resource management research in South Africa. The second objective was the application of some relevant principles of DMT practice, as informed by these culturally relevant themes, within a trans-disciplinary complex social-ecological systems researcher group. This involved semi-structured interviews with participants who took part in an introductory session and five DMT based sessions.

4.4.2 Objective one: discovery of culturally relevant themes

Sample

In order to apply DMT training and the principles of practice in a South African water research context, I needed to be registered as a dance movement therapist with the Health Professions Council of South Africa. DMT is a relatively new form of psychotherapy worldwide and in South Africa there is currently no formally registered DMT training available. Practitioners have to obtain an internationally accredited Master's degree, after which they can apply to register (Health Professions Council of South Africa, 2015; South African Network for Arts Therapies Organisation, 2016).

I thus applied for funding to study DMT overseas. My options for funding were limited to English speaking countries that have ties to South Africa. I was also a parent with two young children. There were more funding options available to the UK, which also facilitated being accompanied by my family. Securing enough funding was extremely challenging due to high international student fees and the unfavourable currency exchange rates. I entered into the training in a foreign country not only as a student but also as a parent with a partner and young children who also needed to find their place in this new context. I held multiple roles during the training that all influenced the expressed meanings of the experience.

The research process involved gathering information and gaining therapeutic experience of working with DMT in the UK. While undergoing the training I engaged in an inner search for the nature and meaning of my experience of studying DMT in the UK. I went through a constant process of self-examination, self-dialogue and self-discovery from the beginning and throughout the training. I was consciously aware of being both participant and researcher while studying, with my objective of discovering culturally relevant themes that could be developed in the context of trans-disciplinary water resource management research in South Africa, constantly in mind.

Journal entries

In most qualitative research there is acceptance of a reflexive approach in the research process (Ortlipp, 2008). In hermeneutic phenomenology, researcher values are not bracketed off but are consciously acknowledged and recognised as an important part of the research process (Larkin et al., 2006; Ortlipp, 2008). According to Payne (2006), self-reflection is a critical part of DMT. The use of a reflective journal in hermeneutic phenomenology (Heidegger, 1962) is considered part of the hermeneutic circle (discussed in section 4.5) that increases the depth of engagement and meaning making (Lavery, 2003). For van Manen (1997) writing is considered critical as it forces the researcher into a reflective attitude in which they 'write themselves' in a deeply collective way.

For Proff (1992), journal writing is a way of getting feedback from ourselves and thus enables us to experience in a full and open ended way the movement of our lives as a whole and the meaning that follows from reflecting on that movement (Janesick, 1999). Considering that I was studying DMT that is based on the use of movement and dance, the use of the term 'movement' feels very appropriate. I literally 'moved' to the UK, family and all, and reflected in my journal entries on the experience of the training as it was unfolding; while at the same time my life as a whole was unfolding as a student in a foreign country. I gathered data in the form of journal entries and e-mail communication during the MSc training in DMP in the UK.

The following is a breakdown of the different subjects that were covered during the training. In the first year these included:

- DMP theory and skills covered diverse psychotherapeutic approaches (both from a theoretical and skills-based perspective) that are common in DMP practice in the West, such as humanistic, psychodynamic, developmental, arts-based, behavioural, eclectic/integrative and postmodern approaches (e.g. social constructionism and narrative psychotherapy). This module also included introductions to movement observation and analysis systems such as the Kestenberg Movement Profile and Laban Movement Analysis;

- Supervised DMP placement. I had two days of placement each week. One was at Irini (pseudonym), a Black Minority Ethnic Women's Organisation where I worked with individual clients. The other was With Flowers (pseudonym) where I worked with a group of children and a child in individual psychotherapy, all of whom were experiencing difficulties at school;
- Key concepts in health and wellbeing including medical diagnoses, anatomy and physiology;
- Research methods;
- Process group and large movement group;
- Academic and pastoral tutorials;
- Compulsory personal psychotherapy offered outside the University.

In the second year the breakdown of each week included:

- Critical DMP and advanced skills that covered different client populations and important ways of working with these populations in both group and one-to-one approaches to psychotherapy. It encouraged critical engagement with clinical material, theoretical ideas and research evidence. It supported the development of advanced skills and included a more in-depth understanding of one movement analysis system (i.e. Laban Bartenieff Movement Analysis);
- Supervised DMP placement, which involved two days of placement each week. I continued attending Irini for the one day working with individual clients while the other day I was attending Blossom (pseudonym), a charity for children whose parents had a history of substance abuse. I worked with two children in individual psychotherapy whose parents had a history of substance abuse, one of whom was in foster care;
- Process group;
- Academic and pastoral tutorials;
- Compulsory personal psychotherapy offered outside the University;
- One-week residency at a local community dance venue;
- Final project.



Figure 4.3: Stills from video clips of work done during DMT training in the UK

Data was collected within different time frames (see Table 4.1), each reflective of a specific time of my life in the UK as it was unfolding as well as the breakdown of the study programme. Each was considered a separate “transcript” for the interpretative process of analysis (discussed in section 4.5.1).

TIME FRAME	Beginning of Course and Getting to UK	October to December 2012	January to July 2013	September to December 2013	January to May 2014

Within each of the five time frames, each week of the course was broken down including all that we covered that week and that I experienced as part of the training. Each week I recorded my experiences and feelings as journal entries. This is an example of a week's journal writing within the time frame September to December 2013:

Text Box 4.1: *A week's journal writing during the training*

4/11/2013 (Week 9)

4/11/2014 Placement One

5/11/2013 DMP with Adults and Mental Health, Somatic Countertransference and Embodiment (Guest lecture)

I really enjoyed the skype session. Guest lecturer used who we are as part of her presentation and was very tuned in. We embodied some representations of the therapeutic relationship.

5/11/2013 QMU Supervision

6/11/2013 Placement Two + Group Supervision

4 November 2013

The Koch article felt like 'coming home'. I feel like everyone in South Africa has Post traumatic stress disorder. I want to explore that around countries that have a lot of violence, although we are all traumatised about the environment at the moment. How recent does the damage need to be for it to matter as a process to work with? Post-traumatic stress must be quite a broad term.

So I waited and waited on Thursday for my first client. I negotiated a different space to work in at Irini because of different power dynamics around use of spaces. I felt happy with the space. We phoned at 17h00 (her session was scheduled for 16h30) and the crèche workers who were waiting also wanted to leave. Apparently her daughter was ill so she didn't come in. I felt very disappointed. At the same time I felt so 'disembodied' after a long exhausting day of reading and being in the space it took me the weekend to enter my body again. I need to make more time during the placements to 'be with myself and my body'. One of the admin staff at Irini went off and did her prayers and I need to do a similar process. I feel there is so much pressure to get so much done that to actually be with myself so that I can be for the client can get lost. This is a danger for me.

At Blossom I finally got my police clearance amended and so I can work with a little girl TB. I will meet her mom next week. I am reading her file today and start to get a sense of her. I also need to work with the space I want to use with her.

4.4.3 Objective two: application of Dance Movement Therapy principles

Sample: The Rhodes University Trans-disciplinary Research Group

The RU TD Group (introduced in section 1.4) is made up of a group of trans-disciplinary researchers and post-graduate students (about 20 or so). They have met monthly for two hours over four years to explore methodologies and approaches that enable a deep and rich exploration of the complex social-ecological systems that comprise people living in catchments (watersheds). The group grew out of several water-related research projects hosted at Rhodes University, beginning in 2011. Most of the research projects are based in the Eastern Cape Province and address the evident and complex challenges of contemporary times through explicitly trans-disciplinary research (Rhodes University Transdisciplinary Research Group, 2016).

A RU TD Group meeting is held each month and is planned and hosted by members of the student group. A key trans-disciplinary principle of the meetings is that everyone involved in the research is a multi-faceted person who can engage with their whole self and multiple ways of knowing (Palmer et al., 2015). The research methodology adopted takes an explicitly trans-disciplinary orientation (as discussed in section 2.4.2), in which the widest range of conceptual framings, knowledge sources, and methodologies have a place. The meetings provide a space for discussion with the end goal of strengthening trans-disciplinary practice and the network of trans-disciplinary researchers at Rhodes. Each meeting is chaired by a specific researcher, who either presents a project or facilitates a discussion on a particular theme.

I have been a member of the RU TD Group since my return from the UK in June 2014. My first exploration into the use of DMT with the RU TD Group began with one of the monthly meetings. I suggested that the monthly RU TD Group meeting in May 2015 be run by applying some relevant principles of DMT practice. All members of the RU TD Group were invited to attend the two hour long monthly meeting. On 21 May 2015 a fellow researcher, also a member of the RU TD Group and I ran the monthly meeting. We worked in the Movement Room in the Drama Department, which is an open space. The RU TD Group monthly meetings usually take place in a boardroom type space in

which there is no direct engagement with body and movement. Fellow researchers were invited to engage with what trans-disciplinarity means to them using body and movement. We suggested prior to this meeting that this process could provide an opportunity for researchers to connect with themselves and other members of the trans-disciplinary team as part of building a stronger sense of self within a context of embodied interrelationship. Nine researchers in total attended this meeting.

Each participant was asked to e-mail a written reflection at the end of the meeting, indicating how they experienced it and if there is value in a more embodied way of working within trans-disciplinarity. There were some who felt that it was:

entertaining and the approach was a better way of expressing and educating me about trans-disciplinarity.

For others it made them feel a sense of belonging:

I feel involved and a sense of belonging - and that makes me happy.

The difference in ways of working was appreciated by participants:

The RU TD Group session was unlike any of the sessions held in the past, as we spent the whole time expressing ourselves through movement. I enjoyed the experience and learnt that my understanding of trans-disciplinarity can be represented through body movements and gestures.

Participants appreciated being acknowledged and given the opportunity to connect with themselves as part of the learning:

The experience of inward focus for me was very meaningful and effective. I feel that for me to participate with meaning and value in a trans-disciplinary context that I need to be comfortable and centred in my own being.

Participants had new insights about trans-disciplinarity or affirmed their ideas about trans-disciplinarity through a different way of engaging with it:

The session opened a sense of care and emotion I shield a lot – these are all people I hold in affection and responsibility, people I have feelings for. I felt able to share that, and to experience a quite palpable trust – quite coherent with provisionality and privacy. In all, the session reinforced my growing conviction that the heart and substance of trans-disciplinarity is “relational”.

It was encouraging to receive feedback that principles of DMT support inclusivity and equality because power dynamics is a huge challenge to effective IWRM in a South African context (as discussed in section 2.3.1:

TD [Trans-disciplinarity] celebrates diversity, inclusivity, collaboration, openness, trust building, relationships amongst others, these are elements that can meaningfully be expressed through body movement which made this a great space to explore these important elements.

The group’s reflections indicated that there is potential for principles of DMT to be applied within a trans-disciplinary complex social-ecological systems researcher group. Trans-disciplinary complex social-ecological systems research contexts place demands on researchers in terms of how they engage with communities, each other and themselves (this is also discussed in the literature on building trans-disciplinary teams in section 2.4.2). DMT could be a way of supporting researchers in the context of trans-disciplinary water resource management research.

Participants who took part in the May meeting, as well as other members of the RU TD Group were then invited to be part of my research study in which I wished to apply some relevant principles of DMT practice, as informed by culturally relevant themes from my training in the UK. In hermeneutic phenomenological research one selects participants who have lived experience that is the focus of the study, willing to talk about their experience and who are diverse enough from one another to enhance possibilities of rich and unique stories of the particular experience (Polkinghorne, 1989;

van Manen, 1997). A group of eight researchers (seven of whom had participated in the May RU TD Group meeting) came to the introductory session and participated in the five DMT based sessions thereafter. They came from a range of educational backgrounds and disciplines and represented various stages of academic endeavour, from post-graduate student to professor. This is also in keeping with the nature of trans-disciplinary teams that inherently include a range of stakeholders (discussed in section 2.4.2).

Table 4.2 below depicts the group of participants who agreed to take part in the study. To safeguard participant’s identity in the research, they are referred to by letters of the alphabet. Occupation and demographic information are given to show the range of participants. Under demographics, the terms ‘black’ and ‘white’ are used to refer to people previously categorised as such by the South African apartheid government. The influence of racial categorisations is still present in South Africa today and it is not possible to discuss transformation in South Africa without some reference to ‘population groups’ as determined by the previous government. The use of these terms should not be seen to imply an acceptance of such categorisation on my part.

Table 4.2: Sample of eight research participants		
WHO	OCCUPATION AT TIME OF STUDY	DEMOGRAPHICS
A	Master of Science: Hydrology and Water Resources Management	South African. Under apartheid would have been classified as ‘white’. Male in his 30’s.
B	Part-time employee and part-time student Master of Education: Environmental Education	South African. Under apartheid would have been classified as ‘white’. Female in her 40’s.
C	PhD student and researcher at Agricultural Research Council	South African. Under apartheid would have been classified as ‘black’. Female in her 30’s.

D	Professor and supervisor: Water Resources Management	South African. Under apartheid would have been classified as 'white'. Female in her 50's.
E	Master of Science: Water Resource Science	South African. Under apartheid would have been classified as 'white'. Male in his 20's.
F	PhD: Water Resource Science	From another African country. Under apartheid would have been classified as 'black'. Male in his 20's.
G	Lecturer: Pharmacy	South African. Under apartheid would have been classified as 'black'. Female in her 30's.
H	Master of Education: Environmental Education	South African. Under apartheid would have been classified as 'white'. Female in her 20's.

I entered the space where I would be working with the eight participants both as a researcher and as a dance movement therapist.

Prior to this second phase of my research, I had completed my analysis of the journal entries (objective one) in which I discovered culturally relevant themes that could be developed in the context of trans-disciplinary water resource management research in South Africa (see Chapter 5). These themes informed my application of principles of DMT practice within the trans-disciplinary complex social-ecological systems researcher group. The relevant principles of DMT practice applied in this study as presented in section 1.3.2 included: movement and dance as the medium to promote health of individuals, groups and communities (Koch & Fischman, 2011); embodiment that places value on the central role of the body (Homann, 2010; Koch & Fuchs 2011; Payne et al., 2016); the role of equality, inclusion and an indigenous connection to dance for healing (Chaiklin & Schmais, 1986).

Introductory Session

The intention behind the introductory session was to: introduce the group members to each other as ‘the group’ that agreed to be part of my research; introduce the research topic; agree on a way forward and ask for consent to record sessions and the research process as a whole. This asking for consent was repeated throughout the research and is discussed in greater detail in section 4.7. For the introductory session I had to use a conventional meeting room space because it was the National Arts Festival and all movement spaces (clear of furniture) were booked. It was interesting engaging with a more body-based approach in a conventional meeting room space. In setting up the room, I positioned the desks and chairs in a circle. In order to bring in a sense of continuity and ownership of the process by the group, I put up on newsprint the group’s May RU TD Group meeting (discussed above) reflections as overall guidelines for the group process: Involved; Sense of Belonging; Comfortable; Centred in my own Being; Looking for Healing; Help People like Me; Notice what is Graceful, Present; Open-minded and Unconstrained by Dogma.

Bearing in mind the connectivity in the study with ecopsychology (section 2.4.3), as well as the discussion of culturally relevant themes in section 5.2.4, I included the elements and nature by burning aromatherapy oil in water over a candle next to a pot plant.

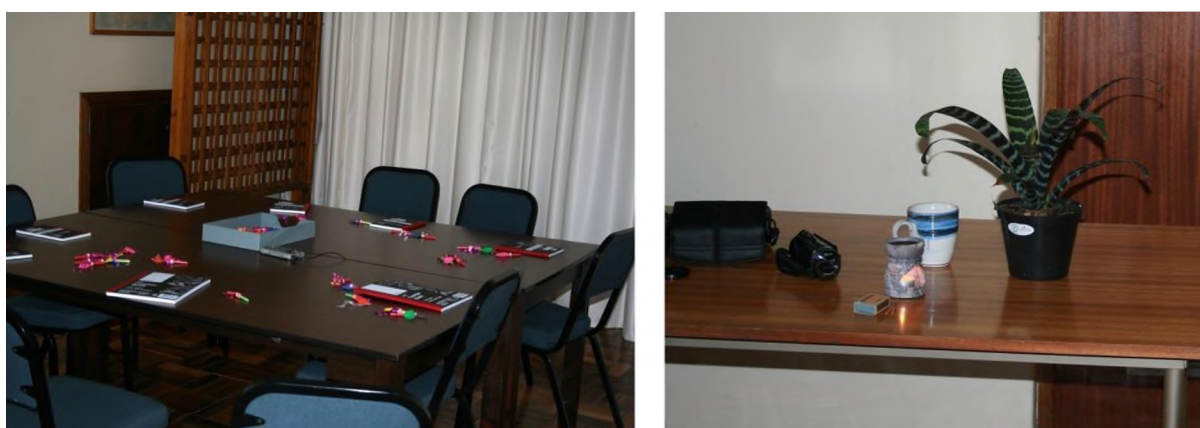


Figure 4.4: *The space set up for the introductory session*

This practice of including the elements and pot plant was repeated at each of the DMT sessions that followed as a way of offering continuity and cohesion to the group process

(this is commented on in section 6.2.2 by one of the participants). At the end of the DMT sessions, the plant was planted in the earth.

According to Hervey (2000), dance movement therapists conducting research bring with them the qualities of bodily kinaesthetic intelligence, interpersonal and intrapersonal intelligence through movement and body as critical parts of the research. Before working with the group I breathed and moved in the space on my own in order to connect with my own embodied presence.



Figure 4.5: *Connecting through breath and movement alone in the space before the introductory session*

We began the introductory session with everyone blowing party tooters while going round in a circle. This was a means of breaking the tension and enabling the group to express in a different way within a traditional academic meeting room space; in essence introducing a different way of engaging and encouraging openness to such engagement. This was followed with breath work and body awareness. Connection to the body was a critical part of all our sessions as part of the principle I adopted of body-mind relation that relates to embodiment. After time to connect to the self through the body, I welcomed everyone to the group, spoke about my proposed research and asked if everyone is comfortable that I record the session.

I put up four words, each on its own piece of newsprint, which related to my research topic. The introductory session then served as a means of introducing participants to the research topic using embodied ways of engaging. This included both a body response as well as a word generally associated with the different terms related to the topic, which was written up on the newsprint. The words written on the newsprint in

Figure 4.6 below were moved and embodied as much as they were also thought about and discussed.

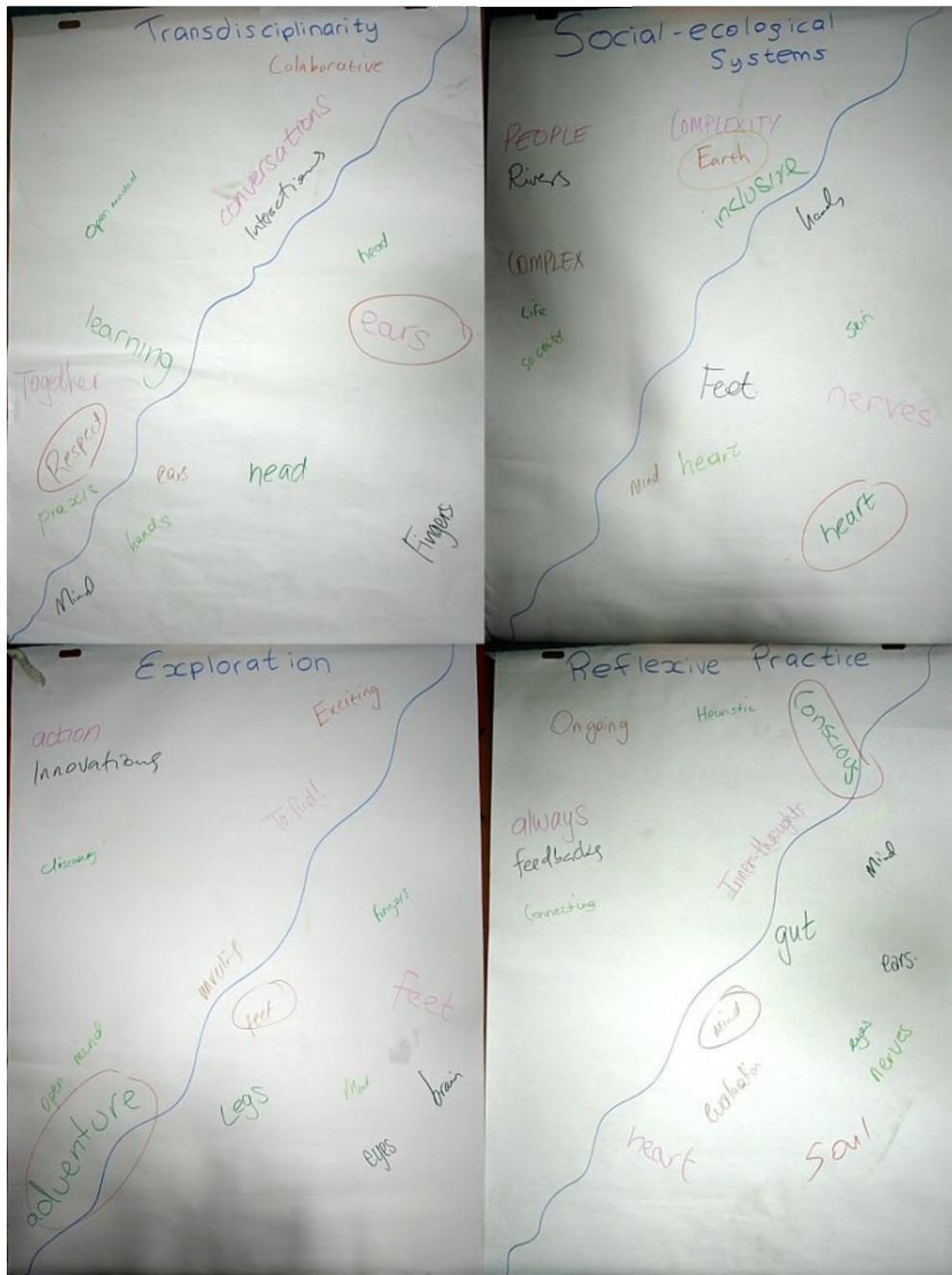


Figure 4.6: Engagement with research topic on newsprints during introductory session

This is the final list of words and body parts related to the four newsprints. The ones that are underlined are the words the group chose to reflect themselves as a group:

- Social-ecological systems: People, Rivers, Complexity; Earth; Inclusive; Complex; Life; Society.
Body Parts: Hands; Feet; Skin; Nerves; Heart; Heart; Mind; Skin.
- Transdisciplinarity: Open-minded; Conversations; Interactions; Learning; Together; Respect; Praxis; Collaborative.
Body Parts: Head; Ears; Fingers; Hands; Mind; Head; Hands; Ears.
- Exploration: Action; Innovations; Exciting; Adventure; Unveiling; Open-Minded; Discovery; To find.
Body Parts: Legs; Eyes; Brain; Legs; Mind; Feet; Fingers; Feet.
- Reflexive Practice: Conscious; Always; Feedback; Connecting; Inner-Thoughts; Conscious; Heuristic; On-going.
Body Parts: Gut; Head; Mind; Ears; Eyes; Nerves; Soul; Heart.

At the end I put all the selected words together into the following sentence:

“It feels like with a conscious mind we are on an adventure with our feet in which we respect each other and use our ears to hear in order to be with our hearts on the earth”.

We agreed on a way forward in terms of engaging with some relevant principles of DMT practice, as informed by the culturally relevant themes developed from the first phase of the research. The group agreed to meet for five two hour long DMT based sessions. We set a time frame and topics were selected by the participants that we could engage with during the sessions. These topics were informed by the analysis of the journal entries (discussed in section 4.5.3 and Chapter 5) to discover culturally relevant themes to be developed in the context of trans-disciplinary water resource management research in South Africa. The discussion and literature that supported this analysis were written up as a chapter for publication and also informed the wording of these topics:

Text Box 4.2: *List of topics for the group to choose from*

Limit variables of power, privilege and difference;
Challenge the colonial frames of writing and thinking and express in ways that come from the history, culture and language of your people;
Work with social transformation and justice;
Learn from each other and share practice with a range of disciplines;
The impact of displacement on the body and our relationship with environment;
The implications of building a new identity and culture;
Cultural sensitivity and perceptions of safety;
Oral histories and indigenous knowings;
Speaking out to promote cultural action for freedom;
Consequences of disempowerment, poverty and violence;
Work within a strong supportive structure that is culturally recognisable and therapist works with internal resources;
Maintain lively curiosity and acknowledge one's own racism;
Adopt a flexible frame;
Equal partners;
Extend healing to wider community.

Each person was asked to rank these topics in order of importance to them. The group then selected the following five topics to work with in the DMT based sessions: how to limit variables of power, privilege and difference; how to maintain lively curiosity and acknowledge one's own racism; how to learn from each other and share practice with a range of disciplines; how to extend healing to wider community; how to include oral histories and indigenous knowing and final reflection.

Participants were invited to run the DMT based sessions with me as co-facilitators. This was informed by findings of the research discussed in section 5.2.3 and the DMT principles of equality and inclusion. It was also informed by the interactive DMT approach, which is relevant in a South African context, in which leadership is shared and therapist and client are considered equal partners on the therapeutic journey as discussed in section 3.5.2. I said I would follow up with those who agreed to run the

sessions with me to arrange for a two hour movement preparatory session before each group DMT based session.

I asked if the group was comfortable with me recording our five sessions. Everyone agreed but I emphasised that people can change their minds about this at any time. I asked each one to write down their expectations and fears, as well as corresponding body parts to be aware of in the unfolding of the process.

Dance Movement Therapy based sessions

As was agreed during the introductory session this is the schedule that we followed for the sessions:

Table 4.3: Schedule of preparatory and group DMT based sessions			
Preparatory Sessions	DMT based session	Co-facilitators	Topics
E and A <u>Thursday, 23 July</u> 14h00 – 16h00 Lower Studio	ALL <u>Monday, 27 July</u> 14h00 – 16h00 Box Theatre	E and A	How to limit variables of power, privilege and difference
B <u>Wednesday, 29 July</u> 14h00 – 16h00 Movement Room	ALL <u>Friday, 31 July</u> 14h00 – 16h00 Movement Room	B	How to maintain lively curiosity and acknowledge one's own racism
H <u>Friday, 31 July</u> 16h30 – 18h00 Movement Room	ALL <u>Monday, 3 August</u> 13h15 – 15h15 Seminar Room Steve Biko Building	H	How to learn from each other and share practice with a range of disciplines
F <u>Wednesday, 5 Aug</u> 14h00 – 16h00 Movement Room	ALL <u>Friday, 7 August</u> 8h00 – 10h00 Box Theatre	F	How to extend healing to wider community
G <u>Wednesday, 12 Aug</u> 14h00 – 16h00 Movement Room	ALL <u>Friday, 14 August</u> 9h00 – 11h00 Box Theatre	G	Final Reflection How to include oral histories and indigenous knowing

I based the group work on relevant principles of DMT practice (discussed in section 1.3.2), also informed by the culturally relevant themes from objective one. Participants both engaged in and a few agreed to co-facilitate sessions with me. I met with each of

the co-facilitators for two hours before each session in which we connected to our embodied presence through movement and then agreed on how to run the session using some relevant principles of DMT practice. As a dance movement therapist trained in the techniques the group was exploring, I assumed overall responsibility for the unfolding group experience and observed what happened. I did not exclude myself from the group or the research intervention, which is an inherent characteristic of hermeneutic phenomenology (Robson, 1993).

Appendix A provides summaries of each of the five DMT based sessions. These are some images from sessions and the different spaces we worked in:



Figure 4.7: *Stills from video clips of DMT based sessions*

The following is a summary of the first group DMT based session:

Text Box 4.3: *Description of first DMT based session*

**How to limit variables of power, privilege and difference
Participants E and A were the co-facilitators**

Beginning

I asked everyone to come into a circle so we can get started. We began by sharing a movement in the circle and connecting to breath in the belly, becoming present to this time and space. We opened eyes and then swayed from one foot to the other becoming aware of the different parts and sides of our bodies; feeling our weight, grounding ourselves in our hips, finding balance. We moved within an imaginary bubble that surrounds us exploring all its edges with different parts of our body.

I said to the group that we will be exploring power, privilege and difference and that it is a taster of how to use body based processes with these topics in social-ecological systems. I put on a piece of music for people to move in the space on their own and connect with themselves.

Middle

POWER

After the free movement we came into the circle. Co-facilitator A announced that we will be looking at power. Then he asked us to share a movement and word we associate with feeling powerful. We mirrored each other's movements in the circle. In the second round we passed our movement onto someone else in the circle that received it and then shifted it into their own movement that they passed onto someone else in the circle.

Co-facilitator A then shifted us onto the word and movement that does not make us feel powerful. We did the same as above.

I then asked each one to work with the combination of both their movements (feeling powerful and not feeling powerful) and see if there is a movement in between the two or a way to put them together. Each one showed their movement and spoke about it. We ended off power with each one sharing a sentence of what they experienced about their own power through their movements in relation to social-ecological systems.

PRIVILEGE

I asked each person to free write "I feel privileged because..." Then I asked everyone to move connecting with privilege in their bodies and at the end of it connecting to one body part. I asked everyone to stop and stay connected to that part of their bodies. I then asked them to move to the music as they stayed connected. "Extend more into the space. Now begin interacting with people that you pass in the space and share your privilege. Partner up with someone. Find another partner". We ended off by sharing in a circle a word or a sentence about our privilege and how we experience it in our bodies.

DIFFERENCE

Co-facilitator E split the group in two. Co-facilitator A spoke to his group about being 'refined' and I spoke to mine about being 'loud'. We then formed lines and each pair danced down the middle with each one choosing either a loud or more refined way of dancing. Then co-facilitator E asked each one of us how it felt dancing with a partner who is so different. We shared our feelings. We then had to act out those feelings during another session of dancing down the middle. Then we had to find a way of dancing down the middle in which we work with our differences. We each spoke about what we changed. Sitting in a circle we spoke about difference and dominant cultures.

Ending

I asked each one to write down their reflections. We came back into the circle. I reminded everyone about the session on Friday from 14h00 - 16h00 in the Movement Room. I thanked everyone for participating. We had a moment of connecting with our breath with eyes closed and making ourselves present and safe as we leave this space and move out. Each one shared a movement. We ended off with three deep breaths together.

Semi-structured interviews

The final phase of the research involved semi-structured interviews with each of the eight participants. It was an opportunity to reflect on participant's experience of the application of some relevant principles of DMT practice, as informed by the culturally relevant themes, in the introductory and five DMT based sessions. The intention behind the interview was not only to discuss the participants' experience of the introductory session and DMT based sessions but to offer guidance, support and a sense of continuity of the relationship that developed during the sessions. According to Lavery (2003), the interview process works within an environment of safety and trust that needs to have been established throughout the research process.

In hermeneutic phenomenology it is critical that the interview process stays as close to the lived experience as possible (Koch, 1996; Lavery, 2008). Semi-structured interviews is the exemplary method used in Interpretative Phenomenological Analysis (Smith & Osborn, 2008) (discussed below in section 4.5.2). It is a flexible data collection instrument that allows for re-establishing rapport with respondents in such a way that the rapport and empathy between respondent and researcher is established as a fundamental aspect for producing richer data. According to Eatough and Smith (2006), it is more important for participants to be free to express their views and experiences than for the schedule to dictate the flow of the interview. On the debit side, this form of interviewing reduces the investigator's control over the situation, it takes longer to carry out and can be harder to analyse (Smith & Osborn, 2008).

The date and time of the interview was confirmed with each person. The DMT sessions ended in August 2015 and the interviews took place in September 2015. I did not want too much time to pass between the last session and the interviews so that the experience was still fresh in people's minds and bodies. I was also aware of my own need to reconnect with participants and round off the experience of their participation in my research, except for when I would present the research findings at the RU TD Group meeting on 20 July 2016 (discussed in section 4.6.3). I knew that I would have an on-going relationship with participants as fellow researchers as mentioned in section 4.6.3 and yet this particular experience had ended. As with a therapeutic time frame,

closure was needed. At the end of each interview I asked if anything more was needed by the person from the group or from this research process. We also explored if further support was needed and how to access it.

A complete schedule of questions (this did not dictate the flow of the interview but guided it) is attached in Appendix B. The proposed interview questions revolved around the following:

- Catch-Up: the intention was to take time to reconnect;
- Academic Background: the intention was to get an idea of the diversity of backgrounds that inform this group of trans-disciplinary researchers and the diversity of perspectives present in the group;
- Involvement in the RU TD Group Meetings: the intention was to get a sense of the nature of the group and individual's responses to the RU TD Group process. The DMT based sessions essentially grew out of that process. This research can potentially feed into future research on trans-disciplinary research processes in university contexts (discussed in Chapter 7);
- Involvement in the Introductory Session and five DMT Based Sessions: the intention was to explore principles of DMT practice through the application of the different techniques used during the sessions. Participants were also asked what support they would need in order to apply each of the techniques and if they related to it and saw it as something they could use in their own research or life contexts;
- Overall Reflection: the intention was to get an overall sense of the potential relevance of principles of DMT practice in facilitation, reflexive practice, trans-disciplinarity and complex social-ecological systems research;

- Closure: the intention was to ask if the participants would do anything differently if they had five more sessions and to ask if the person needs anything more from the group process that had now ended.

We set aside two hours for each interview. I used two different offices for the interviews, depending on availability. Each participant was sent an e-mail with the interview questions before hand. In the e-mail and at the start of each interview I asked whether the person is comfortable with being recorded. During the interview participants were invited to add to the conversation in any way they wanted. As with semi-structured interviews discussed above, I followed the conversation and did not stick strictly to the interview schedule. Each interview began with a time for reconnecting and a general discussion, before moving onto the more directed questions about the experience of participants of the introductory session and DMT based sessions.

Each interview was completely different, depending on the conversation that unfolded and how it all linked to the questions that needed to be asked. Some participants spoke more about the RU TD Group process than others, some had a lot of information about the DMT based sessions and some shared less. Energy levels were also different with each person at different stages of their research, work and lives. Hermeneutic phenomenology allows for the unfolding moment and the significance of interpretation and the role of both researcher and participants (see section 4.3). This helped me view the interviews in a very accepting way, allowing for what emerged and not controlling the process or the outcomes.

I enjoyed the interviews and reconnecting with each person. Two hours was a long time and it gave me a huge amount of data for each participant. A shorter time frame may have allowed for a tighter discussion, even though the intention in semi-structured interviews is about reconnection as much as for gathering information. I missed the DMT based sessions and all being together as a group. It made the relevance of the experience of the five DMT based sessions more acute for me, as I realised I could share more openly with each participant because of what had transpired in those five sessions.

4.5 Data analysis

In hermeneutic phenomenological analysis there is the inclusion of the self-interpreted constructions of the researcher and each participant, all of which reflect many constructions or multiple interpretations (Laverty, 2003). There can thus not be a finite set of procedures to structure the interpretive process. Interpretation involves what hermeneutic phenomenologists often refer to as the 'hermeneutic circle', a process of moving constantly from a partial experience to the whole of it, again and again, as a way of increasing depth of engagement with and understanding of texts (Polkinghorne, 1989). Interpretation arises from preconceptions and a dialectical movement between the parts and the whole of the texts of those involved (Laverty, 2003). Understanding requires a circular movement from presupposition to interpretation and back again (Willig, 2013).

According to Gadamer (1976), the hermeneutic circle is a space within which prejudgements are corrected in view of the text, which then leads to more prejudgements and so on. Interpretation is considered as a continuum with no end or sides. Researchers fuse their horizon (range of vision, influenced by a background of various assumptions, ideas, meanings and experiences, which are fluid and open to change) (Gadamer, 1976) to successfully complete the act of understanding (Walsh, 1996). The art of interpretation is always held within the separate and yet intersecting horizons of researcher and participants (Flood, 2010; Geanellos, 2000).

Eatough and Smith (2013) argue that Interpretative Phenomenological Analysis (IPA) has a contribution to make to the hermeneutic reading of texts, as interpretation is first and foremost a psychological activity. According to Boden and Eatough (2014) IPA is often used as a way of analysing data collected through a hermeneutic phenomenology perspective. Its philosophical underpinnings combine the diverse and yet compatible positions of phenomenology and hermeneutics (Aresti, Eatough, & Brooks-Gordon, 2010). It is recommended that IPA should be seen as a perspective from which to approach the task of qualitative data analysis as opposed to a distinct 'method' (Larkin et al., 2006). This is the approach I used to analyse data gathered from the journal entries and semi-structured interviews after the two interventions: DMT training in the

UK and the introductory and five DMT based sessions discussed in section 4.4.

4.5.1 Types of data analysed

One-to-one interviews are the exemplary data collection method in IPA, but Smith (2004) encourages the use of other data collection methods such as diaries and personal accounts. There are few published IPA works to date that use diaries (Reid, Flowers, & Larkin, 2005). Other forms of data include focus groups (Palmer, Larkin, de Visser, & Fadden, 2010). Palmer et al. (2010) present a study in which they use focus group data in an IPA study as part of extending and examining the compatibility of IPA with group-generated data. This use of group generated data requires some recognition of the problems involved in applying experiential analyses to more complex social activities (Reid et al., 2005). No matter what type of data collection, IPA essentially works with texts generated by participants (Willig 2013).

Using IPA, I analysed the data from the journal entries and semi-structured interviews. These are reflected in Table 4.4 and Figure 4.8 (related to Figures 4.1 and 4.2) below:

Objective One	Objective Two
Journal Entries: transcripts of five time frames during the two years of the training as depicted in Table 4.1: Beginning of Course and Getting to UK; October to December 2012; January to July 2013; September to December 2013; January to May 2014.	Transcripts of eight two-hour-long semi-structured interviews

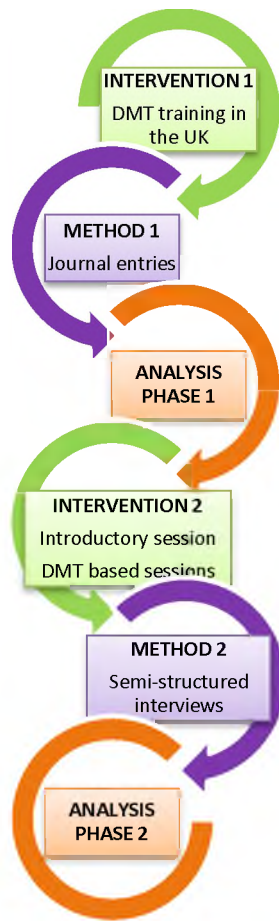


Figure 4.8: *Data generation and analysis chain of connections*

4.5.2 Interpretative Phenomenological Analysis

According to Smith et al.(2009), IPA is an approach to qualitative data analysis that originated and is best known in psychology, but is also being applied within other health sciences. It explores experience in its own terms (Smith et al., 2009) with a commitment to the hermeneutic understanding of peoples’ experiences and locating their concerns in the lived world context (Palmer et al., 2010). IPA is well suited to understanding the lived experiences of individuals who share a common life phenomenon (Conroy & Visser, 2015), in this case the phenomena of the training in the UK as captured through the journal entries, and the RU TD Group research participants experiencing the introductory session and five DMT sessions, as expressed through the semi-structured interviews.

The focus of IPA studies is about what a particular experience means to people and the genuine contribution that the production of this knowledge makes to real and useful social change (Landridge, 2007). This is an important aspect particularly for this research study. The discovery of culturally relevant themes from professional DMT training in the Northern hemisphere and their application, together with some relevant principles of DMT practice, with a group of trans-disciplinary researchers, who are involved in community-engaged and community-centred research, can potentially contribute to the overall development of community-based resource management that aspires to support social-environmental justice and sustainability.

The concern in IPA extends beyond the cultural constructs in language to the lived experience of the indefinable aspects of emotional life (Eautough and Smith, 2008). According to Payne (2006), working with people's emotions through the body is a fundamental principle of DMT. In IPA the chain of connection between people's verbal, mental and emotional states is acknowledged as complex (Smith & Osborn, 2008). This echoes the complexity of engaging in IWRM discussed in section 2.4.1, of multiple factors working at difference scales offering outcomes that are not always predictable (Du Toit et al., 2013).

It is acknowledged that a researcher's interpretation is influenced by their own thinking and understanding and in IPA this is integrated as part of the analysis, rather than being viewed as bias (Huws & Jones, 2008). In this study, awareness of my role as researcher was influenced by the various roles I assumed. For objective one, I was both researcher and participant as I reflected on the training to discover culturally relevant themes that could be developed in the context of trans-disciplinary water resource management research in South Africa. For objective two I was both a dance movement therapist and a researcher engaging with fellow trans-disciplinary researchers using principles of DMT practice as informed by the culturally relevant themes.

There is a double hermeneutic in IPA in that the participants are trying to make sense of their personal and social world while at the same time the researcher is trying to make sense of participants making sense of their personal and social world (Smith, 2004). In terms of the double hermeneutic, for objective one the complexity of discovering

culturally relevant themes that could be developed in the context of trans-disciplinary water resource management research in South Africa was compounded by my being both participant and researcher while studying. In this process it was necessary to develop awareness of my role/s, perception/s and experience/s of being trained as a dance movement therapist in the UK. I was reflectively making sense of the training and my personal social world, through recorded perceptions of the phenomenon of the training while it was taking place, in the context of having returned to South Africa.

The geographical and temporal distance allowed me to create a relative distance from the material learned and the experiences recorded in the journal. It allowed me to treat these entries as data that could be analysed with less emotional entanglement. In terms of the hermeneutic circle (discussed in section 4.5), the entrance into the meaning of the text shifted through my return to South Africa after the training and brought in different perspectives. This way of working was supported by IPA's idiographic emphasis.

According to Coyle (2007), in terms of the construction of meaning, IPA has a clear idiographic emphasis. In idiography there is a commitment to detailed examination of a phenomenon as it is experienced and given meaning in the life-world of a particular individual (Eatough & Smith, 2006). Idiography does make generalisations but establishes them in a different way (Harre, 1979). There is greater emphasis on the individual experience as the foundation on which to make more general claims (Smith et al., 2009).

As much as experience is uniquely embodied, situated and perspectival in IPA's adoption of idiography, there is also a worldly and relational phenomenon that is not contained solely with the sense of the 'individual'. IPA locates a participant's experience within the broader social, cultural and theoretical context (Harper, 2012). It has close links with embodiment and enactment (Koch & Fischman, 2011), both very relevant for this study, as it endorses the view that human beings are creative agents who construct their social world through intersubjective interpretative activity (Blumer, 1969). Reality is seen as inextricably bound up with people and that they have an impact on this reality, despite limitations imposed by material, biological conditions, social and linguistic processes (Hacking, 1999).

For Huws and Jones (2008), the research process in IPA is acknowledged as dynamic and allows not only for a phenomenological understanding of experience but also for a critical understanding that takes context into account (Coyle, 2007). IPA combines empathic hermeneutics with critical hermeneutics (Coyle, 2007; Ricoeur, 1970). Ricoeur (1970) distinguishes between the hermeneutics of meaning-recollection and the hermeneutics of suspicion. According to Smith (2004) most of the interpretive levels used in IPA are closer to hermeneutics based in empathy and meaning recollection. He proposes that a more critical and speculative reflection follows the initial interpretive level of understanding participants' lived experience. Identifying or empathising with and understanding in order to make sense of an experience for participants, also then involves a concern about how meaning is constructed by individuals in a personal and social world (Smith and Osborne, 2008). One level of interpretation involves the researcher seeing things from the participant's perspective, while there is a second level in which the participant's account is not accepted at face value (Aresti et al., 2010).

According to Aresti et al. (2010), IPA enables researcher adaptation and creativity by providing a flexible set of guidelines within which there is considerable room for manoeuvre (Larkin & Thompson, 2012). A key tenet in IPA is that the process of analysis is iterative and non-linear. There is back and forth movement through a range of ways of thinking about the data, as opposed to completing each step one after the other (Smith et al., 2009). It is essentially a bottom-up approach, grounded in accounts of experience (Palmer et al., 2010). In IPA concrete portrayals of lived experiences are offered; followed by insightful reflections on the meaning of the experiences for participants as well as the researcher (van Manen, 2002). The researcher is encouraged to reflect on these experiences again and again, engaging in the 'hermeneutic circle' (Smith et al., 2009) as discussed in section 4.5. The relationship between the part and the whole is acknowledged as dynamic. The meaning of text can be made at a number of different levels, all of which relate and create different perspectives. The different interpretative levels entered into in this study are now discussed in greater detail.

4.5.3 Levels of interpretation

Consistent with the hermeneutic methodological premise of the study, I engaged in an interpretive relationship with the transcript of each recorded experience, which was taken through the following process of analysis:

Level 1 - Reading

Each transcript was read and re-read as a way of initially allowing a model of the overall structure of the data to develop (Smith et al., 2009) and a sense of the nature and quality (Willig, 2013) of my experience of the DMT training and the introductory and DMT based sessions for participants. For the journal entries I realised the deeply personal nature of my journals as they reflected my overall experience not only of the training but also of being a foreign student with a family and the challenges this entailed. Reading each interview transcript I loved 'hearing' the voices of the participants again and valuing how much they shared. It reaffirmed for me the deeply personal nature of the DMT experience we shared and that their articulation of it was valuable as a way for them to own it for themselves.

Level 2 – Free textual analysis

Free textual analysis involved the transcript being read several times and comments noted in the left hand margin, as a way of getting initial ideas down (Larkin & Thompson, 2012). According to Smith and Eatough (2007) this stage allows for immersion in the data and becoming more responsive to what is being said. For one of the journal entries my comment in the margin in response to me writing about a client is, "I love that she loved popping balloons. It felt like such an easy way to work with her biting rhythms." In the margin of one of the semi-structured interview transcripts I wrote, "I really enjoyed A's scientific explanation for the need for creativity in decision-making processes and his recognition of the sub-conscious". This gave me the opportunity to relate to the material in a very informal and personal way, without needing to organise or make sense of it just yet. During this stage, according to Smith and Osborn (2008) there are no rules about what is commented upon and no requirement for the text to be divided into meaning units. I noted the issues that came up for me, based on my initial encounter with the text (Willig, 2013).

This process also made it possible to look at the transcript from the 'outside'. By standing in a third space as an observer of both participant and me (for the journal entries I was both participant and researcher), it encouraged the double hermeneutic in IPA: participants making sense and then the researcher making sense of participants making sense. As part of making sense it was interesting for me to note that both for objectives one and two my initial interpretative levels included a critical and speculative reflection. For example, in response to a journal entry I commented in the margin, "I need to embody this work for myself- that is how I learn" and in response to an interview transcript, "I found myself saying a lot and finishing off C's sentences. I am wondering why I did that. Maybe I wanted to encourage her." Particularly because I was not making sense of the analysis yet, I could 'name' what I was interpreting in a critical way. This process began my identification and consideration of the influence of my own preconceptions (Smith et al., 2009).

Level 3 – Emergent theme or code

I used ATLAS.ti (Computer Assisted Qualitative Data Analysis Software) to assist with the sorting of data and analysis from this point. According to Flick (2002) computer programmes for qualitative research support the handling and administration of data. He questions whether they are simply a different way of using and analysing qualitative data or if they will make a sustainable impact. At first I manually analysed the journal entries and it was very cumbersome. I then uploaded them onto ATLAS.ti and it certainly assisted in making the process easier in terms of creating themes, attaching themes to relevant quotes and clustering. It essentially helped with the immersion into the data as it was easier to follow the different stages. A strength of ATLAS.ti and why it suits IPA is that it does not provide pre-determined ways of doing things; each analysis is designed uniquely according to its needs (Woolf, 2007). It is also not a linear process of analysis but rather a reflexive one of moving back and forth between noticing, collecting and thinking (Bell & Friese, 2015).

This stage involved moving to a higher level of abstraction and making connections with the literature, with explicit links to what was actually said in the transcription (Smith & Dunworth, 2003). I captured more concisely the quality inherent in the initial free textual analysis and in the participant's own words (Coyle, 2007). I read through the

transcript again and again. Care was taken to maintain a connection between my interpretation and the participant's account (Aresti et al., 2010) and preserve the integrity of what the participant said (Coyle, 2007). The entire transcript was treated as data, and no attempt was made to select or omit passages for special attention (Smith & Osborn, 2008).

A code in qualitative research analysis is a researcher-generated construct that captures primary content and essence, for the purposes of further analytic processes (Saldana, 2009). From now on in the research, I will refer to 'themes' to suggest both codes and themes. The names given to the themes included a description of which topic of conversation they referred to. For example, themes for the journal entries included "Culture - how does therapeutic support translate to a South African context" and "Containment - standing up for my client". Themes for the semi-structured interview transcripts included "Body Awareness - developing a more conscious connection" or "Facilitation - running sessions on own in the future". This was done as a way of organising the themes (Woolf, 2007) and finding connections between them. According to van Manen (1997), themes give control and order to research and writing.

Level 4 – Clustering into superordinate themes or family units

This step involved further 'reducing' the data by establishing connections between themes (Smith & Eatough, 2007). The transcript was read again and the emerging themes were refined by establishing connections between the preliminary themes and clustering them appropriately (Aresti et al., 2010). Clusters were given a descriptive label (superordinate theme) which conveys the conceptual nature of the constituent sub-themes (Smith & Eatough, 2007).

Within ATLAS.ti this superordinate theme took the form of a 'family unit'. The family unit describes the essence of the superordinate theme. From now on in the research, I will refer to 'superordinate themes' to suggest both family units and superordinate themes. For example, the emergent theme, "DMT Sessions-coming out of cocoon and trusting group" was originally clustered into the superordinate theme: "Trust". More themes that related to "Trust" were then clustered within this superordinate theme. "Trust" captured the thematic essence at that time and became the superordinate theme

of the group of sub-themes (Smith & Dunworth, 2003).

The transcript was continually checked and re-checked in an iterative process to ensure that the original sub-theme still matched the corresponding superordinate theme (Smith & Osborn, 2008). The superordinate themes were not necessarily selected on the basis of prevalence (Huws & Jones, 2008). For the development of superordinate themes, factors such as the richness of the accounts, or how certain themes illuminated other aspects of the account were all taken into consideration. This process is selective, meaning that some themes may be dropped because they do not fit well with the emerging structure of meaning units, nor do they have a strong enough evidence base (Smith & Eatough, 2007).

Level 5 – Repeat levels 1-4 for each transcript

The master theme list from the first transcript informed the analysis of the second. I looked for more instances of the themes identified in the previous transcript and was ready to identify new ones at the same time (Smith & Dunworth, 2003). As the themes were developed, they were tested against the earlier transcripts for convergence and divergence (Huws & Jones, 2008). The iterative nature of IPA was adhered to as there was scope for the addition, removal or re-conceptualization of themes (Aresti et al., 2010). If a similar theme emerged then the same theme title was repeated (Smith & Osborn, 2008). The analysis of each transcript was completed before moving onto the next, until all the analysis was complete.

The final list of sub-themes for objectives one and two can be found in Appendix C and D.

Level 6 – Cross case analysis

Coyle (2007) writes about a measure of gestalt being achieved for each participant before moving onto the cross case analysis. For this sense of wholeness to emerge and for the 'pattern' (Larkin & Thompson, 2012) to become clear, I had to be fully immersed in the material and make it a part of me. It took a long time and a lot of immersion in the data but it essentially became a part of my body. I felt like I breathed it in all the time. I dreamt about it, lost sleep about it, had to remind myself to exercise and keep being

present, find space to rest and integrate. I wrote as often as I could and worked at releasing its unfoldment from within myself and onto the page. My life affected the analysis as much as the analysis affected my life.

After a further cycle of reflection and immersion in the data and consultation with an independent auditor to track the raw data through to the end table (Coyle, 2007; Smith & Osborn, 2008) I settled on a solution that I feel best represented the overall patterns of meaning (Larkin & Thompson, 2012). It involved moving back and forth between the various analytic stages, ensuring that the integrity of my own account and each participant's account was preserved as far as possible (Smith & Eatough, 2007). The two tables below reflect the final structure of superordinate themes, which capture the quality of the participants' shared experience of the phenomenon (Smith et al., 2009). They represent the whole data set for objectives one and two, upon which narratives and arguments are based:

Table 4.5: <i>Final list of superordinate themes objective one</i>
Theme One (14 sub-themes)
Theme Two (13 sub-themes)
Theme Three (12 sub-themes)
Theme Four (6 sub-themes)

Table 4.6: <i>Final list of superordinate themes objective two</i>
Theme One (57 sub-themes)
Theme Two (46 sub-themes)
Theme Three (53 sub-themes)
Theme Four (28 sub-themes)

A list of the above superordinate themes with their corresponding sub-themes and quotes is available in Appendix E and F. The above tables of superordinate themes are discussed in Chapters 5 and 6. The analysis and the writing up of results of the analysis informed one another (Smith, Jarman, & Osborn, 1999).

4.6 Evaluative criteria

Morse (2015) comments on qualitative research taking on the terminology of dependability, credibility, and transferability in determining trustworthiness in qualitative research (Guba, 1981; Lincoln & Guba, 1985) in place of the terminology for achieving rigor, reliability, validity, and generalizability associated with quantitative research studies. According to Coyle (2007) there is as yet no consensus on the best criteria for evaluating qualitative research. In keeping with the ethos of qualitative research in which there is acceptance that 'truth', 'knowledge' and 'reality' are actively constructed and can thus not be limited, most qualitative researchers reject the idea that there can be a universal code of practice (Feldman, 1995; Yardley, 2000).

Coyle (2007) and Smith et al. (2009) discuss Yardley's (2000) four broad principles for assessing the usefulness or value of qualitative research. Smith et al. (2009) recommend Yardley's criteria as they offer a wide range of ways of establishing quality, the criteria can be applied irrespective of the particular theoretical orientation of the study and are presented in an accessible way. These are the four open-ended, flexible principles suggested as a guide to the academic value of a qualitative study that were adopted in this study: sensitivity to context; commitment and rigour; transparency and coherence; impact and importance (Yardley, 2000).

4.6.1 Sensitivity to context

Sensitivity to context includes awareness of relevant literature and the overall context of the study, including ethical issues (Yardley, 2000). Ethical issues are discussed in detail in section 4.7. In terms of exploration of the literature, Chapters 2 and 3 laid a foundation upon which I based the research. In this foundation I explored water research and DMT in relation to South Africa's history. I discussed alternative approaches to natural resource management and the development of DMT including cultural awareness and the practice of arts therapies in a South African context.

Complexity, complex social-ecological systems, trans-disciplinarity, ecopsychology, the role of arts therapies, interactive DMT approach, cultural awareness in DMT,

embodiment and arts therapies in South Africa provided the theoretical and conceptual framing. These informed a qualitative methodology of hermeneutic phenomenology that acknowledges complex systems. Hermeneutic phenomenology and IPA provided the methodological and analytical framework for the study and are strongly located in an interpretivist framework with emphasis on the personal and the relational aspects of engagement in research.

More than anything, the methods and analysis in this research study were applied in a way that remained constantly mindful both of the tenets and of the spirit of hermeneutic phenomenology. These were strongly influenced by the principles that run through both DMT and trans-disciplinarity in that participants' sense of safety, inclusion and ability to actively participate in the process as equals were fostered throughout. The understanding that embodiment and personal perspective were crucial to the methodology, enabled insights for objective one to emerge based on my lived experience of the training. In terms of objective two, insights that emerged felt shared and had space and opportunity to grow, change and evolve in a way that felt personally meaningful to each participant and to me as researcher. The lack of prescription, but within an ambit of safety and facilitated collaboration, also allowed for a balance to be found between freedom to explore and the control needed to do so comfortably and constructively as a unit.

4.6.2 Commitment and rigour

I used a systematic approach of working in the different phases of the study (Merriam, 2002). These followed on, one from the other, and informed each other. There was a whole series of interjections that are not necessarily data generation but which ensured my registration requirements as a dance movement therapist with the Health Professions Council of South Africa. These steps were all an important part of ensuring the integrity and commitment to my intervention with participants. I present a timeline of my research journey, Table 4.7 below to illustrate the timeframe of the research period. The column on the right relates to Figure 4.1 that depicts the overall methodological and analytical framework.

Table 4.7: Research timeline



DATE	EVENT	DESCRIPTION
Oct 2012 – May 2014	MSc in Dance Movement Psychotherapy in the UK	INTERVENTION 1
As related to Table 4.1: Time frames of data generation during DMT training		
Beginning of Course and Getting to UK	Collected Journal Entries	METHOD 1 Data Generation
October to December 2012	Collected Journal Entries	
January to July 2013	Collected Journal Entries	
September to December 2013	Collected Journal Entries	
January to May 2014	Collected Journal Entries	
June 2014 – June 2015	Analysis of data Writing up of culturally relevant themes	ANALYSIS PHASE 1
Oct - Dec 2014	Ran a Dance Movement Therapy group with State Patients in the Women’s Ward at Fort England Psychiatric Hospital for Case Study Presentation part of requirements for registration	Professional Registration
29 April 2015 15 May 2015	Completed Health Profession Council of South Africa Board and Oral Exams in order to register and practice	
21 May 2015	Ran RU TD Group meeting applying DMT principles	Taster

2 July 2015	Introductory session with group of participants	INTERVENTION 2
As related to Table 4.3: Schedule of preparatory and group DMT based sessions		
23 July 2015	Preparatory session with participant facilitators	INTERVENTION 2
27 July 2015	DMT based session	
29 July	Preparatory session with participant facilitator	
31 July	DMT based session Preparatory session with participant facilitator	
3 August	DMT based session	
5 August	Preparatory session with participant facilitator	
7 August	DMT based session	
12 August	Preparatory session with participant facilitator	
14 August	DMT based session	
Related to Table 4.2: Sample of eight research participants		
2 September 2015	Semi-structured interview with D	METHOD 2 Data Generation
8 September 2015	Semi-structured interview with H	
9 September 2015	Semi-structured interview with F	
10 September 2015	Semi-structured interview with E	
15 September 2015	Semi-structured interview with C	
17 September 2015	Semi-structured interview with B	
22 September 2015	Semi-structured interview with G	
22 September 2015	Semi-structured interview with A	
Oct 2015 – September 2016	Analysis and research consolidation	ANALYSIS PHASE 2

When it came to the analysis of the resultant data, that same need for balance between personal interpretation and rigorous enquiry was a constant overarching consideration. In hermeneutic studies there is not one universal set of criteria used to assess

credibility (Laverty, 2003). Laverty (2003) does discuss rigour in hermeneutic studies, commenting on the lack of a universal set of criteria to assess its presence. According to Koch (1995), for a hermeneutic phenomenological project, the rigour of the multiple stages of interpretation that allow patterns to emerge, the discussion of how interpretations arise from the data and the interpretive process itself are considered rigorous and critical.

This study involved a thorough interpretative process through the use of IPA (discussed in section 4.5.3 above). Themes were critically assessed for credibility in relation to the original transcripts to ensure that the extent of transcript divergence and convergence had been captured (Conroy & Visser, 2015). During the coding process, I met with other researchers to achieve consensus upon and to clarify themes. An external auditor made credibility checks to ensure that the analytical interpretations were identifiable from the data (Huws & Jones, 2008; Smith & Osborn, 2008). The auditing allowed for reflection of the analytical process and ensured credibility of identified themes (Smith & Dunworth, 2003).

4.6.3 Transparency and coherence

It is important to note that my engagement with participants, part of objective two, did not end after the last date in the timeline. I continued to work in the same office as many of the participants and attend the RU TD Group meetings, of which they are all part. I also worked with many of the participants on the first ever trans-disciplinary training workshop (10-11 May 2016) run at Rhodes University for post-graduate students. I made it clear to research participants during the semi-structured interview that I am open to offering support about applying principles of DMT practice that we explored in their own research or work contexts. I also shared the research findings during a RU TD Group meeting in July 2016 and asked for feedback.

Another element of transparency and coherence in this study is an embodied response to the development of themes for objective one. This was in keeping with the fundamental nature of self-reflexivity as an inherent part of hermeneutic research. According to Laverty (2003) this entails an on-going conversation about the experience

while simultaneously living in the moment, actively constructing interpretations of the experience and questioning how those interpretations came about. This includes the researcher, on an on-going basis, giving considerable thought to their own experience and to include the ways in which their position or experience relates to the issues being researched (Lavery, 2003).

To assist me with reflection and interpretation in this study, I included a creative embodied response to the themes that emerged when discovering culturally relevant themes from professional DMT training in the Northern hemisphere that could be developed in the context of trans-disciplinary water resource management research in South Africa (objective one of this study). By 'positioning' myself in the lived context of South Africa and a town within it, I shifted my reflection from the journal entries that I recorded during the training in the UK to a reflective space in the country for which I was discovering the culturally relevant themes. The use of an embodied response to data was influenced by artistic enquiry (Wadsworth-Hervey, 2000). Emerging themes were engaged with through a creative 'dialogue' which involved using primarily intuition, judgement and creativity to portray phenomena in relation to the lived context. This response was video recorded (see Appendix G) and contributed to the more word-based analysis in Chapter 5.

4.6.4 Impact and importance

Impact and importance relates to the theoretical, practical and socio-cultural impact of the study (Coyle, 2007). This study was an initial exploration into the yet uncharted terrain between principles of DMT practice and water research. The findings were presented at the RU TD Group meeting on 20 July 2016. One of the funding activities of the study was to present my findings at a meeting (Ntabelanga and Laleni Ecological Infrastructure Project: SCIENCE MANAGEMENT FORUM) under the auspices of the Department of Environmental Affairs' Chief Directorate Natural Resource Management, hosted at Rhodes University on 14 July 2016.

What emerged from these meetings is a curiosity about how these findings can extend beyond this thesis into further exploration of: the role of embodied practice within

trans-disciplinary work; the facilitation of body and movement based work as part of community psychology; water research and the role of body based ways of supporting social justice. What seems to have emerged is recognition that embodied ways of working have relevance and they can cross disciplinary framings, which can have an impact on ways of engaging in natural resource management.

Subsequent to these DMT sessions and the interviews, the RU TD Group ran the first trans-disciplinary training workshop (10-11 May 2016) at Rhodes University for post-graduate students. All the researchers who facilitated during the workshop brought in elements of their disciplines and were supported in this by their fellow RU TD Group members. The techniques used, included some of what we shared in the DMT based sessions.

4.7 Ethical considerations

Ethical considerations are critical in qualitative research and rigour is needed to ethically utilise qualitative methodologies (Maggs-Rapport, 2001). According to Park (2006), the researcher enters the phenomenon of the research in order to know it on its own terms. At the same time they are themselves a whole, living person with a past and a future, personal likes and dislikes. Bruscia (1998) presents 'personal integrity' in music therapy as one of the four areas of integrity by which to evaluate research. Personal integrity involves authenticity and caring. The researcher must strive to be fully him/herself both personally and professionally within the research.

This certainly arises in the recording of my journal entries as part of the DMT training. These were influenced both by the experience of the training as it was unfolding and by my experience as a student in a foreign country. I entered the training with the clear intention of discovering culturally relevant themes for a South African context. The educational process involved subsuming my intention into the overall experience of an academic training programme with its own intentions, preparing therapists for a variety of contexts. It was at times hard to be myself in an environment that felt so foreign to me as a South African. It was in the reflection of the experience and the analysis that some form of catharsis was reached in terms of integrating my different roles and

finding ways to implement what I had learned.

Personal integrity was essential in my engagement with the research participants during the second phase of the research. My work with participants involved containing a safe space for exploration so that participants and I could feel safe enough to express openly. In hermeneutic phenomenology the research process works within an environment of safety and trust that needs to be established at the outset and maintained throughout the project (Lavery, 2003). The relationship between researcher and participants is critical in hermeneutic phenomenology, as well as being a principle of trans-disciplinarity and the practice of DMT.

Although I remained aware that the experience of participants was part of my research, I was a therapist first in terms of guarding the safety of participants. This means that after much deliberation I chose not to directly share participants' experiences during the DMT sessions as I recorded them but rather to use their own personal reflections of the experience as data. This served to allow for the experience to be what it was and for them to choose to share whatever felt appropriate and safe to share about the experience for themselves.

According to Saldana (2011) participants' voluntary engagement with the research and supportive rapport are necessary for the ethical conduct of research. Reid et al., (2005) found that participants engaging in IPA studies are recruited on the basis that they understand the principles of their involvement, give consent, engage with the interviewer and show a willingness to share their experiences and opinions. The participants in this study were part of an initial RU TD Group meeting in May (discussed in section 4.4.3) using some relevant principles of DMT practice to explore trans-disciplinarity, after which they shared their reflections. They had an initial idea about DMT before being invited to be part of the study and were free to choose whether to be part of it or not. They were invited to the introductory session in which: the details of the research were discussed; they engaged with the topic; they agreed on a way forward as a group and gave consent to be part of the DMT based sessions, the recording of the research necessary for write-up and to thereafter reflect on their experience of the sessions. The fact that they are all researchers themselves facilitated their

understanding of their rights, which were verbally clarified on regular occasions. (I discuss further on why I used verbal consent as opposed to written consent). They participated voluntarily and agreed to being recorded throughout, with the understanding that they could change their minds at any point.

The experience of the DMT based sessions was co-constructed with participants in that they had the opportunity to co-facilitate and thus shape and influence the experience. This allowed for other ways of knowing (Caldwell, 2013) with awareness that both researcher and participants can emerge mutually transformed by the research intervention (Lather, 1991). The semi-structured interview time and date were agreed with each participant, who received a copy of the interview schedule prior to the interview. Participants were asked for consent about the use of recording devices and made aware that results would be presented at a RU TD Group meeting for feedback and input. Smith et al. (2009) recommend providing participants with appropriate support. During the semi-structured interview, participants were asked if they need further support and if the research process is complete for them.

Respondents' privacy and confidentiality was respected at all times, adhering to the principles of both ethical research and therapeutic integrity. The space for therapeutic intervention with the group was held with a sense of safety for participants (Koch & Kralik, 2006). Saldana (2011) suggests that data should be edited for anonymity. The anonymity of participants is protected throughout the study by the use of pseudonyms. Documentation was kept throughout the research process, acknowledging that assumptions, hunches and concerns regarding the research influence the end result (Henwood & Pidgeon, 1992). Password-protected documents will be stored on the Institute for Water Research server for another year after which a copy of this will stay with me for another five years. Thereafter a discussion will take place as to whether it will be archived or destroyed. Overall, as discussed above, ethical considerations included obtaining verbal consent on an on-going basis from the participants, remaining accountable, informing participants of the consequences of the research and giving and receiving feedback about the findings (Kvale, 1996).

I took a decision not to ask for a signed document of consent after a meeting (informal

interview 2015) with Dr Chris De Wet, who at the time was head of the Institute for Water Researcher's Ethics Committee. In his opinion written consent can be used by researchers to disregard the relational aspect of their active engagement with participants and rely solely on a piece of paper. In a South African context with a deep-rooted history of power imbalance, written consent can lead to alienation and contribute to the notion of the researcher as the 'expert'. I wanted to remain open to the diversity of expression in the group and to equality amongst us all. I thus verbally requested consent on regular occasions and recorded assent as part of the research process.

4.8 Conclusion

Staying true to theoretical frameworks of water research in South Africa and the emergent practice of DMT in this context, as well as the interpretivist nature of this study, required a methodology flexible enough to accommodate the synergy of divergent knowledge systems. To apply the training and some relevant principles of DMT practice in a South African water research context I adopted hermeneutic phenomenology, a methodology that recognises complexity, trans-disciplinarity, relationality and embodiment. It offered the study a way of working that was acutely sensitive to context, recognised the interpretative nature of the enquiry and the researcher as an essential part of the research. IPA as the analytical framework brought in an element of the idiographic as well as the contextual. The evaluative criteria and ethical considerations provided a framework that safeguarded the integrity of the study as much as possible both in the discovery and development of culturally relevant themes and the application of these and DMT principles with the group of trans-disciplinary social-ecological systems researchers. The findings now form the basis of the Findings and Discussion sections that follow in Chapters 5 and 6.

Chapter 5: Findings and Discussion I: Discovery of Culturally Relevant Themes

5.1 Introduction

The first research objective was to discover culturally relevant themes from DMT training in the Northern hemisphere that could be developed in the context of trans-disciplinary water resource management research in South Africa. I thus completed an MSc in DMP in the UK, discussed in sections 1.4.2 and 4.4.2. In relation to this study, as discussed in Chapter 2, adaptation is a critical part of engaging with complex social-ecological systems and trans-disciplinarity in relation to IWRM (Cilliers, 2000; Ostrom et al., 2007). It is evident from the use of arts therapies in South Africa, discussed in Chapter 3, that there is a need to indigenise practice to make it culturally and socially relevant (Berman, 2010; Makanya, 2014; Meyer, 2014; Nebe, 2016; Pavlicevic et al., 2010). Thus, DMT as a knowledge system gained in a different setting had to be re-considered and adapted in order to inform the application of DMT principles in the context of South African water research.

As part of reading this chapter, the reader is asked at different points in the text, to watch the attached DVD (Appendix G). The following discussion was informed by an embodied response to the themes that emerged during analysis of the text as discussed in section 4.6.2 under Evaluative Criteria.

The following data codes are used in this chapter:

Data Code	Data Code in Full
JE1	Journal Entry Transcript: Beginning of Course and Getting to UK
JE2	Journal Entry Transcript October 2012 to December 2012
JE3	Journal Entry Transcript January 2013 to July 2013

JE4	Journal Entry Transcript September 2013 to December 2013
JE5	Journal Entry Transcript January 2014 to May 2014
CER	Video of Creative Embodied Response to themes as part of analysis

5.2 Findings and discussion

Four superordinate themes emerged from the analysis: ‘awareness of power and difference’; ‘therapeutic adaptability’; ‘sharing leadership’ and ‘connecting with the environment’. These four superordinate themes are discussed in detail below.

Under each theme, quotations from my journal entries are included to illustrate the way I made sense of the training in terms of discovering culturally relevant themes that could be developed in the context of trans-disciplinary water resource management research in South Africa. In the process of writing up, I distinguished between my journal entries and my interpretation and sense-making (Smith & Eatough, 2007; Willig, 2013). The various manifestations of the identified themes in relation to the quotations and my own understanding were related to the existing literature (Willig, 2013) introduced in the previous chapters. A list of superordinate themes, with their corresponding sub-themes and quotes discussed in this chapter, is available in Appendix E.

5.2.1 Superordinate theme one: Awareness of power and difference

The experience of the training began while still in South Africa. There was a lot of stress involved in realising the opportunity to study overseas as a South African entering the UK. It was particularly stressful because I was a mature student with a partner and two young children whom I could not leave behind. Although the course began in mid-September; by the time the funding, the passports and the visas were organised and finalised, I could only begin my training in mid-October (week six of the course).

The following expresses some of my anxiety at the time:

I am missing this! I hope I won't be too late. I hope I can go!

(JE1 Line 50)

Theme: Uncertainty – missed beginning of the course

I didn't know till the last minute whether all the pieces would fall into place so we could go:

I am carrying on regardless. Will our passports come through and the application for entry for my family? (JE1 Lines 39-40)

Theme: Uncertainty – paperwork to be able to go to UK

Obtaining sufficient funding was difficult, as I needed a number of sources to cover the fees. The student fees for international students at the University in the UK were three times the amount paid by UK resident and European Union students, while the increasingly unfavourable currency exchange rates created further difficulty in paying fees and meeting living costs. The pressure was extreme. I had enough money to begin the studies, but was unclear about how to sustain the funding required for fees and living expenses:

The fear is that the National Arts Council [South African funding body that supports the arts] may not give funding and then I won't have the option to continue but let us hope things work out. No matter how we look at it finances are always tight and it makes studying very stressful because at the same time I have to keep looking for additional sources of funding. (JE3 Lines 82-85)

Theme: Funding – constantly at the back of my mind

Returning to the UK for the second year of the training, I had insufficient funds to complete the course:

I am petrified about finding the second half of the funding we need to complete the second year of the course. I don't have money to cover the fees! (JE3 Lines 10-11)

Theme: Funding – constantly at the back of my mind

As a South African wanting to practise DMT in South Africa, I had no option but to study overseas because this training was unavailable in South Africa. In countries that have experienced trauma on a mass scale, creative expression is seen as paramount for healing (McNiff, 2005; Nabarro, 2005; Ngofur Samba, 2013). As has been expressed by various authors, South African society is deeply in need of mental health support following years of colonial and apartheid oppression, coupled with current social dynamics in which violence and multiple traumas are endemic (Centre for the Study of Violence and Reconciliation, 2016; Gear, 2002; Hamber & Lewis, 1997; Kaminer et al., 2008; Mbona, 2011; Meyer, 2014; Mogapi, 2003; Seedat et al., 2009; Shaw, 2002; Williams et al., 2007). Arts therapies are particularly relevant for dealing with embodied trauma (Carroll, 2006; Eberhard-Kaechele, 2012; Ogden & Minton, 2000; Valentine, 2007). Yet despite these realities, the high fees levied for the training limited access to the few people who either had the financial means or the skills and support needed to obtain the requisite funding. I thus engaged both with the difficulty of accessing the funding I needed and the simultaneous knowledge that I had the skills and privilege to make the training a reality.

Caldwell (2013) writes about limiting the variables of power, privilege and difference in DMT. Hadley (2013) emphasises the need for arts therapists to be aware of their own positions of power and privilege. I grew up as a 'white' South African under the apartheid government and had access to a high standard of public education. While my parents, as immigrants to South Africa struggled, they were not restricted by laws that limited their movements and rights as human beings, as were the indigenous peoples of South Africa. Meyer (2014) recommends, as an arts therapist, being aware of the social, political and cultural spheres.

Chimere-Dan and Makiwane (2010) point out that the levels of poverty and socio-economic deprivation among the majority of people in the Eastern Cape (study area discussed in section 1.2.2) is a 'national disaster'. The historically entrenched denial of access to resources and the persistent poverty in which segregation was merely re-imagined and re-enforced post-1994 (Westaway, 2012), makes power and access to resources a very relevant theme to engage with as a dance movement therapist, both

within myself and as an inherent part of working in the area of water research, taking place primarily in the Eastern Cape Province of South Africa.

At the same time as I was aware of my ability to keep finding the funding I required, I was also deeply struggling to adjust to a new and very foreign culture to the one I was more familiar with. In some of my placements it felt like my contribution was not considered relevant because I was not from that part of the world:

As a foreign student particularly it feels hard to say what I think and feel. (JE3 Lines 24-25)

Theme: Culture – the fact that I am a ‘foreign’ student makes a difference

From past experience, I was aware of issues around being foreign, such as the xenophobic attacks on foreigners in South Africa (Berman, 2010) and I had grown up with immigrant parents. Nothing however prepared me though for my own struggle with being foreign in the UK:

My son got sick during this week. I had to rush him to the children’s hospital. At least I knew about it from the first time. No car, no friends, no money. It was late at night. They gave it a name, gave us some information and then I had to take my sick and sore and exhausted little boy home at 23h00. I didn’t have taxi money and I had no idea where I was. The nurse directed me to the main road and to buses that I hoped would be running. I found the road and then waited. A man waited to see that everyone passed and then approached. I asked two women passing to wait with me. They carried on walking. I knew he was dangerous. I pushed my son (who was in the pram) to the middle of the busy road and he approached but did not come onto the road. I looked at him. I would have done anything then to save my son and myself despite all my exhaustion and fear. Thank God the bus came then. I nearly kissed the bus driver. It is hard to be foreign. (JE2 Lines 161-170)

Theme: Culture – difficult to be a ‘foreigner’ with a family

It is not easy to be different and to adjust to a new country and a new way of being. It was hard enough studying with a young family, but looking after them as well in our new

environment was deeply challenging.

When I think back to the history of water in South Africa (discussed in section 2.2), the tragedy of being displaced and losing everything that one is familiar with (Swatuk, 2002; Trotter, 2009), became more acute through my own experience of being different and struggling to keep myself and my family safe. It reminded me of Fullilove's (2004) description of place as a kind of 'exoskeleton' that functions as a social protective shell. If we are 'dislocated', if our bodies are removed from our sense of place, our 'emotional ecosystems' are fundamentally disrupted and sent into 'shock'. It brought home for me the principles of embodiment and the lived body as an active source of knowledge production (Meekums, 2000). My body memory held a clear cultural and sociological identity (Fuchs, 2012; Koch & Fischman, 2011; Payne et al., 2016) that was challenged by having to complete the training in a context different to the one I was familiar with.

I clearly had an interest throughout the training in cultural diversity and in finding ways of coping with my experience as an African 'alien' in the UK. The discomfort then, together with reflecting on that discomfort now, fed into my understanding of how to practice within a South African context. As explored in the literature, in IWRM, transferring water management responsibility from the state to the local level of government ignores the implications of intra-community power differences (Meinzen-Dick & Zwartveen, 1998). If one is not sensitive to the role of power and how it is experienced and transformed (Burt et al., 2006; Phiri, 2011), it is likely that many new IWRM-related institutions would reinforce heterogeneous patterns of resource use based on dominance and dependence (Mehta et al., 2014). DMT in a South African context would have to hold an awareness of power and at the same time recognise difference and its impact on the therapeutic relationship (Meekums, 2002). Awareness of power and difference is a culturally relevant theme that can be developed in the context of trans-disciplinary water resource management research.

Creative Embodied Response

The following video clip depicts my creative embodied response to working with this theme as part of the analysis and discussion:



Figure 5.1: *Video clip relating to superordinate theme: awareness of power and difference*

Table 5.2: <i>Video clip relating to superordinate theme: awareness of power and difference</i>	
Video Clip (attached DVD)	Description
Link to video (CER 00:00:42 – 00:01:36)	This theme was embodied and expressed outside the Magistrate’s Court.

By taking my experience of working with this theme into a part of the town I live in, I ‘owned’ it in a different way. I literally ‘put it on the street’ or ‘on the pavement’ where a lot of beggars find themselves every day. The Magistrate’s Court in South Africa has played an active role both in supporting a discriminatory system in which my parents as ‘white’ immigrants to South Africa had more rights than the local population, and also in seeking justice and reparation. It is also a space where the impact of violent crimes and trauma on the South African population is ‘heard’ in court daily while it continues outside. I raged, mocked and gave up. I felt small and unseen. In the end it was the tree I could lean against on that hard pavement that propped me up and reaffirmed my embodied presence.

5.2.2 Superordinate theme two: Therapeutic adaptability

My placement at Irini (pseudonym) for two years, working with Black Minority Ethnic (BME) women, provided me with insights into the value of offering a culturally recognisable and tolerant space for people who were displaced. Irini follows the tenets of research showing that BME women did not feel comfortable to access services where their own language was not spoken, could not identify with the staff, had fears of racism and experienced a lack of tolerance of their culture. A counselling service is one of a range of services they offered to support BME women in the UK. I ran DMT sessions with individual clients as part of the counselling service.

In that setting I had to adapt to working with a diversity of clients from different cultural and religious traditions to my own. I worked with five women during the two years I spent at Irini. Below I comment on meeting the two women I would be working with during the second year:

At Irini I will be working with two women who do not speak English much. This is going to be an interesting challenge. Of course the cultural dynamics come up here for me and the significance of literally just being with the body and self-expression, because words will not be easy to share. I must look up readings around this area. I also need to find out more about the Muslim culture and religion and the different interpretations of it depending on where a person comes from (JE4 Lines 308-313).

Theme: Culture – being mindful, open and curious

I learnt that it is important not to assume a particular cultural stereotype and, as Boas (2006) argued, to maintain a lively curiosity. I was curious about meeting these women as clients. I had to remain mindful that culture does not maintain a coherent static and unchanging set of values (Hanna, 2004). Even though they came from a culture different to my own, I did not even want to assume difference, but to rather as Boas (2006) suggests, remain open to the innumerable diversity within and between the therapist and client. I had to acknowledge my own prejudice, as well as the fact that I come from a particular cultural background and historical reference (Hadley, 2013). I was not

familiar with Islam and had to learn about different ways in which it is practiced around the world. I had to be aware and work with the fact that nonverbal cues could vary greatly across cultures (Bradt, 1997) and that I was essentially engaging with clients whose home language was different to my own. I also took Harris's (2007) experience into consideration, in terms of working with 'sociocentric' cultures where the 'group' identity was important. By offering my clients a safe environment with culturally recognisable props, they could access their indigenous body memory (Fuchs, 2012) of the significance of movement and dance to healing.

Connecting with breath was very calming for one client:

After the interpreter left we breathed together and she eventually became completely calm. As soon as she started talking and engaging, she got sore, uncomfortable and agitated. (JE4 Lines 82-83)

Theme: DMT – the power of breath work

I also spent time connecting and moving different body parts as part of sessions:

She said that she felt depressed. We did the body scan [connecting and breathing into each part of the body] and she relaxed a bit. Then we started movements with different body parts. When we got to her head she spoke about how much she carries. (JE5 Lines 344-347)

Theme: DMT – connecting with body parts

Props in sessions helped extend the range of movement and offer some relief:

During the session I brought elastic for her and she kept pressing and pulling throughout. She said she has no-one to speak to and feels desperate. (JE5 Lines 408-409)

Theme: DMT – working with props

Props offered a way of engaging the person, which felt safe:

I had clay with me for her to use her hands. She made a smooth round ball and played with it from one hand to the other. I said who is the ball or what is the feeling and she said it is her. (JE 5 Lines 375-377)

Theme: DMT – working with props

This is an example of one of my clients who chose to enact an experience as part of our sessions:

Later in the session she stood up stood behind a chair, spat twice and then went on at her husband [who was not literally in the room with us]. She showed this to me a few times - the way she told her husband to 'bugger off'. She loved enacting it. Her body and hands were very strong when she did that. (JE5 Lines 251-254)

Theme: DMT – enactment

Working with immigrants and refugees, I learnt that a flexible therapy frame extends the way the therapeutic relationship is often defined in western terms. In group supervision the following case of a woman was discussed, who had been a client for a few months but was now being deported back to India:

A case was presented of a woman who has to be deported to India after her final application was rejected. She is apparently okay with it but may be facing an 'honour' killing back in her home village. I felt really sick in my stomach. I suggested some inquiry be done into possible support she can receive in India so that she either doesn't have to go back to her village or some other support is offered her. It felt crazy to me that the group wasn't thinking that far. That there is a sense there is nothing more they can do now that she has to be deported! (JE4 Lines 367-373)

Theme: Injustice – the limits of therapeutic intervention

It became very clear to me that as a developing therapist, I needed to negotiate my belief in social justice and activism on the one hand, and reflect on the traditional limits of the role of the therapist, on the other. This reflected Berman's (2010) experience during the

xenophobic attacks in 2008, where it was important for the art therapists to make public what was shared in the context of the safe therapeutic space in order to effect social and political change. Koch and Weidinger-von der Recke (2009) also comment on therapists working with immigrants and refugees having to act as human rights activists in order to influence political processes for the sake of limiting retraumatisation. As Stevens et al. (2013) and Meyer (2014) warn, arts therapies in a South African context have to include awareness that this context can reproduce privilege and limit social transformation and justice.

I had to adopt a flexible therapy frame that extended the therapeutic relationship in order to engage with issues of social justice. An example of this in my experience is found in a client, referred to as MB here. She was a single mother with a two-year-old daughter, her husband had left for their 'home country' and they were divorcing. Her passport was with Home Affairs for months while she waited to find out about her immigration status. She had no way of returning home and no family to support her. She arrived for the session with her two-year-old daughter who was taken to the crèche so that her mother could have space for the session for herself:

The little girl was terrified and insisted on being with her mother:

The little girl was petrified of being left in the crèche – it was a completely foreign space for her. She and her mom had travelled on 2 buses to get there, and walked for 10 minutes, it was cold and rainy and getting dark. Her normal routine with her mom, her only real anchor was being seriously disrupted...I encouraged MB to try with the little girl in the space with us. I brought toys and put out paper and crayons but she was completely distrustful of it all and cried desperately. She only wanted to be with her mom by herself. MB decided to leave and I walked with her to the bus to help with the pram. We chatted a bit more on the way and then I had to leave them. (JE4 Lines 189-199)

Theme: Difficulties – not always possible to access free service

I was aware that this woman had tried really hard to get the help she needed. I adapted as much as is possible to her needs for support but she was not able to continue with

DMT. The reality of her circumstances made the help inaccessible, since not only was it difficult for her to leave her child to someone else for an hour, but she also had to travel for two hours to get to the free therapy service offered at the centre. Knowing that she would not be able to come back, walking her to the bus felt like something I could offer her in terms of acknowledging her need for support. Maintaining the boundary of the therapeutic relationship within the pre-defined time and space at that time, would have denied the opportunity to show this woman some warmth and kindness, which she needed both as a mother and as a foreigner with no family to support her.

This difficulty of accessing the counselling service was felt by most of my clients. At another time a client arrived late:

ZA was breathless when she arrived. She has a walking stick. She was out of breath because she had to take 3 buses to get there and the one was late. (JE4 Lines 74-76)

Theme: Difficulties – not always able to access the free service

What motivated her to come to therapy is that she could also access other services that helped her cope with her everyday life:

She needs to access the range of services from Irini and I referred her to the learning centre and complimentary therapies. (JE4 Lines 86-88)

Theme: Support – needed to build external resources

This supports Gray's (2001) assertion that for DMT to work effectively with trauma, there needs to be a strong supportive system in place, which is culturally recognisable and offers help to manage external resources. Through building a trusting and safe relationship, the therapist can then work with the internal resources. In Callaghan's (1998) work, she writes about having to make time at the end of each session to help clients deal with practical problems and difficulties, which at times placed her in a difficult position as therapist.

Adaptability and complexity are key features of social-ecological systems (Holling, 2001; Rogers et al., 2013). When considering social change Biggs et al. (2008) discuss the value of the slow steady building of knowledge, connections and values. Schmais (1988) comments that it is near impossible for a dance movement therapist to adapt completely to suit people from different cultures. It seems important, based on my findings, that cultural awareness is upheld at all times, as well as a level of therapeutic adaptability that acknowledges the need for a social justice agenda. At the same time it is worth being aware of the limitations and the complexity of the situation, so that value is given to an unfolding process that at times will yield positive results and at others will not lead to social change and will not make peoples' life circumstances better. Water research in South Africa is already embracing the notion of non-linear, unpredictable behaviour of complex systems (Palmer et al., 2015). Therapeutic adaptability as a cultural awareness in water research supports the slow evolving generation of shifts and changes that can potentially in the future lead to positive change.

Creative Embodied Response

The following video clip depicts my creative embodied response to working with this theme as part of the analysis and discussion:



Figure 5.2: Video clip relating to superordinate theme: therapeutic adaptability

Table 5.3: Video clip relating to superordinate theme: therapeutic adaptability	
Video Clip (attached DVD)	Description
Link to video (CER 00:02:28 – 00:03:49).	This theme was embodied and expressed by a polluted stream in the town.

As part of exploring adaptability, I engaged in an embodied response at a polluted stream in the town in which I live. It is one thing to write or think about social injustice. However, when I was personally confronted by having to put my feet into polluted water and be with the dirt and litter in a space that represents much of what most South Africans live with daily, it brought up a lot of discomfort for me. I realised while working with this theme that it was not easy to change peoples' life circumstances. I could organise for people to clean the river but it would get polluted again. So I stood in it. I felt it and connected with it through my body, recognising that there is a history to how it came to be that way. Regardless of its dirt, it was still water. It still flowed; and in amongst all the litter, there was life. I realised that there was no perfection and no 'big solution'. I adapted to it by merging with it for as long as I could; then I had to get out. This balance in therapeutic adaptability and keeping oneself safe as the therapist in order to 'enter the river' again was critical.

5.2.3 Superordinate theme three: Safety and ownership

I related to these DMT readings as part of the training around safety and acceptance:

I relate to Tortora's sense of tuning in with the client and with what I have been reading around creating safety and acceptance that are a critical part of encouraging internal focus and sensory awareness (Homann 2010). Within the overall context, the physical spaces I will work in, I want to create a space where it is safe enough for exploration and self-discovery to take place. (JE4 Lines 303-307)

Theme: Containment – safety and acceptance

I loved reading about Duggan's work with adolescents and the significance of structure within which they were permitted their own control:

Diane Duggan (1995) - what stands out for me is the patience with which Duggan deals with the kids. I love her suggestion that structure is critical to contain their impulses and permit their own control within that space she is containing for them. (JE4 Lines 279-281)

Theme: Containment – structure critical

In my response to readings about dealing with trauma, containment emerged as critical for me:

After reading about the child soldiers in the reading for tomorrow and reading about all these different experiences of neglect and trauma, I feel both incredibly sad and also that there is something about containment from which other things may flow, but essentially the containment. (JE4 Lines 159-161)

Theme: Containment – critical response to trauma

The DMT literature I accessed during the training and my experiences at placements emphasised the need for a contained, safe space, in order to allow for participants to express freely. In my placement work I was very careful to ensure that my clients' were safe and their rights respected. For example in my first session with a client a whole lot of consent forms had to be signed. I asked the practice educator, who spoke the same home language, to sit in with us so that I could be sure the client understood the documents and what she was signing:

An interpreter sat in with us for the beginning of the session. It was wonderful for me to hear her language. It flowed so easily out of her. I didn't mind the interpreter and was glad we could get through the logistics knowing that she fully understood the documents before she signed. (JE4 Lines 76-79)

Theme: Rights – be aware of compliance

The following client was living in a relationship in which she had limited freedom. She needed to express herself and keep coming to therapy, but not at the risk of compromising her safety and the little freedom she did have:

My concern is to know exactly how much 'freedom' she does have and to work within that so that she doesn't put herself in danger or have her rights removed. (JE4 Lines 100-102)

Theme: Rights – work within constraints

Another client was a six year old in a foster care situation with an uncle who did not see the value of therapy. I had to work very carefully with the family in order to make therapy possible for CD:

I feel very sad for CD; she was just starting to form a clear attachment with me. At the same time I don't want to compromise her chances of having a safe home space.
(JE5 Lines 305-307)

Theme: Rights - work within constraints

When dealing with trauma, Ogden et al. (2006) write about creating safe boundaries. Considering the high levels of trauma in South Africa (Williams et al., 2007), the need for safety is essential. Meekums (2002) emphasises how in DMT the non-verbal as well as the verbal are important elements in creating a safe therapeutic relationship. Creating safety as an arts therapist in South Africa carries very particular dynamics and requires a lot of awareness of my 'position' in society in relation to clients, as suggested by Hadley (2013). Considering the history of South Africa and my awareness of the divisions amongst different 'race' groups, how could I as a 'white' woman who does not speak isiXhosa (the local indigenous language of the Eastern Cape Province) fluently, make people who hold a memory of division, oppression and apartness feel safe?

Within the theoretical components of my training, ideas from Caldwell (2013) on the co-construction of meaning in therapy and the interactive DMT approach (Karkou & Sanderson, 2006), were all opening up possible ways to create equality and shared ownership in therapy that could provide a relevant means for me to engage as a dance movement therapist in a South African context. Chace, on which the interactive DMT approach is based (discussed in section 3.5.2), held a sense of connection and oneness in the way she related to clients:

Chace was aware that answering movement through movement dissipates the feeling of apartness, whereas a battle of words increases that feeling. Apartness / apartheid - I think this is key in terms of South Africa and the feelings of apartness amongst and between all people. (JE4 Lines 245-247)

Theme: Chace – dissipates feelings of apartness

I became aware of the connection between the interactive DMT approach and engaging with groups in a South African context:

There is something very appropriate about Chace's approach of DMT to South Africa. It promotes equality, sharing, bonding, understanding and growth of the whole group. These are critical parts of healing in South Africa. The circle formation - the primary structure from which other forms of relating can develop has strong links to traditional dance and indigenous culture. (JE4 Lines 247-251)

Theme: Chace – links to indigenous knowings

Dunphy et al. (2014) emphasise that music and dance as healing modalities are particularly effective in people connected to traditional culture. Dance in Africa is not a separate art, but part of the whole experience of living (Primus, 1998). Vinesett et al. (2015) write about an indigenous healing ritual, the ngoma ritual, still used in South Africa and Africa today. Powerful rhythms and prolonged music and dance are used in indigenous healing rituals around the world. Baum (2013) mentions how the use of the circle in the interactive DMT approach is reflective of a natural shape of human gathering that has existed for millennia.

A key characteristic of the interactive DMT approach is that it is associated with the broad umbrella of humanistic thinking (Karkou and Sanderson, 2006). This means, amongst other things, that the work focuses on the here and now, empathy is highlighted and the client and therapist are considered as equals. As part of creating a sense of togetherness in how she worked, fundamentally Chace was very careful to respect her clients as unique individuals (Levy, 2005). Leadership was shared, which involved a natural usurpation of power (Chodorow, 1991) and the emphatic response and active presence of the therapist were essential (Yalom, 1995).

South African history is replete with the wielding and the consequences of wielding unequal power. Professor Kader Asmal wished for a community-based approach of engaging with water management in South Africa, based on the notion of 'togetherness' in which collective ownership is essential (Asmal & Hadland, 2011). The emphasis in

Chace's approach of equality and ownership in engaging with a modality that is still familiar as an indigenous means of expression, can be critical in the development of DMT in a South African trans-disciplinary complex social-ecological systems research context.

According to Burt et al. (2006) there are a range of contextual factors that influence and shape participative possibilities in IWRM. Some of these are: language; education level and experience; knowledge; poverty and individual agency. Clark and Stankey (2006) emphasise that the co-creation of knowledge within trans-disciplinary groups requires strong facilitators with appropriate experience and skills. The literature suggests that participation in trans-disciplinary teams is complex and requires new ways of engaging (Roux et al., 2010). Trans-disciplinary teams are made up of researchers coming from diverse backgrounds and worldviews, now needing to bridge disciplinary, language and professional boundaries. Nicolescu (1997) proposes that a trans-disciplinary approach acknowledges all the dimensions of the human being.

By engaging with movement and body in a safe way through the application of principles from the interactive DMT approach, it is possible that empathic understanding (Fuchs & de Jaegher, 2009) amongst participants can be created. By participants relating through their embodied presence, through applying some relevant principles of DMT practice, rather than relying solely on verbal articulation that can accentuate differences and isolate stakeholders further, there is a possibility of mutual incorporation (Fuchs & de Jaegher, 2009) in which the lived bodies of people interact and generate meaning. Neuroscience literature acknowledges that matching another's actions when moving in synchrony, or simply witnessing them, generates interneuronal connectivity between two individuals (Berrol, 2006). In a country and a context in which divisions prevail, this could offer a means of bridging divides and finding connections beyond words.

Creative Embodied Response

The following video clip depicts my creative embodied response to working with this theme as part of the analysis and discussion:



Figure 5.3: *Video clip relating to superordinate theme: safety and ownership*

Table 5.4: <i>Video clip relating to superordinate theme: safety and ownership</i>	
Video Clip (attached DVD)	Description
Link to video (CER 00:01:36 – 00:02:29).	This theme was embodied and expressed at a traffic circle that links different parts of town, from the wealthy private school to the government clinic and the 'township', (often underdeveloped urban living areas that from the late 19th century until the end of apartheid were reserved for 'non-white' residents), to the centre of town and the largely 'white' suburb.

I moved on a traffic circle, reflective of the circular formation used in the interactive DMT approach. I connected with it as a space that embraces and connects all sides of town. I wanted to keep it safe, at the same time keeping it open and fluid to whatever it needed to be. People driving past in cars were curious; I had no control over the environment around me. What I kept contained and safe is the circle in the midst of the divisions, through my body moving in the space.

5.2.4 Superordinate theme four: Connecting with the environment

The impact of the environment on our embodied experience was important for me throughout my training. I felt it intensely from the moment we arrived in the UK, coming from a country that experiences a lot more heat. It is very hard to describe in words the shock of having to live in a completely different way because of the weather:

We don't know where we are, where the university is and the cold makes it hard to be outside with the kids. Inside it is exhausting living in a tiny space. Our bodies need to adapt to living in a cold place. I took the kids for a swim at an indoor pool and walking back they both developed bronchitis! (JE1 Lines 10-13)

Theme: Difference – we need to adapt to a new climate and way of doing things

Within the training, I was taken by an experience with a dance movement therapist from Latvia who collected shells from the beach and shared them as part of a DMT workshop I attended. In this case nature came indoors and was part of our engagement as a group. She called the workshop Mindfulness in DMT:

I really enjoyed the Mindfulness movement. It is very much where I am coming from...The Facilitator collected shells to share from the beach – I loved that nature came into it and a sense of connection to ourselves, each other and nature through the sharing of sea shells. (JE2 Lines 115-119)

Theme: Nature – I loved the mindfulness with sea shells.

One of my clients, a little girl, connected very strongly with being in nature; as part of her therapy we would spend time in the park:

We went for a walk in the park across the way. She loves tactile experiences in nature. (JE5 Lines 385-386)

Theme: Nature – important for CD in her therapy

Every time I met with the little girl we collected wood chips. At the end of our sessions I carved her name on a piece of wood chip and gave it to her as part of saying good-bye. It made the ending of our sessions bearable for both of us:

We stood outside waiting for the taxi and she was interested in the wood chips we were standing on. She spoke about animals and cheetahs and we played later with animal puppets. (JE4 Lines 56-58)

Coder or Theme: Nature – important for CD in her therapy

This connection to nature as part of healing in DMT resonates with Nebe's (2016) comments that illness in Africa is part of a holistic body-mind-spirit continuum. According to Makanya (2014), in Africa health goes beyond the focus only on a healthy body, to the relationship of self to the Universe and everything existing within it. Ecopsychology acknowledges that indigenous cultures embodied a sense of connection and attunement with nature, and that the use of rituals and dance was an inherent part of healing for the whole community (Abram, 1997). Some of the first peoples of South Africa, the Khoisan and Khoikhoi, had an intimate relationship with and shared in the bounty of the country, within a reciprocal relationship between nature and people (Funke et al., 2007). Communing with nature as part of healing is an aspect of movement rituals from the beginning of civilisation (Bernstein, 1986; Karkou & Sanderson, 2006; Levy, 2005). The healer Hippocrates, 2500 years ago subscribed to a belief that the health of the body relates directly to the natural environment (Breitenfeld et al., 2014; Hillman, 1995).

As ecopsychologists comment, it is easy to be overcome by the enormity of the challenge in shifting our current environmental crisis. Koger and Winter (2010) promote feeling as the first step to solving environmental problems. Blocking feelings limits people's ability to engage with the crisis and limits their ability to find creative solutions. In DMT the use of movement and dance to bring about healing is based on the understanding that emotion and motion are inextricably linked (Payne, 2006). In terms of DMT as part of water research that seeks to align human with environmental needs and to deal with social injustice, the body becomes critical as the site for healing this split. Dance movement therapists with an ecopsychology focus like Burns (2012), Frizell (2011) and

Reeves (2011) work with the body in relation to its environment as part of the process of healing. Frizell (2011) argues that we currently face the collective trauma of experiencing environmental conditions that are increasingly unstable and unpredictable, exacerbated by cross cultural divides. I echo this sentiment in one of my journal entries:

I feel like everyone in South Africa has post-traumatic stress disorder. I want to explore that around countries that have a lot of violence, although we are all traumatised about the environment at the moment. (JE4 Lines 224-226)

Theme: Trauma – linked to the environment

According to van Vuuren et al. (2007), water is our history; an inherent part of who we are inside and out. Postel (2011) asserted that for South Africa to move forward with reconciliation and change, the people and the water had to be transformed. Professor Kader Asmal was aware that people in South Africa had to be reoriented to water as a scarce resource (Asmal & Hadland, 2011). The National Water Act of 1998 and the Water Services Act of 1997 promote the development of a community-based approach of reconciliation, participation and change. Yet Berman (2013) writes that many South Africans see the world as a place of emptiness and scarcity and that it will take several generations to shift from passive victims to active participants in society. According to Lotz-Sisitka and Burt (2006) many people do not have the skills or information needed to participate effectively in IWRM. IWRM acknowledges the complexity of the human-environment relationship and the enormous challenges of balancing the imperatives of social development with management for resource sustainability (Du Toit et al., 2013).

Within the context of a shared, global, trans-cultural environmental trauma, a spirit of inclusive community is now called for as an inherent part of our healing; and this includes the more-than-human world (Abram, 1997). Nature endures and renews itself, despite the enormity of the trauma and loss and there is hope that by re-establishing our relationship we can save it and ourselves. Connecting with the environment is a culturally relevant theme in South Africa because it is part of an indigenous way of being and resonates with cultural practices present till today. It is part of a fundamental aspect of water governance that promotes sustainable development through

participation, reconciliation and change. In ecopsychology the psyche (soul) of people is a critical part of the ecological crisis (Searles, 1972).

Yet despite all these connections between people and their environment as part of South African water research, in terms of developing this theme in trans-disciplinary water resource management, it is important to remember Campbell and Cornish's (2012) words that human conduct does not change when negative social circumstances such as poverty, gender and other power inequalities limit people's control over their behaviour. When engaging with connection with the environment as part of DMT practice in trans-disciplinary water resource management, on the one hand it is important to acknowledge its significance and on the other not lose heart by the enormity of the challenges. As with the 'solving' of wicked problems in trans-disciplinarity, multiple disciplines and methods are required to contain the breadth and depth of an issue that has no definitive resolution (Clifford-Holmes, 2015; Roux et al., 2010). This echoes Nicolescu's (2000) call for tras-disciplinarity to be part of the co-evolution of the human being and the universe.

Creative Embodied Response

The following video clip depicts my creative embodied response to working with this theme as part of the analysis and discussion:



Figure 5.4: *Video clip relating to superordinate theme: connecting with the environment*

Table 5.5: *Video clip relating to superordinate theme: connecting with the environment*

Video Clip (attached DVD)	Description
Link to video (CER 00:00:14 – 00:00:42).	This embodied expression took place on the hill overlooking Grahamstown from which amaXhosa warriors attacked the British in 1819, in an attempt to reclaim their land and rights.

I loved being on the hill. At one point goats came along, I heard the sounds of people and could look down on the town of Grahamstown, divided by history. The sand and rocks I stood and moved on have been there for millennia. They were there when the amaXhosa warriors attacked and they will continue to be there. The changes are in the lives of the people who pass by that hill. How does one find common ground in a town that was literally divided; in which ground, lives and space were separated? Yet standing on that hill filled me with a sense of peace and quiet. I knew that I cannot hold the breadth and depth of the tragedy that unfolded in this town in which I live. I can only hold a small part of my own humanity in it and offer a space in which relating to the environment is part of relating to the self.

5.3 Conclusion

The ability to relevantly apply DMT within the context of sustainable water management to alleviate the social injustice of the resource divide requires a deep awareness of the historically entrenched power dynamics and discrepancies that resulted in the physical and psycho-social experience of environmental injustice in the first place. It necessitates the kind of cultural relevance that is constantly conscious of the parameters of power and difference that it operates within.

It entails an on-going responsiveness to cultural and power dynamics as experienced in relation to participants, in co-creating a safe space that feels relevant to them, and within which they are able to comfortably share and safely express themselves. This level of therapeutic adaptability quells the therapist-client power inequalities inherent

in set western normative approaches, particularly when applied in non-western contexts, while bridging historical power divides. It also actively allows for the cultural identity and experiential background of the participants to inform and sometimes drive the process and the nature of engagement.

In this, the ability of the therapist to facilitate an approach where there is safety, 'ownership' of the process and all feel heard, creates an environment where there is space for both spontaneity and nuance to emerge on common ground. Here again, it is constant cultural awareness that will sculpt the therapist's response in relation to the participant/s, coupled with the willingness and ability to transform it even further, based on participant reaction. This ability to constantly adapt to present context in a manner that is cognizant of the holding role that the therapist plays in providing an appropriate and culturally relevant space, effectively roots the process in the present. It facilitates embodiment by enabling presence.

This kind of embodied shared presence connects participants both to each other and to their communal environment. The type of rootedness to environment and to collaborator/s that this promotes, awakens exactly the kind of embodied awareness from which dynamic solutions to collective environmental sustainability emerge. It creates a greater whole that safely embodies all, while providing the flexibility for participation in a way that feels meaningful to the individual and is cognizant and inclusive of indigenous knowledge systems. Most importantly, it manifests this all in the body as the site of bridging splits and divides, feeding directly into the tenets of ecopsychology and its focus on working with the body in relation to the environment as part of the process of healing.

Today, the global nature of the collective trauma of accelerating ecological catastrophe allows for a more embodied understanding of common ground in relation to shared environment. This provides a powerful platform from which new trans-disciplinary approaches can emerge, based on a collective understanding of the urgency of the environmental challenges we face together and the ability to facilitate equitable broad-based participation in addressing them in new and imaginative ways. Chapter 6 will now focus on how these culturally relevant themes were applied, as well as some

relevant principles of DMT practice within a trans-disciplinary complex social-ecological systems researcher group.

Chapter 6: Findings and Discussion II: Application of Dance Movement Therapy principles

6.1 Introduction

As referred to in sections 1.4.2 and further described in 4.4.3, my sample was made up of participants from the RU TD Group who showed an interest in further exploring the application of principles of DMT practice, following on from the May RU TD Group meeting. From the outset, data were co-constructed with the participants as we engaged in a hermeneutic circle of understanding (Laverty, 2008). This engagement was informed from the outset by culturally relevant themes from the professional DMT training in the Northern hemisphere that could be developed in the context of trans-disciplinary water resource management research in South Africa. These are the four themes that emerged from the analysis of the journal entries during the DMT training in the UK (discussed in Chapter 5): 'awareness of power and difference'; 'therapeutic adaptability'; 'safety and ownership' and 'connecting with the environment'.

From the initial engagement with participants via the introductory session and then throughout the DMT based sessions, researcher and participants worked together to apply some relevant principles of DMT practice (expressed in section 1.3.2), as informed by the culturally relevant themes. These included: movement and dance as the medium to promote health of individuals, groups and communities (Koch & Fischman, 2011); embodiment that places value on the central role of the body (Homann, 2010; Koch & Fuchs 2011; Payne et al., 2016) and the role of equality, inclusion and an indigenous connection to dance for healing (Chaiklin & Schmais, 1986). This was done through careful, open and sensitive engagement with all sharing in the unfolding experience (Laverty, 2008). During the two-hour-long semi-structured interviews, participants reflected on their experience of the introductory session and the five DMT based sessions.

The following data codes are used in this chapter:

Table 6.1: <i>Data codes relevant to Chapter 6</i>	
SIA	Semi-structured Interview Transcript with A
SIB	Semi-structured Interview Transcript with B
SIC	Semi-structured Interview Transcript with C
SID	Semi-structured Interview Transcript with D
SIE	Semi-structured Interview Transcript with E
SIF	Semi-structured Interview Transcript with F
SIG	Semi-structured Interview Transcript with G
SIH	Semi-structured Interview Transcript with H

6.2 Findings and discussion

Four superordinate themes emerged from the analysis: ‘community engagement’; ‘embodiment’; ‘individual and group identity’ and ‘integration’. These four superordinate themes are discussed in detail below.

Here each superordinate theme is introduced and its various manifestations are discussed, as encouraged in the literature (Willig, 2013). Quotations from participants are included to illustrate the way each theme was mobilised and to provide a convincing account of the nature and quality of the participants’ experience of the introductory and DMT based sessions. The writing-up moved between description of the participant’s account and my interpretation and sense-making (Smith & Eatough, 2007). The themes identified were then related to the existing literature in the field. A list of superordinate themes, with their corresponding sub-themes and quotes discussed in this chapter, is available in Appendix F.

The quotes included in this chapter are taken directly from participants’ spoken words. English is not every participant’s first language and there may thus be grammatical errors in the quotations. I chose not to point this out in the quotations themselves, in order to be respectful to participants and the sharing of their experience in a language

that I could understand. I discuss this further in section 7.3.1. Participants refer to ‘TD’ in their interviews, which is short for trans-disciplinarity.

6.2.1 Superordinate theme one: Community engagement

‘Community engagement’ refers to the awareness of participants in wanting to include elements of DMT practice in their research work with communities. The researchers who participated in the study conduct research mostly with communities in the Eastern Cape; often within rural contexts. Thus, in this context, the term ‘community’ is used mostly to refer to ‘rural communities’ in the Eastern Cape, introduced in section 1.2.2. As discussed in the literature, these communities experience high levels of poverty and socio-economic deprivation (Baucom, 2005; Chimere-Dan & Makiwane, 2010; Everatt & Smith, 2008; Westaway, 2012). Participants indicated various ways in which they would like to include aspects of DMT practice in their research work with these communities in the future. Participant H for example commented on including the use of an arrival and closure ritual as part of community engagement, as well as props and games, with which to engage participants:

So like emphasizing on the reflection session the reflection side of it at the end and if there is an opportunity to have that space in the beginning where everyone can find themselves and connect. And then as well like within the whole session have spaces where props can be used or you know I've never really thought of it that way, games can be played, where it can be informative and still contribute to the end goal or the outcome. That's probably what I've gained or valued the most out of the whole experience. (SIH Lines 168-173)

Theme: Facilitation - use reflection, props in future



Figure 6.1: *Participants engaging with props part of Session Three “How to learn from each other and share practice with a range of disciplines”*

Participant C also wanted to use props as a way of engaging with older men in the rural area she visits for her research:

Ya[Yes] like for instance I think with the animal thing [this refers to participants making clay models of themselves as the animal that best represents them; part of DMT Session Four in Appendix A] if you wanting to get to know like the older men that could work nicely. Getting them to what you call, mould animals that represent them. Because people do want to be known but I think sometimes they just don't know how. There are people that naturally wants to hide and they do not want people to really know who they are but sometimes a space like that you can find yourself exposing who you are not really in a bad way but even without you thinking too hard about it. (SIC Lines 386-391)

Theme: Props – space to share who you are safely

Participant A indicated his awareness of how DMT techniques are valuable in community decision-making, which is the core of water resource management. The interview was an opportunity for him to reflect on the relevance of his experience of the introductory and DMT based sessions:

It's funny now that we have an interview I'm actually really starting to see potential, whereas like initially I really struggled to get my head around it. You know like I could see this in a therapeutic space like how you're going to deal with

traumatized people and you know people who have been dispossessed and that sort of thing. But now I am actually starting to see well sheesh [a South African expression of surprise] these techniques, the actual techniques themselves, how very valuable they'll be in integrating community decision making and I suppose that's the core of what we do in water resources management. That's the way it's going now, far away from a group of engineers drawing a line going okay well we need to build the dam. (SIA Lines 237-240)

Theme: DMT techniques - valuable for integrating community decision making

The literature suggests that community participation is an inherent part of trans-disciplinarity, which seeks to integrate different perspectives, combining academic and non-academic stakeholders (Max-Neef, 2005). As complex adaptive systems themselves, trans-disciplinary teams are encouraged in the literature to invest time and emotional energy and to put effort into team building, communication, mentoring and a range of other possible ways of encouraging an effective knowledge partnership (Clark & Stankey, 2006; Roux et al., 2010). Sharing knowledge equally is very hard to achieve, as has been witnessed in community engagement initiatives within IWRM (Lotz-Sisitka & Burt, 2006; Mokgope et al., 2001; Rogers & Luton, 2011). This links to power relations and their impact on meaningful participation (Burt et al., 2006). Participation does not inherently lead to a balance of power and can sometimes entrench existing power relationships (Lotz-Sisitka & Burt, 2006).

The literature suggests that by viewing the human-environment relationship as a complex social-ecological system, there is more possibility for co-learning and the co-development of knowledge towards sustainability and justice (Audouin et al., 2013; Biggs et al., 2008; Palmer et al., 2015; Rogers et al., 2013; Swilling & Annecke, 2012). Complexity involves a change in habit from linear to systemic thinking and practice. It represents a shift in science towards integrating society, by acknowledging that systems consist of components that interact non-linearly and that the behaviour of a system is based on the nature of interactions, as opposed to the character of the components (Cilliers, 2010; Preiser, 2012). Trans-disciplinarity is also based on the interaction between science and society (Hirsch Hadorn et al., 2006) and embraces complexity (Cilliers, 2000; Pollard & Du Toit, 2011). However, there is an inherent difficulty in

shifting to a complexity frame of reference. Participants commented on the split between science and society in the interviews. Participant G for example, who is firmly based in a 'science' discipline, commented in her interview about feeling almost envious of the humanities people, who have more freedom to express themselves in their research and value the process as much as the answer:

The way we think in science is not the way we think in humanities. Because for us we are interested in the answer. We are not interested much in the process. (SIG Lines 183-185)

Theme: Research - science interested in answer and not the process

Here participant B speaks about the divide in academia between the mind and body and that the DMT sessions became the 'breathing room' where participants could let go and be themselves:

...in an academic institute, we are all taught that you must use your brain and oh bollocks to the rest. Chop your head off and off you go. You'll be fine. So there's that sense of like well now I am supposed to be being all serious. All academic. And especially if you come from a science background, you know science is all terribly serious. You run experiments and you do it this way and you do x, y and z. And then a b is the outcome and if you don't do it like that it's not going to work. And you know and I mean I think A [participant A] battled with it for a while. He honestly said it, "you know I don't know what I'm doing". Because that's the space that we created, it only became apparent like after almost session three or four that actually finally people were like well okay fine this is like the breathing room. (SIB Lines 189-197)

Cope or Theme: DMT sessions – became the 'breathing room'

Participant A shared some of his past work experience, where community engagement was only a convenient term in which pre-conceived ideas still predominated. He suggested that DMT practice can potentially bring some humanity into 'real' community engaged decision-making:

I've been involved in approvals of like water resources management plans; we just paid lip service to the sort of community engagement stuff. Like you made the data say what you wanted it to say. You had your focus groups and you went in with a pre-conceived notion of what you wanted to get out of it so but I think like if this stuff that we're doing like using the movement based stuff maybe it does then, even if you were like the manager or whatever, the government official going with your pre-conceived thing, it might actually bring in some humanity into the decision. And you actually then now that I've actually seen these people on a human level, actually what we're doing is wrong and you stand up to that. (SIA Lines 325-332)

Theme: DMT techniques – could bring in humanity

It is postulated that university-based knowledge systems are now shifting away from the reductionist approach to a problem-focused, contextualised and consultative research approach dealing with real-world problems (Wickson et al., 2006). Yet there is a strong history of reductionist thinking in academic research, as can be seen in peoples' comments above. Knudson (2015) writes about the shift within higher education institutions to recognise and include aboriginal and indigenous knowledge and cultures as part of community-engaged and community-centred research. This aligns with what most ecopsychologists comment on in terms of what has been 'lost' in psychology, which non-Western indigenous cultures have known and lived by for millennia (Abram, 2010; Knudson, 2015; Funke et al., 2007). With indigenous knowing in South Africa tending to be relational, holistically integrating kinetic and spiritual realms (Makanya, 2014; Nebe, 2016; Vinesett et al., 2015) in the same way as suggested by these authors, research originally based on positivism and western worldviews is not appropriate within community-engaged and community-centred research such as water resource management. This was taken into consideration in this research study.

The research methodology thus used is hermeneutic phenomenology (Fouché and Delport, 2011). The principles of phenomenological philosophy fundamentally question the Cartesian split between mind and body, questioning notions of objectivity, empiricism and positivism (Howell, 2013; Jones, 1975). According to Osborne (1994) and Lavery (1998), phenomenology questions a view of the world that is linear,

predictable and objective, echoing complex social-ecological systems discussed in sections 2.4.1, trans-disciplinarity discussed in section 2.4.2, DMT and the healing of the mind body split discussed in section 3.4, and ecopsychology and healing the human-environment relationship discussed in section 2.4.3.

Preiser (2012) suggests that, even though we may not be able to avoid reduction in our pursuit to understand social-ecological systems, we can bring our attention to the framing strategies we employ, which leads to a more self-reflexive, post-reductionist position. With the inclusion of DMT as a knowledge system in a trans-disciplinary research practice, traditional models of engagement are challenged. The participants commented about their DMT experience, how it related to trans-disciplinarity in a meaningful way, and the impact it had on them and their work.

For participant D the DMT sessions brought in an element of trans-disciplinarity, in which she was ‘allowed’ to express more of herself and engage in a way that was rich and meaningful:

And possibly this drive for TD is this need to work more richly and to allow, to be allowed. I mean working with you is one of those. You know I’m allowed, goodness me! I’m allowed to spend 10 hours moving and its work (laughs). (SID Lines 391-393)

Theme: DMT sessions - TD allows one to work more richly



Figure 6.2: Participants moving together in a circle part of Session Four “How to extend healing to wider community”

Participant F enjoyed having the time in the DMT sessions to learn and experience different perspectives about life. For participant F this was an important way to engage with himself and others:

...You start learning; we all have different perspectives about life and all that. So it was really cool, you're also learning and exploring, which on my own I don't have time to go on a world map. Or bring something from nature and bring all those things and explain what it means to you, it's not something that I'll go out there and do. (SIF Lines 241-244)

Theme: Props - taking time to learn and explore

Participant E mentioned how there is a healing aspect and a growing sense of connection to social-ecological systems, which emerged from embodying the DMT experience:

But just experiencing the process, through repeated experiences your state of being and just through that process of experiencing, you might not acknowledge it but you probably do get a bit of a healing aspect and more connection to the concepts that we're speaking about, social-ecological system issues. So start to feel more connected to us being part of social-ecological systems. (SIE Lines 84-88)

Theme: DMT sessions - through experiencing feel more connected to social-ecological systems

As suggested before, in DMT, the psychotherapeutic use of movement and dance to bring about healing is based on the understanding that emotion and motion are inextricably linked (Homann, 2010; Payne, 2006). Embodiment underpins the practice of DMT that engages the body as the agent for change (Koch & Fischman, 2011; Martin et al., 2016; Meekums, 2006) and rests on the phenomenological conceptualization of the living body and its core meaning (Merleau-Ponty, 1962). There is thus the potential for the inclusion of an embodied practice to relate to a more indigenous means of expression, which is recognisable in a South African context (Bernstein, 1986; Makanya, 2014; Vinesett et al., 2015) and to contribute to knowledge that holds a corporeal, embodied nature (Martin et al., 2016; Morçöl, 2005). The emerging phenomenological

orientation in complexity theory substantiates a contextual and embodied notion of scientific knowledge and trans-disciplinarity embraces all the dimensions of the human being (Nicolescu 1997).

Ultimately, in contributing towards a new experience of community engagement for participants, one that was potentially more relevant to community-based research, with potential for further application in their lives and research, the manner in which DMT engaged them and led to their comments above is by connecting and working with the body. This leads us to the second superordinate theme that emerged: 'embodiment'.

6.2.2 Superordinate theme two: Embodiment

Introduction

'Embodiment' refers to the enjoyment expressed by participants in the use of body and movement in the DMT sessions. Participants expressed appreciation for body and movement as a knowledge system. Here participant D shares her delight in being able to express her imaginary space through body and movement, as opposed to it being 'locked away' in her head:

Oh yes when I wanted to walk with my heart. The freedom to translate what is a very maverick kind of imaginary space in my head into movement was huge for me. Not just fun, it was hugely meaningful expression of imagery, which I don't do. So much of what I do is locked in my head. (SID Lines 319-321)

Theme: Free Movement - translate imagery into movement

For participant C the movement created new ways of thinking about things:

So and I did enjoy how you think about what something means to you and you find a movement for it and then it sort of like things that you wouldn't think about them normally. (SIC Lines 217-218)

Theme: DMT sessions - movement adds new meaning



Figure 6.3: Participants connecting with themselves through movement part of Session One “How to limit variables of power, privilege and difference”

Participant E found connection to body soothing:

And then personally maybe just being more connected to myself, my body, just by spending time, breathing properly, deeply. Trying to empty the mind and get into a rhythm is quite soothing. (SIE Lines 106-107)

Theme: DMT sessions - soothing to connect and spend time with the body

Similarly, participant G enjoyed having time to be still:

What stood out for me is to listen and observe. We are so busy with our time, we don't really see what's going on and we don't even care what is happening. Because there are lots of noise. So I learnt that it is important to sit and reflect, even though our life continues as normal. But then in what we do, to just hear what the universe is saying. And also just to watch the space that you are within. It has made me to think about those kinds of things. (SIG Lines 148-152)

Theme: DMT sessions - time to stop and reflect

Embodiment considers the experience of the individual being rooted in the body, which offers a particular framework with which to view and experience the world (Merleau-Ponty, 1962). Embodied concepts in DMT, of human meaning emerging from organic, sensorimotor and emotional transactions with the world, involves body-felt movements

as the cornerstone of well-being and self-discovery (Koch & Fischman, 2011). Connection to the body was critical in sessions and every session began, after the initial greeting, with an awareness of breath. This created a sense of ritual and ‘arrival’ for the group. Participant G enjoyed connection to breath at the start of sessions:

I like that one because you can get to be aware where you are in that moment. (SIG Line 201)

Theme: Body Awareness – awareness in the moment

Here participant B expressed how the group came to expect the breathing at the beginning of sessions:

I think that was quite interesting is that sense of like we’ve come to expect and that’s another thing, you expect things to happen in this space now. And I mean we’d all get there in our tracksuits ready to go right we have to do the breathing. After a while everyone knows this is how we begin it, this is how we end it. (SIB Lines 520-524)

Theme: DMT sessions – come to expect the structure

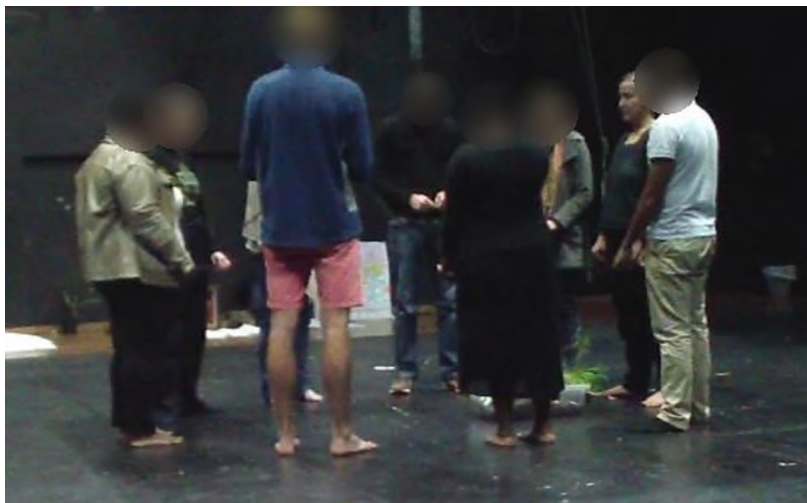


Figure 6.4: *Participants breathing together and connecting to body as part of Session Four “How to extend healing to wider community”*

The lived experience of people through their bodies is complex and requires acute sensitivity, awareness and safety. Participant B commented about not being pushed by

an agenda in the sessions and thus relaxing into being herself without stress or demand. It allowed her to feel safe enough to express her feelings:

You were never pushing us ever to say “right come on guys I want to get to the next step, you know I’ve got stuff to do, you know like move on move on”. And I think part of the reason people felt safe enough to do it eventually you know when we got almost to the end, you know and the one session we were talking about family and stuff, where we were all having a bit of like agggg bawling moments [crying], was because we felt comfortable enough to do that and that’s tricky. (SIB Lines 203-208)

Theme: DMT sessions - important to create safety and comfort

Participant D felt safe enough to play:

So I felt like a kid being given their first pot of plasticine or your first mud pie or wherever it was that you’re allowed to play and the freedom to close your eyes and to make a decision about self-consciousness, cause I’ve never actually disappeared completely but just to decide, I’m going to just put that on the chair and allow it to be next to me instead of inhabit and hold my whole self. (SID Lines 221-224)

Theme: DMT Sessions - space to hold whole self

Participant C was very clear about feeling safe enough to trust the group and the process:

I was in a space where I could come out first of all, and I was in a space where I could trust people and I was in a space where I could think about things that I wouldn’t think about normally. (SIC Lines 218-220)

Theme: DMT sessions - space where I could trust people

Participants were comfortable to respond and be themselves through the use of body and movement, only when they felt safe enough to do so. This concept of safety is something that did not previously need such careful consideration in a world of binary opposites and scientific rational reasoning, where something is supposedly either right

or wrong; as discussed in section 6.2.1. The group process was complex. There was a range of educational backgrounds, disciplines and various stages of academic endeavour, from post-graduate student to professor (as depicted in Table 4.2). For participant E the DMT sessions made it possible to work with power dynamics in the group, because it was a safe reflective space:

If you focus more on the relational aspects and making the space a safe reflective space, then it kind of nullifies some of the power dynamics that are always there. Whereas if you can facilitate it in a way that can enable everyone to engage and build on relationships, then maybe that will enable richer discussions. That is what was so nice about the DMT; after a while people eased into it and then people were really comfortable and were able to express themselves with people that maybe in other situations they wouldn't. Be quite cagey, like with a supervisor. (SIE Lines 75-80)

Theme: DMT sessions – safe reflective space



Figure 6.5: *Participants engaging with each other as part of Session One “How to limit variables of power, privilege and difference”*

In DMT literature it is clear that without safety there cannot be healing. Ogden et al. (2006) write about the first phase of treatment with traumatised clients as creating a sense of safety and self-care. Considering the literature about the levels of trauma in South Africa and how South Africans do not receive adequate mental health support (Centre for the Study of Violence and Reconciliation, 2016; Gear, 2002; Hamber & Lewis,

1997; Kaminer et al., 2008; Mbona, 2011; Meyer, 2014; Mogapi, 2003; Seedat et al., 2009; Shaw, 2002; Williams et al., 2007), building trusting and safe relationships is critical. Neuroscience has proved that social engagement with someone perceived as safe, is both stimulating and soothing to the nervous system (Porges, 2009). It is clear then, that if one is to engage in a group process that incorporates the body and movement, safety is key. This not only touches on DMT and the inherent need for safety in sessions discussed in section 5.2.3 under the superordinate theme 'safety and ownership', but also focuses on the significance of building relationships in trans-disciplinary groups in a South African context, as part of creating honest engagement (Roux et al., 2010).

Most participants related to the ritualistic element of the sessions, which brought in an element of comfort and certainty for them. We loosely followed an interactive DMT approach (discussed in sections 3.5.2 and 5.2.3) that is applicable to working in groups with a number of different clients (Karkou & Sanderson, 2006). A basic structure of a beginning, middle and end was followed during each session. We always began with time to connect to the self; we welcomed each other in the circle through a movement and mirrored each other's movements. The middle part of the session involved working with one of the topics through a range of DMT practices and we ended off with a space for closure through body and movement and written reflection.

Each session was prepared with the co-facilitators and we were clear about how we would like to address the different topics using DMT practice. I took overall responsibility for the group, as the dance movement therapist engaging in a therapeutic group context. Participants knew where we would be meeting and who'd be running the session. The pot plant and incense burner from the introductory session (discussed in section 4.4.3) were part of all the sessions. Participant B commented on the pot plant and incense burner becoming a comforting presence in the sessions and an inherent part of the unfolding group process:

And why was Athina carrying a plant around and making the incense smelly you know what's up with that? And then by the end of it all we're like where's the plant and why isn't it smelly? (SIB Lines 518-520)

Theme: DMT sessions – expect the plant and incense



Figure 6.6: *The pot plant and incense burner that were part of all the sessions as well as the laptop for music and bottle of water*

Here participant D commented on the importance of the structure of the sessions and that it allowed for freedom and containment in which to express safely:

There's a sense of care that comes with and again conscious preparation with acknowledging a limitation of two hours and a purpose of fitting this in, of fitting a whole lot of things in and a value of grace, of gracefulness, of not rushing and cramming, and so allowing design to seep into the whole space so that it's not accidental, that it is choreographed in some way, but that creative space holding rather than rules. So I think that there are times when structure enables freedom. Where the fact that you know you're not going to run out of time and be rushed, means that you're free to play for the ten minutes you have to be free. And the fact that you said, I'm going to give you three minutes to, I'll give you five minutes to, I found hugely helpful. Because then I could think, okay what am I going to do with this precious five minutes? And I would in myself begin and do and finish. But I

have quite a good sense of time in my head. I just found that really helpful. (SID Lines 428-438)

Theme: Ritual – structure enables freedom

The ritual of ending the sessions was important for participant E:

And then afterwards, I think the ritualistic landing in the space and closing it off is important for the facilitator as well as definitely the people, just to make it more richer and safer and more complete. That people don't leave wondering. (SIE Lines 206-208)

Theme: Ritual - important to close experience

Participant D affirmed the need for my DMT training and registration as a practitioner before applying some relevant principles of DMT practice within the context of this trans-disciplinary complex social-ecological systems researcher group:

I think that facilitation was assured. I think that you had a deft, assured, skilful, wise hold. I never at any stage felt either personally insecure or frightened for anyone else. I was consciously appreciative and noticing of that. I think that you held the co-sharing gracefully and strongly. So when your partner was evidently new or unsure or unskilled, there was a very graceful holding of that. There was never any question in any session that these were your sessions in which you were allowing a sharing space with whoever you were working with. I really enjoyed watching you do that. I really enjoyed seeing you practice professionally so this sense of mine that this doctoral work required that professional training and that that professional training would be enriched by an observational space of how it might work in a different context and then watching that unfold. (SID Lines 444-453)

Theme: Facilitation – holding the space with skill

I realised through this analysis and my interactions with the participants that it takes time to learn the skills of holding a group process. In traditional academic research contexts, students are not taught how to provide a safe space for relating in community

group contexts, let alone engage in an embodied way of working, which particularly requires an element of safety, comfort and certainty.

How does a trans-disciplinary researcher, who chooses to engage in a different way with communities, create safety for themselves and their participants? It takes practice to develop these skills and to engage in the inherently complex and non-linear dimension of the body and movement. So on the one hand there is a real valuing of the techniques by participants as part of trans-disciplinary research practice (discussed in section 6.2.1) and at the same time limited space where these techniques can be practiced and internalised. Most participants indicated a wish for more practice so as to find their own way of engaging in a different way in their research contexts. They also indicated a need for support in the future. Participant E commented on the need for practice and guidance:

Maybe to allow people in the group to try and hold a session with a community group or something like that. Maybe practice some of those things that we did and to have you as a practitioner or an expert, to help hold or facilitate so people can learn. (SIE Lines 233-235)

Theme: Five more sessions - allow people in group to run session with support

Participant B suggested approaching me to discuss possible ways of integrating DMT practice into her research, after she has a clear sense for herself of who her participants are and what they may need:

It probably just be coming and saying to you "okay wait, I'm going to try this and then you know this is what I want to try and get out of it, do you think that will work?" I think in terms of that it will probably be like after I've been there once and figured out what I'm actually going to do. And then saying to you "well these are the kinds of people that we've got in the group and this is what I'd like to do, and you know should we try this?" And you can say, "are you daft or that could work, or what about that?" (SIB Lines 437-442)

Theme: Support – ask for help with techniques

Here participant E commented on bringing DMT into the monthly RU TD Group meetings:

I think we should draw from some of the DMT elements like arriving and reflecting and stillness and try and work it into our TD way of doing things. I don't think we will because people aren't. We will, the people that were involved in it, because they know. It took time, new people coming in and we want to get this proposal for a short course going, but I don't think that should scare us off it. Maybe it will scare me off it because I'm not a heavy weight in the group. But for D[participant D] or someone who is a stronger leader in the group, she could encourage people to try and start a session by just breathing and expressing. (SIE Lines 222-229)

Theme: TD Group – bring in elements from DMT

For participant D there was a real concern of how this DMT practice can be integrated and how the RU TD group can work differently in the future:

There's a challenge to me to integrate it into rather than it to be an interesting parallel space in what I do. So I understand a little bit, I enjoy, I'm open to, I've learnt from, it's fed, it's been a whole lot of those things but it's not an integral part of the way I work and I'm not sure about a pathway towards that. What I do know is that it will take a conscious effort and that without the conscious effort this will become something that was an interesting exercise to have done and so that's quite a challenge for me. (SID Lines 248-253)

Theme: DMT Sessions – challenge to integrate DMT practice

Higher education institutions in South Africa are currently facing a lot of challenges in meeting the requirements of their staff and students in addressing issues of equity and transformation. Trans-disciplinarity offers the possibility of including new ways of engaging and working beyond the notion of disciplines to a unity of knowledge (Nicolescu 2014). Subsequent to these DMT sessions and the interviews, the RU TD Group ran the first trans-disciplinary training workshop (10-11 May 2016) at Rhodes University for post-graduate students. All the researchers who facilitated during the workshop brought in elements of their disciplines and were supported in this by their

fellow RU TD Group members. The techniques used, included some of what we shared in the DMT sessions. The fact that participants experienced the techniques for themselves and engaged with aspects of their own and the group identity through embodied practice, made a difference to how they relate to and use DMT practice in the future.

6.2.3 Superordinate theme three: Individual and group identity

The participants felt a 'growing' connection with themselves and the group during the DMT based sessions. The sessions allowed participant C to express herself in a way that facilitated her reflecting on her own life and insecurities:

Personally without talking about my project, I would say I've had time to also reflect on my own life. And my own insecurities and things that I've ignored. So on that aspect I think it has helped me. (SIC Lines 225-227)

Theme: DMT Sessions – helped me reflect on my own life

For participant D, the fact that she loses herself in other things, could be worked with through the free movement:

It feels like asserting an ownness, it felt like somehow defining the space I hold and I felt I almost needed to do it over and over and over, as if I lose myself quite a lot in other things. (SID Lines 325-326)

Theme: Free Movement – asserting an ownness

B commented on connecting with the self as a critical part of the broader connections needed within trans-disciplinarity and of creating new ways of knowing:

Because I think trans-disciplinarity should include other ways of knowing and other ways of thinking about things and other ways of you know like with what we did with you, is I haven't thought about it lots but every now and then I do. You know there's just this different flick in my head you know every now and then. And

I think it's important if we're going to connect more with everything that you actually connect with yourself as well. (SIB Lines 231-235)

Theme: Trans-disciplinarity – to include other ways of knowing

Here participant E commented on how elements of DMT contributed to the diverse group of participants engaging in a different way, within the context of social-ecological systems and building relationships:

I think for our group, there are elements of DMT that allowed a diverse group of people to engage differently with social-ecological systems. And if we say an important component of TD is to build relationships, then DMT was great for that. (SIE Lines 220-222)

Theme: DMT sessions - helped with TD and building relationships



Figure 6.7: *Participants supporting each other in pairs, one person is moving with their eyes closed, part of Session Two “How to maintain lively curiosity and acknowledge one’s own racism”*

Participant B commented how the research was fun for participants, which is why everyone made an effort to be there.

And I mean for all of us, it was a sacrifice but it was actually quite lekker [a South African expression meaning enjoyable]. It wasn’t like “oh no we got to go sit in the library for two hours and then hear a report back”. That would have been foul. And I think that’s why people actually managed to make the effort to get there

because actually it was quite fun research. I think it's just what people do, you know we dance and we sing. We just don't do enough of it. We have it trained out of us from an early age. (SIB Lines 331-336)

Theme: DMT sessions – fun research to be part of

For participant A the sessions were an equaliser in which people were not defined by their backgrounds, but who they were in the space as part of the group:

Because we all have various backgrounds in our group. It was a real equalizer you know. It didn't matter, it really made me feel like we understood each other going through that. I think that's probably like one of the most important things is to have this mutual respect and understanding when it comes to this community decision making stuff. (SIA Lines 151-154)

Theme: DMT sessions - built mutual respect and understanding

In the practice of co-learning and the co-development of knowledge required in IWRM (Rogers et al., 2013), mutual respect and understanding are critical. Ecopsychology recognises the significance of the individual response to climate change, while locating the individual within a broader ecological matrix as a dynamic and mutually dependent organism (Dodds, 2011). In order to create a shared understanding of desired outcomes in research with communities, a certain amount of self-reflection on the part of researchers is essential in order to decolonise methodologies and ways of working (Knudson, 2015). With participants expressing and embodying a connection to themselves and each other through a safe creative expression practice, there is the potential to deepen connections and build mutual respect and understanding, which is a critical aspect of trans-disciplinary teams (Roux et al., 2010).

The interactive DMT approach that was used, promotes the integration of intra-actional (within the individual) and interactional (relating with the environment) systems (Capello, 2009; Pylvänäinen et al., 2015). This approach also has parallels with Yalom's group psychotherapy as mentioned in section 3.5.2. During the introductory session and DMT based sessions, the group was given the opportunity to develop a group identity (Yalom, 1995). Group identity can bolster group members' self-esteem and

provide a safe space for change. For Yalom, group cohesiveness is one of the basic curative factors necessary for change to occur in psychotherapy groups (Marmarosh & Corazzini, 1997; Yalom, 1995).

The DMT sessions encouraged individual expression, which allowed for important ways of knowing the self and each other to emerge for the group and within their own context as researchers in academia. Here participant E commented on a more holistic outlook, in which there was healing of the group's own social-ecological system through the building of relationships; breaking the isolation often experienced by researchers in academia:

I think the relationships that we developed in a way was healing. So you're connecting previous disconnections, because we just didn't know about people and what their backgrounds were. You're starting to feel a little bit more connected, whereas previously you imagine a system of all us working in our own little spaces, doing our various things, all in isolation mostly. And then through the process of listening and acting and expressing, you slowly got to know people a bit better. And those puzzle pieces came into play so the connections were made and in that way you can say it was the awareness and relationship building was healing the social-ecological system in which we are in. From a more holistic outlook. (SIE Lines 98-105)

Theme: DMT sessions - building relationships



Figure 6.8: Participants created this sand tray from items of nature they brought with them and the animals that represent them they made out of clay part of Session Four “How to extend healing to wider community”

For participant B, the connections formed during the introductory and DMT based sessions are embedded in who she is now:

And so there's a deep connection with those people that were involved in that that will never go away. And I think that's really nice. I think people should do that more often you know. I don't think they should be forced to do it, because then there's no point, but it is nice when that happens, when you have the opportunity and you take that opportunity and you have that connection. And it's not like a respect thing, it's just a human connection. I feel like I know those people that were in that space much better than I know any of the other students in the building. It's like a soul thing almost you know, like you created something together and so you cherished it for the time it was there and now you're in your thoughts with it. And it's embedded in who you are now. It's in my DNA kind of thing, which is great. (SIB Lines 209-218)

Theme: DMT sessions – built connection and understanding

Trans-disciplinarity inherently includes a range of people from different disciplines and varying academic levels. This is in fact the strength of a trans-disciplinary group. For Brown et al. (2010) and Cilliers (2000) trans-disciplinary co-operation, and the inclusion of the ‘voices’ of as many stakeholders as possible, creates opportunities to tackle ‘wicked problems’ that often characterise complex systems. Yet building of

relationships is complex in and of itself. For Meyer (2014) arts therapists in South Africa need to be aware of what it means to engage with the social, political and cultural spheres. Arts therapists carry a responsibility to confront their own positions of power, race and privilege, in order not to reproduce privilege and limit social transformation and justice (Hadley, 2013; Sajnani & Kaplan, 2012). Researchers who engage with communities in water resource management face huge challenges in balancing social development imperatives with management for resource sustainability (Giannecchini et al., 2007). Researchers should not be reinforcing heterogenous patterns of resource use based on dominance and dependence (Mehta et al., 2014). Conflict in natural resource management is not only unavoidable but desirable, because it can lead to innovative agreements among stakeholders (Burt et al., 2006); yet for members themselves to engage with these differences and discomforts is challenging.

The research participants, as has been expressed before, were not on the same academic level and this created discomfort for some group members. I was also aware of issues of power and difference in the group from the start (bearing in mind the superordinate theme 'awareness of power and difference' in section 5.2.1). Participant D expressed her difficulty of holding the role of supervisor and senior academic in the group:

The most challenging thing was my role in the group, again going back to the power space. I never managed to be unconscious of or to slough or be free of the sense of supervision of you of the other students; of who I was and the inordinate influence of my view or the way I saw it or that felt quite burdensome and needed to just be again like self-consciousness parked on a chair. Well I can't do anything about it, I come with that and I just need to accept that identity and just be there the best I can with that. And that made me quite fearful of any time that you had to pair up. I found pairing up hard and scary. Cause I always thought aw the poor person that ended up with me. I just found that quite hard. (SID Lines 229-237)

Theme: DMT sessions - hard to hold role of supervisor and be part of the group

Participant H did not feel uncomfortable because of the power dynamics. For her, the DMT based sessions equalised everyone:

It brings people to the same level, hierarchical as well as discipline. I never really felt, I know some people said it, but D [participant D] was this huge professor there. It wasn't like that – she was doing what I was doing, she was moving like I was moving or in the same spaces I was moving. So I think it kind of brings that kind of power dynamic down to the same level. Just through things like copying each other in the beginning and mirroring. So I think it's got a huge value in TD because often TD it's a whole bunch of different stakeholders or discipline people. They don't necessarily know each other or they do know each other, the one's a huge director and the one's another person that works there. So I think it kind of just brings everyone to the same level and introduces them to one another and acknowledges one another in that space. (SIH Lines 179-187)

Theme: DMT sessions – brings everyone to same level

Participant F appreciated having to engage with a professor and senior academic as part of the group:

So it was kind of a learning curve for me because remember D [participant D] the professor was probably the highest academic person there, but she's there so humble and she's mingling with us defining it in her own capacity. So that act was very cool for me and learning "okay this is how I see power relation". (SIF Lines 223-226)

Theme: DMT sessions – learning curve to have supervisor part of group

The group members themselves indicated that there is a way for them to work through the difficulty of having a supervisor and senior academic present. That this suggestion was offered I believe is part of the identity of the group forming, together with taking ownership of the process for themselves and working through the difficulties and conflicts, instead of not voicing their concerns or expecting someone else to 'fix it'. Part of my role as facilitator and therapist was to allow the members to find a way that was authentic to themselves (as I learnt through the superordinate theme of 'safety and

ownership' in section 5.2.3). They could express the discomfort as and when they were ready. I watched for signs of this being destructive or hurtful in any way, trusting the group to find a means.

Participant B when asked about what she would like if there were five more sessions, suggested that because the space felt safe and people could trust each other, difficult issues could be raised and worked with in the safe context of the sessions:

Because I think I imagine that there's a point that you get to where those kinds of things can stop being poked you know; with everybody's kind of you know trust and consent that this isn't going to turn into bun fight, because you know we've actually all gone through this and we're at this stage where we now trust each other enough to be able to honestly say those prickly things without leaving that space and being annoyed by it. And I think that if you do that kind of stuff, it's got to be understood that it's within that space that is your safe zone, that is where you're allowed to say those things and emotionally if you're going to say something, you have to be able to leave it in that space and walk away from it. (SIB Lines 466-473)

Theme: Five more sessions - deal with prickly issues

This is how participant D resolved her difficulty with being a senior academic in the group:

And every session I was more and more reassured that I needed to be doing it. That to hear about it or to watch it or any of those things would be entirely inadequate and that this was a completely necessary immersion. And a huge gratitude for that. You know this recognition of okay so I was allowed, I could just follow what I wanted to do despite all those other provisions. If there was still a process where your supervisor wrote an examiner's report, I would be so confident of that practice. (SID Lines 454-459)

Theme: Supervision – being part of the sessions was a necessary immersion

In the next five sessions she would also choose to lose some of the need to keep being reflexive and aware of her role in the group. She would allow herself to just be and move:

And also if you were to say to me what would I do with the next five sessions, I would relax my head more cause I worked at that consciousness, that thinking, that awareness. What was I doing? Why? What did it feel like? What were you doing? What was the space? Who were the students? It was a very actively reflexive process. I would try and silence that and just move. Cause I didn't ever get to that, I didn't ever just move. (SID Lines 332-336)

Theme: Five more sessions – relax my head more

It is challenging to be part of any group process. It is evident that relationships in groups are critical: to self and to each other. Without this, the conflicts and discomforts would only escalate and break the group down, instead of strengthening it. At the same time it is important to be aware of the incredible influence power dynamics have in group processes within academic contexts, which are inherently hierarchical and where supervisors hold a lot of power. If trans-disciplinarity is truly to engage both with academics and community members (Max-Neef, 2005) this issue needs to be considered very carefully and addressed. Dealing with difference and 'the other' is challenging. This is discussed further under 'integration'.

6.2.4 Superordinate theme four: Integration

Group members differed not only in terms of educational backgrounds and disciplines, but also in terms of home backgrounds. Below are some comments by participants about perceived differences.

Here participant F mentions the fact that the group was a mixture of 'black' and 'white' and that this suited him, implying that there often is not enough of this kind of interaction amongst 'black' and 'white' people:

The other thing what was important for me you know, I don't want to be a racist, but the fact that it was mingled you know – blacks and whites, that was really cool for me. And also seeing how people interpret power relations and how we see it. (SIF Lines 226-228)

Theme: Mirroring - learning across race groups

He went on to say that listening to other peoples' stories created understanding and respect for others:

And also one of the things was the session we did 'wider community'; it was emotional when I was listening to some of the stories and also it gave me that understanding, you know the respect we talked about. We need to respect one another. We don't know where we come from you know. Where you come from, why you've gone through what you've gone through. (SIF Lines 165-168)

Theme: DMT sessions – accommodating difference

It was interesting to me that participant G aligned herself with members of the group she identified with as 'African'. With one, she did not share the same home language, but still felt more comfortable with this person than the 'others'.

Ya [Yes] but then initially I preferred to work with C [participant C] or F [participant F]. Cause in that space I don't need to explain myself you see. Even if I have to, they will understand what I'm talking about. So sometimes it's difficult to be honest about some things. (SIG Lines 137-139)

Theme: DMT sessions - preferred working with people perceived as the same

Use of the terms 'white' and 'black' is interesting for me because I don't subscribe to them. Yet this is how many of us were raised, and being a 'mixed group' implies a mixture of apartheid notions of race. Participant B appreciated the diversity of participants in the group:

And I'm very glad that the people that we did it with were the people we did it with. Somehow it was just a really nice group not only because I think the people are nice

but because also quite a nice mixed group. So we all came from these completely different backgrounds you know we weren't just all 'white' or I wasn't just the only 'white' person in the group you know. So there was a very nice mix of all kinds of things, all levels of experience and fear and uncertainty about what the hell we were doing. (SIB Lines 513-518)

Theme: DMT sessions - mix of all kinds of people and experience

Participant A referred to an exercise part of the first DMT based session on difference, where people were asked to dance with a partner, in opposing ways (part of DMT Session One in Appendix A):

That session where we did the opposing dance types, that definitely showed how one can dominate over the other and it was interesting how different we all were in that. Even if we were on whichever side of the thing we were, our ideas of what was a loud thing compared to other peoples' loud, there was a big difference there. But then we all sort of managed to modulate it and then come together. I think that was quite interesting. (SIA Lines 221-225)

Theme: Partner Work – learning to accommodate difference



Figure 6.9: *A pair of participants dancing opposing dance types as part of Session One “How to limit variables of power, privilege and difference”*

DMT acknowledges that our bodies hold different emotional, cognitive and multisensory aspects of self, which develop in relation to the experience of the body in a

particular time and space, with its social and cultural influences (Bloom, 2006; Fuchs & Koch, 2014; Koch & Fischman, 2011). Habitual movement patterns are shaped by our relationships to our environment and socio-cultural context (Studd & Cox, 2013; Koch & Fischman, 2011).

Trans-disciplinarity, according to participant E was about:

Where people from different backgrounds have equal voices in a common space. Different perspectives are acknowledged and encouraged. Being open to new ways of thinking and being okay with things emerging on the way rather than to pre-design everything. (SIE Lines 56-59)

Theme: Trans-disciplinarity should be a common space of equal voices

Yet there are many social and cultural influences within people's bodies that limit their ability to engage. One of the reasons why IWRM is not successful at present, is that participation in water quality debates and actions is affected by the fact that many people do not have the skills and information needed to participate effectively and to actively exercise their agency (Lotz-Sisitka & Burt, 2006). Many South Africans see the world as a place of emptiness and scarcity (Berman, 2013). It may take several generations to shift to active participation through the development of individual agency. I argue in section 1.3.1 that the capacity to participate and make choices requires the acknowledgement of needing to heal past trauma through experiential therapies that do not use words alone.

A key element of using DMT is that it is not only about the 'bodies' of therapist and client/s in the room, but the whole experience of sometimes very different cultures and societies (Dosamantes-Beaudry, 1997). There is awareness in DMT that ways of perceiving relationships varies across cultures (Singer, 2006). It is therefore important to know the cultural environment and context the client is coming from (Boas, 2006). This is particularly relevant when working with people who are already very susceptible to marginalisation and to experiences of racism (Harris, 2007). I discuss this in greater detail in section 5.2.2 under the superordinate theme 'therapeutic

adaptability', in relation to my experiences of the training when I worked with immigrants and refugees using DMT.

In DMT the creative movement process (Wengrower, 2009); rhythmic symbolic action and the use of props and metaphor (Meekums, 2002) help free up the expression of feelings. The creative movement process (Wengrower, 2009) was an important means of allowing participants to be with their bodies and their movements, without judgement or comment. In the interactive DMT approach, clients are given leadership at different points within sessions. Leadership is passed back and forth from members of the group to the dance movement therapist (Chodorow, 1991). Passing leadership involves a natural usurpation of power as different participants take the lead.

South African history is littered with the tragedy of unequal power. In South Africa today, water service provision is still based on affordability and thus continues to be based on fixed demographic inequalities (Swatuk, 2002; Burt et al., 2006). In a country where the abuse of power historically created so much division, pain and trauma, the symbolic sharing of leadership is critical. Mirroring each other's movements in the circle and offering empathetic reflection (Bernstein, 1986) was an important way to level the experience of everyone in the group and create connectivity between individuals (Berrol, 2006; Fuchs & de Jaegher, 2009):

Here participant E commented on the circle as a space of equality

And just being in a circle definitely is the best way of creating and enabling relationships to build, to cut down the power dynamics (SIE Lines 179-180).

Theme: Circle – good way to equalise



Figure 6.10: Participants sharing in a circle part of Session Two “How to maintain lively curiosity and acknowledge one’s own racism”

Participant H commented on how mirroring each other’s movements actually recognised the other, as opposed to an informal greeting of ‘hi’:

I thought it was a nice way of connecting with that person I guess. It’s easy to say hi G [participant G], but in doing that, whatever movement she does, to copy that. It’s a movement that you wouldn’t normally do yourself. It is a bit strange. It’s connecting and recognising that they’re there. Normally you’re just like ‘hi’. If you’re actually looking and studying what they’re doing and then copying what they’re doing, it’s another way of recognizing. (SIH Lines 116-120)

Theme: Mirroring – good way to connect and give recognition

For participant A the mirroring in the circle made it easy for participants to go with the rhythm of the experience of sharing and of allowing themselves to express freely:

Yes like in the circle when we were passing the movement, that was a very useful thing to do cause you getting that energy from other people and I remember at first like people were, like certain people you could see if they were reserved, they didn’t know like F [participant F] would always do like his small movement and then eventually once we’d shared enough and the group was closer, then he was letting loose you know. It’s a good way of equalizing everybody and making everyone feel comfortable in the space. I suppose if you’ve shared part of yourself with everybody

you're not afraid then to share more, because everyone shared some of their experience. (SIA Lines 190-196)

Theme: Circle – good way to equalise



Figure 6.11: *Participants mirroring each other's movements in the circle part of Session One "How to limit variables of power, privilege and difference"*

The expression of inner feelings through rhythmic, symbolic action seemed to cut across cultural, language and ethnic barriers (Frizell, 2011). Creative movement provided a 'map' of the range of movements and (Bloom, 2006) helped free up the expression of feelings. During the DMT sessions I used clay, balls, cloth, elastic, art and writing as means of working with experiences and their expression through the embodied action. Participant C enjoyed the sharing of each one's connections to the map, which were then embodied by one's partner (part of Session Two Appendix A):

Yes those were good like the map thing where you had to just think about the places that you'd been, think about your background, and then about the places that you would like to be. And sharing that with everyone and then afterwards someone else reporting that back from you, listening to you and drawing a conclusion about what everything that you've said. Like how they've perceived it. That was good, because like I say, you don't think about some of those thing. (SIC Lines 347-351)

Theme: Props – way to share yourself

Participant A enjoyed the use of the elastic (part of Session Four Appendix A). In that session, co-facilitator F and I were exploring “How to extend healing to the wider community” with the group. The round piece of elastic was big enough for each one to hold and dance together as a group:

Ya [Yes] like the elastic showed how everyone’s movements are related. You know like there’s always that equal and opposite reaction. And then it got this whole like rhythm, you know people coming into the middle and then you know and then like everyone’s energy was working together. And even if you were on the edges you couldn’t help but be pulled around by it as well. (SIA Lines 202-205)

Theme: Props - elastic showed how everyone related



Figure 6.12: *Participants moving together while holding the elastic part of Session Four “How to extend healing to wider community”*

Participant D also related to the map of the world and the elastic. For her it expressed something of how she stands at times on the edges of group processes, enjoying other peoples’ expression and the fact that the elastic held her but also allowed her to move away at times:

I loved the map of the world and I loved the elastic. Cause I found myself consistently holding onto it with my baby finger. How lightly could you hold on and still be connected? And exploring that over and over and over. Watching other people’s freedoms – it was very interesting. That sense of something holding and giving was very powerful for me, I felt that. (SID Lines 368-372)

Theme: Props – elastic; that sense of something holding and giving way

The use of drawing for participant A brought up how each person's sense of things, and of themselves, is very personal and one cannot assume for others:

Especially through the drawing, I'm trying to remember, it was quite interesting how if I remember correctly some people did a little drawing in the corner, other people just went like mental [South African expression for extreme action], ya [yes] and it means different things to different people. Someone would draw something and you'd think oh this means x and actually in their eyes it meant something completely different. (SIA 283-286)

Theme: Drawing - means different things to different people



Figure 6.13: *Participants reflecting on their movement experience after completing a drawing part of Session Four “How to extend healing to wider community”*

Participant D brings up the ‘grace’ of the space, which she also mentions under 6.2.2. In this comment there is a sense of the softness of emergence and that leaving something behind does not mean something is wrong, but that something new can emerge:

And I loved the plasticine and the garden and the ground. And the fact that I had forgotten my prop, cause I had meant to, it was important to me to find the right thing. And thinking ah I forgot and then I was just outside with so little and then having exactly the right thing! It was all wonderful. And also you know what emerged, what animal, how, how it just. I don't know I just loved that; I really enjoyed that. (SID Lines 373-377)

Theme: Props – loved what emerged

By applying some relevant principles of DMT practice in this study, it appeared that there was facilitation of difference and a sense of integration and inclusion, not only of others, but of sometimes hitherto unexpressed or unexplored aspects of self. In many ways the connection to self and to fellow participants became concomitant, as critical aspects of each other. The ability to engage with oneself more freely and honestly, allowed participants to do so with each other and vice versa. It is this cycle of inter- and intra-relationship that in many ways defines the practice of DMT in its 'integrational' role of facilitating inclusive group process in trans-disciplinary teams and environments.

6.3 Conclusion

The very particular collective and individual experiences of the DMT process that participants had, as enunciated by them in their interviews, allowed for a co-constructed yet personally meaningful body of personal and individual knowledge to emerge. This then coalesced into the four superordinate themes of 'community engagement', 'embodiment', 'individual and group identity' and 'integration' during analysis. It was very gratifying to personally experience the principles of DMT "in action" within a context whose embodied experience, for myself and for participants, grounded us collectively in trans-disciplinary practice in a whole new way; each in our own way.

In the process, we experienced: the subtleties of equitable connection and the sharing of leadership; developing stronger awareness of power dynamics; embodying experience into the visceral and the physical by grounding it and by providing safe entry and exit points; developing shared identities or reflecting on one's own identity and our perceptions of others'; being with and expressing discomfort; collaboratively negotiating unusual solutions and integrating this all in a way that informs future action; and, finally, the recognition of the potential for further exploration (as expressed by some participants' need for further sessions or contact). This was balanced by very clear emerging perceptions of the challenges and limitations of successful future dissemination and the need to "keep the process alive".

The application of DMT, as practiced here in South Africa in a trans-disciplinary complex social-ecological systems research context, again affirmed that creating and flexibly but firmly holding a safe space where equitable engagement is fostered, is a fundamental starting point to trans-disciplinary engagement for participants. Facilitating embodiment through ritual and developing group and individual identities through honesty, openness and acceptance, simultaneously allowing for integration of the process into the personal and collective whole through embodiment and reflection, all then made the journey meaningful for participants and for me. Most importantly, it awakened us to both the possibilities and the potential limitations of further applying the processes in the context of sustainable water resource management in future.

Ultimately, the group experience as analysed here in Chapter 6, speaks not only of the co-creation of collaborative answers to pressing questions, but of the constant cycle of the co-identification of further questions and the shared finding of more answers as part of an on-going process; a process that group members were interested in further exploring in their work and research areas, in a way that now feels self-reflexive on their part and more inclusive of others throughout.

Chapter 7: General Discussion

7.1 Introduction

The primary aim of this study was to draw on principles of Dance Movement Therapy practice in a South African water research context. To achieve this aim, two research objectives were identified. The first was to discover culturally relevant themes from professional Dance Movement Therapy training in the Northern Hemisphere, which could be developed in the context of trans-disciplinary water resource management research in South Africa. The second objective was to then apply some relevant principles of Dance Movement Therapy practice, as informed by these culturally relevant themes, within a trans-disciplinary complex social-ecological systems researcher group.

By embedding the culturally relevant themes that I first learned, experienced and practiced in the UK, within a South African trans-disciplinary complex social-ecological systems researcher group, I gained a better understanding of how the initial imagined synergies between principles of DMT and water research (discussed in section 1.4), could be adopted and adapted to cohesively support each other. The lessons learned from this study, the limitations, the potential routes forward and personal highlights are reflected on in this chapter.

7.2 Reflection on the overall findings and discussion

The overall superordinate themes that emerged during this research are, for objective one: 'awareness of power and difference'; 'therapeutic adaptability'; 'safety and ownership' and 'connecting with the environment'. For objective two, they are: 'community engagement'; 'embodiment'; 'individual and group identity'; and 'integration'. The following is a discussion about the synergies between the themes from objectives one and two, based on the findings and discussion (Chapters 5 and 6).

7.2.1 Facilitating the shift from linear reductionism to context-aware, embodied and inclusive co-creation of knowledge

The superordinate theme ‘awareness of power and difference’ from objective one revealed the difficulties involved in having to obtain a Master’s degree overseas as a South African with a family. This raised issues of power and privilege in relation to my ability to access the resources and knowledge I needed. As a ‘foreign’ student, my own displacement contributed to my awareness of the impact of context and of difference. Both of these tied in with the growing cultural awareness in DMT (Boas, 2006; Chang, 2009; Dokter, 1998; Dosamantes-Beaudry, 1997) and in South African arts therapies in particular, to work with the social, cultural and political aspects of engagement (Berman, 2005; Meyer, 2014; Nebe, 2016; Pavlicevic et al., 2010). Social transformation and justice in arts therapies and awareness of positions of power and privilege in the overall context are considered critical (Caldwell, 2013; Hadley, 2013; Meyer, 2014; Sajnani & Kaplan, 2012; Stevens et al., 2013).

In terms of engaging with power and difference, under the superordinate theme ‘community engagement’ from objective two, it is clear that the DMT sessions were an important way for participants to engage with the division between science and society, a critical element of trans-disciplinarity (Hirsch Hadorn et al., 2006; Nicolescu 1997), in which power and difference can be embedded. The sessions offered an embodied space for them to engage in new ways, which in the findings saw participants remarking on the space as: allowing for hearing the ‘voice’ of everyone present; being open to learning; arriving at a ‘common space’; healing the connection with the social-ecological system of the group itself; following the process and the unfolding group experience; being fully present to that time and space; savouring connections and not rushing; enjoying the practice and allowing for input, in a space of sameness and humanity.

Based on the above findings, I am suggesting that by engaging with a method in which body and emotion are valued as a knowledge system (Stanley & Wise, 1993), as well as a research methodology that questions notions of objectivity, empiricism and positivism (Howell, 2013; Laverly, 1998; Osborne, 1994), it is possible to deconstruct binary categories and internalise the fundamental principles of co-creative trans-disciplinarity.

Trans-disciplinarity acknowledges life on this planet as a complex bio-physical social system (Cilliers, 2000; Nicolescu 1997; Pollard & Du Toit, 2011). Thus, as part of shifting to a more self-reflexive and post-reductionist position (Preiser, 2012), the acknowledgement both of external context and of personal internal 'environment' are crucial.

Complexity (Cilliers, 2000), complex social-ecological systems (Biggs et al., 2015; Leslie et al., 2015; Rogers et al., 2013), trans-disciplinarity (Max-Neef, 2005; Roux et al., 2010) and ecopsychology (Dodds, 2011; Naess, 1995; Schroll, 2007) provide a new lens through which to examine and understand the human-environment relationship, in the context of IWRM as a sustainable approach to water management. There is a move in university-based knowledge generation away from the reductionist approach (Wickson et al., 2006). The literature suggests that knowledge systems based on reductionism deny engagement with the full complexity of the many dimensions of the human being as well as the inclusion of aboriginal and indigenous knowledges and cultures as part of community-engaged and community-centred research (Knudson, 2015; Nicolescu 1997). Already existing traditional health and healing systems in South Africa acknowledge movement and dance as part of cultural spiritual practice for healing of community (Makanya 2014; Primus, 1998; Vinesett et al. 2015).

By its very nature DMT allows for a particular awareness of immediate environment and of one's own bodily presence within it through embodiment (Burns, 2012; Meekums, 2006; Koch & Fischman, 2011). By including an ecopsychology focus, it forges conscious visceral links between participants and the environment, which often represent past loss, present injustice and a sense of future return to source (Burns, 2012; Frizell, 2011; Reeves, 2011). DMT may thus offer a means of engagement that embraces complexity and can assist with the shift to a post-reductionist position, by grounding knowledge in embodiment that can transcend cultural differences, foster interactive inclusivity, value indigenous knowledges and consciously subvert historical power inequities.

7.2.2 Awareness of culture, environment and historical embodiment of trauma while adaptably using body-based knowledge systems in trans-disciplinarity

‘Therapeutic adaptability’ from objective one emerged out of my experience of working at a placement with ‘black’ minority ethnic women in the UK. This experience, as I reflect on it in the journal entries, made me acutely conscious of cultural awareness as part of DMT and how to apply it with immigrants and refugees. It was important to adapt to the cultural needs of the clients and remain mindful of my own ‘position’ in relation to them. Most clients experienced alienation in a foreign land with an unfamiliar culture that spoke a different language. This was compounded by a lack of ‘social nets’ such as the support of family or friends. It even included the threat of deportation in some cases. As a therapist one had to adapt and at times extend traditional limits of the role of therapist in order to acknowledge the context and circumstances within which people had to operate.

Any contemporary study centred on IWRM in South Africa is inextricably bound to the historical context of the country, which is one of inequity, violence, separation and alienation (Aliber, 2003; Hamber & Lewis, 1997; Kaminer et al., 2008; Swatuk, 2002). For the better part of four centuries, indigenous peoples were systematically dispossessed of their land and access to natural resources; first through brutal colonisation and later by a system of racial segregation entrenched in law (this is discussed in detail in section 2.2). In the post-apartheid era, this prolonged sense of alienation from South Africa’s sources of life has been compounded by persistent economic inequality and a lack of adequate service delivery, particularly at local government level (Chimere-Dan & Makiwane, 2010; Everatt & Smith, 2008; Seekings & Nattrass, 2006; Westaway, 2012). Many South Africans live in underserviced environments, where a lack of amenities such as easy access to clean running water and waste management, high levels of unemployment and grinding poverty, remain endemic.

The result is a complex social milieu of deeply difficult physical circumstances for many historically dispossessed communities, whose daily life remains dominated by a

constant lack of access to basic services and economic resources. The trauma of centuries of violence and dispossession has thus in a very real sense become embedded in the emotional fabric of these communities, reinforced by current circumstances (Berman, 2013; Meyer, 2014).

Neuroscience has proved that trauma is felt first and foremost by the body, with traumatic body memories becoming embodied and activating physical sensations (Carroll, 2006; Eberhard-Kaechele, 2012). This points to a reality where body-based approaches can contribute to the contextual and embodied development of ever-evolving knowledge, becoming part of an on-going trans-disciplinary process that draws on multiple perspectives and methodologies. These methodologies could be strongly supported by the ingrained presence of indigenous psychosomatic healing practices such as rituals and dance (Abram, 1997; Eberhard-Kaechele, 2012; Vinesett et al., 2015).

Under the superordinate theme 'embodiment' from objective two, participants expressed enjoyment of having the space to engage through their bodies. This could only happen freely though when there was a strong feeling of safety. As much as engaging with body, movement and emotions is valuable within a complex social-ecological systems trans-disciplinary research practice, safety and comfort are crucial. It takes time and extreme care to introduce these new ways of engaging. As much as we have a lot to learn from practices that have been used for millennia to align mind and body and person and nature, these cannot be introduced into a space dominated by reductionism lightly.

Centuries of working within a construct of separation of mind, body and emotion cannot be simply shifted in five sessions. However, the introduction of a more humanistic perspective into the work, with an awareness of therapeutic adaptability, allowed for participants to become more aware of the potential for integration of DMT practices and of the need for flexible and adaptive support in order to maximise and realise this potential. As in ecopsychology, to change our response to our planet we need to engage deeply with ourselves and each other. This takes both time and practice, which requires

care and safety in working with aspects of DMT in this context; particularly if historical inequities are not to be reinforced or replayed and transcended.

7.2.3 Fostering a sense of individual and group ownership and identity, as part of the creation of co-constructed approaches to current challenges all in a space perceived as 'safe'

'Safety and ownership' from objective one refers to the need to provide a safe and accepting space for clients. This required being acutely sensitive to the rights of clients, offering them boundaries, acceptance and safety within which to express. Considering my 'position' as a 'white' woman in South African society with its history of colonialism and apartheid, I was not sure of how to create safety in a South African context. The ownership and equality offered by the interactive DMT approach that I encountered during the training, potentially offered a means by which issues of difference can be engaged with, through emphatic understanding that does not require words (Fuchs & Jaegher, 2009).

I was acutely aware of the need for safety and ownership when I set up the DMT sessions with participants. Under the superordinate theme 'individual and group identity' from objective two, it is clear that because the space was held safely and there was opportunity to co-facilitate sessions, participants were free to be fully themselves and to engage in a more holistic way, building relationships with themselves and each other. This space of building relationships was at times challenging, such as the challenge of engaging with power dynamics amongst group members who, for example, represented different levels of academic progress and achievement. The group was given the freedom to express, explore and find ways to deal with these discomforts. It allowed for the research process itself to become transformative in essence (Rehorick & Bentz, 2009).

It takes a lot of skill to facilitate a group process in trans-disciplinarity, requiring careful attention to how discomfort and differences are worked through by the group so that they actually become opportunities for new ways of engaging. As Burt et al. (2006) state, conflict in natural resource management is not only unavoidable but is desirable,

because it can lead to innovative agreements among stakeholders. According to Kim (1993) and Roux et al. (2010), for a trans-disciplinary team to form an effective knowledge partnership, working with differences and commonalities is critical and entails investment of time and emotional energy.

What emerged from the DMT based sessions with participants, which was of crucial importance, was the acknowledgement and acceptance of difference, which was held and supported in a safe common space. This acceptance of difference and the ability to work with it was grounded in the embodiment of collaborative connection, in a way that encouraged personal meaning for each participant and allowed them to individually and collectively evolve. Hanna (2004) states that culture is not coherent and static. The expression of inner feelings through rhythmic and symbolic action can cut across cultural, language and ethnic barriers (Chaiklin & Schmais, 1986). Neuroscience literature also acknowledges that matching another's actions when moving in synchrony, or when witnessing each other, generates interneuronal connectivity between two individuals (Berrol, 2006). These are the neurophysiological manifestations of empathy, love and human interaction (Gallese, 2003).

The DMT based sessions offered a space for co-constructing approaches and solutions that felt both jointly and independently meaningful. These also acknowledged and worked with difference in the evolution of individual and group identities. Allowing for a shared, self-directed, co-constructed process of meaning-making through repeated ritual and a space for spontaneous exploration, reflection and play, appears to promote innovative exploration of transformative potential, both within the individual and the group.

7.2.4 Transcending notions of separation through an accepting, integrated approach that connects empowered personal presence to collective context

Under the superordinate theme 'connecting with the environment' from objective one, the overall environment of living in a cold place while training in the UK was deeply unsettling to me. This was very different to what I was familiar with. Living in a highly urbanised context, I became more appreciative of moments in sessions where nature

was an inherent part of the therapeutic journey and increasingly interested in the work of dance movement therapists with an ecopsychology focus such as Burns (2012), Frizell (2011), Reeves (2011), as well as somatic practitioner Olsen (2002).

For Dodds (2011), psychotherapy is not separate, but rooted in the natural world. It was particularly interesting for me to find that according to ecopsychologists, general environmental degradation is fundamentally caused by “western practices” and notions of duality between humanity and nature and the perceived separation between the two. The impact of these on South Africa’s water resources includes unsustainably high levels of water extraction for agriculture, mining and industry, together with the pollution that agricultural chemicals, industry and mining generate. This is compounded by the fact that these industries, to which water was directed at the expense of the indigenous populations (Funke et al., 2007), were created during colonialism and apartheid.

While post-apartheid South Africa has been globally lauded for its water legislation, which seeks to address water resource management as part of its greater historical and socio-economic context (Asmal & Hadland, 2001; Wilson, 2001), the implementation of such legislation remains hampered by numerous challenges. One of the greatest is the process of fostering equitable inclusivity of all stakeholders in IWRM (Burt et al., 2006; Lotz-Sisitka & Burt, 2006; Rogers & Luton, 2011), especially given South Africa’s history of racial and economic power dynamics. The other is devising approaches that are capable of addressing the multifaceted complexity of issues surrounding access to water, which are deeply rooted in centuries of structural dysfunction and inequity (Audouin et al., 2013; Palmer et al., 2015; Biggs et al., 2008).

According to ecopsychologists, it is not only collective experiences of oppression that create isolation, but also the loss of connection to our planet that perpetuates this isolation (Naess 1995). In a South African context where people were isolated from access to their own land and all the natural resources that it holds for generations (Funke et al., 2007), any credible discourse around IWRM has to find ways to dynamically deal with issues of separation. For so many in South Africa, this separation means separation from land, resources, opportunity, each other and the self. Here, the

inherent awareness in DMT of the responsibility not to perpetuate the stigmatisation and discrimination of people ignored and marginalised for embodying difference (Gordon, 1997) suggests that DMT can alleviate past and present realities of separation, by creating opportunities for reconnection both to others and the natural environment.

Under the superordinate theme of 'integration' from objective two, participants commented on their awareness of perceived separations between group members, which referred back to apartheid era divisions. It thus was important that these researchers could openly express their opinions within an integrative context, which is part of what they valued about the DMT sessions. Researchers repeatedly step into community contexts in which they perceive and are perceived in a particular way. If this is not acknowledged and worked with, it is easy to reinforce relationships and heterogeneous patterns of resource use that are based on dominance and dependence (Mehta et al. 2014).

The real value of the DMT techniques as experienced by participants is that these techniques took participants beyond division, to a sense of deeper connectedness with themselves, each other and all of life. They did that through movement experiences that were deeply symbolic and allowed for equality and freedom of expression. This creative expression and freedom of response outlined a gentler, more accepting way of embodying our humanity in relation to each other and to the greater environment. In DMT Session Four (Appendix A) the group collectively created a sand tray made up of items from nature, and clay animals created to represent themselves. Through movement and verbal expression in that session, participants shared where they come from and what they feel connected to. By undergoing the process of working with symbolic representation through the body and movement, which included use of props related to nature, an instinctive interconnectedness emerged which was grounded in present practice. This in turn opened up higher levels of comfort in the presence of others and more honest engagement with the self, the other, the natural and spiritual realms.

7.3 Limitations of the study

7.3.1 Articulation

Articulation as a limitation relates to the evaluative criteria of sensitivity to context (Yardley, 2000) discussed in section 4.6.1. In the literature explored in Chapter 2, I identified that in the area of water resource management, both Lupele (2003) and Phiri (2011) note that ability to communicate effectively in a particular language, directly affects the way in which people are able to make decisions and act. Articulation is a recognised limitation associated with the use of IPA in a study. Due to meaning being grounded in text, differences in language use and ability play a large role in how the meanings and experiences associated with a phenomenon are expressed and captured (Willig 2013). Willig (2013) notes that some people are not able to articulate their experiences in the sophisticated manner required by the method.

For this study, I worked with a range of researchers who come from a variety of backgrounds. The diversity of participants was in keeping with the nature of trans-disciplinary research teams and an important aspect to work within a South African context with a history of division and power inequalities. Thus even though IPA generally promotes homogenous samples, the use of a diverse range of participants added value to the study.

Most South Africans grow up with English as the medium of tuition at school, but speak a different home language. Inequalities in the school system also affect people's ability to communicate effectively in English. All the researchers I worked with were at postgraduate level and thus, despite their differences in academic and home backgrounds regarding which language was most familiar, they were all able to sufficiently articulate in English.

Nonetheless, I did feel strongly that if I had been able to communicate with participants in their own home language, it would have made for a stronger connection during the interview and may have led to a more in-depth discussion. Having moved on from the embodied space of group work and movement in the DMT sessions, the purely 'spoken'

aspect of the semi-structured interviews was alienating, particularly with such linguistic limitations. In the analysis I worked with this limitation, by accepting the way people expressed without judgement or correction. I realise that this may feel alienating to people not familiar with South African expressions and modes of speech, but it held more integrity to be sensitive to the ways in which participants expressed themselves. The use and variety of “South Africanisms” in a person’s speech often suggest a particular view and interpretation of the world, which it felt important to acknowledge when working in a South African research context.

7.3.2 Embodiment

Reid et al. (2005) refer to ‘persons’ in IPA studies as embodied and encultured beings. According to Smith et al. (2009), the phenomenon of embodiment is currently receiving attention across a range of critical and qualitative approaches to psychology (Langdrige, 2007). A particular task of IPA is thus for individuals to attempt to make sense of embodied experience, an aspect of IPA studies that has perhaps not been explored enough, especially in terms of embodiment as “text” that can be analysed. There is also limited research on extending and examining the compatibility of IPA with group-generated data (Palmer et al., 2010).

I included a creative embodied response to the superordinate themes that emerged for objective one in Chapter 5, but did not actively work with embodied data as “text”. Considering that this study is an initial exploration, it is my suggestion that embodied data is used for analysis in future, as well as group generated data, now that a firm first connection between DMT, water resource management and IPA has been established.

7.4 Possible ways forward

It has been very exciting for me to engage in research that acknowledges the complexity of all of life, in a “body of work” which affirms that trans-disciplinarity is reflective of how community-based research can potentially move forward. This excitement reflects my belief that it is no longer possible to remain distanced from the state of our planet or from ourselves and from each other, just for the sake of ‘carrying on regardless’.

Institutions of higher learning are being challenged to change, as the recent student protests in South Africa categorically confirm. The old models of teaching and learning are not fulfilling the needs of students, who hunger to be seen, included and to form part of knowledge generation that does not isolate them, but which empowers them to face the complexities of life with a more nuanced perspective. Body-based trans-disciplinarity can potentially facilitate the breakdown of the perceived division between 'hard' and 'social' sciences, which I believe holds much promise both within the context of water research and the academic environment as a whole.

7.4.1 Continuing working with the same group of researchers

One possible way forward, is to continue with the group of researchers from this study and run a second series of DMT based sessions. All participants indicated their willingness to continue, should the possibility be available. A lot has changed and much has happened in people's lives since our DMT based sessions ended. There is value in the group continuing to support each other and to evolve further ways of engaging with the complexity of their research contexts through principles of DMT practice. This could offer participants further opportunity to embody an open, accepting and safe space for academic and community interaction in their field of research.

Another way of engaging with the group is to actively support them in developing the DMT practices they particularly related to and would now like to use in their own research contexts. I could do this by 'following' their journeys into different research contexts and finding ways to engage with DMT, which would feel authentic to them and be appropriate for their research participants.

What emerged for me as a critical lesson in applying the principles of DMT with a group of trans-disciplinary researchers, is that the process becomes ingrained through exposure and immersion. So while its applicability warrants far more exploration in a diversity of trans-disciplinary water resource management research projects and contexts, its dissemination into "the field" on a broader scale will however take time. The opportunities for unpressured self-reflection, detailed preparation and flexible, relevant support that new practitioners such as the members of my research group

require are by nature process-based, which will require a greater investment of both energy and time.

7.4.2 Engagement with trans-disciplinary research

With respect to the impact and importance of this study (see section 4.6.4), as one of the evaluative criteria used (Yardley, 2000), this research can feed into future research on the function of embodied practice within trans-disciplinary work. Water research and the role of body-based ways of supporting social justice can also be explored. It could be part of driving the processes of inclusion and integration of indigenous knowledge systems into emerging contemporary body-based research and discourse, as part of “decolonising” South African university curricula.

The term “decolonisation” of curricula speaks directly to the need for re-examination and transformation of “western” approaches to academic research that has resulted in a sense of separation between the sciences and the social sciences, as well as perceptions of duality between humanity and nature; issues that trans-disciplinarity and DMT practices both seek to address. If more inclusivity in devising new “decolonised” academic approaches and curricula is being demanded of the South African academic environment, then collaborative, egalitarian, embodied and adaptive trans-disciplinarity as experienced by the group I worked with may have a truly transformative role to play in a broader academic context. The first group-adopted guideline of the group I worked with during the introductory session included the toleration of discomfort and of unresolved tensions. These as a gateway to a new level of knowledge, understanding and trust, may provide a solid point of departure for conversations around curricula-transforming processes.

Ultimately, as a starting point for future research, this study provides an interesting position from which to reflect on the dissemination of body-based co-creative approaches into the academic bloodstream of established institutions. Acknowledging that the body is gendered, cultured and can have socially constructed hierarchical references can inform future approaches taken so as to enliven and enrich research

methodology and the evolution of more inclusive curricula, in a context where difference is engaged with as a co-transformative collaborative opportunity.

7.5 Personal highlights

One of my highlights is bringing 'me' into this research. Hermeneutic phenomenology acknowledged my presence as a critical part of the research. This allowed me to first of all sit within my own body, both in the space and in the group; to engage as a fully present being, there in my wholeness, rather than trying to pretend that I was not there so as to attempt to neutralise the observer effect, which many scientific methods try to do. Within the context of this study, the experience of the DMT based sessions was co-constructed with participants, in that they had the opportunity to co-facilitate and thus shape and influence the experience. This allowed for other ways of knowing (Caldwell 2013), with awareness that both researcher and participants can emerge mutually transformed by the research intervention (Lather 1991).

In my role I was thus both observer of the participants and simultaneously modelling the process of holding a safe space for the participants to learn from. This began the process by which they could bring such twin ability to their own participatory research contexts, while the solid integrity of being an acknowledged and influential component of the research process also reflects the core essence of DMT, namely embodiment.

Secondly it was very enriching to be able to reflect on my own experiences of the process, as a formal part of the data gathering. This was particularly so with my training process in DMT, which was a steep and intense learning curve, compounded by my personal financial difficulties and coping in a different society to the one I was used to. It was a relief to be able to name all of that as part of the experience, rather than having to silence the difficult or personal aspects. Again, this is a case of modelling the participatory research practice where we are not presenting only one face of who we are, for the sake of a formal context. The focus is rather on trying to allow participants to express the whole of who they are, thus undoing the damage of having been silenced, especially in areas of trauma and settings of ingrained behaviours stemming from past and present power inequalities.

7.6 Conclusion

The dislocation, dispossession and ultimate disempowerment experienced by countless South Africans translates into tangible emotional trauma, which is physically reinforced by the truly trying everyday circumstances of poverty. This has created a reality of embodied dis-ease, which itself requires an embodied approach to healing as part of developing methodologies based on tenets of ecopsychology. At the same time, the challenges of operating within a heterogeneous context such as ours, where cultural and linguistic differences abound, require particular attention. It is ultimately important that any approaches used do not reinforce the power-dynamics of the past. It is critical that a sense of personal agency be fostered in participants, within safe spaces where all feel seen and heard.

This requires deep understanding of participants' cultural "point of departure", while also actively nurturing their egalitarian participation through constant awareness of their reactions and embodied experience in the process. Here, however, there is much to work with in devising new frames of thinking in terms of human-human and human-nature relationships. It is my belief that DMT can contribute to the generation of what Cilliers (2005) refers to as 'meaningful knowledge', because of its unique ability to engage deeply with each participant, not only as an individual, but also as part of a group and ultimately as part of a wider ecological matrix.

Chapter 8: Conclusion

I am one of only two dance movement therapists registered with the Health Professions Council in South Africa at present, although there are registered music, drama and arts therapists practicing. Considering how new DMT is in South Africa, it is important to reflect on this research as part of the development of a broader South African DMT practice. What is remarkable about this research is that it has emerged in the space of trans-disciplinary complex social-ecological systems. It established a body-based creative movement approach, founded on the philosophy of embodiment, in South African water research.

This research therefore potentially opens an area of application for DMT that has not been explored until now. It is clear from the findings and discussion that DMT can make an important contribution to trans-disciplinary water resource management research practice. It's very foundations: the inclusion of body and emotion; acknowledgement of indigenous knowledges; connection to healing from trauma through embodiment; holding group processes with safety and acceptance; promoting a deep level of connection to self, each other and the wider ecology, directly address some of the basic challenges of engaging with trans-disciplinary complex social ecological systems research practice (as discussed in Chapter 7).

Research in university-based knowledge generation is shifting. Today, in trans-disciplinary complex social-ecological systems research, a wide range of conceptual framings, knowledge sources and methodologies now have a place. Trans-disciplinarity however requires effort in terms of team building, communication and mentoring, so as to bridge disciplinary, language and professional boundaries. This is coupled with a requisite awareness of context, in making local place and culture an important component of developing new ways of engaging, in order to foster inclusivity and alleviate perceived divides. This directly feeds into indigenous ways of knowing, which recognise the connectedness of all life forms and that promote a more participatory mode of perception.

An emerging trans-disciplinary approach that seeks to actively engage with the complexity of social-ecological systems and our interconnection with all of life, is ecopsychology. It introduces non-linear, ecological thinking to psychotherapy, while bringing attention to people's alienation from nature due to increased industrialisation and the problem that this poses in relating deeply to the resources of the earth. Culturally, this again touches on indigenous African traditions of people living in more holistic harmony with nature, where 'earth, the mother' and her waters were treated as sacred through ritual and dance. Dance was a vital part of this connectivity between water, spirit, people and earth. In order to thus access the cultural memories of this holism within a contemporary context, now bringing them into the arena of interrelations between water, water-use, and decision-making, we need to go beyond the rational and linear. This is where DMT practices, which by their nature are non-linear and also relate to indigenous cultural practices in South Africa, have a potentially significant contribution to make.

Coupled with a traditional connection to nature and its resources, however, is a current context of historically disenfranchised communities who have experienced repeated trauma, and it may take several generations to shift to being active participants in society. This prevents effective participation from taking place in IWRM as it was envisaged originally by the National Water Act of 1998, making it difficult to inclusively implement community and participatory based approaches that address collective ownership of water resources. At the same time, people continue to live under conditions of extreme poverty and lack of service delivery, which exacerbates an embodied sense of disempowerment. Thus to break free from established power structures and the inequity they represent in decision-making forums, a radically different approach is required, one that can transcend language, wealth and social status barriers. Here too, the study has highlighted the potential of embodied group practice in breaking down such barriers.

The very nature of embodied co-creation of identity and meaning-making in DMT, together with its integration into the self and environment through process, makes it highly relevant in a context of sought-after environmental sustainability, particularly in addressing and redressing environmental injustice. It has the potential to facilitate

imaginative problem solving by means of egalitarian, collaborative participation and co-constructed process and meaning-making. It may transcend the simplistic need for preconceived outcomes, echoing the fundamental principles of trans-disciplinary complex social-ecological thinking. It may do so by facilitating power-free engagement on common ground in an embodied way that connects one to oneself, one's environment and to the group context. This naturally promotes the flow of participant responses and ideas, thus allowing for the trauma of the past to be physically dislodged by this fresh flow. In its wake, new connections to self, environment and others can be spawned and forged.

As part of this research, I engaged with both the training of DMT and its implementation. My personal learning during the DMT training, in situations where, for example, I worked with immigrant women from a variety of cultures, was invaluable in that it significantly deepened my understanding of the complexity of these contexts and people. It has given me a working tool for environments in South Africa where people have experienced similar extremes of repression and trauma. In my hermeneutic reflections, I was also able to express the real emotions that those experiences brought out for me, not as separate from, but integral to my research.

The RU TD Group research participants, who are also co-creators of knowledge and researchers in their own right, engaged and shared generously in a space that initially was unfamiliar to them, as discussed in the findings and discussion in Chapter 6. Despite their initial reservations, they were pleasantly surprised. Elements of letting go, trusting, fun, connection and sharing all entered the RU TD Group meeting space. It offered a different way of engaging researchers in a space hitherto dominated by two-hour-long meetings of people sitting and discussing trans-disciplinary research. It encouraged them to now begin considering new ways of interacting with their own research participants.

This research suggests that a more embodied approach can represent a fundamental shift to a more principled way of engaging with subjects and sources, as part of research methodologies and practices within an academic context. It potentially allows for perceptions of power embedded in academic and societal hierarchies and hegemonies

to be worked through and transformed, by basing itself on a self-reflexive understanding of one's own conceptual departure points, coupled with consciousness and acceptance of others' positions and standpoints. The experience of participants grounding the philosophies of complexity, complex social-ecological systems and trans-disciplinarity in an embodied practice within the context of my study now makes it more possible to shift frames to a post-reductionist position within their own research and study areas.

Ultimately, the study affirmed for me that certain principles and practices largely found in DMT theory and practice have a place in a South African water research context. There is significant enough potential for principles of DMT to inform and transform trans-disciplinary methodologies and community engagement practices in South Africa to warrant further exploration. The very recognition of the significant potential applicability of DMT in trans-disciplinary water resource management research practice that was introduced by this research, together with the willingness to explore, apply and embed this further, may contribute to the practical realisation of the letter and the spirit of South Africa's progressive water legislation. In future it may even be referred to as the origin of DMT practice in South Africa.

Whatever the route forward in trans-disciplinary water resource management research practice, a deep awareness of South Africa's psycho-social dynamics as embedded realities which are rooted in people's bodies and their relationships with each other and the environment would certainly be helpful. Such awareness would go a long way in constructively countering embodied trauma, through the enactment and expression of empathy, as well as the experience of equal partnership in the process. The embodied connectedness to each other through communal activity, together with the involvement of movement and ritual which a practice such as DMT introduces, at the same time also powerfully resonates with many indigenous cultures and practices in South Africa.

The embedded inequities of the present and the past, and their resultant deeply rooted disempowerment and disembodiment today, can thus now possibly be shifted by the adoption and adaptation of certain DMT practices. It is my hope that these will encourage an already established but undervalued indigenous cultural legacy of

embodiment, community and connection to context and of dance as healing, to re-emerge, evolve, flourish and inform the development of a more egalitarian and inclusively co-constructed, contemporary South African society.

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Appendix A

Summary of each Dance Movement Therapy based session

SESSION ONE

How to limit variables of power, privilege and difference

27 July 2015 Box Theatre

Participants E and A were the co-facilitators

Beginning

I asked everyone to come into a circle so we can get started. We began by sharing a movement in the circle and connecting to breath in the belly, becoming present to this time and space. We opened eyes and then swayed from one foot to the other becoming aware of the different parts and sides of our bodies; feeling our weight, grounding ourselves in our hips, finding balance. We moved within an imaginary bubble that surrounds us exploring all its edges with different parts of our body.

I said to the group that we will be exploring power, privilege and difference and that it is a taster of how to use body based processes with these topics in social-ecological systems. I put on a piece of music for people to move in the space on their own and connect with themselves.

Middle

POWER

After the free movement we came into the circle. Co-facilitator A announced that we will be looking at power. Then he asked us to share a movement and word we associate with feeling powerful. We mirrored each other's movements in the circle. In the second round we passed our movement onto someone else in the circle that received it and then shifted it into their own movement that they passed onto someone else in the circle.

Co-facilitator A then shifted us onto the word and movement that does not make us feel powerful. We did the same as above.

I then asked each one to work with the combination of both their movements (feeling powerful and not feeling powerful) and see if there is a movement in between the two or a way to put them together. Each one showed their movement and spoke about it. We ended off power with each one sharing a sentence of what they experienced

about their own power through their movements in relation to social-ecological systems.

PRIVILEGE

I asked each person to free write “I feel privileged because...” Then I asked everyone to move connecting with privilege in their bodies and at the end of it connecting to one body part. I asked everyone to stop and stay connected to that part of their bodies. I then asked them to move to the music as they stayed connected. “Extend more into the space. Now begin interacting with people that you pass in the space and share your privilege. Partner up with someone. Find another partner”. We ended off by sharing in a circle a word or a sentence about our privilege and how we experience it in our bodies.

DIFFERENCE

Co-facilitator E split the group in two. Co-facilitator A spoke to his group about being ‘refined’ and I spoke to mine about being ‘loud’. We then formed lines and each pair danced down the middle with each one choosing either a loud or more refined way of dancing. Then co-facilitator E asked each one of us how it felt dancing with a partner who is so different. We shared our feelings. We then had to act out those feelings during another session of dancing down the middle. Then we had to find a way of dancing down the middle in which we work with our differences.

We each spoke about what we changed. Sitting in a circle we spoke about difference and dominant cultures.

Ending

I asked each one to write down their reflections. We came back into the circle. I reminded everyone about the session on Friday from 14h00 – 16h00 in the Movement Room. I thanked everyone for participating. We had a moment of connecting with our breath with eyes closed and making ourselves present and safe as we leave this space and move out. Each one shared a movement. We ended off with three deep breaths together.

SESSION TWO

How to maintain lively curiosity and acknowledge one's own racism

31 July 2015 Movement Room

Participant B co-facilitated

Beginning

Co-facilitator B invited everyone to move in the space and take the time to connect with themselves through their movements and their bodies.

Coming into a circle, we connected with breath and I did a body scan (connecting with each body part) with CURIOSITY. We then slowly started walking in the space on our own: changing the direction, the pace. I put on a piece of music. During the movement, I asked people to partner up and move with someone. This is the partner they did the next exercise with.

In pairs they were invited to walk around the room together with one partner's eyes being kept closed. Slowly and then gradually faster then slower till coming to a standstill. I emphasized the importance of tuning into the partner and not going at a pace that would feel unsafe for them. We swapped partners and this time the other person led the partner who kept their eyes closed.

We came into the circle and people shared a movement and word of how that experience felt for them.

Middle

LIVELY CURIOSITY

We laid down a map of the world on the floor. People were asked to mark a place on the map, anywhere in the world they are or have been or want to be connected to for whatever reasons. People marked a place they have a connection to on the map. Then each got 5 minutes to share with a partner about the places they marked and why. The partner could only listen and ask questions for clarification. They could

not speak about themselves until it was their turn to speak about the places they marked.



The map of the world with everyone's markers of places they related to

After this each one came up with a movement to represent their partner and the places they have a connection to. We came into a circle and each one shared their movement and spoke about their partner and what had made them curious or stood out for them.

RACISM

We broke people up into two groups. The one was instructed to dance freely and the other to restrict their movements – not in a violent way but to find ways to obstruct them. Then people were asked to draw how it felt being restrained / restricted and how it felt restraining others. People then presented and spoke about their drawings in a circle.



A participant's drawing about being restrained and the feelings it brought up

After sharing in the circle, the group was split into two groups. Each group was asked to come up with an image (moving or still) that depicts ways of dealing with the feelings the previous exercise brought up for them. Each group was then given a chance to present their image that was then discussed and clarified.

Ending

We came into a circle and shared a movement. Everyone wrote reflections. I mentioned the next session for Monday. With their drawings in the middle – we took three deep breaths in and out leaving the space and each other.

SESSION THREE

How to learn from each other and share practice with a range of disciplines

3 August 2015 Seminar Room Steve Biko Building

Participant H co-facilitated

Beginning

We blew up a whole lot of balloons that were scattered on the floor. Co-facilitator H invited everyone into a circle. I told everyone that this will be a more relaxed session as it was obvious that everyone was exhausted. We put on music for each one to connect with themselves by doing their own free movement. After the movement amongst the balloons I invited everyone to close their eyes if they felt comfortable to do so and relax in the space. I went through a body scan. "Then very gently bring in movement and move towards a partner and share gently with each other using the balloons if you like". We did this with one partner and then I suggested another.

Middle

LEARN FROM EACH OTHER

In the circle co-facilitator H led the welcome in which everyone shared a movement that was mirrored by the others. Then we had the world (relating back to places people relate to on the map in the previous session) as our ball. Each one was asked to say a word relating to their research, work or discipline when they held the earth. For example someone started off with a word "agriculture" (that relates to his/her research and/or discipline) and everyone else did their own movement in response to that person's word. That person then threw the 'ball' to someone else who did the same until everyone had a turn sharing their discipline and the others moving in response.

Next round the group came up with a joint image using their bodies and movement to represent a person's word that related to their discipline. People also added words / sounds that came up for them while creating the image in relation to the word.

We did this again and this time added a conversation between ourselves as the group moving and creating the image in response to the word. The person who presented the word relating to their discipline entered into the conversation and engaged with us as we moved.

SHARE PRACTICE

Each person found a partner and decided who is A and who B. A had 5 minutes to speak about their research and discipline. B only listened and asked questions for clarity. We swapped over. The partners now had to agree on 4 concepts or threads that relate to each other's research studies or discipline and come up with a physical representation of these 4 aspects.

These were then shared with the whole group. Group first said what they saw and then partners explained what they had agreed.

Ending

We sat down and chatted about how things are going and where people are at and it was a very valuable discussion.

SESSION FOUR

How to extend healing to wider community

7 August 2015 Box Theatre

Partner F co-facilitated

Beginning

I put on music and each person automatically knew it was time to connect with themselves through movement. Everyone moved in the space any way that felt right for them. Co-facilitator F then gathered everyone into the circle. We shared a movement in welcome that everyone mirrored for each other. Then we walked around in a circle warming up and connecting with our bodies by copying each other's movements. We also included a song or sound.

I brought out a circular big piece of elastic that everyone could hold in the circle. I asked people to engage with it through movement. I then put on a piece of music and we danced in a circle holding onto the elastic. Afterwards we spoke about how it felt moving together with the elastic.

Middle

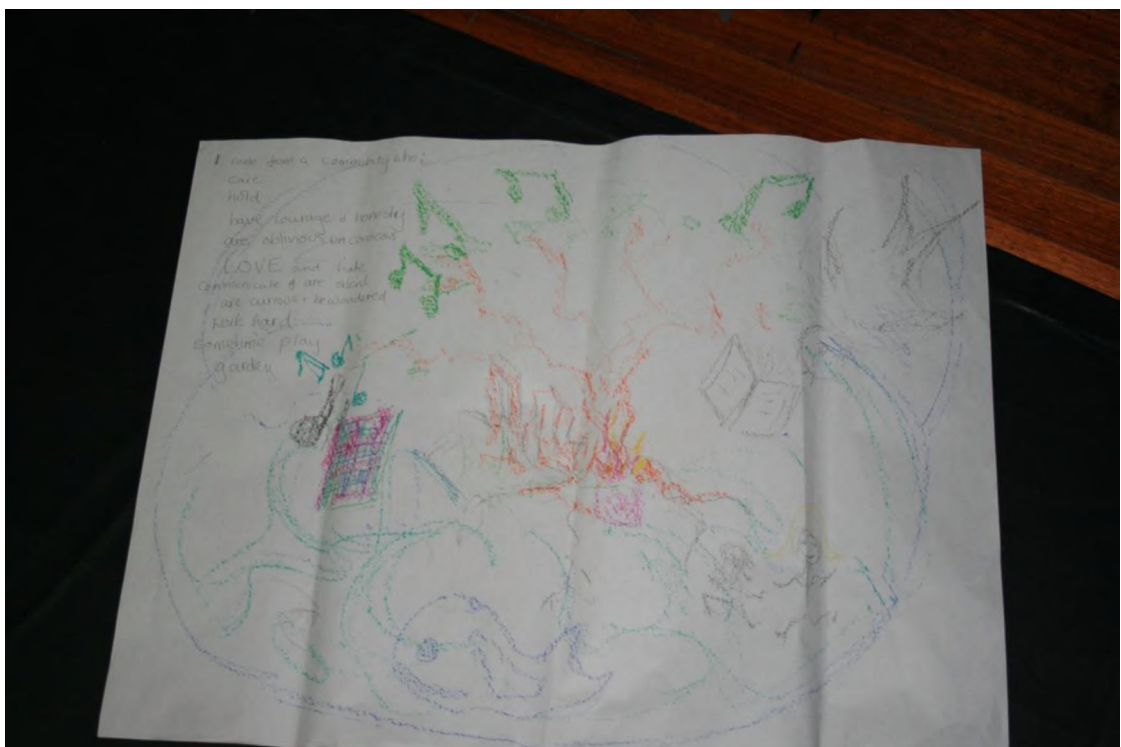
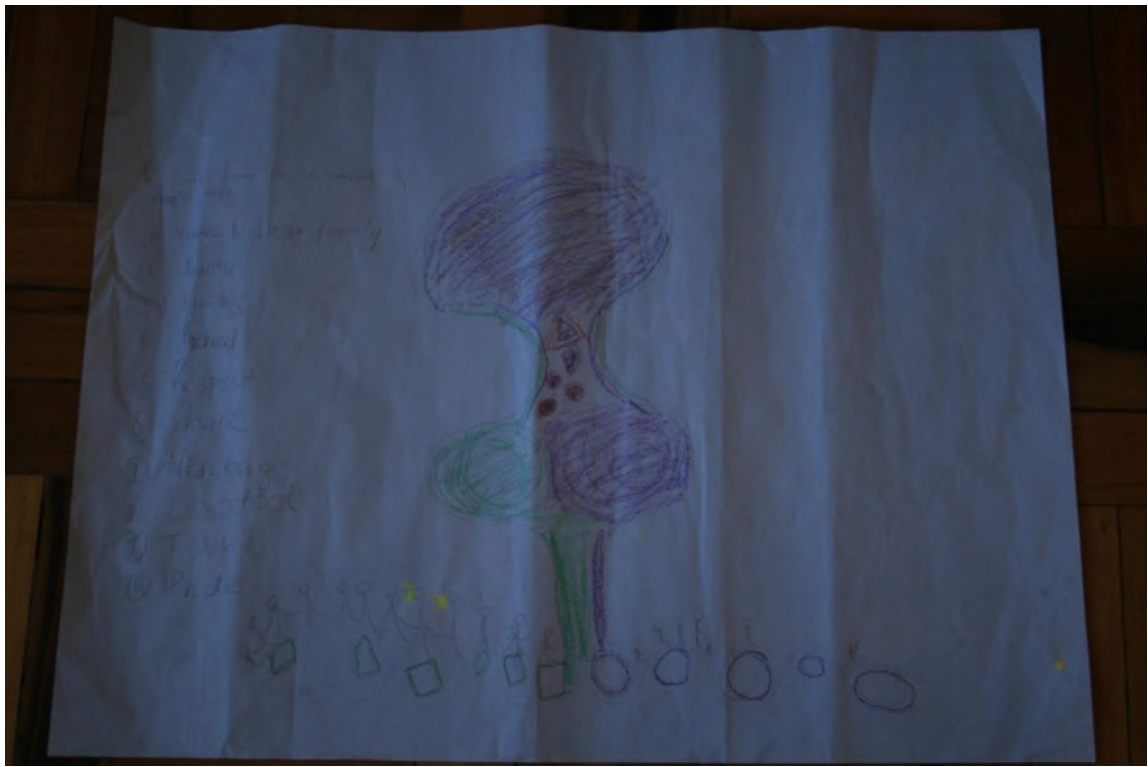
WIDER COMMUNITY

I invited people to move around the space and gradually become aware of themselves as really wide. Feeling that bubble around the body we explored in the first session and widening it. Widening their brain, chest etc. the whole body and now partner with someone with this sense of wideness and move together, then someone else.

Move on you own again and now slowly make the bubble smaller again till it touches your skin. Stay with a sense of closeness to yourself. Now come together with a partner. Come to a standstill and one partner pats a body part of the other that feels comfortable and supportive and swop over. Thank your partner.

Take a piece of paper and draw something that depicts your ancestors or your connection to your ancestors. What did they value, what of that resonates with you?

Free write 10 things starting with "I come from a community of people who..." be aware of their connection to nature, each other, to you.



Participants' drawings about the community of people they come from and their connection to nature

We all shared in the circle what people were comfortable to share about what they drew and wrote. I mentioned that we speak about going into the wider community and yet it is important to acknowledge that our own connection to our wider community is full of complex feelings and responses.

Then we gave everyone clay and each one made an animal that represents them in some way. We spoke about the animals and how they represent us.

Ending

I put a sand tray in middle of the space and the animals around it. People had also brought items from nature to the session and these were also placed around the sand tray. While dancing and moving around the sand tray I asked everyone to put the items they brought from nature into the tray. "Now put the animals in as well". Then we danced around the tray with the group elastic. At the end we each shared what community means to us and a movement with the elastic. We ended off in silence.

I asked people to complete a reflection as per usual. I reminded everyone it is the last session next week Friday from 9h00 – 11h00. One of the participants reminded us about cake or food to share at the last session. People all agreed about the semi-structured interviews to round off the research and I asked people to bring their diaries so we can schedule a time for interviews in September.

SESSION FIVE

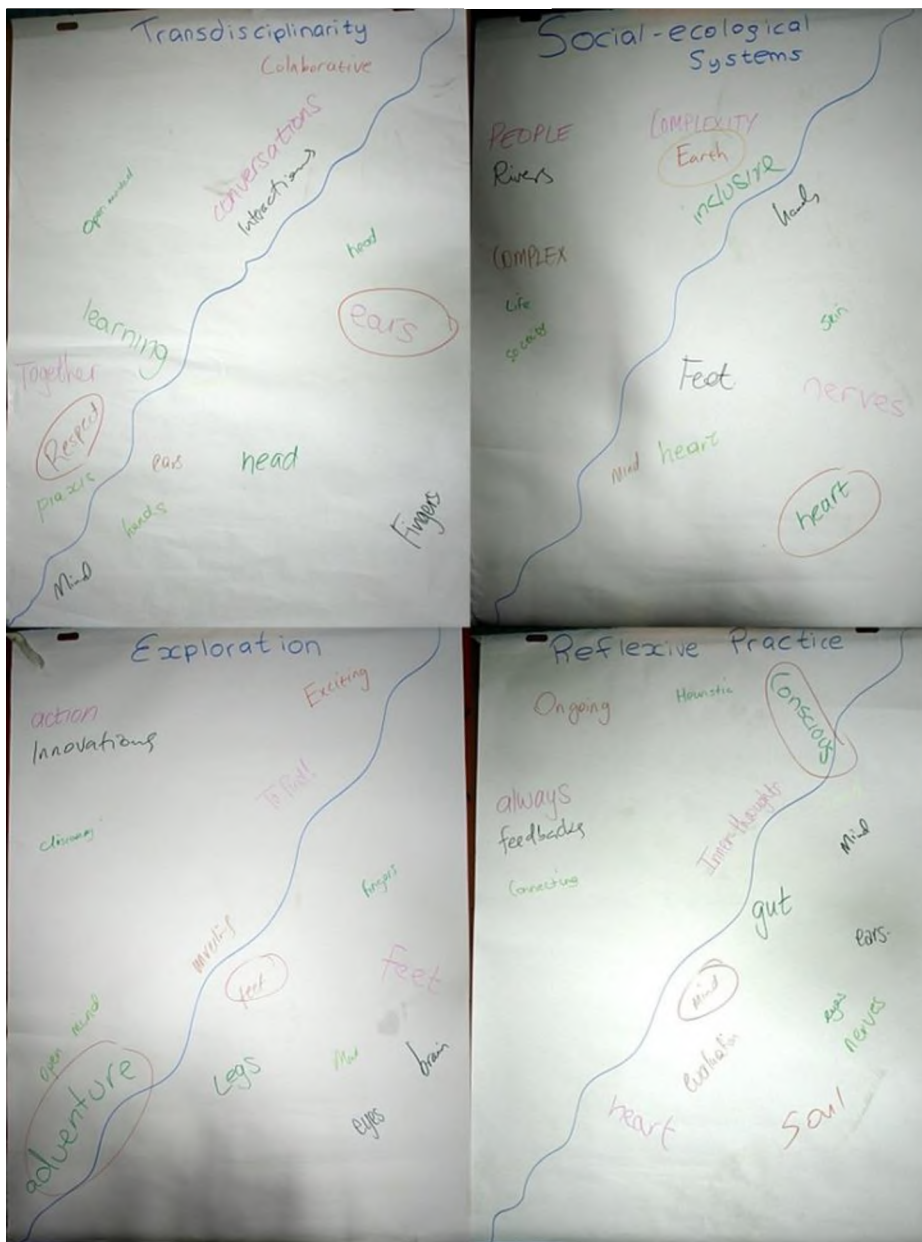
Final Reflection

How to include oral histories and indigenous knowing

7 August 2015 Box Theatre

Participant G meant to co-facilitate

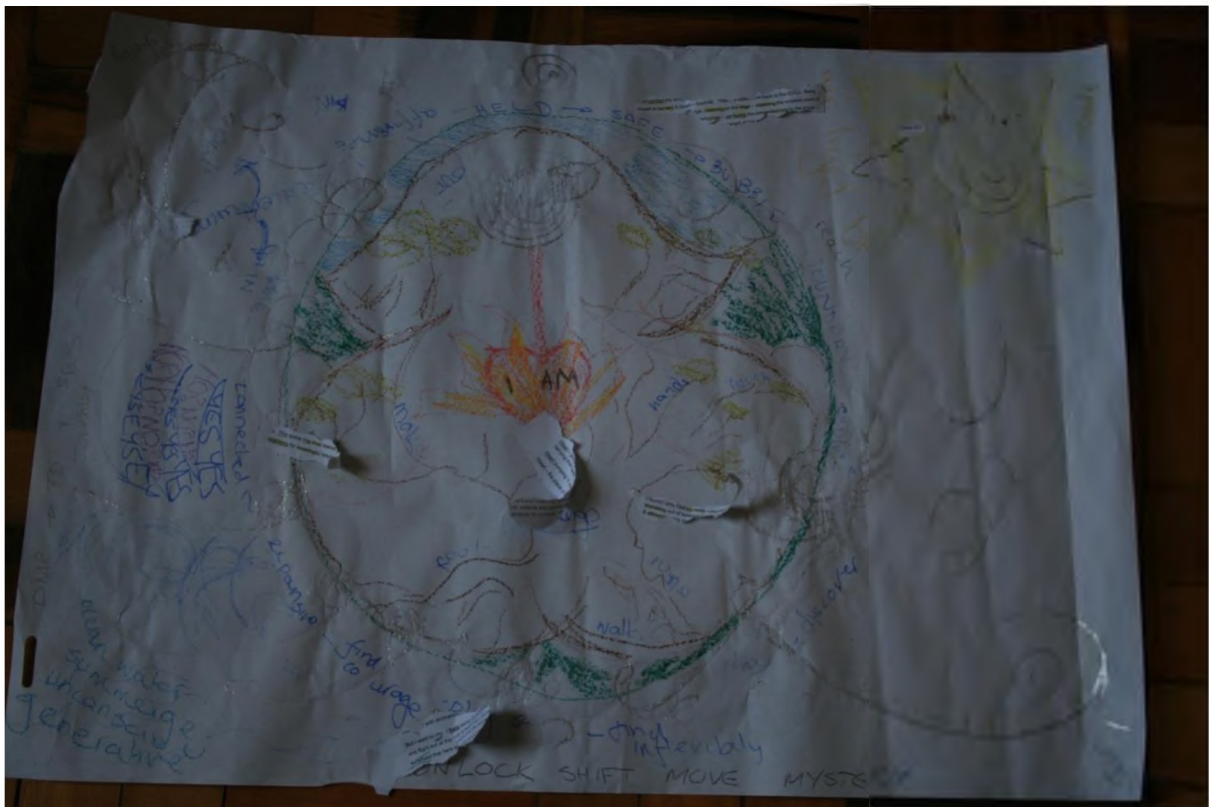
The space was set up as a rounding off of the DMT sessions. Newsprints from the introductory session in July on which people indicated their response to the research topic were put up as well as the Group Guidelines (discussed in section 4.4.2).



Engagement with research topic on newsprints during introductory session

I waited for the other facilitator but she only arrived much later. I began; we sat in a circle on the floor and connected to ourselves through our bodies with gentle movement. I put on music to facilitate this.

We came into the circle and people shared, "I need..." a movement and a word. I then suggested everyone find their own space in which to draw and reflect on the overall experience of the DMT based sessions. Each participant was given a folder with written summaries of the DMT based sessions and their typed out written reflections from each session. Glue, crayons, glitter and other stationery was provided. I said they can draw, cut out, collage, any way they want to reflect their journey in relation to DMT, complex social-ecological systems, trans-disciplinarity, themselves, the group, anything...Participants brought food to share and so we could eat and create our final reflection.



Participant's creation for final reflection



Participant's creation for final reflection

Each person was given the opportunity to share their final reflections. We also gave appreciation to each other. We ended off in a circle and I spoke about us letting each other go from this group experience as we move out into the space. Each person received an envelope with a photograph of the sand tray they created together in Session Four, a photograph of themselves during a session and a group photograph.

Appendix B

Semi-Structured Interview Schedule

Dear (participant's name)

Thank you for being willing to be part of my research and doing this interview as the final phase of the research. Below are the questions. They explore the application of the principles of DMT practice, as informed by culturally relevant themes, that we experienced in the introductory session and five DMT based sessions.

If you have time and would like to complete the answers in writing, in conjunction with the interview, you are welcome to do so. If there is a question that does not make sense we can discuss it during the interview.

If you think of something else you would like us to speak about please feel free to add it.

I would like to record the interview if you are comfortable with this.

Thanks
Athina

Name:

Preferred Name:

Department:

Position:

1. Catch-up

1.1 How are you now, a few weeks after taking part in the DMT based sessions?

1.2 Has something come up for you directly in relation to being part of the sessions?

1.3 Is there a way that what has been learnt from the sessions can be integrated into your life and work?

1.4 Is there something you feel you need to support you with this?

2. Academic Diversity in RU TD Group

2.1 Please describe your academic and employment journey to what you are doing currently?

3. Involvement in the RU TD Group meetings

3.1 How long have you been coming to the TD meetings?

3.2 What made you interested to join the meetings?

3.3 What have you enjoyed about the meetings and what do you find challenging about them?

3.4 What stands out for you in terms of the research methods and teaching processes explored in the TD research group meetings?

3.5 Would you recommend other researchers join these meetings? If “yes” who would you recommend them to and why?

4. Involvement in the Introductory session and 5 DMT based sessions

4.1 What did you enjoy the most and why?

4.2 What did you enjoy the least and why?

In the DMT based sessions we did the following:

4.3 *Body Awareness*: through connecting to breath; guided body scan; feeling ourselves in a 'bubble'; becoming aware of body parts; weight; space and time.

4.3.1 Is there something you feel you learnt from this practice? If yes, what?

4.3.2 How would you like to apply it to your own research work and life?

4.3.3 What support do you need in order to do this?

4.4 *Free movement*

4.4.1 Is there something you feel you learnt from this practice? If yes, what?

4.4.2 How would you like to apply it to your own research work and life?

4.4.3 What support do you need in order to do this?

4.5 *Connection with Breath*: being aware of breath; stillness; silence and the present moment

4.5.1 Is there something you feel you learnt from this practice? If yes, what?

4.5.2 How would you like to apply it to your own research work and life?

4.5.3 What support do you need in order to do this?

4.6 *Mirroring of each other's movements in a circle*

4.6.1 Is there something you feel you learnt from this practice? If yes, what?

4.6.2 How would you like to apply it to your own research work and life?

4.6.3 What support do you need in order to do this?

4.7 *Symbolic use of props: map of the world; balloons; ball of the earth; elastic connecting everyone in the circle; clay; sand tray; items from nature.*

4.7.1 Is there something you feel you learnt from this practice? If yes, what?

4.7.2 How would you like to apply it to your own research work and life?

4.7.3 What support do you need in order to do this?

4.8 *Partner work: sharing opposing dance types; leading each other with eyes closed; sharing partner experience through movement; restrict each other's movements; sharing research practice and agreeing on common threads.*

4.8.1 Is there something you feel you learnt from this practice? If yes, what?

4.8.2 How would you like to apply it to your own research work and life?

4.8.3 What support do you need in order to do this?

4.9 *Drawing: to express and share feelings after movement experiences.*

4.9.1 Is there something you feel you learnt from this practice? If yes, what?

4.9.2 How would you like to apply it to your own research work and life?

4.9.3 What support do you need in order to do this?

4.10 Free write: to express and share feelings such as privilege and ancestral connections.

4.10.1 Is there something you feel you learnt from this practice? If yes, what?

4.10.2 How would you like to apply it to your own research work and life?

4.10.3 What support do you need in order to do this?

4.11 The use of ritual: time to connect at the beginning; moving in the circle; time to end off and reflect after each session; final reflection and the sharing of food.

4.11.1 Is there something you feel you learnt from this practice? If yes, what?

4.11.2 How would you like to apply it to your own research work and life?

4.11.3 What support do you need in order to do this?

4.12 Reflection: time to reflect at the end of each session; reflections during the sessions; final reflection session and journal writing.

4.12.1 Is there something you feel you learnt from this practice? If yes, what?

4.12.2 How would you like to apply it to your own research work and life?

4.12.3 What support do you need in order to do this?

5. Overall Reflection

5.1 *Facilitation*

5.1.1 In terms of your own research and work, what do you feel you learnt about facilitation?

5.1.2 What helped this learning to emerge?

5.2 *Reflexive practice*

5.2.1 What did you enjoy about DMT as a reflexive practice?

5.2.2 How do you think you can bring in elements of DMT into your own research and work?

5.3 *Trans-disciplinarity and complex social-ecological systems*

The TD group focuses on problems related to the interface between society and the natural bio-physical environment, within the conceptual framing of complex social-ecological systems.

5.3.1 Do you think DMT has a role to play in trans-disciplinarity? If so, what?

5.3.2 Were there connections for you between the DMT group process and complex social-ecological systems? If so, what?

5.3.3 How can you bring this understanding into your own engagement with complex social-ecological systems?

5.3.4 What aspects of a DMT approach to practice would you consider including in addressing questions in complex social-ecological systems research?

5.3.5 How would you do this?

5.3.6 What support would you need to do this?

6. Closure

6.1 If we had to do 5 more sessions, is there something you would do differently?

6.2 Is there something more you need from me or from the group?

Appendix C

The final list of sub-themes

Objective One

Chace - dissipates feelings of apartness

Chace - links to indigenous knowings

Connection to self - critical part of being there for clients

Connection to self - important part of learning

Containment - critical response to trauma

Containment - let go and offer structure

Containment - safety and acceptance

Containment - standing up for my client

Containment - structure critical

Culture - being mindful, open and curious

Culture - being willing to learn

Culture - different interpretations of concepts

Culture - difficult to be a 'foreigner' with a family

Culture - how does creativity relate to a South African context

Culture - how does therapeutic support translate to a South African context

Culture - how to work with physical touch in a SA context

Culture - I want to know the group

Culture - meeting basic needs

Culture - one would have to have grown up in that culture to know the nuances

Culture - scary to be a potential target for violence

Culture - the fact that I am a 'foreign' student makes a difference

Culture - what is madness in a SA context?

Culture - work with stereotypes and prejudice

Difference - we need to adapt to a new climate and way of doing things

Difficulties - at least practice educator followed up

Difficulties - not always possible to access free service

DMT - connecting with body parts

DMT - enactment

DMT - the power of breath work
DMT - working with props
Embodiment - the impact of displacement
Funding - constantly at the back of my mind
Group work - adapting model to a South African context
Injustice - the limits of therapeutic intervention
Nature - hard to be with the cold
Nature - I loved the mindfulness with sea shells
Nature - important for CD in her therapy
Nature - missed being outside
Rights - be aware of compliance
Rights - work within constraints
Support - needed to build external resources
Trauma - disassociation from body
Trauma - linked to the environment
Uncertainty - missed beginning of the course
Uncertainty - paperwork to be able to go to UK

Appendix D

The final list of sub-themes

Objective Two

Academic background - developing a thick skin

Body Awareness - awareness in the moment

Body Awareness - developing a more conscious connection

Body Awareness - valuable to do in everyday life

Circle - good way to equalise

Culture - Theories practiced in other countries

DMT sessions - accommodating difference

DMT sessions - allowing for emotions

DMT sessions - amazing tool for learning

DMT sessions - another space of poetry, metaphor, play

DMT sessions - authentically being yourself

DMT sessions - became the 'breathing room'

DMT sessions - breaks barriers

DMT sessions - bring in peoples' values

DMT sessions - brings everyone to same level

DMT sessions - brings humanity into community decision-making

DMT sessions - brought me out of my cocoon

DMT sessions - building relationships

DMT sessions - built connection and understanding

DMT sessions - built mutual respect and understanding

DMT sessions - challenge to integrate DMP practice

DMT sessions - choose not be part of sessions if working with a community group

DMT sessions - clarity about boundaries of the space

DMT sessions - come to expect the structure

DMT sessions - connect to self as part of connecting to communities

DMT sessions - enjoyed as part of TD because involved

DMT sessions - enter another space

DMT sessions - everyone matters

DMT sessions - expect the plant and incense
DMT sessions - fun research to be part of
DMT sessions - group dynamic grew
DMT sessions - hard to have supervisor present
DMT sessions - hard to hold role of supervisor and be part of group
DMT sessions - helped me reflect on my own life
DMT sessions - helped with TD and building relationships
DMT sessions - important to create safety and comfort
DMT sessions - including emotions in community engagement
DMT sessions - including TD principles
DMT sessions - learning curve to have supervisor part of group
DMT sessions - made me curious and open to play
DMT sessions - mix of all kinds of people and experience
DMT sessions - movement adds new meaning
DMT sessions - moving together might be catalytic
DMT sessions - open to regular sessions
DMT sessions - possible way to collaborate
DMT sessions - preferred working with people perceived as the same
DMT sessions - present the whole time
DMT sessions - reawakening bits of me
DMT sessions - reconnecting with movement, greeting myself again
DMT sessions - safe enough space
DMT sessions - safe reflective space
DMT Sessions - savoured and allowed for the experience of field work in a different way
DMT sessions - soothing to connect and spend time with the body
DMT Sessions - space to hold whole self
DMT sessions - space where I could trust people
DMT sessions - surprised by emotions that came up
DMT sessions - TD allows one to work more richly
DMT sessions - through experiencing feel more connected to social-ecological systems
DMT sessions - time to stop and reflect
DMT sessions - togetherness
DMT sessions - unfolding process

DMT sessions - you come out
DMT techniques - can build trust
DMT techniques - could bring in humanity
DMT techniques - other ways of engaging people
DMT techniques - valuable for integrating community decision making
DMT techniques - value in creating familiarity but takes time
DMT techniques - ways to engage people who don't speak in meetings
Drawing - a way for subconscious to express
Drawing - being given a space to be creative
Drawing - in community context
Drawing - means different things to different people
Drawing - not feeling good enough
Drawing - see things differently, it's a process
Facilitation - the value of allowing
Facilitation - being outside in nature more
Facilitation - everyone does it differently
Facilitation - giving time
Facilitation - holding the space with skill
Facilitation - important to prepare with partner
Facilitation - make time to reflect
Facilitation - need time to practice
Facilitation - tricky to do it properly
Facilitation - trusting the process and the group
Facilitation - use reflection, props in future
Five more sessions - allow people in group to run session with support
Five more sessions - deal with prickly issues
Five more sessions - deal with supervisor being present
Five more sessions - each one runs in their field for practice
Five more sessions - relationships would get stronger
Five more sessions - relax my head more
Focus Group - connectivity through movement
Focus Group - feeling uncomfortable with movement
Focus Group - hard to find movement for single word

Focus Group - it's what you feel
Focus Group - not sure if doing it right
Focus group - uncomfortable feelings
Free Movement - a space to move
Free Movement - asserting an ownness
Free Movement - being given the space to be creative
Free Movement - helps you feel calm and free
Free Movement - it was nice to move together
Free Movement - moving without a mask
Free Movement - not always easy to let body be
Free Movement - translate imagery into movement
Free writing - good to have that time
Image Theatre - found an easy match
Image Theatre - working in a collaborative way
Indigenous knowing - build a relationship
Indigenous Knowing - we have divorced ourselves from our planet
Indigenous knowing - rich amount of knowledge that already exists
Interactive processes - used when planned and ran DEA course
Mirroring - being open to what other people see
Mirroring - building empathy through sharing movement
Mirroring - good way to connect and give recognition
Mirroring - learning across race groups
Mirroring - worked hard at that
Moving with eyes closed - being attentive and cautious
Moving with eyes closed - having to trust
Partner Work - fear of the unknown
Partner Work - learning to accommodate difference
Partner Work - learning to trust
Partner Work - taking time to build relationships
Partner work - ways to rise above challenges
Props - brought out something deep
Props - creates a sense of sameness
Props - creation symbolised everyone being together

Props - elastic showed how everyone related
Props - elastic that sense of something holding and giving way
Props - have to feel safe to be spontaneous
Props - loved what emerged
Props - see problem in a different way
Props - space to share who you are safely
Props - taking time to learn and explore
Props - the balance between doing and thinking
Props - way to share yourself
Reflection - important for closure
Reflection - loved the creativity
Reflection - good way to round off
Research - bringing in poetry and metaphor
Research - hard to change without supervisor support
Research - in the sciences own voice has no place
Research - lab work as opposed to interacting with people
Research - science interested in answer and not the process
Research - split between hard and social science
Research Topic - a memory of initial May session and enjoying it
Research Topic - moving in response to words
Ritual - clears mind and you ready for the group
Ritual - create beginning and end in community engagement
Ritual - important to close experience
Ritual - important to make time to connect
Ritual - structure enables freedom
Ritual - we all have different strengths
Supervision - being part of the sessions was a necessary immersion
Supervision - relationships of power
Supervision - supervisors exploring a boundary
Support - ask for help with techniques
Support - find ways to find yourself again
TD Group - at first felt like an outsider
TD Group - bring in elements from DMP

TD Group - collaborative space that accommodates differences

TD Group - dedication to reflexive communicative space

TD Group - everyone comes with something that contributes to common goal

TD Group - good place to pick up ideas

TD Group - joining with other Departments

TD Group - learn new ideas and share

TD Group - not accommodating different voices and experience

TD Group - people disengage when own values not present

TD Group - share with other Departments

TD Group - took time to find voice

TD Group - way to collaborate and make connections

TD Group - will take time to shift to new ways of knowing

Trans-disciplinarity - concurrent building across disciplines

Trans-disciplinarity - contributing to sustainability

Trans-disciplinarity - don't try force it or push it

Trans-disciplinarity - important to know who I am

Trans-disciplinarity - new way of tackling complex problems

Trans-disciplinarity - personal growth and consciousness

Trans-disciplinarity - should be a common space of equal voices

Trans-disciplinarity - to include other ways of knowing

Trans-disciplinarity - TD should be introduced as a course

Water Research - not inclusive of people from community

Water Research - principled practice

Water Research - the difficult stuff of negotiation

Appendix E

The final list of superordinate themes with their corresponding sub-themes and quotes

Objective One

Superordinate Theme: Awareness of Power and Difference

HU: OBJECTIVE ONE DATA ANALYSIS
File: [I:\atlas\hu\OBJECTIVE ONE DATA ANALYSIS.hpr7]
Edited by: Super
Date/Time: 2016-09-12 11:03:14

Created: 2016-06-20 17:05:01 (Super)

Sub-themes (14): [Culture - difficult to be a 'foreigner' with a family] [Culture - how does creativity relate to a South African context] [Culture - how does therapeutic support translate to a South African context] [Culture - how to work with physical touch in a SA context] [Culture - I want to know the group] [Culture - one would have to have grown up in that culture to know the nuances] [Culture - scary to be a potential target for violence] [Culture - the fact that I am a 'foreign' student makes a difference] [Culture - what is madness in a SA context?] [Culture - work with stereotypes and prejudice] [Funding - constantly at the back of my mind] [Group work - adapting model to a South African context] [Uncertainty - missed beginning of the course] [Uncertainty - paperwork to be able to go to UK]

Quotation(s): 21

P 6: Beg of course and getting to UK transcription.docx - 6:1 [I am missing this! I hope I wo..] (26:26) (Super)

Theme: [Uncertainty - missed beginning of the course - Superordinate Theme: Awareness of Power and Difference]

I am missing this! I hope I won't be too late. I hope I can go!

P 6: Beg of course and getting to UK transcription.docx - 6:2 [I am carrying on regardless. W..] (20:20) (Super)

Theme: [Uncertainty - paperwork to be able to go to UK - Superordinate Theme: Awareness of Power and Difference]

I am carrying on regardless. Will our passports come through and the application for entry for my family?

P 7: Oct - Dec 2012 transcription.docx - 7:1 [How does creativity relate to ..] (168:168) (Super)

Theme: [Culture - how does creativity relate to a South African context - Superordinate Theme: Awareness of Power and Difference]

How does creativity relate to trauma and South Africa as an accessible means to work with people? Also the non-verbal aspect? What does creativity mean from an African perspective?

P 7: Oct - Dec 2012 transcription.docx - 7:2 [We were promised a flat throug..] (115:115) (Super)

Theme: [Culture - difficult to be a 'foreigner' with a family - Superordinate Theme: Awareness of Power and Difference]

We were promised a flat through an agency and when we questioned the legalities of some of their requirements they pulled the flat. It was another 'foreigner' who warned us. He told us that the agency takes advantage of foreigners and he had to take them to the small claims court to get his money back. So, we now need to get our cash deposit and first month rent back and have to deal with 'no home' once more. This is very difficult on the kids who are desperate for us to settle.

P 7: Oct - Dec 2012 transcription.docx - 7:3 [We are living in a hotel and s..] (105:105) (Super)
Theme: [Culture - difficult to be a 'foreigner' with a family - Superordinate Theme: Awareness of Power and Difference]

We are living in a hotel and struggling terribly. We lost our deposit and have nowhere to live still! I went to Irini and met with the two supervisors. When I found it I was confused about how to enter and knocked on the window. The receptionist let me in. A Muslim woman from Georgia in the United States. The combination of her kindness and accent nearly reduced me to tears. If I was not at placement here this is where I would come to for support and help as an immigrant woman. There was a closed door and I could enter. I needed to feel something of that aspect of life here, beyond the regulations of 'the way things are done here'.

P 7: Oct - Dec 2012 transcription.docx - 7:4 [My son got sick during this week..] (97:97) (Super)
Theme: [Culture - difficult to be a 'foreigner' with a family - Superordinate Theme: Awareness of Power and Difference]

My son got sick during this week. I had to rush him to Sick Kids Hospital. At least I knew about it from the first time. No car, no friends, no money. No-one to take us and show us and care. It was late at night. They gave it a name, gave us some information and then I had to take my sick and sore and exhausted little boy home at 23h00. I didn't have taxi money and I had no idea where I was. The nurse directed me to the main road and to buses that I hoped would be running. I found the road and then waited. A man waited to see that everyone passed and then approached. I asked two women passing to wait with me. They carried on walking. I knew he was dangerous. I pushed my son (who was in the pram) to the middle of the busy road and he approached but did not come onto the road. I looked at him. I would have done anything then to save my son and myself despite all my exhaustion and fear. Thank God the bus came then. I nearly kissed the bus driver. It is hard to be foreign.

P 7: Oct - Dec 2012 transcription.docx - 7:5 [We have found a place to rent ..] (153:153) (Super)
Theme: [Culture - difficult to be a 'foreigner' with a family - Superordinate Theme: Awareness of Power and Difference]

We have found a place to rent from 2 or 5 November that is a huge achievement! It has been very disruptive dealing with no home and 2 young children. I am hoping that once we are more settled and have issues such as getting a national insurance number, registering with the NHS, getting police clearance, opening a bank account etc...sorted out I can focus more on the course.

P 7: Oct - Dec 2012 transcription.docx - 7:8 [I spoke about the therapeutic ..] (16:16) (Super)
Theme: [Culture - how does therapeutic support translate to a South African context - Superordinate Theme: Awareness of Power and Difference]

I spoke about the therapeutic nature of the Dance Movement Psychotherapy work and the need for confidentiality and protecting the rights of clients. It will be interesting to see how to translate that model into a South African context. In the UK this kind of support is easily available through various organisations but in South Africa therapeutic approaches tend to be more for people with medical aids. I think it will be ground-breaking to work therapeutically with a traumatised community as part of water resource management.

P 7: Oct - Dec 2012 transcription.docx - 7:9 [I can understand the theory be..] (53:53) (Super)
Theme: [Group work - adapting model to a South African context - Superordinate Theme: Awareness of Power and Difference]

I can understand the theory behind this but at the same time there is a sense that the group is almost seen as an attack on the therapist. I can't imagine running groups in a cold and distant way in South Africa. People have experienced enough alienation surely.

P 8: Jan - July 2013 transcription.docx - 8:2 [While here he was mugged one n..] (125:125) (Super)

Theme: [Culture - scary to be a potential target for violence - Superordinate Theme: Awareness of Power and Difference]

While here he was mugged one night and it reminded me of my scary experience with my son when he was sick and being on the street at night waiting for a bus! He lost his way and then started sleeping in the snow. Thank God a taxi driver offered him a lift and he got home! He could have died out there in my grandfather's big coat. The children and I walked to the place where he must have gotten lost coming back. This is a scary place.

P 8: Jan - July 2013 transcription.docx - 8:3 [I enjoyed moving with eyes clo..] (124:124) (Super)

Theme: [Culture - I want to know the group - Superordinate Theme: Awareness of Power and Difference]

I enjoyed moving with eyes closed by I don't know the group and naming the movements without sharing anything of who we are was very unsettling.

P 8: Jan - July 2013 transcription.docx - 8:4 [Lesley was lovely and very han..] (112:112) (Super)

Theme: [Culture - how to work with physical touch in a SA context - Superordinate Theme: Awareness of Power and Difference]

Lesley was lovely and very hands on with her approach. It is interesting seeing an approach that encourages physical touch. This is generally very discouraged in DMP work because of the ethical implications and also because of working with vulnerable people. I wonder how this will work in South Africa where I feel there is less legislation and physical touch is culturally more accessible.

P 8: Jan - July 2013 transcription.docx - 8:5 [It had the feel of Latvia. I c..] (105:105) (Super)

Theme: [Culture - one would have to have grown up in that culture to know the nuances - Superordinate Theme: Awareness of Power and Difference]

It had the feel of Latvia. I could feel the difficulty with being part of a multi-disciplinary team in a setting that practices in very conventional psychotherapeutic ways. Managing the complexities of the relationships, one would have to have grown up in that culture.

P 8: Jan - July 2013 transcription.docx - 8:6 [It was so stressful getting th..] (69:69) (Super)

Theme: [Funding - constantly at the back of my mind - Superordinate Theme: Awareness of Power and Difference]

It was so stressful getting the funding application sent on time at the same time as keeping up with the course!

P 8: Jan - July 2013 transcription.docx - 8:7 [We haven't explored cultural, ..] (67:67) (Super)

Theme: [Culture - what is madness in a SA context? - Superordinate Theme: Awareness of Power and Difference]

We haven't explored cultural, historical, political and societal factors that contribute to people developing psychological 'conditions'. What about the collective experience and how people have held 'madness' and understood 'madness' in different cultural contexts?

P 8: Jan - July 2013 transcription.docx - 8:8 [It was very difficult to mix t..] (52:52) (Super)

Theme: [Culture - work with stereotypes and prejudice - Superordinate Theme: Awareness of Power and Difference]

It was very difficult to mix the strong, heavy with the light, fluid. I had a lot of resistance and rage at having to temper my movement to fit in with different effort qualities. It would have been great to explore our racial and cultural stereotypes and then find authentic ways to work with them. This group is perfect for that. All the cultural stereotypes of South African, Taiwanese, Czech Republic, Indian, and Scottish are in this room.

P 8: Jan - July 2013 transcription.docx - 8:9 [The fear is that the NAC may n..] (35:35) (Super)

Theme: [Funding - constantly at the back of my mind - Superordinate Theme: Awareness of Power and Difference]

The fear is that the NAC may not give funding and then I won't have the option to continue but let us hope things work out. No matter how we look at it finances are always tight and it makes studying very stressful because at the same time I have to keep looking for additional sources of funding.

P 8: Jan - July 2013 transcription.docx - 8:12 [As a foreign student particula..] (15:15) (Super)

Theme: [Culture - the fact that I am a 'foreign' student makes a difference - Superordinate Theme: Awareness of Power and Difference]

As a foreign student particularly it feels hard to say what I think and feel

P 8: Jan - July 2013 transcription.docx - 8:13 [I am petrified about finding t..] (7:7) (Super)

Theme: [Funding - constantly at the back of my mind - Superordinate Theme: Awareness of Power and Difference]

I am petrified about finding the second half of the funding we need to go. I don't have money to cover the fees!

P 9: Sept - Dec 2013 transcription.docx - 9:1 [The financial inability to pay..] (159:159) (Super)

Theme: [Funding - constantly at the back of my mind - Superordinate Theme: Awareness of Power and Difference]

The financial inability to pay for the course is huge but I will persevere what can we do?

P10: Jan - May 2014 transcription.docx - 10:6 [I would have been interested t..] (187:187) (Super)

Theme: [Culture - I want to know the group - Superordinate Theme: Awareness of Power and Difference]

I would have been interested to hear how each one of us from our personal and cultural perspectives relates to this topic.

Superordinate Theme: Therapeutic Adaptability

HU: OBJECTIVE ONE DATA ANALYSIS
File: [I:\atlas\hu\OBJECTIVE ONE DATA ANALYSIS.hpr7]
Edited by: Super
Date/Time: 2016-09-12 11:07:51

Created: 2016-06-23 17:16:08 (Super)

Sub-Themes (13): [Culture - being mindful, open and curious] [Culture - being willing to learn] [Culture - different interpretations of concepts] [Culture - meeting basic needs] [Difficulties - at least practice educator followed up] [Difficulties - not always possible to access free service] [DMT - connecting with body parts] [DMT - enactment] [DMT - the power of breath work] [DMT - working with props] [Embodiment - the impact of displacement] [Injustice - the limits of therapeutic intervention] [Support - needed to build external resources]

Quotation(s): 18

P 9: Sept - Dec 2013 transcription.docx - 9:4 [In South Africa if I was worki..] (124:124) (Super)

Theme: [Culture - meeting basic needs - Superordinate Theme: Therapeutic Adaptability]

In South Africa if I was working with vulnerable children I would need to offer them food as well. The basics are often not even offered or available. I wonder if it will be the same here. I suspect that the system somehow allows for the basic needs for food and shelter to be met.

P 9: Sept - Dec 2013 transcription.docx - 9:5 [At Irini (pseudonym) I will po..] (113:113) (Super)

Theme: [Culture - being mindful, open and curious - Superordinate Theme: Therapeutic Adaptability]

At Irini (pseudonym) I will potentially be working with two women who do not speak English much. This is going to be an interesting challenge. Of course the cultural dynamics come up here for me and the significance of literally just being with the body and self-expression, because words will not be easy to share. I must look up readings around this area. I also need to find out more about the Muslim culture and religion and the different aspects of it depending on where a person comes from.

P 9: Sept - Dec 2013 transcription.docx - 9:9 [I am interested in the experie..] (97:97) (Super)

Theme: [Embodiment - the impact of displacement - Superordinate Theme: Therapeutic Adaptability]

I am interested in the experiences of embodiment in terms of being born in one country and being 'forced' or 'coerced' to live in another country and how that affects the body in terms of 'who am I', 'how do I cope / express myself' in a new place. The role of DMP in helping with the experience of being 'disembodied' (shifted both geographically as well as emotionally).

P 9: Sept - Dec 2013 transcription.docx - 9:15 [The little girl was petrified ..] (75:76) (Super)

Theme: [Difficulties - not always possible to access free service - Superordinate Theme: Therapeutic Adaptability]

The little girl was petrified of being left in the crèche – it was a completely foreign space for her. She and her mom had travelled on 2 buses to get there, and walked for 10 minutes, it was cold and rainy and getting dark. Her normal routine with her mom, her only real anchor was being seriously disrupted. MB has separated from her husband who has returned to Turkey. She cannot go back because she has applied for an extension on her visa and so has not had a passport for months and months. She skypes with her family but essentially for the little girl - mom is it.

I encouraged MB to try with the little girl in the space with us. I brought toys and put out paper and crayons but she was completely distrustful of it all and cried desperately. She only wanted to be with her mom by herself. MB decided to leave and I walked with her to the bus to help with the pram. We chatted a bit more on the way and then I had to leave them.

P 9: Sept - Dec 2013 transcription.docx - 9:16 [I am grateful MB came and that..] (77:77) (Super)
Theme: [Difficulties - not always possible to access free service - Superordinate Theme: Therapeutic Adaptability]

I am grateful MB came and that I met her. I think her acknowledgement of wanting to work through a past abuse is commendable. To try out therapy under her circumstances is hard and I think it may prove too hard. The practice educator will phone her and ask if she will manage and if we can find a way to work with the little girl. I feel like Irini offers a service but the realities of this woman's situation make it hard for her to access the help. 2 buses and a 10 minute walk when the sun is setting and the weather is awful with a 3 year old is no joke. I asked about the befriending service that she is on the waiting list for but even with that she will have to leave her daughter in nursery.

P 9: Sept - Dec 2013 transcription.docx - 9:19 [MB understandably decided it i..] (61:61) (Super)
Theme: [Difficulties - at least practice educator followed up - Superordinate Theme: Therapeutic Adaptability]

MB understandably decided it is too difficult to come into therapy right now. The practice educator spoke with her and at least an attempt was made to help her and try to integrate the little girl into the experience.

P 9: Sept - Dec 2013 transcription.docx - 9:20 [There is an expectation to 'kn..] (50:50) (Super)
Theme: [Culture - being willing to learn - Superordinate Theme: Therapeutic Adaptability]

There is an expectation to 'know' about other cultures at Irini but I don't even know the staff and where they are coming from. I didn't realise the role of Islam in the black consciousness movement in the United States! This woman is Muslim from Atlanta and told me all about her experiences.

P 9: Sept - Dec 2013 transcription.docx - 9:24 [he needs to access the range o..] (37:37) (Super)
Theme: [Support - needed to build external resources - Superordinate Theme: Therapeutic Adaptability]

She needs to access the range of services from Irini and I referred her to the learning centre and complimentary therapies.

P 9: Sept - Dec 2013 transcription.docx - 9:25 [After the interpreter left we ..] (37:37) (Super)
Theme: [DMT - the power of breath work - Superordinate Theme: Therapeutic Adaptability]

After the interpreter left we breathed together and she eventually became completely calm. As soon as she started talking and engaging, she got sore, uncomfortable and agitated.

P 9: Sept - Dec 2013 transcription.docx - 9:26 [ZA was breathless when she arr..] (36:36) (Super)
Theme: [Difficulties - not always possible to access free service - Superordinate Theme: Therapeutic Adaptability]

ZA was breathless when she arrived. She has a walking stick. She was out of breath because she had to take 3 buses to get there and the one was late.

P 9: Sept - Dec 2013 transcription.docx - 9:38 [A case was presented of a woma..] (140:140) (Super)
Theme: [Injustice - the limits of therapeutic intervention - Superordinate Theme: Therapeutic Adaptability]

A case was presented of a woman who has to be deported to India after her final application was rejected. She is apparently okay with it but may be facing an 'honour' killing back in her "home" village. I felt really sick in my stomach. I suggested some inquiry be done into possible support she can receive in India so that she either doesn't have to go back to her village or some other support is offered her. It felt crazy to me that the group wasn't thinking that far. That there is a sense there is nothing more they can do now that she has to be deported!

P10: Jan - May 2014 transcription.docx - 10:1 [During the session I brought e..] (223:223) (Super)

Theme: [DMT - working with props - Superordinate Theme: Therapeutic Adaptability]

During the session I brought elastic for her and she kept pressing and pulling throughout. She said she has no-one to speak to and feels desperate.

P10: Jan - May 2014 transcription.docx - 10:2 [I had clay with me for her to ..] (207:207) (Super)

Theme: [DMT - working with props - Superordinate Theme: Therapeutic Adaptability]

I had clay with me for her to use her hands. She made a smooth round ball and played with it from one hand to the other. I said who is the ball or what is the feeling and she said it is her.

P10: Jan - May 2014 transcription.docx - 10:4 [BB didn't come, I phoned. She ..] (198:198) (Super)

Theme: [Difficulties - not always possible to access free service - Superordinate Theme: Therapeutic Adaptability]

BB didn't come, I phoned. She is still pregnant. She sounded happy. She wants to leave therapy for 3 months as she doesn't want to move around too much and she would have to get to Irini on foot. I felt sad but agreed.

P10: Jan - May 2014 transcription.docx - 10:8 [I know that the work at Irini..] (176:176) (Super)

Theme: [Difficulties - not always possible to access free service - Superordinate Theme: Therapeutic Adaptability]

I know that the work at Irini and with immigrants is often not consistent but I am sad not to carry on sessions with her.

P10: Jan - May 2014 transcription.docx - 10:11 [Later in the session she stood..] (155:155) (Super)

Theme: [DMT - enactment - Superordinate Theme: Therapeutic Adaptability]

Later in the session she stood up stood behind a chair, spat twice and then went on at her husband. She showed this to me a few times - the way she told her husband to 'bugger off'. She loved enacting it. Her body and hands were very strong when she did that.

P10: Jan - May 2014 transcription.docx - 10:12 [There were a lot of cultural d..] (139:139) (Super)

Theme: [Culture - different interpretations of concepts - Superordinate Theme: Therapeutic Adaptability]

There were a lot of cultural dynamics here in terms of what rage even is. She said her father was a very 'calm' man and that he always favoured her because she was like him. When her kids were younger she never shouted, she would just 'look' in a particular way.

P10: Jan - May 2014 transcription.docx - 10:14 [She said that she felt depress..] (197:197) (Super)

Theme: [DMT - connecting with body parts - Superordinate Theme: Therapeutic Adaptability]

She said that she felt depressed. We did the body scan and she relaxed a bit. Then we started movements with different body parts. When we got to her head she spoke about how much she carries.

Superordinate Theme: Safety and Ownership

HU: OBJECTIVE ONE DATA ANALYSIS
File: [I:\atlas\hu\OBJECTIVE ONE DATA ANALYSIS.hpr7]
Edited by: Super
Date/Time: 2016-09-12 11:10:58

Created: 2016-06-25 13:17:29 (Super)

Sub-themes (12): [Chace - dissipates feelings of apartness] [Chace - links to indigenous knowings] [Connection to self - critical part of being there for clients] [Connection to self - important part of learning] [Containment - critical response to trauma] [Containment - let go and offer structure] [Containment - safety and acceptance] [Containment - standing up for my client] [Containment - structure critical] [Rights - be aware of compliance] [Rights - work within constraints] [Trauma - disassociation from body]

Quotation(s): 14

P 9: Sept - Dec 2013 transcription.docx - 9:6 [I relate to Tortora's sense of..] (112:112) (Super)

Theme: [Containment - safety and acceptance - Superordinate Theme: Safety and Ownership]

I relate to Tortora's sense of tuning in with the client and with what I have been reading around creating safety and acceptance that are a critical part of encouraging internal focus and sensory awareness (Homann 2010). Within the overall context, the physical spaces I will work in, I want to create a space where it is safe enough for exploration and self-discovery to take place.

P 9: Sept - Dec 2013 transcription.docx - 9:8 [Diane Duggan (1995) - what sta..] (105:105) (Super)

Theme: [Containment - structure critical - Superordinate Theme: Safety and Ownership]

Diane Duggan (1995) - what stands out for me is the patience with which Duggan deals with the kids. I love her suggestion that structure is critical to contain their impulses and permit their own control within that space she is containing for them.

P 9: Sept - Dec 2013 transcription.docx - 9:12 [I felt so 'disembodied' after ..] (87:87) (Super)

Theme: [Connection to self - important part of learning - Superordinate Theme: Safety and Ownership]

I felt so 'disembodied' after a long exhausting day of reading and being in the space it took me the weekend to enter my body again. I need to make more time during the placements to 'be with myself and my body'. One of the admin staff at Irini went off and did her prayers and I need to do a similar process. I feel there is so much pressure to get so much done that to actually be with myself so that I can be for the client can get lost.

P 9: Sept - Dec 2013 transcription.docx - 9:21 [My concern is to know exactly ..] (39:39) (Super)

Theme: [Rights - work within constraints - Superordinate Theme: Safety and Ownership]

My concern is to know exactly how much 'freedom' she does have and to work within that so that she doesn't put herself in danger or have her rights removed.

P 9: Sept - Dec 2013 transcription.docx - 9:27 [An interpreter sat in with us ..] (36:36) (Super)

Theme: [Rights - be aware of compliance - Superordinate Theme: Safety and Ownership]

An interpreter sat in with us for the beginning of the session. It was wonderful for me to hear her language. It flowed so easily out of her. I didn't mind the interpreter and was glad we could get through the logistics knowing that she fully understood the documents before she signed.

P 9: Sept - Dec 2013 transcription.docx - 9:39 [After reading about the child ..] (64:64) (Super)
Theme: [Containment - critical response to trauma - Superordinate Theme: Safety and Ownership]

After reading about the child soldiers in the reading for tomorrow and reading about all these different experiences of neglect and trauma, I feel both incredibly sad and also that there is something about containment from which other things may flow but essentially the containment.

P 9: Sept - Dec 2013 transcription.docx - 9:40 [For myself it is about expandi..] (64:64) (Super)
Theme: [Connection to self - critical part of being there for clients - Superordinate Theme: Safety and Ownership]

For myself it is about expanding my sense of space and slowing down my time both personally and in sessions. The more I slow down I also feel my extreme tiredness and if I can let myself feel it, I can take better care of my body and be more present in sessions.

P 9: Sept - Dec 2013 transcription.docx - 9:44 [I am interested in the role of..] (109:109) (Super)
Theme: [Containment - let go and offer structure - Superordinate Theme: Safety and Ownership]

I am interested in the role of the unconscious in how people work with each other directly and indirectly. The spaces between are just as important as the spaces with. How to be with this whole process as it is (part of complex theory) - no control, allowing the process to unfold and at the same time offer some structure.

P 9: Sept - Dec 2013 transcription.docx - 9:45 [She said she still felt unwell..] (38:38) (Super)
Theme: [Trauma - disassociation from body - Superordinate Theme: Safety and Ownership]

She said she still felt unwell and weak. Generally there was a disassociation with her body and her feelings.

P 9: Sept - Dec 2013 transcription.docx - 9:46 [Anna and everyone were prepari..] (14:14) (Super)
Theme: [Containment - standing up for my client - Superordinate Theme: Safety and Ownership]

Anna and everyone were preparing Christmas presents to be delivered to all the children who come to Blossom. I insisted that CD should also get a gift.

P 9: Sept - Dec 2013 transcription.docx - 9:47 [Chace was aware that answering..] (94:94) (Super)
Theme: [Chace - dissipates feelings of apartness - Superordinate Theme: Safety and Ownership]

Chace was aware that answering movement through movement dissipates the feeling of apartness, whereas a battle of words increases that feeling. Apartness / apartheid - I think this is key in terms of South Africa and the feelings of apartness amongst and between all people.

P 9: Sept - Dec 2013 transcription.docx - 9:48 [There is something very approp..] (94:94) (Super)
Theme: [Chace - links to indigenous knowings - Superordinate Theme: Safety and Ownership]

There is something very appropriate about Chace's approach of DMP to South Africa. It promotes equality, sharing, bonding, understanding and growth of the whole group. These are critical parts of healing in South Africa. The circle formation - the primary structure from which other forms of relating can develop has strong links to traditional dance and indigenous culture.

**P10: Jan - May 2014 transcription.docx - 10:13 [I feel very sad for CD; she wa..] (180:180)
(Super)**

Theme: [Rights - work within constraints - Superordinate Theme: Safety and Ownership]

I feel very sad for CD; she was just starting to form a clear attachment with me. At the same time I don't want to compromise her chances of having a safe home space.

**P10: Jan - May 2014 transcription.docx - 10:15 [I got consent from both of the..] (159:159)
(Super)**

Theme: [Rights - be aware of compliance - Superordinate Theme: Safety and Ownership]

I got consent from both of them around including their experiences in my clinical project. ZA was explained the consent form in Urdu so that I am sure she is okay with it.

Superordinate Theme: Connecting with the Environment

HU: OBJECTIVE ONE DATA ANALYSIS
File: [I:\atlas\hu\OBJECTIVE ONE DATA ANALYSIS.hpr7]
Edited by: Super
Date/Time: 2016-09-12 11:13:39

Created: 2016-06-20 17:07:14 (Super)

Sub-Themes (6): [Difference - we need to adapt to a new climate and way of doing things] [Nature - hard to be with the cold] [Nature - I loved the mindfulness with sea shells] [Nature - important for CD in her therapy] [Nature - missed being outside] [Trauma - linked to the environment]

Quotation(s): 10

P 6: Beg of course and getting to UK transcription.docx - 6:3 [We don't know where we are, wh..] (7:7) (Super)

Theme: [Difference - we need to adapt to a new climate and way of doing things - Superordinate Theme: Connecting with the Environment]

We don't know where we are, where the university is and the cold makes it hard to be outside with the kids. Inside it is exhausting living in a tiny space. Our bodies need to adapt to living in a cold place. I took the kids for a swim at an indoor pool and walking back they both developed bronchitis!

P 7: Oct - Dec 2012 transcription.docx - 7:6 [I really enjoyed the Mindfulne..] (74:74) (Super)

Theme: [Nature - I loved the mindfulness with sea shells - Superordinate Theme: Connecting with the Environment]

I really enjoyed the Mindfulness movement. It is very much where I am coming from. It was interesting to hear that not everyone can relate to it comfortably. It just shows as a therapist one must accommodate a whole range of ways that people access movement and expression. The facilitator collected shells to share from the beach - I loved that nature came into it and a sense of connection to ourselves, each other and nature through the sharing of sea shells.

P 8: Jan - July 2013 transcription.docx - 8:1 [I suggested a swim at the pool..] (127:127) (Super)

Theme: [Nature - hard to be with the cold - Superordinate Theme: Connecting with the Environment]

I suggested a swim at the pool on my son's birthday in late December because he loves swimming but it was bloody freezing! After that my daughter developed bad chest infection and my partner tripped and twisted his ankle really badly while carrying her on a cold wet pavement.

P 8: Jan - July 2013 transcription.docx - 8:11 [Having 2 young kids in a cold ..] (30:30) (Super)

Theme: [Nature - hard to be with the cold - Superordinate Theme: Connecting with the Environment]

Having 2 young kids in a cold place with no transport of our own is difficult. Going out is a lot of work and often exhausting.

P 8: Jan - July 2013 transcription.docx - 8:14 [I missed my son building a snowm..] (124:124) (Super)

Theme: [Nature - missed being outside - Superordinate Theme: Connecting with the Environment]

I missed my son building a snowman

P 8: Jan - July 2013 transcription.docx - 8:15 [The weather has shifted though..] (31:31) (Super)

Theme: [Nature - missed being outside - Superordinate Theme: Connecting with the Environment]

The weather has shifted though finally! I can hardly believe it. We can play in the garden finally and go for walks along the river close to where we live. The kids are much happier.

P 9: Sept - Dec 2013 transcription.docx - 9:2 [We have been lent a bicycle an..] (149:149) (Super)
Theme: [Nature - hard to be with the cold - Superordinate Theme: Connecting with the Environment]

We have been lent a bicycle and I am trying to stay off my right foot that developed plantar fasciitis last year. The walk to Irini was very painful last year because of my foot. I am trying to cycle now from the station. I hope the weather holds out because I am not prepared or experienced in dealing with bad weather and bicycles.

P 9: Sept - Dec 2013 transcription.docx - 9:28 [We stood outside waiting for t..] (27:27) (Super)
Theme: [Nature - important for CD in her therapy - Superordinate Theme: Connecting with the Environment]

We stood outside waiting for the taxi and she was interested in the wood chips we were standing on. She spoke about animals and cheetahs and we played later with animal puppets. We moved her 'journey' after drawing it from her mom's house to her father's, to her mom to her uncle.

P 9: Sept - Dec 2013 transcription.docx - 9:37 [I feel like everyone in South ..] (86:86) (Super)
Theme: [Trauma - linked to the environment - Superordinate Theme: Connecting with the Environment]

I feel like everyone in South Africa has Post traumatic stress disorder. I want to explore that around countries that have a lot of violence, although we are all traumatised about the environment at the moment.

P10: Jan - May 2014 transcription.docx - 10:3 [We went for a walk in the park..] (211:211) (Super)

Theme: [Nature - important for CD in her therapy - Superordinate Theme: Connecting with the Environment]

We went for a walk in the park across the way. She loves tactile experiences in nature.

Appendix F

The final list of superordinate themes with their corresponding sub-themes and quotes

Objective Two

Superordinate Theme: COMMUNITY ENGAGEMENT

HU: OBJECTIVE TWO DATA ANALYSIS
File: [I:\atlas\hu\OBJECTIVE TWO DATA ANALYSIS.hpr7]
Edited by: Super
Date/Time: 2016-07-02 22:15:18

Created: 2016-05-03 19:30:36 (Super)

Sub-Themes (57): [Academic background - developing a thick skin] [Culture - Theories practiced in other countries] [DMT sessions - amazing tool for learning] [DMT sessions - became the 'breathing room'] [DMT sessions - brings humanity into community decision-making] [DMT sessions - connect to self as part of connecting to communities] [DMT sessions - everyone matters] [DMT sessions - including emotions in community engagement] [DMT sessions - made me curious and open to play] [DMT sessions - possible way to collaborate] [DMT sessions - present the whole time] [DMT Sessions - savoured and allowed for the experience of field work in a different way] [DMT sessions - TD allows one to work more richly] [DMT sessions - through experiencing feel more connected to social-ecological systems] [DMT sessions - you come out] [DMT techniques - can build trust] [DMT techniques - could bring in humanity] [DMT techniques - valuable for integrating community decision making] [DMT techniques - value in creating familiarity but takes time] [DMT techniques - ways to engage people who don't speak in meetings] [Drawing - in community context] [Facilitation - being outside in nature more] [Facilitation - giving time] [Facilitation - trusting the process and the group] [Facilitation - use reflection, props in future] [Indigenous knowing - build a relationship] [Indigenous Knowing - we have divorced ourselves from our planet] [Indigenous knowing - rich amount of knowledge that already exists] [Interactive processes - used when planned and ran DEA course] [Props - space to share who you are safely] [Props - taking time to learn and explore] [Research - hard to change without supervisor support] [Research - in the sciences own voice has no place] [Research - lab work as opposed to interacting with people] [Research - science interested in answer and not the process] [Research - split between hard and social science] [Ritual - create beginning and end in community engagement] [Supervision - supervisors exploring a boundary] [TD Group - at first felt like an outsider] [TD Group - dedication to reflexive communicative space] [TD Group - good place to pick up ideas] [TD Group - joining with other Departments] [TD Group - learn new ideas and share] [TD Group - not accommodating different voices and experience] [TD Group - people disengage when own values not present] [TD Group - share with other Departments] [TD Group - took time to find voice] [TD Group - way to collaborate and make connections] [Trans-disciplinarity - concurrent building across disciplines] [Trans-disciplinarity - contributing to sustainability] [Trans-disciplinarity - don't try force it or push it] [Trans-disciplinarity - new way of tackling complex problems] [Trans-disciplinarity - personal growth and consciousness] [Trans-disciplinarity - TD should be introduced as a course] [Water Research - not inclusive of people from community] [Water Research - principled practice] [Water Research - the difficult stuff of negotiation]

Quotation(s): 67

P 1: F interview 9 September 2015 transcription.docx - 1:4 [You want to move ahead because..] (40:40) (Super)

Theme: [TD Group - learn new ideas and share - Superordinate Theme: COMMUNITY ENGAGEMENT]

You want to move ahead because you've gotten these new concepts, but this person is still there. How do you bring those ones? How do you balance, how do you mix? Because he wants to carry on with this now, otherwise it's a waste of time. In the first place I shouldn't have been there. But I go there to learn new concepts, to learn ideas, to see how things are going instead of just me just going deeper and forgetting about everything else.

P 1: F interview 9 September 2015 transcription.docx - 1:29 [But how about the locals, you ..] (38:38) (Super)

Theme: [Research - split between hard and social science - Superordinate Theme: COMMUNITY ENGAGEMENT]

But how about the locals, you bring a mining company in, you shift them away from their ancestral places, there's a graveyard there and you want to mine, how do you feel as a human being if your father is buried there and they are moving it because of the mine? You know cultural issues and religious issues. So I was talking about those things in my work. So it shaped my thinking and I wish my thesis was balanced like that. Science but I must also be given that freedom of the social issues. But you know these are completely different – you know we're always fighting, hard sciences and social sciences

P 1: F interview 9 September 2015 transcription.docx - 1:30 [I think a month is just too mu..] (47:47) (Super)

Theme: [Trans-disciplinarity - TD should be introduced as a course - Superordinate Theme: COMMUNITY ENGAGEMENT]

I think a month is just too much. If we are serious about this TD to progress forward, perhaps it could even be introduced as a subject, a course or something like that. Not just talk and then thirty days later, it's TD again! Every PhD student should you know because I get the fact that we are into hard sciences, you know you solving that problem there but you should also be aware of your community, aware of what is happening there. We need specialists yes but also be aware that there are also these other things.

P 1: F interview 9 September 2015 transcription.docx - 1:31 [It would be nice to especially..] (49:49) (Super)

Theme: [Trans-disciplinarity - TD should be introduced as a course - Superordinate Theme: COMMUNITY ENGAGEMENT]

It would be nice to especially like your sessions to start, if you had started those for me at the beginning of last year when I was just starting my PhD you understand. When you're still at the beginning, than coming in when I'm nearing the end of my second year. After you've laid out everything there you understand and you want to start making those adjustments. But if it had come maybe earlier, it's easy to plan.

P 1: F interview 9 September 2015 transcription.docx - 1:32 [That's difficult. How do you d..] (68:68) (Super)

Theme: [Research - lab work as opposed to interacting with people - Superordinate Theme: COMMUNITY ENGAGEMENT]

That's difficult. How do you do that? I am just thinking now. Unless I incorporate the concepts that I've learnt here, making that conceptual framework. I will be going back to the field later and that's I think that's where it's very important when I start interacting with the people there. But it's just lab work here.

P 1: F interview 9 September 2015 transcription.docx - 1:43 [That's what I'm saying, we doi..] (65:65) (Super)

Theme: [DMT sessions - connect to self as part of connecting to communities - Superordinate Theme: COMMUNITY ENGAGEMENT]

That's what I'm saying, we doing our science here, I should be aware of what is happening with the communities around me and wherever I'm doing getting my samples, there must be that connection. So I like the fact that whenever we go to your sessions there's always that moment you know okay breathe out and breathe in. Stretch your body and all that. Feel your hands, your fingers and whatever.

P 1: F interview 9 September 2015 transcription.docx - 1:44 [the world map, you think oh ok..] (85:85) (Super)

Theme: [Props - taking time to learn and explore - Superordinate Theme: COMMUNITY ENGAGEMENT]

the world map, you think oh okay so I'm here and then you start mapping out you see yourself, you have maybe been to two countries, but the world is so big. And you're wandering "how do people survive there?" You see how this one wants to go there and how he loves nature there. You start learning; we all have different perspectives about life and all that. So it was really cool, you're also learning and exploring, which on my own I don't have time to go on a world map. Or bring something from nature and bring all those things and explain what it means to you, it's not something that I'll go out there and do

P 1: F interview 9 September 2015 transcription.docx - 1:47 [If I were introduced to this a..] (106:106) (Super)

Theme: [Research - hard to change without supervisor support - Superordinate Theme: COMMUNITY ENGAGEMENT]

If I were introduced to this at the beginning but then there's a problem because my other supervisor is not into these things completely. You should also remember you are just new to the system; it's not easy to voice out your opinion because you are still learning how things are done. You cannot just come and say no I don't, because remember we're proposing a topic before coming here

P 2: H interview 8 September 2015 transcription.docx - 2:2 [KW: Just hearing about other r..] (18:18) (Super)

Theme: [TD Group - share with other Departments - Superordinate Theme: COMMUNITY ENGAGEMENT]

Just hearing about other research programmes in the university I think. You know as a full-time Master's student, it's quite a learning journey often. Our centre isn't as lonely as others because we have quite a good community there cause we are a few Master's students that are full-time and PhD students. So you do have people to bounce ideas off. But it is nice to like get out of the ELRC.

P 2: H interview 8 September 2015 transcription.docx - 2:3 [you realise how needed both si..] (20:22) (Super)

Theme: [Trans-disciplinarity - contributing to sustainability - Superordinate Theme: COMMUNITY ENGAGEMENT]

you realise how needed both sides are, the social and the natural science side. And TD to me is that. It's bringing all these disciplines together. And working together towards solutions to problems.

AC: For what purpose are they needed for you?

For me, towards sustainable development. Towards like a better future for our kids or the next generation or us even.

P 2: H interview 8 September 2015 transcription.docx - 2:23 [So like emphasizing on the ref..] (79:79) (Super)

Theme: [Facilitation - use reflection, props in future - Superordinate Theme: COMMUNITY ENGAGEMENT]

So like emphasizing on the reflection session the reflection side of it at the end and if there is an opportunity to have that space in the beginning where everyone can find themselves and connect. And then as well like within the whole session have spaces where props can be used or you know I've never really thought of it that way, games can be played, where it can be informative and still contribute to the end goal or the outcome. That's probably what I've gained or valued the most out of the whole experience.

P 2: H interview 8 September 2015 transcription.docx - 2:27 [I see the value in it and I se..] (27:28) (Super)

Theme: [DMT techniques - value in creating familiarity but takes time - Superordinate Theme: COMMUNITY ENGAGEMENT]

I see the value in it and I see how it can be used. Like kind of getting everyone familiar with one another. That it can be used in situations where you need people to be more comfortable in front of each other.

But on the down side is it does need a lot of time I think from our experiences, which often you don't have in those kinds of situations. If I think about our module sessions, the contact sessions that we had with all these farmers, our time is generally quite tight as it is.

P 2: H interview 8 September 2015 transcription.docx - 2:28 [KW: I think the drawing kind o..] (39:39) (Super)

Theme: [Drawing - in community context - Superordinate Theme: COMMUNITY ENGAGEMENT]

I think the drawing kind of exercises definitely could have been used in our sessions.

P 3: G interview 22 September 2015 transcription.docx - 3:4 [I'll give you an example, when..] (24:24) (Super)

Theme: [TD Group - not accommodating different voices and experience - Superordinate Theme: COMMUNITY ENGAGEMENT]

I'll give you an example, when I grew up we had a dumping site, we clean our houses and we all use the one dumping site. It was a bit far away, of course it's in the rural areas and it was down there in the valleys. So there was nothing wrong with that. I grew up and that was the way it was. But it doesn't mean that it's our culture. When you come to someone and tell them that their culture is dirty, first let's extract the fact that is it a culture or is it just a practice that people got used to. You see. And how are you going to see it if someone and tells you that your culture is dirty? So we had those discussions and ya it was a bit. Then I stopped because I was tired of trying to explain that maybe okay explore these options as well. Cause it was just too much dominated

P 3: G interview 22 September 2015 transcription.docx - 3:5 [Even though I didn't understand..] (23:23) (Super)

Theme: [TD Group - not accommodating different voices and experience - Superordinate Theme: COMMUNITY ENGAGEMENT]

Even though I didn't understand it, I was just going with the flow. Initially I was not happy with how things were done. Cause I used to feel like when you challenge something, you end up being the centre of the discussion, instead of the issue. So you become that person who always questions things you see. And my experience was different because now I come as a person who has lived experience, and in most cases, cause I remember one time we were in ELRC we were talking about dumping sites. And then I kept on insisting that why do we think that people, do we think they are just happy with what they are doing? Or maybe they are doing it because they don't understand?

P 3: G interview 22 September 2015 transcription.docx - 3:6 [Yes we are assuming because th..] (24:24) (Super)

Theme: [TD Group - not accommodating different voices and experience - Superordinate Theme: COMMUNITY ENGAGEMENT]

Yes we are assuming because the studies say this and this but we don't know why. There are dumping sites where there is that sewerage leak. I mean that sewerage leak has been there since I came to Grahamstown. So who is enjoying the smell of the sewerage leak but people end up sitting in the park even though there's a sewerage leak. The other side of the park is beautiful. So do you think they enjoy sitting there while there is a smell there? Maybe people are brought up into that, it's not like they want it. How do you extract yourself into the new ways of doing things? Some of us we don't know that you have to separate the rubbish.

P 3: G interview 22 September 2015 transcription.docx - 3:8 [NN: I was doing the postgradua..] (30:30) (Super)

Theme: [Culture - Theories practiced in other countries - Superordinate Theme: COMMUNITY ENGAGEMENT]

I was doing the postgraduate Diploma in Higher Education with CHERTL. CHERTL have these theories, very nice theories. But then when you put them practically, I can't relate to those theories and they'll be telling us "go to class and implement these theories" "this is how you need to do it". But then the theories and the practical side of it, what is worse is that these theories are not practiced here in South Africa. So we're trying to catch up with the other world. So it becomes different and difficult.

P 3: G interview 22 September 2015 transcription.docx - 3:14 [The way we think in Science is..] (48:48) (Super)

Theme: [Research - science interested in answer and not the process - Superordinate Theme: COMMUNITY ENGAGEMENT]

The way we think in Science is not the way we think in Humanities. Because for us we are interested in the answer. We are not interested much in the process.

P 3: G interview 22 September 2015 transcription.docx - 3:27 [I realised that there's a prob..] (9:9) (Super)

Theme: [Water Research - not inclusive of people from community - Superordinate Theme: COMMUNITY ENGAGEMENT]

I realised that there's a problem with water research. We always have to wait for researchers and generally I don't like the research that is happening where it is not inclusive. Inclusive of the people from the community and what is it that they think about the technologies you know. So I felt that okay maybe I can contribute in that.

P 3: G interview 22 September 2015 transcription.docx - 3:29 [They have limited space, it's ..] (43:44) (Super)

Theme: [Research - in the sciences own voice has no place - Superordinate Theme: COMMUNITY ENGAGEMENT]

They have limited space, it's a competitive space and also generally research is about the survival of the fittest and its cut-throat. Ya that's how research is, that's how people who are so into research they are like, 'we are arguing here and it depends whose argument dominates'. So it's very disturbing when you see senior people that I had to beat with a winning horse so then you ask yourself, are they applying values and morals or do they just go with the winning horse?

Cause research especially in the sciences, it is not about you. It's always about someone else. So in sciences you cannot just have an argument, you have to have an argument that is coming from someone else. You have to quote up until you are like TP. It's not allowed to come and say "this is it". And like in humanities your voice matters the most.

P 3: G interview 22 September 2015 transcription.docx - 3:36 [Ya I had to think about the fa..] (43:43) (Super)

Theme: [DMT sessions - possible way to collaborate - Superordinate Theme: COMMUNITY ENGAGEMENT]

Ya I had to think about the fact that yes it was busy because it's a body, the body cannot say anything, it can only do what I tell it to do. I was thinking how can this be practical in our daily lives? So I had that conversation with myself that okay it is difficult to have that reflection space with your work, your colleagues, with your research, but then what I've realised that out of the difficulty there comes a common space. It's not going to be just an easy thing because it's people who are trying to come up with different things. Like for example, it would be people with the same or similar ideas, but then now they want to come together. In terms of researchers, they find it hard to collaborate. They find it hard to have conversations with each other.

P 3: G interview 22 September 2015 transcription.docx - 3:37 [And then I stopped and I start..] (25:25) (Super)

Theme: [TD Group - not accommodating different voices and experience - Superordinate Theme: COMMUNITY ENGAGEMENT]

And then I stopped and I started going again because they kept on inviting me. I was keeping quiet so as to let the ideas flow.

P 3: G interview 22 September 2015 transcription.docx - 3:39 [The space at Rhodes was just a..] (14:14) (Super)

Theme: [Academic background - developing a thick skin - Superordinate Theme: COMMUNITY ENGAGEMENT]

The space at Rhodes was just a shock. I didn't want to come back to Eastern Cape because Eastern Cape had limited opportunities compared to Joburg. For example in Joburg I was working while I was a student. (Spoke about opportunities in Jhb and life being 'faster' than in the Eastern Cape 00:09:37 – 00:10:33). So I came back to this racist University, because yo it was very difficult doing Masters here. You had to prove yourself all the time. So that's when I got my thick skin. People will tell you in your face, tell you nasty things.

P 5: E interview 10 September 2015 transcription.docx - 5:2 [I don't think you need and try..] (15:15) (Super)

Theme: [Trans-disciplinarity - don't try force it or push it - Superordinate Theme: COMMUNITY ENGAGEMENT]

I don't think you need and try force it or push it. I don't see that you should be striving for trans-disciplinarity when multi-disciplinarity works just as well. There would be areas where TD would be more appropriate whereas a lot of stuff if you try make it TD it wouldn't be very efficient.

P 5: E interview 10 September 2015 transcription.docx - 5:3 [But that the notion of there b..] (19:19) (Super)

Theme: [TD Group - people disengage when own values not present - Superordinate Theme: COMMUNITY ENGAGEMENT]

But that the notion of there being one focus might make it easier for the mix that are involved in TD at the moment to really engage, maybe it's that requisite simplicity. Maybe it's just too much for people to have all these different concepts coming in and no-one knowing quite where the focus should be, or not finding value in it because the focus is all over or not with their own personal research value is so people disengage.

P 5: E interview 10 September 2015 transcription.docx - 5:7 [just experiencing the process,..] (22:22) (Super)

Theme: [DMT sessions - through experiencing feel more connected to social-ecological systems - Superordinate Theme: COMMUNITY ENGAGEMENT]

just experiencing the process, through repeated experiences your state of being and just through that process of experiencing, you might not acknowledge it but you probably do get a bit of a healing aspect and more connection to the concepts that we're speaking about, social-ecological system issues. So start to feel more connected to us being part of social-ecological systems.

P 5: E interview 10 September 2015 transcription.docx - 5:12 [So a lot of these techniques a..] (36:36) (Super)

Theme: [DMT techniques - ways to engage people who don't speak in meetings - Superordinate Theme: COMMUNITY ENGAGEMENT]

So a lot of these techniques are a great way to get other forms of meaning. Ways to encourage people to express themselves and there's different ways you can do it and it's nice to know, you always think of the structured interview or the questionnaire. But those don't work in certain circumstances where people don't communicate that well. Or have stuff to say or there's power dynamics in a space and people aren't engaging. So some of these techniques that you used. At the time I was like oh this is interesting. But now after being alert to facilitation as a role, or as a skill

that could be nice for me to have, to get into more, now I'm thinking that's a really good way of engaging someone, of allowing for me, like those paired listening sessions that we did. I think that was great for just getting the tongue going, to get thoughts coming out but it also forces someone to speak their mind.

P 5: E interview 10 September 2015 transcription.docx - 5:25 [To see how this could be appli..] (63:63) (Super)

Theme: [Facilitation - being outside in nature more - Superordinate Theme: COMMUNITY ENGAGEMENT]

To see how this could be applied in other spaces. Get outside, get involved, get in touch with the environment a bit more. I'm not saying we should have done that then but it would be nice to try a different space like that, see how it really does, we brought in the earth and everything, so that was a good way of bringing that in.

P 5: E interview 10 September 2015 transcription.docx - 5:45 [I'm sure maybe some of those t..] (43:43) (Super)

Theme: [Indigenous knowing - build a relationship - Superordinate Theme: COMMUNITY ENGAGEMENT]

I'm sure maybe some of those techniques that we used, if you can build a relationship, they could respond, express themselves better and use in different ways that would still be meaningful and I could still fit it into this knowledge institutional space

P 6: D interview 2 September 2015 transcription.docx - 6:1 [It was when I started to work ..] (11:11) (Super)

Theme: [Water Research - the difficult stuff of negotiation - Superordinate Theme: COMMUNITY ENGAGEMENT]

It was when I started to work on the Water Law that my interest in society and in equity and the transformation of South Africa sort of hauled up this deep conservation passion quite short and said yes but. It's not enough to be an advocate for conservation if you're not going to engage with the really difficult stuff of negotiation. There's only so much water and how do you allocate and share that while being attentive to the future and the environment?

P 6: D interview 2 September 2015 transcription.docx - 6:9 [There are particular questions..] (27:27) (Super)

Theme: [Trans-disciplinarity - new way of tackling complex problems - Superordinate Theme: COMMUNITY ENGAGEMENT]

There are particular questions and almost always the boundary between humanity and the environment creates this tremendous complexity because you've got the complexity of society and of ecology interacting. And the kinds of problems that emerge are not amenable to single disciplinary investigation. And as those have become acute in the last decades, there's been increasing interest in different ways of tackling them.

P 6: D interview 2 September 2015 transcription.docx - 6:19 [In terms of me I went into the..] (52:52) (Super)

Theme: [DMT Sessions - savored and allowed for the experience of field work in a different way - Superordinate Theme: COMMUNITY ENGAGEMENT]

In terms of me I went into the field last week for the first time in many many years. I haven't spent eight days doing field work for a long time and I was very conscious of the physical part of it and the importance of the physical part for the two students I was with in terms of the actual doing of the work. But also what sparks your love of something? You know the fact that when they were really interested in learning about the bugs it was really important to have a kokoi to sit on so that you weren't on the prickly grass. And that you could sit comfortably and that you could, if you wanted to lie down, and that you could have a paint brush and that you could use a magnifying glass and that the props if you like, the interaction of movement with props, influenced my enjoyment of and my ability to be patient in that field situation. Because I realised that these were people who

were just discovering something that I've done my whole professional life. And it would have been very easy to rush it. It would have been very easy for me to just do it and get back in the car whereas I consciously savoured the sitting and the sunshine and the textures and the colours and the movements.

P 6: D interview 2 September 2015 transcription.docx - 6:45 [Asmal's contribution to my thi..] (18:18) (Super)

Theme: [Water Research - principled practice - Superordinate Theme: COMMUNITY ENGAGEMENT]

Asmal's contribution to my thinking was this notion of principles and the fundamental principles to be discerned after which you could plan framings and actions and so very much later, ten years, thirteen years later when I first encountered complexity and the limitations of rules, I drew back on this idea of principles in the face of complexity offering the holding space for practice. It was the notion of principled practice, which is what I am wrestling with at the moment that was a huge conceptual contribution that I didn't recognize at the time.

P 6: D interview 2 September 2015 transcription.docx - 6:52 [And possibly this drive for TD..] (93:93) (Super)

Theme: [DMT sessions - TD allows one to work more richly - Superordinate Theme: COMMUNITY ENGAGEMENT]

And possibly this drive for TD is this need to work more richly and to allow, to be allowed. I mean working with you is one of those. You know I'm allowed, goodness me! I'm allowed to spend 10 hours moving and its work (laughs).

P 6: D interview 2 September 2015 transcription.docx - 6:54 [TD is interesting to me becaus..] (41:41) (Super)

Theme: [Trans-disciplinarity - personal growth and consciousness - Superordinate Theme: COMMUNITY ENGAGEMENT]

TD is interesting to me because it seems to be a mechanism that will enable people to work together more fairly towards a fairer and more sustainable future. It seems to be useful. It's that usefulness that's important and that TD without consciousness I am not sure will work at all. So I think there's an element of personal growth and consciousness that underpins and partners growing insight. And I think that it happens anyway but that we very seldom name it and explore it.

P 6: D interview 2 September 2015 transcription.docx - 6:58 [I came upon this concept of tr..] (13:13) (Super)

Theme: [Trans-disciplinarity - concurrent building across disciplines - Superordinate Theme: COMMUNITY ENGAGEMENT]

I came upon this concept of trans-disciplinarity and realised that it was deeper than and different from inter and multi-disciplinarity work, which I had already done. That the concurrent interplay of learning across disciplines as opposed to individual disciplines making quite independent contributions to a question was quite different. I really wanted to do that concurrent engagement while the work was being done so that the interaction materially influenced the outcome.

P 6: D interview 2 September 2015 transcription.docx - 6:62 [As I represented this advocate..] (17:17) (Super)

Theme: [Water Research - the difficult stuff of negotiation - Superordinate Theme: COMMUNITY ENGAGEMENT]

As I represented this advocate position that we needed within the Law a provision for resource protection I was constantly exposed to the multiplicity of other factors. And increasingly realised that while it was important to secure that legal provision, that the implementation of that in the face of contestation was going to be really hard, it wasn't going to just happen.

P 6: D interview 2 September 2015 transcription.docx - 6:66 [Supervision is a very personal..] (26:26) (Super)

Theme: [Supervision - supervisors exploring a boundary - Superordinate Theme: COMMUNITY ENGAGEMENT]

Supervision is a very personal process and when there are two, and those supervisors are going to engage intellectually and the student's going to watch this and not feel that they are being confidently guided by an expert, that they're in an exploration with two people who are themselves exploring a boundary, not all students either want that or can cope with that. And that's something to be respected.

P 6: D interview 2 September 2015 transcription.docx - 6:71 [So the TD group that's what I ..] (111:111) (Super)

Theme: [TD Group - dedication to reflexive communicative space - Superordinate Theme: COMMUNITY ENGAGEMENT]

So the TD group that's what I keep doing because quite often I think you know what are we going to do? There have been lots of times when I thought maybe we've done this far enough now. And I keep thinking, it's part of the practice. If we're going to have a TD Research Group the dedication to that reflexive communicative space is just important and I am just going to keep on doing it. I don't really know how to use it sometimes but it's there.

P 6: D interview 2 September 2015 transcription.docx - 6:72 [But when I planned and ran the..] (95:95) (Super)

Theme: [Interactive processes - used when planned and ran DEA course - Superordinate Theme: COMMUNITY ENGAGEMENT]

But when I planned and ran the DEA course at the beginning of the year I used a very wide range of interactive processes and I tried to match the activity with the lecture. So that the actual doing of whatever we did mirrored whatever principle we were talking about. And I really enjoyed that. It hasn't been in a free creative way, it has been very conceptually framed but I've really enjoyed that.

P 6: D interview 2 September 2015 transcription.docx - 6:85 [And also just more patient wit..] (54:54) (Super)

Theme: [DMT sessions - made me curious and open to play - Superordinate Theme: COMMUNITY ENGAGEMENT]

And also just more patient with the other person because you've been with all these different people and they move and accommodate you differently so it was ya, I worried. It's so funny I worried about ten hours of practice in a busy life; I just thought how do I do this? And then I took off seven days to do this field trip. You know 7 times 24, lots of hours, many hours in the field and I suddenly realised, your practice, who you are and how you are emerges out of the time you spend in a place. And I felt as if the ten hours had been just a little taste instead of a huge commitment. So the time dimension shifted for me last week of what we had done and made me more curious and much more open to play.

P 7: C interview 15 September 2015 transcription.docx - 7:3 [I've always liked that interac..] (93:93) (Super)

Theme: [Research - science interested in answer and not the process - Superordinate Theme: COMMUNITY ENGAGEMENT]

I've always liked that interacting or engaging the community and giving them, if you're coming up with a project, giving them ownership and voice. Mostly with GIS and remote sensing and stuff you just do your thing and on your computer and then you just go out to the field to ground truth whatever you getting from the satellite or something like that. And then you never really have to interact with people most of the time.

P 7: C interview 15 September 2015 transcription.docx - 7:29 [Ya like for instance I think w..] (228:228) (Super)

Theme: [Props - space to share who you are safely - Superordinate Theme: COMMUNITY ENGAGEMENT]

Ya like for instance I think with the animal thing if you wanting to get to know like the older men that could work nicely. Getting them to what you call, mould animals that represent them. Because people do want to be known but I think sometimes they just don't know how. There are people that naturally wants to hide and they do not want people to really know who they are but sometimes a space like that you can find yourself exposing who you are not really in a bad way but even without you thinking too hard about it.

P 7: C interview 15 September 2015 transcription.docx - 7:31 [At first I didn't really think..] (82:82) (Super)

Theme: [TD Group - took time to find voice - Superordinate Theme: COMMUNITY ENGAGEMENT]

At first I didn't really think I was fitting into, I was just trying to think where do I fit into this space and all of that? It took quite a long time to really you know find your voice.

P 7: C interview 15 September 2015 transcription.docx - 7:32 [It can help with these things ..] (268:268) (Super)

Theme: [DMT sessions - everyone matters - Superordinate Theme: COMMUNITY ENGAGEMENT]

It can help with these things that I've mentioned cause when I first came into this space I was insecure and whatever and then after that first, that one we doing together, where you just feel like you coming out of your cocoon and you no longer scared to voice whatever it is that you need to voice amongst that group. Because it's people coming from different disciplinaries and people coming with different levels of experience and just you know there'll be doctors, professors, there'll be students, technicians and all of that and then some of them cannot really feel comfortable to voice whatever it is we fear that it might not be important or it might not be relevant. I think that helps to know that you are important and your voice is important. In whatever space that you in in whatever that you bringing into that space is important.

P 7: C interview 15 September 2015 transcription.docx - 7:33 [I had to be there the entire t..] (135:135) (Super)

Theme: [DMT sessions - present the whole time - Superordinate Theme: COMMUNITY ENGAGEMENT]

I had to be there the entire time. Because you know sometimes in meetings you just get lost in your thoughts and then you like ah! What were they talking about? But I was there the whole time.

P 7: C interview 15 September 2015 transcription.docx - 7:37 [You come out. Whoever you are ..] (222:222) (Super)

Theme: [DMT sessions - you come out - Superordinate Theme: COMMUNITY ENGAGEMENT]

You come out. Whoever you are comes out

P 7: C interview 15 September 2015 transcription.docx - 7:38 [That's what the transdisciplin..] (113:113) (Super)

Theme: [TD Group - way to collaborate and make connections - Superordinate Theme: COMMUNITY ENGAGEMENT]

That's what the transdisciplinary group I think is also doing. That those collaborations and connections with people. As people are explaining their project then you're able to see who you can sort of picture or wish that maybe at some stage, when I am done with the PhD then I can meet with certain people.

P 8: A interview 22 September 2015 transcription.docx - 8:1 [So I thought the transdiscipli..] (26:26) (Super)

Theme: [TD Group - good place to pick up ideas - Superordinate Theme: COMMUNITY ENGAGEMENT]

So I thought the transdisciplinary group was a good way of just picking up ideas and I was hoping I would be doing some sort of like mixture of social science and hydrology, which I kind of am. But I wouldn't say I am doing truly transdisciplinary type of work.

P 8: A interview 22 September 2015 transcription.docx - 8:2 [Because I do find in our TD gr..] (30:30) (Super)

Theme: [TD Group - joining with other Departments - Superordinate Theme: COMMUNITY ENGAGEMENT]

Because I do find in our TD group we all sort of have this more socio-ecological type stuff and its water and I suppose there's other groups around Rhodes that we could team up with as well but we don't. I'm thinking on the water quality side of things like why don't we involve Bio-Chem, cause they do water quality stuff.

P 8: A interview 22 September 2015 transcription.docx - 8:3 [So like I'm doing the Hydrolog..] (39:39) (Super)

Theme: [Trans-disciplinarity - new way of tackling complex problems - Superordinate Theme: COMMUNITY ENGAGEMENT]

So like I'm doing the Hydrology Masters but I'm doing focus groups. You know that's transdisciplinarity cause normally you wouldn't. You'd run your models and you wouldn't be doing exploratory research. What do people think about this and bringing peoples' thoughts into it. Trying to quantify something by what people think about it. So it's bringing in ideas from different areas to try and help you achieve something.

P 8: A interview 22 September 2015 transcription.docx - 8:4 [So yes seeing patterns of, you..] (44:44) (Super)

Theme: [Trans-disciplinarity - new way of tackling complex problems - Superordinate Theme: COMMUNITY ENGAGEMENT]

So yes seeing patterns of, your brain can, your sub-conscious can probably pull in a whole bunch of different things that you're not aware of. But it's actually happening and your sub-conscious is picking them all up and saying right, we made a decision. It's managing to merge all those things together and then come out with a decision. I think we do undervalue how powerful your mind is and your sub-conscious is in those sorts of things. So ya bringing in like what we said before peoples' gut feels and that sort of thing that's bringing in a whole bunch of extra knowledge and that you wouldn't have brought in before because you'd have to you know tie a value to it.

P 8: A interview 22 September 2015 transcription.docx - 8:17 [you know if you're going to us..] (80:80) (Super)

Theme: [DMT techniques - can build trust - Superordinate Theme: COMMUNITY ENGAGEMENT]

you know if you're going to use it in a community you need to be building that trust. And that's so important for when you guys are doing the Ntabelanga project, having that trust between your community leaders and the engineers and the government people cause these people don't trust them. If you do stuff like that it breaks down those barriers. You need that trust otherwise nothing's ever going to get done. So it's probably a really really useful tool.

P 8: A interview 22 September 2015 transcription.docx - 8:24 [Cause you just go into Pick'nP..] (116:116) (Super)

Theme: [Indigenous Knowing - we have divorced ourselves from our planet - Superordinate Theme: COMMUNITY ENGAGEMENT]

Cause you just go into Pick'n Pay and you buy your steak, you don't know where it's come from, you don't care that it's been feed lotted and that was a live creature and you don't respect it enough, you think it's just food whereas like pre-industrial cultures they have that real connection, they know

that this food comes of the earth. They have to protect the earth otherwise their source of food is gone but we've passed that connection we see it as just shrink wrapped. We've completely divorced ourselves from how integrated we are with everything we do with the planet

P 8: A interview 22 September 2015 transcription.docx - 8:28 [That's the whole things of bri..] (113:113) (Super)

Theme: [Indigenous knowing - rich amount of knowledge that already exists - Superordinate Theme: COMMUNITY ENGAGEMENT]

That's the whole things of bringing ideas, you know like it's not based on numbers or analysis or anything, it's based on our human capacity to be able to see patterns in something or experience, we record it like what we've seen before. Cause a lot of decision-making especially water hydrological model says oh this is what the water availability is going to be like but these guys have seen it, they've lived like for seventy years, they've seen the river levels so like they can also make a decision based on that. And they've seen like you know like the weather patterns and you know how the stars align with different weather. There's such a rich amount of knowledge out there that we can't quantify but that can be used. I fully believe those indigenous knowledge systems that's probably true transdisciplinarity because that's bringing in ideas from because you know you're not actually constraining yourself. You're actually opening up to infinite capability of the human psyche and consciousness.

P 8: A interview 22 September 2015 transcription.docx - 8:38 [It's funny now that we have an..] (80:80) (Super)

Theme: [DMT techniques - valuable for integrating community decision making - Superordinate Theme: COMMUNITY ENGAGEMENT]

It's funny now that we have an interview I'm actually really starting to see potential, whereas like initially I really struggled to get my head around it. You know like I could see this in a therapeutic space like how you're going to deal with traumatized people and you know people who have been dispossessed and that sort of thing. But now I am actually starting to see well sheesh these techniques, the actual techniques themselves, how very valuable they'll be in integrating community decision making and I suppose that's the core of what we do in water resources management. That's the way it's going now, far away from a group of engineers drawing a line going okay well we need to build the dam.

P 8: A interview 22 September 2015 transcription.docx - 8:40 [Like initially I was like how ..] (52:52) (Super)

Theme: [DMT sessions - brings humanity into community decision-making - Superordinate Theme: COMMUNITY ENGAGEMENT]

Like initially I was like how the heck is this related to like water resources management but after going through those sessions I definitely see it in the context of like this community based decision making and bringing communities into like a management space in catchment management. It's a great way to not have like it brings everyone up or down to the same level. It's not having some engineer or some government official standing over and yielding the power. It makes everyone realise that we're all human.

P 8: A interview 22 September 2015 transcription.docx - 8:41 [I think it would be an awesome..] (51:51) (Super)

Theme: [DMT sessions - brings humanity into community decision-making - Superordinate Theme: COMMUNITY ENGAGEMENT]

I think it would be an awesome way for engaging with stakeholders. So in the kind of stuff I'm trying to do in my research you know like make a decision that everyone's happy with, I felt it really like broke down, we became closer as a group doing all that stuff. You know like people got to know

things about each other that you wouldn't have particularly known. Or develop new respect for people

P 8: A interview 22 September 2015 transcription.docx - 8:42 [I've been involved in approval..] (110:110) (Super)

Theme: [DMT techniques - could bring in humanity - Superordinate Theme: COMMUNITY ENGAGEMENT]

I've been involved in approvals of like water resources management plans; we just paid lip service to the sort of community engagement stuff. Like you made the data say what you wanted it to say. You had your focus groups and you went in with a pre-conceived notion of what you wanted to get out of it so but I think like if this stuff that we're doing like using the movement based stuff maybe it does then, even if you were like the manager or whatever, the government official going with your pre-conceived thing, it might actually bring in some humanity into the decision. And you actually then now that I've actually seen these people on a human level, actually what we're doing is wrong and you stand up to that. I don't know.

P 8: A interview 22 September 2015 transcription.docx - 8:46 [it's an amazing tool for learn..] (58:58) (Super)

Theme: [DMT sessions - amazing tool for learning - Superordinate Theme: COMMUNITY ENGAGEMENT]

it's an amazing tool for learning. For teaching and exploring things and making learning fun. Cause I think you learn much better by doing than by just sitting and being lectured to. So it's a great way of like immersing yourself in what you're doing.

P 8: A interview 22 September 2015 transcription.docx - 8:48 [I can see what an awesome tech..] (82:82) (Super)

Theme: [DMT techniques - can build trust - Superordinate Theme: COMMUNITY ENGAGEMENT]

I can see what an awesome technique this is. I think it could really work well with that stuff that Gill and them are doing in the Brak River that um Game Theory stuff you know like developing scenarios and actually really trying to tease out peoples' values. Gaining trust between different users, making sure that the best decision gets made for the community and not just around one person. If you have that trust it would help getting equitableness in the decision because people start empathizing with the others and not just combating the tragedy of the commons.

P 9: B interview 17 September 2015 transcription.docx - 9:77 [And also just I feel slowly sl..] (21:21) (Super)

Theme: [TD Group - at first felt like an outsider - Superordinate Theme: COMMUNITY ENGAGEMENT]

And also just I feel slowly slightly more confident to actually say something in the meetings or to actually be like oh I can actually go and ask that person something because I'm not just an outsider. I've now almost like been included in the group because I'm studying, which is quite an interesting sort of change. When I very first started going people were like oh well there's the scribe. Now it's like there's Margaret she's actually a student, which is slightly different.

P 9: B interview 17 September 2015 transcription.docx - 9:80 [That's useful we've done that ..] (69:69) (Super)

Theme: [Ritual - create beginning and end in community engagement - Superordinate Theme: COMMUNITY ENGAGEMENT]

That's useful we've done that in your sessions, it gives it that sense that this is the beginning and this is the end and in that space we've built these things together. And so you know maybe doing some kind of breathing, or relaxation, or a prayer, or it might be a hand holding, or you know whatever it is, when I'm doing research to be aware and respectful that that is what we're creating in that time and maybe it would be something, if it's not brought up by the community I'm working with, then I could be the one to say this is how I would like to start it. Because I think I'm kind of hoping that

that wouldn't be seen as like a completely foreign concept. That it would actually be acceptable to do something like that.

P 9: B interview 17 September 2015 transcription.docx - 9:86 [Actually if it looks like we'r..] (84:84) (Super)

Theme: [Facilitation - trusting the process and the group - Superordinate Theme: COMMUNITY ENGAGEMENT]

Actually if it looks like we're as a group let's say I am doing the facilitation now and we're going in the wrong direction, sometimes that's actually fine and it's being able to acknowledge that it's actually fine. It's not going here, it's going there and sorry we're just going to have to suck it up and go there. Because that's important but this is important right now. And I think that for me that was very interesting you know after that session I didn't really care what the time was anymore. It was something I also thought about in the TD meeting on Tuesday, I was like we are trying to teach everyone the 'bible' in two days I mean it's just not going to happen. The plan is way too much. So I think that's also another thing with facilitation you've always got to say okay well I'd like to do this but I actually got to be happy if I only get this.

P 9: B interview 17 September 2015 transcription.docx - 9:92 [And I think also if you're doi..] (86:86) (Super)

Theme: [Facilitation - giving time - Superordinate Theme: COMMUNITY ENGAGEMENT]

And I think also if you're doing a session like for instance if I'm doing a facilitation session in the community, allowing time for them to do that too. So that you do have that rounding off and drifting out rather than okay everybody (whistle) out of here, go, tea, coffee and off. Because people are people and some people will get really emotionally bent out of shape with stuff and some people won't, some people will be just able to take a quick breath and walk into the next day and some people like us will sit in the sun. So acknowledging that in your planning you need to have that time where this is the end of the session but actually you don't have to be in next space until half an hour. So we ending now and then you have this time to sort of wobble around for a bit and then you go again. And if it's the end of the day, you end and you allow people time to lie on the floor for an extra bit or have a cup of coffee, put on the music or whatever and then they can leave.

P 9: B interview 17 September 2015 transcription.docx - 9:93 [in an academic institute, we a..] (47:47) (Super)

Theme: [DMT sessions - became the 'breathing room' - Superordinate Theme: COMMUNITY ENGAGEMENT]

in an academic institute, we are all taught that you must use your brain and oh bollocks to the rest. Chop your head off and off you go. You'll be fine. So there's that sense of like well now I am supposed to be being all serious. All academic. And especially if you come from a Science background, you know Science is all terribly serious. You run experiments and you do it this way and you do x, y and z. And then a b is the outcome and if you don't do it like that it's not going to work. And you know and I mean I think GP battled with it for a while. He honestly said it, "you know I don't know what I'm doing". Because that's the space that we created, it only became apparent like after almost session three or four that actually finally people were like well okay fine this is like the breathing room.

P 9: B interview 17 September 2015 transcription.docx - 9:94 [Even if you're in a community ..] (101:101) (Super)

Theme: [DMT sessions - including emotions in community engagement - Superordinate Theme: COMMUNITY ENGAGEMENT]

Even if you're in a community and you're learning about catchment management forums there's going to be an emotional connection to that because okay in this instance its water, it's kind of critical. Any time you learn something there's an emotional connection and I think you're absolutely right. Again I think very often when people work in communities they forget that they're emotionally involved you know. "I am teaching you something" and we all go (moves back) okay yes

mam because that's how we all got brought up at school. Okay "I am here to learn you something" and so we all go okay cool and we pay attention and we cut everything off, it's just like brains functioning functioning functioning. Instead of being like well we're going to learn about this, I'm going to tell you a bit about this, what's your feeling on that. And the minute you go to what's your feeling on that now you're allowing people to get emotional about it.

Superordinate Theme: EMBODIMENT

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Sub-Themes (46): [Body Awareness - awareness in the moment] [Body Awareness - developing a more conscious connection] [Body Awareness - valuable to do in everyday life] [DMT sessions - another space of poetry, metaphor, play] [DMT sessions - challenge to integrate DMP practice] [DMT sessions - clarity about boundaries of the space] [DMT sessions - come to expect the structure] [DMT sessions - enter another space] [DMT sessions - expect the plant and incense] [DMT sessions - important to create safety and comfort] [DMT sessions - movement adds new meaning] [DMT sessions - open to regular sessions] [DMT sessions - reawakening bits of me] [DMT sessions - safe enough space] [DMT sessions - safe reflective space] [DMT sessions - soothing to connect and spend time with the body] [DMT Sessions - space to hold whole self] [DMT sessions - space where I could trust people] [DMT sessions - time to stop and reflect] [Drawing - being given a space to be creative] [Facilitation - the value of allowing] [Facilitation - everyone does it differently] [Facilitation - holding the space with skill] [Facilitation - make time to reflect] [Facilitation - need time to practice] [Facilitation - tricky to do it properly] [Five more sessions - allow people in group to run session with support] [Five more sessions - deal with prickly issues] [Five more sessions - each one runs in their field for practice] [Focus Group - connectivity through movement] [Focus Group - it's what you feel] [Free Movement - a space to move] [Free Movement - being given the space to be creative] [Free Movement - translate imagery into movement] [Free writing - good to have that time] [Props - have to feel safe to be spontaneous] [Reflection - important for closure] [Research - bringing in poetry and metaphor] [Research Topic - a memory of initial May session and enjoying it] [Research Topic - moving in response to words] [Ritual - clears mind and you ready for the group] [Ritual - important to close experience] [Ritual - structure enables freedom] [Support - ask for help with techniques] [Support - find ways to find yourself again] [TD Group - bring in elements from DMP]

Quotation(s): 45

P 1: F interview 9 September 2015 transcription.docx - 1:48 [So when you get there it's lik..] (55:55) (Super)

Theme: [DMT sessions - enter another space - Superordinate Theme: EMBODIMENT]

So when you get there it's like you drive everybody together, you bring everybody together into this space you know. And also you yourself you know that okay I'm in another space now, I want to start something afresh you know. So you fresh in your mind and you are there, so it gives you that sense of belonging and I think you just become flexible and comfortable into that space, which I hardly do.

P 1: F interview 9 September 2015 transcription.docx - 1:49 [More sessions. Each one runs t..] (109:109) (Super)

Theme: [Five more sessions - each one runs in their field for practice - Superordinate Theme: EMBODIMENT]

More sessions. Each one runs their own sessions in their field maybe and try to blend the TD.

P 1: F interview 9 September 2015 transcription.docx - 1:51 [At times I feel like all of us..] (100:100) (Super)

Theme: [Facilitation - need time to practice - Superordinate Theme: EMBODIMENT]

At times I feel like all of us we did not really take charge like responsibility because every time you were still with us. I know because you had to make sure that things were in and partly because of the limited time we had and knowing that you can't just facilitate, you have to learn first. Perhaps after we did that one would run a whole session on his own.

P 2: H interview 8 September 2015 transcription.docx - 2:6 [KW: I really enjoyed the drawi..] (62:64) (Super)

Theme: [Drawing - being given a space to be creative - Superordinate Theme: EMBODIMENT]

KW: I really enjoyed the drawing spaces that we had because again you don't have that space to just draw again. Since we were kids you know it's not like a done thing. Although I scribble a lot (SWITCHED OFF CELL PHONE). Just having that space again to

AC: You said you scribble a lot. Where do you scribble?

KW: I dawdle like when I'm on the phone. Like my diary. So I guess you always do that but you don't have the space and the colours and the time. I think we have crayons somewhere in our house, I don't even know where they are kind of thing.

P 2: H interview 8 September 2015 transcription.docx - 2:8 [KW: That was cool. Once again ..] (47:47) (Super)

Theme: [Free Movement - being given the space to be creative - Superordinate Theme: EMBODIMENT]

KW: That was cool. Once again it's an opportunity that you don't really you know. And to have a big space like that. I could do that at home but our lounge is this big. It's a nice space to have.

P 2: H interview 8 September 2015 transcription.docx - 2:24 [Ya I think there's a lot of va..] (35:35) (Super)

Theme: [Free Movement - a space to move - Superordinate Theme: EMBODIMENT]

Ya I think there's a lot of value in that just with, I mean everyone likes to move and often we don't get spaces where it's okay to do that. A space is created to do that and it doesn't matter what people think. You don't often get that, because you know at my desk it would be a bit weird if I stood up and started dancing. People next to me would be like "what is she doing?"

P 3: G interview 22 September 2015 transcription.docx - 3:16 [NN: I like that one because yo..] (57:57) (Super)

Theme: [Body Awareness - awareness in the moment - Superordinate Theme: EMBODIMENT]

I like that one because you can get to be aware where you are in that moment.

P 3: G interview 22 September 2015 transcription.docx - 3:35 [What stood out for me is to li..] (41:41) (Super)

Theme: [DMT sessions - time to stop and reflect - Superordinate Theme: EMBODIMENT]

What stood out for me is to listen and observe. We are so busy with our time, we don't really see what's going on and we don't even care what is happening. Because there are lots of noise. So I learnt that it is important to sit and reflect, even though our life continues as normal. But then in what we do, to just hear what the universe is saying. And also just to watch the space that you are within. It has made me to think about those kinds of things.

P 3: G interview 22 September 2015 transcription.docx - 3:38 [Ya it was nice having it and t..] (84:84) (Super)

Theme: [Support - find ways to find yourself again - Superordinate Theme: EMBODIMENT]

Ya it was nice having it and then now it's gone. Before I used to think oh what's going to happen when we stop this? So you still have to go and find yourself again. Cause it was sort of a way of getting out of the Rhodes thing. Like to shift from academic and to do something else. But then now I am back to okay life goes on.

P 3: G interview 22 September 2015 transcription.docx - 3:40 [In terms of facilitation what ..] (72:72) (Super)

Theme: [Facilitation - everyone does it differently - Superordinate Theme: EMBODIMENT]

In terms of facilitation what I've learnt is that people facilitate differently. So they were given space to facilitate the way they wanted to facilitate. And the other thing I've realised is the group just received and accepted it that way as if they knew what was happening.

**P 5: E interview 10 September 2015 transcription.docx - 5:10 [I think just a calming when yo..]
(28:28) (Super)**

Theme: [Body Awareness - valuable to do in everyday life - Superordinate Theme: EMBODIMENT]

I think just a calming when you're getting a little bit overwhelmed with what's going on. In your life it would be valuable too, to actually just physically do those exercises.

**P 5: E interview 10 September 2015 transcription.docx - 5:35 [And then personally maybe just..]
(26:26) (Super)**

Theme: [DMT sessions - soothing to connect and spend time with the body - Superordinate Theme: EMBODIMENT]

And then personally maybe just being more connected to myself, my body, just by spending time, breathing properly, deeply. Trying to empty the mind and get into a rhythm is quite soothing.

**P 5: E interview 10 September 2015 transcription.docx - 5:40 [And then afterwards, I think t..]
(55:55) (Super)**

Theme: [Ritual - important to close experience - Superordinate Theme: EMBODIMENT]

And then afterwards, I think the ritualistic landing in the space and closing it off is important for the facilitator as well as definitely the people just to make it more richer and safer and more complete. That people don't leave wondering.

**P 5: E interview 10 September 2015 transcription.docx - 5:41 [if you focus more on the relat..]
(21:21) (Super)**

Theme: [DMT sessions - safe reflective space - Superordinate Theme: EMBODIMENT]

if you focus more on the relational aspects and making the space a safe reflective space then it kind of nullifies some of the power dynamics that are always there. Whereas if you can facilitate it in a way that can enable everyone to engage and build on relationships then maybe that will enable richer discussions. That is what was so nice about the DMP, after a while people eased into it and then people were really comfortable and were able to express themselves with people that maybe in other situations they wouldn't. Be quite cagey, like with a supervisor.

**P 5: E interview 10 September 2015 transcription.docx - 5:42 [I think we should draw from so..]
(60:60) (Super)**

Theme: [TD Group - bring in elements from DMP - Superordinate Theme: EMBODIMENT]

I think we should draw from some of the DMP elements like arriving and reflecting and stillness and try and work it into our TD way of doing things. I don't think we will because people aren't. We will, the people that were involved in it because they know. It took time, new people coming in and we want to get this proposal for a short course going but I don't think that should scare us off it. Maybe it will scare me off it because I'm not a heavy weight in the group. But for TP or someone who is a stronger leader in the group, she could encourage people to try and start a session by just breathing and expressing, ice-breaker.

**P 5: E interview 10 September 2015 transcription.docx - 5:43 [Maybe to allow people in the g..]
(63:63) (Super)**

Theme: [Five more sessions - allow people in group to run session with support - Superordinate Theme: EMBODIMENT]

Maybe to allow people in the group to try and hold a session with a community group or something like that. Maybe practice some of those things that we did and to have you as a practitioner or an expert, to help hold or facilitate so people can learn.

P 5: E interview 10 September 2015 transcription.docx - 5:46 [I suppose I'm always stuck in ..] (56:56) (Super)

Theme: [Facilitation - the value of allowing - Superordinate Theme: EMBODIMENT]

I suppose I'm always stuck in the trap of needing to track the meaning that was made. So if its non-mind, it's sub-conscious then it might be that healing thing. You don't always have to talk about it or have meaning or whatever. Normally there's some sort of evaluative framework that's put in place. So if you're a facilitator I presume there'll be an outcome and you'll need to be able to motivate that or to move it onto the next session. And therefore you need to capture what's going on. It sucks to be trapped in that. Maybe the healing therapeutic side is better. For me I don't think it's all just about knowledging and then what just went well and naming value or meaning to every single action. Just do it and experience it and then move on.

P 6: D interview 2 September 2015 transcription.docx - 6:18 [There's a challenge to me to i..] (51:51) (Super)

Theme: [DMT sessions - challenge to integrate DMP practice - Superordinate Theme: EMBODIMENT]

There's a challenge to me to integrate it into rather than it to be an interesting parallel space in what I do. So I understand a little bit, I enjoy, I'm open to, I've learnt from, it's fed, it's been a whole lot of those things but it's not an integral part of the way I work and I'm not sure about a pathway towards that. What I do know is that it will take a conscious effort and that without the conscious effort this will become something that was an interesting exercise to have done and so that's quite a challenge for me.

P 6: D interview 2 September 2015 transcription.docx - 6:22 [A friend of mine in Australia ..] (57:57) (Super)

Theme: [Body Awareness - developing a more conscious connection - Superordinate Theme: EMBODIMENT]

A friend of mine in Australia who's a Feldenkrais physiotherapy practitioner which is a very particular and it's a very organic brief. Consciousness of movement and who you are and your whole self in the world was an alerting process for me to identify with this DMP. And so those reminders connected with that memory and it reminds me that I forget. I can remember I was standing next to my fig tree yesterday I think thinking, I forget about breathing. I don't have a conscious intellectual connection between all of those things and myself. So it all happens unconsciously. I am just aware that it's possible to have a more conscious relationship with it, which I have enjoyed in the times I've encountered it.

P 6: D interview 2 September 2015 transcription.docx - 6:23 [You know I go to the monastery..] (66:66) (Super)

Theme: [DMT sessions - open to regular sessions - Superordinate Theme: EMBODIMENT]

You know I go to the monastery once a week, that's one of those practices that I do manage and I'm quiet and I breathe and so it's the slow infiltration of practices into more than my work. So I would be open to a regular session and making it part of what I do in my life. It would be something I would be open to.

P 6: D interview 2 September 2015 transcription.docx - 6:42 [In the taking of the small gra..] (113:113) (Super)

Theme: [DMT sessions - challenge to integrate DMP practice - Superordinate Theme: EMBODIMENT]

In the taking of the small grant I'd like to be serious about incorporating movement and practice into that. In the same way as design is not making it pretty when you've done the work; it's not the cover illustration. It's inherent in the shape and the way you work. So this is my sense, if we're going to incorporate movement into our work then it's a seamless part of and I don't know how to do that. And I don't think it's commonly known and I think that it's a slightly resistant space and I think that it's a real frontier that we can work on in that. So if it's possible and I don't know if it is I

would really like that collaborative space.

P 6: D interview 2 September 2015 transcription.docx - 6:63 [It was just like moving into a..] (45:45) (Super)

Theme: [DMT sessions - another space of poetry, metaphor, play - Superordinate Theme: EMBODIMENT]

It was just like moving into another space of poetry or metaphor or play or expression or creativity that I hadn't ever encountered and it was fun (laughs), ya and I just loved it from the first time you invited me before any of these to a movement morning, a very happy time thank you.

P 6: D interview 2 September 2015 transcription.docx - 6:68 [Oh yes when I wanted to walk w..] (70:70) (Super)

Theme: [Free Movement - translate imagery into movement - Superordinate Theme: EMBODIMENT]

Oh yes when I wanted to walk with my heart. The freedom to translate what is a very maverick kind of imaginary space in my head into movement was huge for me. Not just fun, it was hugely meaningful expression of imagery, which I don't do. So much of what I do is locked in my head.

P 6: D interview 2 September 2015 transcription.docx - 6:73 [I really like that. Again I co..] (102:102) (Super)

Theme: [Ritual - structure enables freedom - Superordinate Theme: EMBODIMENT]

I really like that. Again I come to that word, sacred. There's a sense of care that comes with and again conscious preparation with acknowledging a limitation of two hours and a purpose of fitting this in, of fitting a whole lot of things in and a value of grace, of gracefulness, of not rushing and cramming, and so allowing design to seep into the whole space so that it's not accidental that it is choreographed in some way, but that creative space holding rather than rules. So I think that there are times when structure enables freedom. Where the fact that you know you're not going to run out of time and be rushed, means that you're free to play for the ten minutes you have to be free. And the fact that you said, I'm going to give you three minutes to, I'll give you five minutes to, I found hugely helpful. Because then I could think, okay what am I going to do with this precious five minutes? And I would in myself begin and do and finish. But I have quite a good sense of time in my head. I just found that really helpful.

P 6: D interview 2 September 2015 transcription.docx - 6:75 [So I felt like a kid being giv..] (45:45) (Super)

Theme: [DMT Sessions - space to hold whole self - Superordinate Theme: EMBODIMENT]

So I felt like a kid being given their first pot of plasticine or your first mud pie or wherever it was that you're allowed to play and the freedom to close your eyes and to make a decision about self-consciousness, cause I've never actually disappeared completely but just to decide, I'm going to just put that on the chair and allow it to be next to me instead of inhabit and hold my whole self.

P 6: D interview 2 September 2015 transcription.docx - 6:86 [I think that facilitation was ..] (106:107) (Super)

Theme: [Facilitation - holding the space with skill - Superordinate Theme: EMBODIMENT]

I think that facilitation was assured. I think that you had a deft, assured, skilful, wise hold. I never at any stage felt either personally insecure or frightened for anyone else. I was consciously appreciative and noticing of that. I think that you held the co-sharing gracefully and strongly. So when your partner was evidently new or unsure or unskilled, there was a very graceful holding of that. There was never any question in any session that these were your sessions in which you were allowing a sharing space with whoever you were working with.

I really enjoyed watching you do that. I really enjoyed seeing you practice professionally so this sense of mine that this doctoral work required that professional training and that that professional

training would be enriched by an observational space of how it might work in a different context and then watching that unfold.

**P 6: D interview 2 September 2015 transcription.docx - 6:87 [In the TD meetings that we go ..]
(114:114) (Super)**

Theme: [DMT sessions - challenge to integrate DMP practice - Superordinate Theme: EMBODIMENT]

In the TD meetings that we go on having I am really open to saying how do we do them differently? Do we want to spend a year saying what happens if for a year we do TD meetings mediated with movement? You know what difference would it make? And maybe even write a paper on it or research it. It's what I was saying to you about it having been and interesting something on the side and saying am I serious about accepting this into practice? And I don't know the answer to that yet. I still look at it as a treat as an extra. I don't see it as a necessary and integral part of it yet.

**P 6: D interview 2 September 2015 transcription.docx - 6:91 [If you were to practice in a s..]
(113:113) (Super)**

Theme: [DMT sessions - open to regular sessions - Superordinate Theme: EMBODIMENT]

If you were to practice in a space I would be interested in being part of. I would recognize that I would grow and benefit out of that.

**P 7: C interview 15 September 2015 transcription.docx - 7:21 [I'm good except for maybe one ..]
(278:278) (Super)**

Theme: [Support - ask for help with techniques - Superordinate Theme: EMBODIMENT]

I'm good except for maybe one time I can approach you and say ask for help to apply one of your techniques

**P 7: C interview 15 September 2015 transcription.docx - 7:25 [So and I did enjoy how you thi..]
(135:135) (Super)**

Theme: [DMT sessions - movement adds new meaning - Superordinate Theme: EMBODIMENT]

So and I did enjoy how you think about what something means to you and you find a movement for it and then it sort of like things that you wouldn't think about them normally.

**P 7: C interview 15 September 2015 transcription.docx - 7:34 [I was in a space where I could..]
(135:135) (Super)**

Theme: [DMT sessions - space where I could trust people - Superordinate Theme: EMBODIMENT]

I was in a space where I could come out first of all, and I was in a space where I could trust people and I was in a space where I could think about things that where I wouldn't think about normally

**P 8: A interview 22 September 2015 transcription.docx - 8:39 [When we were doing that, getti..]
(104:104) (Super)**

Theme: [Ritual - clears mind and you ready for the group - Superordinate Theme: EMBODIMENT]

When we were doing that, getting into our group setting, it was like we all got to the group, we all had our outside stresses and other stuff that's on our mind but then you go through your ritual, it clears your mind and then you're like right okay we're ready to do this.

**P 9: B interview 17 September 2015 transcription.docx - 9:4 [I think for me and I said it i..]
(40:40) (Super)**

Theme: [DMT sessions - reawakening bits of me - Superordinate Theme: EMBODIMENT]

I think for me and I said it in one of the sessions what was really interesting was the reawakening of bits of me that haven't really been used. So in a sense there's like the grey matters getting reused now having to start studying again but just like moving, I used to sing all the time, I used to bounce around the house to music all the time because that's just who I am. And I'd kind of forgotten that

you know.

**P 9: B interview 17 September 2015 transcription.docx - 9:8 [And I think the nice thing is ..]
(47:47) (Super)**

Theme: [DMT sessions - safe enough space - Superordinate Theme: EMBODIMENT]

And I think the nice thing is that afterwards nobody was laughing at each other. You know like now that we're done, there's a kind of almost a connection and understanding that will never go away. We've seen parts of each other that you may or may not show to someone else ever again. And I think to create a safe space like that it takes a hell of a lot of skill.

**P 9: B interview 17 September 2015 transcription.docx - 9:67 [You were never pushing us ever..]
(47:47) (Super)**

Theme: [DMT sessions - important to create safety and comfort - Superordinate Theme: EMBODIMENT]

You were never pushing us ever to say "right come on guys I want to get to the next step, you know I've got stuff to do, you know like move on move on". And I think part of the reason people felt safe enough to do it eventually you know when we got almost to the end, you know and the one session we were talking about Superordinate Theme and stuff, where we were all having a bit of like agggg balling moments, was because we felt comfortable enough to do that and that's tricky.

**P 9: B interview 17 September 2015 transcription.docx - 9:74 [I think that was quite interes..]
(107:107) (Super)**

Theme: [DMT sessions - come to expect the structure - Superordinate Theme: EMBODIMENT]

I think that was quite interesting is that sense of like we've come to expect and that's another thing, you expect things to happen in this space now. And I mean we'd all get there in our tracksuits ready to go right we have to do the breathing. After a while everyone knows this is how we begin it, this is how we end it "okay come on you guys where's your book?"

**P 9: B interview 17 September 2015 transcription.docx - 9:76 [Because I think I imagine that..]
(99:99) (Super)**

Theme: [Five more sessions - deal with prickly issues - Superordinate Theme: EMBODIMENT]

Because I think I imagine that there's a point that you get to where those kinds of things can stop being poked you know with everybody's kind of you know trust and consent that this isn't going to turn into bun fight because you know we've actually all gone through this and we're at this stage where we now trust each other enough to be able to honestly say those prickly things without leaving that space and being annoyed by it. And I think that if you do that kind of stuff it's got to be understood that it's within that space, that is your safe zone, that is where you're allowed to say those things and emotionally if you're going to say something, you have to be able to leave it in that space and walk away from it. And that's quite difficult I think. If it turned into a little bit of a prickly thingy you can't leave that space and then carry on that fight with somebody else when there's no facilitator.

**P 9: B interview 17 September 2015 transcription.docx - 9:78 [And because you don't really h..]
(77:77) (Super)**

Theme: [Props - have to feel safe to be spontaneous - Superordinate Theme: EMBODIMENT]

And because you don't really have time to deeply think about it, I think very often it's more honest. And again it goes back to that safety thing, if you don't feel safe in that space you just (symbolically squashed clay with hands) I am not going to be honest this is just a mess. Or if you give people just that much too long to think about it, if they don't feel safe, they'll get all academic about it or not or they'll just do a something else but it's not themselves.

**P 9: B interview 17 September 2015 transcription.docx - 9:79 [You know I've had these two ho..]
(80:80) (Super)**

Theme: [DMT sessions - clarity about boundaries of the space - Superordinate Theme: EMBODIMENT]

You know I've had these two hours of me time in the space, this is the closure, I'm ready. I think you've got to have that sort of, you know you come in, you together, you learn, you create, you do your thing, you close, you close the door almost on that space, and now you walk back maybe as a slightly different person with a different perspective for that day and going forward but you can go forward rather than being still stuck in your head in a different space because you've actually managed to put some of it down, which I think is really important, otherwise you're just left hanging.

**P 9: B interview 17 September 2015 transcription.docx - 9:84 [And why was Athina carrying a ..]
(107:107) (Super)**

Theme: [DMT sessions - expect the plant and incense - Superordinate Theme: EMBODIMENT]

And why was Athina carrying a plant around and making the incense smelly you know what's up with that? And then by the end of it all we're like where's the plant and why isn't it smelly?

**P 9: B interview 17 September 2015 transcription.docx - 9:87 [I think that it's a lot more t..]
(83:83) (Super)**

Theme: [Facilitation - tricky to do it properly - Superordinate Theme: EMBODIMENT]

I think that it's a lot more tricky than what people sometimes make it out to be, to do it properly. I think you have to put a lot in um and you might not get much out. And you have to keep doing it if you want to get anything out of it. And you have to be prepared to be patient, be able to reflect for yourself on what may and may not have worked and acknowledge that.

**P 9: B interview 17 September 2015 transcription.docx - 9:88 [It probably just be coming and..]
(89:89) (Super)**

Theme: [Support - ask for help with techniques - Superordinate Theme: EMBODIMENT]

It probably just be coming and saying to you okay wait, I'm going to try this and then you know this is what I want to try and get out of it, do you think that will work? I think in terms of that it will probably be like after I've been there once and figured out what I'm actually going to do. And then saying to you well these are the kinds of people that we've got in the group and this is what I'd like to do, and you know should we try this? And you can say, are you daft or that could work, or what about that?

**P 9: B interview 17 September 2015 transcription.docx - 9:95 [you actually have to then be h..]
(83:83) (Super)**

Theme: [Facilitation - make time to reflect - Superordinate Theme: EMBODIMENT]

you actually have to then be honest about maybe taking a bit of time to like reflect. You've got to do the work straight away like reflect straight away after a session so that you've got it while it's fresh in your head um you know even if it's just some notes on a page.

**P 9: B interview 17 September 2015 transcription.docx - 9:96 [And that's nice because it mea..]
(80:80) (Super)**

Theme: [Reflection - important for closure - Superordinate Theme: EMBODIMENT]

And that's nice because it means that although you're sort of exhausted afterwards, emotionally and maybe physically, depending on how much we bounced around, I think when you have that sort of reflection session at the end, it kind of wraps it up and if there is stuff that you need to write or say or just put down, you've got that moment to do it. Although we like do the breath, closed the session off, I certainly felt more like, okay I can face the world again.

**P 9: B interview 17 September 2015 transcription.docx - 9:97 [I think that was really import..]
(80:80) (Super)**

Theme: [Free writing - good to have that time - Superordinate Theme: EMBODIMENT]

I think that was really important um partly because you know it was a space that we created and it was nice to have a moment of thinking and just free writing what was going on in my head at the end of those sessions.

Superordinate Theme: INDIVIDUAL AND GROUP IDENTITY

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Sub-Themes (53): [DMT sessions - allowing for emotions] [DMT sessions - authentically being yourself] [DMT sessions - bring in peoples' values] [DMT sessions - brings everyone to same level] [DMT sessions - brought me out of my cocoon] [DMT sessions - building relationships] [DMT sessions - built connection and understanding] [DMT sessions - built mutual respect and understanding] [DMT sessions - choose not be part of sessions if working with a community group] [DMT sessions - enjoyed as part of TD because involved] [DMT sessions - fun research to be part of] [DMT sessions - group dynamic grew] [DMT sessions - hard to have supervisor present] [DMT sessions - hard to hold role of supervisor and be part of group] [DMT sessions - helped me reflect on my own life] [DMT sessions - helped with TD and building relationships] [DMT sessions - including TD principles] [DMT sessions - learning curve to have supervisor part of group] [DMT sessions - reconnecting with movement, greeting myself again] [DMT sessions - surprised by emotions that came up] [DMT sessions - unfolding process] [Drawing - a way for subconscious to express] [Drawing - not feeling good enough] [Drawing - see things differently, it's a process] [Five more sessions - deal with supervisor being present] [Five more sessions - relationships would get stronger] [Five more sessions - relax my head more] [Focus Group - feeling uncomfortable with movement] [Focus Group - hard to find movement for single word] [Focus Group - not sure if doing it right] [Focus group - uncomfortable feelings] [Free Movement - asserting an ownness] [Free Movement - it was nice to move together] [Free Movement - not always easy to let body be] [Image Theatre - found an easy match] [Image Theatre - working in a collaborative way] [Mirroring - building empathy through sharing movement] [Mirroring - worked hard at that] [Moving with eyes closed - having to trust] [Partner Work - fear of the unknown] [Partner Work - learning to trust] [Partner work - ways to rise above challenges] [Props - brought out something deep] [Props - creates a sense of sameness] [Props - creation symbolised everyone being together] [Props - the balance between doing and thinking] [Reflection - good way to round off] [Ritual - important to make time to connect] [Supervision - being part of the sessions was a necessary immersion] [Supervision - relationships of power] [TD Group - will take time to shift to new ways of knowing] [Trans-disciplinarity - important to know who I am] [Trans-disciplinarity - to include other ways of knowing]
Quotation(s): 53

P 1: F interview 9 September 2015 transcription.docx - 1:35 [In the sessions we had it'sth..] (57:57) (Super)

Theme: [Ritual - important to make time to connect - Superordinate Theme: INDIVIDUAL AND GROUP IDENTITY]

In the sessions we had it's the only time now when I've left everything - no cell phone, no what what. That ten minutes you know it's really important. And that's what I also learnt that whenever I do even these presentations of whatever, I want to interact with people, make sure you don't just jump into the conclusions or whatever you want to do. Start maybe crack a joke or you know just to get everybody together and you know some people have issues.

P 1: F interview 9 September 2015 transcription.docx - 1:36 [I would say of all these sessi..] (103:103) (Super)

Theme: [DMT sessions - enjoyed as part of TD because involved - Superordinate Theme: INDIVIDUAL AND GROUP IDENTITY]

I would say of all these sessions that I have attended the dance ones were really important for me, I found them fun and I found them interactive. I think good, not to say the others were bad but more in the way they were presented. Cause obviously I was tired of everyday sitting there for two hours. Sometime you're not even commenting. Yours made it possible for everyone to be advice. Which is what I want, I want to be involved. Not just come there and sit all the time.

P 1: F interview 9 September 2015 transcription.docx - 1:41 [The bad thing about that is th..] (88:88) (Super)

Theme: [Drawing - not feeling good enough - Superordinate Theme: INDIVIDUAL AND GROUP IDENTITY]

The bad thing about that is that I'm not a good artist so every time my images were bad. I know what to draw or what to do but to express it in a picture; it's a problem for me.

P 1: F interview 9 September 2015 transcription.docx - 1:42 [Sometimes when the music plays..] (78:78) (Super)

Theme: [Free Movement - it was nice to move together - Superordinate Theme: INDIVIDUAL AND GROUP IDENTITY]

Sometimes when the music plays, it's so relaxing. At first you feel like you're a bit tight, I don't know how to dance you see. I can play music for people to dance but I can't dance and people laugh at you, "ha he doesn't know how to dance". But there it was so nice, everybody was just moving.

P 1: F interview 9 September 2015 transcription.docx - 1:50 [So it was kind of a learning c..] (81:81) (Super)

Theme: [DMT sessions - learning curve to have supervisor part of group - Superordinate Theme: INDIVIDUAL AND GROUP IDENTITY]

So it was kind of a learning curve for me because remember TP the professor was probably the highest academic person there but she's there so humble and she's mingling with us defining it in her own capacity. So that act was very cool for me and learning okay this is how I see power relation.

P 2: H interview 8 September 2015 transcription.docx - 2:17 [Like with the map it just puts..] (52:54) (Super)

Theme: [Props - creates a sense of sameness - Superordinate Theme: INDIVIDUAL AND GROUP IDENTITY]

Like with the map it just puts us on the map. We put ourselves on the map with the little colour things.

AC: And the sand tray?

KW: The sand tray and the thing from nature, I actually forgot to get my thing that I wanted to get, and having it all together puts us all in the same space.

P 2: H interview 8 September 2015 transcription.docx - 2:25 [It brings people to the same l..] (84:84) (Super)

Theme: [DMT sessions - brings everyone to same level - Superordinate Theme: INDIVIDUAL AND GROUP IDENTITY]

It brings people to the same level, hierarchical as well as discipline. I never really felt, I know some people said it, but TP was this huge professor there. It wasn't like that – she was doing what I was doing, she was moving like I was moving or in the same spaces I was moving. So I think it kind of brings that kind of power dynamic down to the same level. Just through things like copying each other in the beginning and mirroring. So I think it's got a huge value in TD because often TD it's a whole bunch of different stakeholders or discipline people. They don't necessarily know each other or they do know each other, the one's a huge director and the one's another person that works there. So I think it kind of just brings everyone to the same level and introduces them to one another and acknowledges one another in that space.

P 3: G interview 22 September 2015 transcription.docx - 3:18 [You have to trust that this pe..] (63:63) (Super)

Theme: [Partner Work - fear of the unknown - Superordinate Theme: INDIVIDUAL AND GROUP IDENTITY]

You have to trust that this person is directing you and now I have to rely on this person so it was a bit difficult. And I liked that cause it interpreted how we live life, always afraid to get to the new spaces, fear of the unknown. Always worried about what's going to happen next. And we don't trust anything.

P 3: G interview 22 September 2015 transcription.docx - 3:20 [The drawing part, it was a nic..] (68:68) (Super)

Theme: [Drawing - see things differently, it's a process - Superordinate Theme: INDIVIDUAL AND GROUP IDENTITY]

The drawing part, it was a nice one as well. Cause sometimes you assume this is all that is

happening here while it's something else. That's a lesson that I learnt because sometime the objects they are not what we think they are.

P 3: G interview 22 September 2015 transcription.docx - 3:30 [NN: That one was very useful b..] (70:70) (Super)

Theme: [Image Theatre - working in a collaborative way - Superordinate Theme: INDIVIDUAL AND GROUP IDENTITY]

That one was very useful because for example, KW wanted to cry and wanted someone to rescue her but then we had to work in a collaborative way to take her out. But taking her out was a benefit of something at the same time. So ya we can use such things in research

P 3: G interview 22 September 2015 transcription.docx - 3:34 [I liked that one as well cause..] (61:61) (Super)

Theme: [Moving with eyes closed - having to trust - Superordinate Theme: INDIVIDUAL AND GROUP IDENTITY]

I liked that one as well cause you didn't know where you're going. Although it has a lot of fear of the unknown. So you fear that oh what's going to happen, you are predicting and trust.

P 5: E interview 10 September 2015 transcription.docx - 5:16 [Build relationships as well as..] (45:45) (Super)

Theme: [Mirroring - building empathy through sharing movement - Superordinate Theme: INDIVIDUAL AND GROUP IDENTITY]

Build relationships as well as a start, resonate with someone else. Maybe it helps you or it helps the person whose resonating empathise a little bit more with the other person, acknowledging what they said and try to experience it and pass it on.

P 5: E interview 10 September 2015 transcription.docx - 5:22 [I think for our group, there a..] (60:60) (Super)

Theme: [DMT sessions - helped with TD and building relationships - Superordinate Theme: INDIVIDUAL AND GROUP IDENTITY]

I think for our group, there are elements of DMP that allowed a diverse group of people to engage differently with social-ecological systems. And if we say an important component of TD is to build relationships, then DMP was great for that.

P 5: E interview 10 September 2015 transcription.docx - 5:28 [I could move and feel the spac..] (32:32) (Super)

Theme: [Free Movement - not always easy to let body be - Superordinate Theme: INDIVIDUAL AND GROUP IDENTITY]

I could move and feel the space but I often found myself seeing what someone else was doing, try that out and see how that felt for me or I just kept doing something repetitively. Doing something else kind of thing. Trying to think of movements and make that free was kind of a clash I had. Whereas I would strive to rather just let the body do what it wants to do but that was quite hard to do.

P 5: E interview 10 September 2015 transcription.docx - 5:37 [Ya that was great and we all m..] (50:50) (Super)

Theme: [Props - creation symbolised everyone being together - Superordinate Theme: INDIVIDUAL AND GROUP IDENTITY]

Ya that was great and we all made that, it was fun and we laughed about each other's and it enabled someone to try and put meaning to what they did and then express that as another way of sharing and then bring it all together in front of, there was definitely we earned that creation. We were proud of it and it symbolized everyone being together. And we all felt that as well through the course.

**P 5: E interview 10 September 2015 transcription.docx - 5:44 [I think the relationships that..]
(25:25) (Super)**

Theme: [DMT sessions - building relationships - Superordinate Theme: INDIVIDUAL AND GROUP IDENTITY]

I think the relationships that we developed in a way was healing. So you're connecting previous disconnections because we just didn't know about people and what their backgrounds were. You're starting to feel a little bit more connected whereas previously you imagine a system of all us working in our own little spaces, doing our various things, all in isolation mostly. And then through the process of listening and acting and expressing, you slowly got to know people a bit better. And those puzzle pieces came into play so the connections were made and in that way you can say it was the awareness and relationship building was healing the social-ecological system in which we are in. From a more holistic outlook.

**P 6: D interview 2 September 2015 transcription.docx - 6:11 [But there are relationships wh..]
(38:38) (Super)**

Theme: [Supervision - relationships of power - Superordinate Theme: INDIVIDUAL AND GROUP IDENTITY]

But there are relationships where power is if you like sacred and carries immutable responsibilities, and I think that supervision is one of those. I think that there are deep responsibilities that come with mentoring in a formal way another person. And my instinct would be that that holds very much in therapeutic space.

**P 6: D interview 2 September 2015 transcription.docx - 6:59 [It feels like asserting an own..]
(72:72) (Super)**

Theme: [Free Movement - asserting an ownness - Superordinate Theme: INDIVIDUAL AND GROUP IDENTITY]

It feels like asserting an ownness, it felt like somehow defining the space I hold and I felt I almost needed to do it over and over and over as if I lose myself quite a lot in other things.

**P 6: D interview 2 September 2015 transcription.docx - 6:60 [Terribly awkward because I am ..]
(77:77) (Super)**

Theme: [Mirroring - worked hard at that - Superordinate Theme: INDIVIDUAL AND GROUP IDENTITY]

Terribly awkward because I am not very good at observing and then doing it. You know like I can't, it's why I can never do those group sessions. My chance of mirroring what someone does is low but I managed to say it didn't matter. What mattered was that I watched them and did something similar enough to be recognizable. Not even recognizable but the just you did it. So I worked quite hard at that.

**P 6: D interview 2 September 2015 transcription.docx - 6:61 [I love the process of finding ..]
(79:79) (Super)**

Theme: [Image Theatre - found an easy match - Superordinate Theme: INDIVIDUAL AND GROUP IDENTITY]

I love the process of finding a movement. I loved working with Kim. On the two occasions where we built something together we did it effortlessly. There was a really easy match of what movement meant and how you would do it. And when we forgot something we improvised really easily. Yes no I enjoyed that. I just did it; maybe that was one of those less conscious moments. Cause I used to just concentrate and do.

**P 6: D interview 2 September 2015 transcription.docx - 6:76 [I think that was a very consci..]
(53:53) (Super)**

Theme: [DMT sessions - authentically being yourself - Superordinate Theme: INDIVIDUAL AND GROUP IDENTITY]

I think that was a very conscious part of the DMP sessions was the authenticity of each person. What I'm trying to express is your conscious allowing or encouraging or bringing out to consciousness that you yourself who you are, are present in that place as and who you are which seemed to be kind of key to that space. It just took another little deepening for me.

P 6: D interview 2 September 2015 transcription.docx - 6:77 [The most challenging thing was..] (47:48) (Super)

Theme: [DMT sessions - hard to hold role of supervisor and be part of group - Superordinate Theme: INDIVIDUAL AND GROUP IDENTITY]

The most challenging thing was my role in the group, again going back to the power space. I never managed to be unconscious of or to slough or be free of the sense of supervision of you of the other students of who I was and the inordinate influence of my view or the way I saw it or that felt quite burdensome and needed to just be again like self-consciousness parked on a chair. Well I can't do anything about it, I come with that and I just need to accept that identity and just be there the best I can with that.

And that made me quite fearful of any time that you had to pair up. I found pairing up hard and scary. Cause I always thought aw the poor person that ended up with me. I just found that quite hard.

P 6: D interview 2 September 2015 transcription.docx - 6:78 [And also if you were to say to..] (74:74) (Super)

Theme: [Five more sessions - relax my head more - Superordinate Theme: INDIVIDUAL AND GROUP IDENTITY]

And also if you were to say to me what would I do with the next five sessions, I would relax my head more cause I worked at that consciousness, that thinking, that awareness. What was I doing? Why? What did it feel like? What were you doing? What was the space? Who were the students? It was a very actively reflexive process. I would try and silence that and just move. Cause I didn't ever get to that, I didn't ever just move.

P 6: D interview 2 September 2015 transcription.docx - 6:81 [And every session I was more a..] (107:107) (Super)

Theme: [Supervision - being part of the sessions was a necessary immersion - Superordinate Theme: INDIVIDUAL AND GROUP IDENTITY]

And every session I was more and more reassured that I needed to be doing it. That to hear about it or to watch it or any of those things would be entirely inadequate and that this was a completely necessary immersion. And a huge gratitude for that. You know this recognition of okay so I was allowed; I could just follow what I wanted to do despite all those other provisions. If there was still a process where your supervisor wrote an examiner's report, I would be so confident of that practice.

P 6: D interview 2 September 2015 transcription.docx - 6:82 [If we were to work with a comm..] (49:49) (Super)

Theme: [DMT sessions - choose not be part of sessions if working with a community group - Superordinate Theme: INDIVIDUAL AND GROUP IDENTITY]

If we were to work with a community I would probably choose not to be part of the group. Whereas I joined the group with a tremendously light heart, you know I just thought the opportunity to experience and be part of and to understand the process because I couldn't imagine understanding your work just intellectually. I didn't think that was an entry point that would enable understanding. I just didn't think it was possible and I think that's true but I think I used that to comfort and to enable me to cope with the difficulties and I would be quite careful. I don't think it was the wrong thing to do I just think under circumstances would acknowledge that that's a real consideration.

P 6: D interview 2 September 2015 transcription.docx - 6:89 [It's not a tangible given, it'..] (40:40) (Super)

Theme: [Supervision - relationships of power - Superordinate Theme: INDIVIDUAL AND GROUP IDENTITY]

It's not a tangible given, it's an acknowledged dimension of relationship and so it's to be treated like that. It's not a rule book. If you're not aware of that or sensitive to it I think it's exploited quite easily. It needs to be if you like 'on hold', you're allowed to play inside of that but you need to know that if you start skating into spaces that are unhealthy for you or the other participants you must at least have the feedback that allows you to be aware of that.

P 6: D interview 2 September 2015 transcription.docx - 6:90 [If you go back to those TD thi..] (108:109) (Super)

Theme: [DMT sessions - including TD principles - Superordinate Theme: INDIVIDUAL AND GROUP IDENTITY]

If you go back to those TD things, if you go back to those principles that are in that paper and you say how many of these were present even though we didn't design them in you are going to find, and one of the most important of them that jumps out over and over and over is accepting and managing discontinuities. So despite my very fierce if you're going to do this, you must do it and you must all be here, there were inevitable discontinuities of presence or absence or lateness or whatever and the persistence of practice in the face of discontinuities and the absorption of them and that's just part of these spaces.

You know I really want to write a paper on the many times that those principles play out in this kind of work and reinforce them as ways of, you can be comfortable, it's okay when someone's late or doesn't come or doesn't whatever because it's part of the way we work. It's okay. Something will emerge, some adaptation will come out, some wholeness will, something will be held, it's okay.

P 7: C interview 15 September 2015 transcription.docx - 7:5 [I think it brought me as I've ..] (133:133) (Super)

Theme: [DMT sessions - brought me out of my cocoon - Superordinate Theme: INDIVIDUAL AND GROUP IDENTITY]

I think it brought me as I've said in my little notes, or reflective notes, it brought me out of my cocoon. It was a space where you can express yourself and you can trust the people around you and you know that you know I think coming into the space and knowing that most of us were not familiar with it. So there was no, or I didn't have that inferiority complex.

P 7: C interview 15 September 2015 transcription.docx - 7:11 [then you know where everyone i..] (198:198) (Super)

Theme: [Mirroring - building empathy through sharing movement - Superordinate Theme: INDIVIDUAL AND GROUP IDENTITY]

then you know where everyone is at that moment because you greeting with how you feeling in that time. Then you know where everyone is at. Then you can be sensitive if you need to be sensitive to if someone is like (motion) or sad or frustrated and if it's someone that you can approach afterwards or take out for tea? That could work as well in the communities when we are working with the community, then you can follow up on someone.

P 7: C interview 15 September 2015 transcription.docx - 7:16 [And being led while your eyes ..] (232:232) (Super)

Theme: [Partner Work - learning to trust - Superordinate Theme: INDIVIDUAL AND GROUP IDENTITY]

And being led while your eyes are closed you also learning that even when you do not know where you're being led to, sometimes you just have to trust, trust the process. I think. Because it's not always all clear.

P 7: C interview 15 September 2015 transcription.docx - 7:22 [About the partner work. It sor..] (232:232) (Super)

Theme: [Partner work - ways to rise above challenges - Superordinate Theme: INDIVIDUAL AND GROUP IDENTITY]

About the partner work. It sort of uh you learn something about yourself and about your strengths and weaknesses. Because where you were with another partner restricting you and you were like trying to find ways to carry on and then that teaches you something. Like when I said that from that what I learnt is that we all have that within us that drive to rise above. You know there would be restrictions that you always try to find a way to rise above that or you know to sort of pass through whatever restrictions are there.

P 7: C interview 15 September 2015 transcription.docx - 7:28 [I think I enjoyed the whole pr..] (273:273) (Super)

Theme: [DMT sessions - unfolding process - Superordinate Theme: INDIVIDUAL AND GROUP IDENTITY]

I think I enjoyed the whole process. It unfolds

P 7: C interview 15 September 2015 transcription.docx - 7:35 [Personally without talking abo..] (137:137) (Super)

Theme: [DMT sessions - helped me reflect on my own life - Superordinate Theme: INDIVIDUAL AND GROUP IDENTITY]

Personally without talking about my project, I would say I've had time to also reflect on my own life. And my own insecurities and things that I've ignored. So on that aspect I think it has helped me.

P 8: A interview 22 September 2015 transcription.docx - 8:8 [Because we all have various ba..] (54:54) (Super)

Theme: [DMT sessions - built mutual respect and understanding - Superordinate Theme: INDIVIDUAL AND GROUP IDENTITY]

Because we all have various backgrounds in our group. It was a real equalizer you know. It didn't matter, it really made me feel like we understood each other going through that. I think that's probably like one of the most important things is to have this mutual respect and understanding when it comes to this community decision making stuff.

P 8: A interview 22 September 2015 transcription.docx - 8:30 [It's really powerful to be abl..] (99:99) (Super)

Theme: [Drawing - a way for subconscious to express - Superordinate Theme: INDIVIDUAL AND GROUP IDENTITY]

It's really powerful to be able to tap into that subconscious. You know stuff comes out of it that you wouldn't even dreamed that you knew. You know stuff and your brain recognizes patterns, if you consciously thinking about it you don't actually pick this up because there's so much happening that your conscious brain doesn't actually consummate whereas your sub-conscious brain is just picking everything up and when you just draw or write then stuff comes out that you oh hang on that's a great idea! Ya it's a very creative way to assimilate ideas, evaluate things.

P 8: A interview 22 September 2015 transcription.docx - 8:36 [Then the props it was interest..] (72:72) (Super)

Theme: [Props - brought out something deep - Superordinate Theme: INDIVIDUAL AND GROUP IDENTITY]

Then the props it was interesting being able to like mould you know you have your animals and stuff and you're moulding things out and the stories that came out of it you know like, KW particularly she really shared, it really brought out something deep in her that she shared with us. Like I don't think she would have shared if we hadn't been doing that.

P 8: A interview 22 September 2015 transcription.docx - 8:37 [the leading each other round, ..] (80:80) (Super)

Theme: [Partner Work - learning to trust - Superordinate Theme: INDIVIDUAL AND GROUP IDENTITY]

the leading each other round, that was a very interesting um exercise to do actually just showing that trust in people. But by that stage also we'd developed that trust as a group. If we'd done that exercise in the first session it might not have worked as well. That definitely was a good trust building and I suppose all those sorts of things, you know if you're going to use it in a community you need to be building that trust.

P 8: A interview 22 September 2015 transcription.docx - 8:43 [I think it put everyone on the..] (51:51) (Super)

Theme: [DMT sessions - bring in peoples' values - Superordinate Theme: INDIVIDUAL AND GROUP IDENTITY]

I think it put everyone on the same level. And I think that for a community and how water management is going these days with like integrated water management, bringing in peoples' values and that, it's an excellent way to explore peoples' values and make sure that everyone's heard. You know like no-one is a more powerful voice when you're doing that. It brings that equality into that.

P 8: A interview 22 September 2015 transcription.docx - 8:49 [It was a good way to just sort..] (119:119) (Super)

Theme: [Reflection - good way to round off - Superordinate Theme: INDIVIDUAL AND GROUP IDENTITY]

It was a good way to just sort of make sense of what we'd done in the session. It was a useful tool and also if you're like in a management situation, it would be really good to get everyone's reflections afterwards so that you know that you've actually covered what needs to be covered.

P 9: B interview 17 September 2015 transcription.docx - 9:9 [But I don't see EV or KW sneer..] (47:47) (Super)

Theme: [DMT sessions - built connection and understanding - Superordinate Theme: INDIVIDUAL AND GROUP IDENTITY]

But I don't see EV or KW sneer behind their backs now because EV told me about his Superordinate Theme or KW told me about her mom. And so there's a deep connection with those people that were involved in that that will never go away. And I think that's really nice. I think people should do that more often you know. I don't think they should be forced to do it because then there's no point but it is nice, when that happens when you have the opportunity and you take that opportunity and you have that connection. And it's not like a respect thing; it's just a human connection. I feel like I know those people that were in that space much better than I know any of the other students in the building. It's like a soul thing almost you know like you created something together and so you cherished it for the time it was there and now you're in your thoughts with it. And it's embedded in who you are now. It's in my DNA kind of thing, which is great. I think it's very important.

P 9: B interview 17 September 2015 transcription.docx - 9:32 [Maybe with all of us in the sa..] (96:96) (Super)

Theme: [Five more sessions - deal with supervisor being present - Superordinate Theme: INDIVIDUAL AND GROUP IDENTITY]

Maybe with all of us in the same boat again you know going further on the journey it might have been less of a sort of you know in the back of my head here's my supervisor kind of thing. And I think because EV had voiced it, we all might have felt it, but he definitely put it out there. Okay she wasn't in the room when he said it, but you know maybe he would have been brave enough, or one of us would have been brave enough to say it while she was in the room and that would have been very interesting to see what happened then. Because then I think you can say okay well now we've all acknowledged that, can we get over that hurdle you know.

P 9: B interview 17 September 2015 transcription.docx - 9:43 [You know it was the one day TP..] (64:64) (Super)

Theme: [Mirroring - building empathy through sharing movement - Superordinate Theme: INDIVIDUAL AND GROUP IDENTITY]

You know it was the one day TP came in and just gave herself a big hug. We all knew in our heads, like we might have had slight interpretations but she was having a shit day. You know then having to hug yourself, actually you like I was also having a shit day! I hadn't thought about it until then. Now actually I feel better because I've had to hug myself and acknowledge who I am and I've shared, because we've done it all together we've all shared that moment of shoo that feels better. You know like you can get rid of that bit of like it was probably way over here in the back of your head and your body going niggle niggle niggle but you hadn't actually put your finger on it until someone else did it. Sometimes I think that happens, someone does a movement you know and you like, you know that's what I feel. I did want to do that.

P 9: B interview 17 September 2015 transcription.docx - 9:44 [And also you know making thing..] (75:75) (Super)

Theme: [Props - the balance between doing and thinking - Superordinate Theme: INDIVIDUAL AND GROUP IDENTITY]

And also you know making things and like why did you choose to bring what you brought to the session? You know like I brought my rock and I took my rock home, but that's because I have a rockery collection of stones that mean stuff to me you know. And it's just nice because it just gives you a slightly different look, an angle of looking at things that you're doing. The balance between doing and thinking rather than just deep thinking or just doing. And I think that was quite nice you know in the dance and music session it was just doing, just go and then there was you know the bit of the reflection writing thing and that was kind of thinking and writing and then there were those balanced bits where we did bits of both with the props and that worked very well for me. And I loved the elastic band thing, it was such fun.

P 9: B interview 17 September 2015 transcription.docx - 9:49 [Because I think if I don't kno..] (52:52) (Super)

Theme: [Trans-disciplinarity - important to know who I am - Superordinate Theme: INDIVIDUAL AND GROUP IDENTITY]

Because I think if I don't know who I am, I can't relate to other people. And if I have a wobbly sense of who I am then I suspect that my relationships with other people will be wobbly. In that sense I mean that I can't necessarily give you part of me, because I don't know who me is.

P 9: B interview 17 September 2015 transcription.docx - 9:50 [it was also like the drawings,..] (75:75) (Super)

Theme: [Drawing - see things differently, it's a process - Superordinate Theme: INDIVIDUAL AND GROUP IDENTITY]

it was also like the drawings, suddenly just having to draw stuff! And to use things you just totally think about things differently. You know you I mean I remember one of the drawing sessions thinking I've no idea I mean how am I going to do this? And then stuff just started happening and you know then it started making sense, then it didn't make any sense, then it made sense again. It went through this whole process.

P 9: B interview 17 September 2015 transcription.docx - 9:62 [I just think it was an amazing..] (107:107) (Super)

Theme: [DMT sessions - surprised by emotions that came up - Superordinate Theme: INDIVIDUAL AND GROUP IDENTITY]

I just think it was an amazing experience um I was surprised you know by some of the emotions that came up, some of the sort of things that I'd forgotten that I kind of vaguely knew how to do and sort of enjoyed doing.

**P 9: B interview 17 September 2015 transcription.docx - 9:65 [I think interestingly for me t..]
(80:80) (Super)**

Theme: [DMT sessions - allowing for emotions - Superordinate Theme: INDIVIDUAL AND GROUP IDENTITY]

I think interestingly for me the one where we did the Superordinate Theme I think that was also when we did the animals and stuff, that was like really emotional. I was howling while I was busy writing stuff down and I couldn't actually tell you why. But like KW, like she said, "I don't know why I'm crying". But it was just we all just got so emotional.

**P 9: B interview 17 September 2015 transcription.docx - 9:66 [and also like for me the group..]
(41:41) (Super)**

Theme: [DMT sessions - group dynamic grew - Superordinate Theme: INDIVIDUAL AND GROUP IDENTITY]

and also like for me the group dynamics was interesting to watch how that sort of grew and how the trust between all of us grew and how that sort of sense of playfulness almost grew over that time that we spent together.

**P 9: B interview 17 September 2015 transcription.docx - 9:72 [I haven't really thought about..]
(94:94) (Super)**

Theme: [Five more sessions - relationships would get stronger - Superordinate Theme: INDIVIDUAL AND GROUP IDENTITY]

I haven't really thought about that um I think if we did five more sessions it would just be interesting to see where it went. Because I think you know if it was the same people and we just carried on, depending on where we were going with it, the relationships between people in the group would just get stronger on a deeper level

**P 9: B interview 17 September 2015 transcription.docx - 9:81 [Because I think transdisciplin..]
(50:50) (Super)**

Theme: [Trans-disciplinarity - to include other ways of knowing - Superordinate Theme: INDIVIDUAL AND GROUP IDENTITY]

Because I think transdisciplinarity should include other ways of knowing and other ways of thinking about things and other ways of you know like with what we did with you, is I haven't thought about it lots but every now and then I do. You know there's just this different flick in my head you know every now and then. And I think it's important if we're going to connect more with everything that you actually connect with yourself as well. If transdisciplinarity is supposed to be transdisciplinary then don't we need to look more at the transdisciplinary stuff you know and what does that involve?

**P 9: B interview 17 September 2015 transcription.docx - 9:82 [it was very interesting having..]
(41:41) (Super)**

Theme: [DMT sessions - hard to have supervisor present - Superordinate Theme: INDIVIDUAL AND GROUP IDENTITY]

it was very interesting having TP in the space, but I it would have been quite interesting for you I think if she hadn't been in the space. Because not only for you as her student as well but like for all of us being her students and you know like even with NN, although NN is not a student, there's that sense of respect paid to the elder academic kind of thing and so there was always, even for me and I mean I've known TP sort of personally as well as in a work space, but always aware that you know she is in fact a supervisor, she is in fact my boss. Even in this space I wasn't able to completely break that down.

**P 9: B interview 17 September 2015 transcription.docx - 9:89 [And I mean for all of us, it w..]
(72:72) (Super)**

Theme: [DMT sessions - fun research to be part of - Superordinate Theme: INDIVIDUAL AND GROUP IDENTITY]

And I mean for all of us, it was a sacrifice but it was actually quite lekker. It wasn't like oh no we got to go sit in the library for two hours and then hear a report back. That would have been foul. And I think that's why people actually managed to make the effort to get there because actually it was quite fun research. I think it's just what people do, you know we dance and we sing. We just don't

do enough of it. We have it trained out of us from an early age

**P 9: B interview 17 September 2015 transcription.docx - 9:91 [But maybe that's something tha..]
(50:50) (Super)**

Theme: [TD Group - will take time to shift to new ways of knowing - Superordinate Theme: INDIVIDUAL AND GROUP IDENTITY]

But maybe that's something that as the team we need to think about how do we do it going forwards. What do we feel that we need to be able to open up the space honestly amongst ourselves? And that other people would still be able to come in comfortably and safely into that space. Maybe as a starting point we need to have more starting sessions where we do a bit of a movement thing even if it's only for ten minutes. So there's just a like okay, ooo, an awareness you know there's a different way of starting a meeting, doesn't have to be all Chair welcomes, this person says thanks, accept the minutes, move on. You know we don't have to do it like that. And then maybe we need to look at other people coming to talk about other ways of knowing so that we are aware as the practitioners of transdisciplinarity, what that actually means. Not just writing on the page but actually physically how do you do it so that people feel comfortable? And I think that takes a hell of a long time.

Superordinate Theme: INTEGRATION

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File: [I:\atlas\hu\OBJECTIVE TWO DATA ANALYSIS final.hpr7]
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Sub-Themes (28): [Circle - good way to equalise] [DMT sessions - accommodating difference] [DMT sessions - breaks barriers] [DMT sessions - mix of all kinds of people and experience] [DMT sessions - moving together might be catalytic] [DMT sessions - preferred working with people perceived as the same] [DMT sessions - togetherness] [DMT techniques - other ways of engaging people] [Drawing - means different things to different people] [Facilitation - important to prepare with partner] [Free Movement - helps you feel calm and free] [Free Movement - moving without a mask] [Mirroring - being open to what other people see] [Mirroring - good way to connect and give recognition] [Mirroring - learning across race groups] [Moving with eyes closed - being attentive and cautious] [Partner Work - learning to accommodate difference] [Partner Work - taking time to build relationships] [Props - elastic showed how everyone related] [Props - elastic that sense of something holding and giving way] [Props - loved what emerged] [Props - see problem in a different way] [Props - way to share yourself] [Reflection - loved the creativity] [Ritual - we all have different strengths] [TD Group - collaborative space that accommodates differences] [TD Group - everyone comes with something that contributes to common goal] [Trans-disciplinarity - should be a common space of equal voices]

Quotation(s): 32

P 1: F interview 9 September 2015 transcription.docx - 1:27 [And also one of the things was..] (59:59) (Super)

Theme: [DMT sessions - accommodating difference - Superordinate Theme: INTEGRATION]

And also one of the things was the session we did 'wider community' it was emotional when I was listening to some of the stories and also it gave me that understanding, you know the respect we talked about. We need to respect one another. We don't know where we come from you know. Where you come from why you've gone through what you've gone through.

P 1: F interview 9 September 2015 transcription.docx - 1:39 [Ya it's nice and you begin to ..] (81:81) (Super)

Theme: [Mirroring - being open to what other people see - Superordinate Theme: INTEGRATION]

Ya its nice and you begin to realise that you know there are those power relations anyway, even within our smaller group that we had. We all do things differently. I am still going back to that, you cannot just keep yourself in a cocoon you need to experience out there, what other people see, how do they express what power relations mean to them, so they would do their things and so power can also mean, not just being authority over.

P 1: F interview 9 September 2015 transcription.docx - 1:40 [The other thing what was impor..] (81:81) (Super)

Theme: [Mirroring - learning across race groups - Superordinate Theme: INTEGRATION]

The other thing what was important for me you know, I don't want to be a racist but the fact that it was mingled you know – blacks and whites, that was really cool for me. And also seeing how people interpret power relations and how we see it. I also liked the fact that NN was there being a local. I would give maybe false results because I'm not from here. I don't really experience how these things work and all that but to see how she expresses, that was a really learning point for me.

P 1: F interview 9 September 2015 transcription.docx - 1:46 [But it's nice because you are ..] (76:76) (Super)

Theme: [Moving with eyes closed - being attentive and cautious - Superordinate Theme: INTEGRATION]

But it's nice because you are very attentive at that time and you're very cautious in your blind moment, you are very careful of what you are doing in terms of your steps even. You also easily connect with that because it brings your senses quickly into your head and say hey, don't think

about what what otherwise you will hit the wall. So you're very attentive and very cautious.

P 2: H interview 8 September 2015 transcription.docx - 2:11 [KW: They were very, I don't kn..] (58:60) (Super)

Theme: [Partner Work - learning to accommodate difference - Superordinate Theme: INTEGRATION]

They were very; I don't know what the word is, maybe like informative? I don't know how to describe it. You know all these people but not necessarily that intimately either. The different things we learnt about people through those interactions or those partnerships that we made.

AC: Did you find you worked better with one than the other?

KW: Not really, each of the things I did it was fine with whoever I worked with. It was just different. I acknowledge that difference because we are all different – thank goodness!

P 2: H interview 8 September 2015 transcription.docx - 2:26 [I thought it was a nice way of..] (49:49) (Super)

Theme: [Mirroring - good way to connect and give recognition - Superordinate Theme: INTEGRATION]

I thought it was a nice way of connecting with that person I guess. It's easy to say hi NN, but in doing that, whatever movement she does, to copy that. It's a movement that you wouldn't normally do yourself. It is a bit strange. It's connecting and recognising that they're there. Normally you're just like 'hi'. If you're actually looking and studying what they're doing and then copying what they're doing, it's another way of recognizing.

P 3: G interview 22 September 2015 transcription.docx - 3:26 [Ya but then initially I prefer..] (35:35) (Super)

Theme: [DMT sessions - preferred working with people perceived as the same - Superordinate Theme: INTEGRATION]

Ya but then initially I preferred to work with AF or EV. Cause in that space I don't need to explain myself you see. Even if I have to, they will understand what I'm talking about. So sometimes it's difficult to be honest about some things.

P 3: G interview 22 September 2015 transcription.docx - 3:33 [I wouldn't change anything bec..] (54:54) (Super)

Theme: [Ritual - we all have different strengths - Superordinate Theme: INTEGRATION]

I wouldn't change anything because people will have strength in different areas. To me, once again, some people were enjoying it. Like MWe and GP, I realised that was their favourite session. So I wouldn't change anything because we have different strengths.

P 3: G interview 22 September 2015 transcription.docx - 3:41 [It is good because sometimes y..] (65:65) (Super)

Theme: [Props - see problem in a different way - Superordinate Theme: INTEGRATION]

It is good because sometimes you have to extract yourself from the object, from the situation because again it will give you strength to see the problem that you're in for example in a very different way. Or what you want to achieve at that particular time in a more practical way. So they will help also to understand the context of what is going on.

P 5: E interview 10 September 2015 transcription.docx - 5:1 [I see it as a collaborative sp..] (14:14) (Super)

Theme: [TD Group - collaborative space that accommodates differences - Superordinate Theme: INTEGRATION]

I see it as a collaborative space where people from different disciplines engage over a situation of interest and co-create research, or investigate or ask questions. But the people who are there are from different backgrounds. They come in that collective space, that's where the TD research is

conducted. Like a TD meeting would be a place where TD research can be conducted or generated because it's a common space where everyone's together. It can be done through distance; you just have to be working on a common thing.

P 5: E interview 10 September 2015 transcription.docx - 5:13 [I think when I'm chairing a pl..] (39:39) (Super)

Theme: [DMT techniques - other ways of engaging people - Superordinate Theme: INTEGRATION]

I think when I'm chairing a planning meeting or something then I would say okay to start off we're going to take two minutes. We're going to pair up. I would try and use some of these ways to get people I've noticed haven't been speaking to contribute.

P 5: E interview 10 September 2015 transcription.docx - 5:32 [Where people from different ba..] (17:17) (Super)

Theme: [Trans-disciplinarity - should be a common space of equal voices - Superordinate Theme: INTEGRATION]

Where people from different backgrounds have equal voices in a common space. Different perspectives are acknowledged and encouraged. Being open to new ways of thinking and being okay with things emerging on the way rather than to pre-design everything.

P 5: E interview 10 September 2015 transcription.docx - 5:33 [And just being in a circle def..] (45:45) (Super)

Theme: [Circle - good way to equalise - Superordinate Theme: INTEGRATION]

And just being in a circle definitely is the best way of creating and enabling relationships to build, to cut down the power dynamics.

P 6: D interview 2 September 2015 transcription.docx - 6:35 [Whereas integration which enab..] (98:98) (Super)

Theme: [DMT sessions - moving together might be catalytic - Superordinate Theme: INTEGRATION]

Whereas integration which enables people to hold their own selves and move among might not mean nearly so much time but might mean that you had to be exposed to a range of differences that were uncomfortable. And these conversations with people that I am really close to and the level of intensity of fear at encountering the other, any other. I do think that moving together in a space that allows you to put aside some of those things might be really important. You know might be catalytic.

P 6: D interview 2 September 2015 transcription.docx - 6:79 [There was some of those things..] (81:81) (Super)

Theme: [Free Movement - moving without a mask - Superordinate Theme: INTEGRATION]

There was some of those things that were very emotional. You know there were things that you felt, that you moved as you deeply felt without a mask of any sort – you just did. And I can remember once, I think it was in the Box once when I ran away and I stayed wherever I was for longer than you would normally stay and then I realised I was actually in this group (laughs). That was interesting.

P 6: D interview 2 September 2015 transcription.docx - 6:80 [And I loved the plasticine and..] (89:89) (Super)

Theme: [Props - loved what emerged - Superordinate Theme: INTEGRATION]

And I loved the plasticine and the garden and the ground. And the fact that I had forgotten my prop, cause I had meant to, it was important to me to find the right thing. And thinking ah I forgot and then I was just outside with so little and then having exactly the right thing! It was all wonderful. And also you know what emerged, what animal, how, how it just. I don't know I just loved that, I really enjoyed that.

**P 6: D interview 2 September 2015 transcription.docx - 6:88 [I loved the map of the world a..]
(88:88) (Super)**

Theme: [Props - elastic that sense of something holding and giving way - Superordinate Theme: INTEGRATION]

I loved the map of the world and I loved the elastic. Cause I found myself consistently holding onto it with my baby finger. How lightly could you hold on and still be connected? And exploring that over and over and over. Watching other people's freedoms – it was very interesting. That sense of something holding and giving was very powerful for me, I felt that.

**P 6: D interview 2 September 2015 transcription.docx - 6:92 [And I loved it when we did tha..]
(91:91) (Super)**

Theme: [Reflection - loved the creativity - Superordinate Theme: INTEGRATION]

And I loved it when we did that and we had the words. And then I didn't have scissors so I found out I could tear the words, and the glitter, ah I just loved that.

**P 7: C interview 15 September 2015 transcription.docx - 7:17 [I liked the whole sharing the ..]
(246:246) (Super)**

Theme: [DMT sessions - togetherness - Superordinate Theme: INTEGRATION]

I liked the whole sharing the space with other people. I liked sharing the space that sort of togetherness that we could come together from different backgrounds and still be able to be to just relax and be chilled and be honest and be free amongst each other.

**P 7: C interview 15 September 2015 transcription.docx - 7:18 [So if I had to use it I would ..]
(259:259) (Super)**

Theme: [DMT techniques - other ways of engaging people - Superordinate Theme: INTEGRATION]

So if I had to use it I would use it in a way where I'd have a certain goal and I would start off with one of the things we'd done in the group. I would look at which type of group I'm working with and see which type of technique I can use in order to get people to participate in a certain way in whatever goal that I have. It would be like in focus group situations mostly.

**P 7: C interview 15 September 2015 transcription.docx - 7:24 [I think with my PhD especially..]
(82:84) (Super)**

Theme: [TD Group - everyone comes with something that contributes to common goal - Superordinate Theme: INTEGRATION]

I think with my PhD especially that's when I could really see how I can fit into the space. So what I like about it is this whole notion of working towards the same goal, not approaching the goal differently but coming with something that contributes towards reaching that goal.

AC: Yes

AF: You know when you like saying we are approaching something differently then it could be a repetition but it's not a repetition. It's like you come with something, I come with something and someone else comes with something.

**P 7: C interview 15 September 2015 transcription.docx - 7:30 [it was just you feel very calm..]
(191:191) (Super)**

Theme: [Free Movement - helps you feel calm and free - Superordinate Theme: INTEGRATION]

it was just you feel very calm and free and it prepares you as well to engage in the group.

**P 7: C interview 15 September 2015 transcription.docx - 7:36 [Yes those were good like the m..]
(208:208) (Super)**

Theme: [Props - way to share yourself - Superordinate Theme: INTEGRATION]

Yes those were good like the map thing where you had to just think about the places that you'd been, think about your background, and then about the places that you would like to be. And sharing that with everyone and then afterwards someone else reporting that back from you, listening to you and drawing a conclusion about what everything that you've said. Like how they've perceived it. That was good because like I say you don't think about some of those things.

P 8: A interview 22 September 2015 transcription.docx - 8:11 [Yes like in the circle when we..] (67:67) (Super)

Theme: [Circle - good way to equalise - Superordinate Theme: INTEGRATION]

Yes like in the circle when we were passing the movement, that was a very useful thing to do cause you getting that energy from other people and I remember at first like people were, like certain people you could see if they were reserved, they didn't know like EV would always do like his small movement and then eventually once we'd shared enough and the group was closer, then he was letting loose you know. It's a good way of equalizing everybody and making everyone feel comfortable in the space. I suppose if you've shared part of yourself with everybody you're not afraid then to share more because everyone shared some of their experience.

P 8: A interview 22 September 2015 transcription.docx - 8:14 [That session where we did the ..] (80:80) (Super)

Theme: [Partner Work - learning to accommodate difference - Superordinate Theme: INTEGRATION]

That session where we did the opposing dance types, that definitely showed how one can dominate over the other and it was interesting how different we all were in that. Even if we were on whichever side of the thing we were, our ideas of what was a loud thing compared to other peoples' loud, there was a big difference there. But then we all sort of managed to modulate it and then come together. I think that was quite interesting

P 8: A interview 22 September 2015 transcription.docx - 8:44 [Ya like the elastic showed how..] (70:70) (Super)

Theme: [Props - elastic showed how everyone related - Superordinate Theme: INTEGRATION]

Ya like the elastic showed how everyone's movements are related. You know like there's always that equal and opposite reaction. And then it got this whole like rhythm you know people coming into the middle and then you know and then like everyone's energy was working together. And even if you were on the edges you couldn't help but be pulled around by it as well.

P 8: A interview 22 September 2015 transcription.docx - 8:45 [Especially through the drawing..] (97:97) (Super)

Theme: [Drawing - means different things to different people - Superordinate Theme: INTEGRATION]

Especially through the drawing, I'm trying to remember, it was quite interesting how if I remember correctly some people did a little drawing in the corner, other people just went like mental, ya and it means different things to different people. Someone would draw something and you'd think oh this means x and actually in their eyes it meant something completely different.

P 8: A interview 22 September 2015 transcription.docx - 8:47 [And it also gets like you know..] (64:64) (Super)

Theme: [DMT sessions - breaks barriers - Superordinate Theme: INTEGRATION]

And it also gets like you know some people, you know I found I felt awkward and stuff at first and then once you get into it, then it's actually like cool you know. Everyone is like there's an energy and you people are sharing the energy, you don't feel afraid to ask a question, I think that's a good way to break those sorts of barriers. And if you're teaching you don't want people to feel afraid to ask you cause they feel stupid or whatever. So I suppose ya from that perspective as well.

**P 9: B interview 17 September 2015 transcription.docx - 9:51 [And also if I'm working with s..]
(84:84) (Super)**

Theme: [Facilitation - important to prepare with partner - Superordinate Theme: INTEGRATION]

And also if I'm working with someone else, to actually make sure that I spend time with them. So that they can understand what I want out of this session, what I'd like to see potentially happening, what kind of information hopefully I can gather, and that they understand exactly what it is, a bit like you know when we had our pre-session session. We looked at what were we trying to do, how were we going to do it, okay well we'll give it a bash.

**P 9: B interview 17 September 2015 transcription.docx - 9:69 [Because I think the work that ..]
(58:58) (Super)**

Theme: [Partner Work - taking time to build relationships - Superordinate Theme: INTEGRATION]

Because I think the work that we did, we could do because we'd spent the time together already. I'm not sure if you didn't spend time with people that they would be happy to sort of role play straight into that.

**P 9: B interview 17 September 2015 transcription.docx - 9:83 [And I'm very glad that the peo..]
(107:107) (Super)**

Theme: [DMT sessions - mix of all kinds of people and experience - Superordinate Theme: INTEGRATION]

And I'm very glad that the people that we did it with were the people we did it with. Somehow it was just a really nice group not only because I think the people are nice but because also quite a nice mixed group. So we all came from these COMPLETELY different backgrounds you know we weren't just all white or I wasn't just the only white person in the group you know. So there was a very nice mix of all kinds of things all levels of experience and fear and uncertainty about what the hell we were doing.

**P 9: B interview 17 September 2015 transcription.docx - 9:90 [You know because you have to p..]
(61:61) (Super)**

Theme: [Mirroring - good way to connect and give recognition - Superordinate Theme: INTEGRATION]

You know because you have to pay attention. You can't be half asleep when the person's doing the movement cause you supposed to be paying attention to them at that moment. To be in that space and acknowledge that you're there so that you can actually do that movement. Well for me it was like I want to be able to do what they're doing. I don't want to get half the movement wrong. I want to get it right. Even though it was fun, you have the connection with the group and you have the connection with that person at that time when you're doing it. And as soon as you've all done the movement, that's back into the space again but at that moment it's that person's moment and you're for me I was connecting with that person. Okay that's what you're feeling today, okay I get it. I liked doing those.