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Lauren Rose Milburn
Columbia College Chicago

ENGAGING COLLECTIVE EMBODIED RESILIENCE, ENACTING
RITUAL MOVEMENT PRACTICE IN A SOCIAL CHANGE PROCESS

Lauren Rose Milburn

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Committee:

Susan Imus, MA, BC-DMT, LCPC, GL-CMA
Chair, Dance/Movement Therapy and Counseling

Laura Downey, EdD, BC-DMT, LPC, GL-CMA
Research Coordinator

Laura Downey, EdD, BC-DMT, LPC, GL-CMA
Thesis Advisor

Christine Caldwell, PhD, LPC, BC-DMT
Reader

Abstract

Twenty-first century American society requires individual and collective bodies to navigate large and often invisible systems of oppression despite the felt-influence of inequality, injustice, and affective control. Drawing from convergent theories of social movements and dance/movement therapy, collective embodied resilience emerges as a dually activating and healing resource for change making. This qualitative research study utilized a participatory/action embodied artistic inquiry methodology to investigate how arts-activist co-researchers experience collective embodied resilience during participation in collective action. Employing arts-based methods of data collection and analysis, co-researchers explored collective embodied resilience to generate and share an accessible ritual movement practice within a Chicago community setting. An accompanying lyrical documentary narrates the process: https://vimeo.com/238143420. Analysis of the resultant social change process-practice revealed implications for developing advocacy and social justice promotion competence with dance/movement therapy graduate students.

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To the city of Chicago, pulsing in the heartland of this country, thank you for teaching me the critical importance of change making and continued perseverance, despite all odds. We are resilient.

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Introduction

Expectation and reality habitually collide within my understanding of the world.

A bleeding optimist, I hold expansive reserves of hope for humanity—filled and refilled

from personal experiences of the human capacity for compassionate love and our pursuit

of justice. Yet, as I continue to open my perspective to include the joys and pains of those

who are confronted with a lived truth that differs from my own, moral expectations erode

into unsettling realities. With a global refugee crisis harbored in patterns of need

dismissal, countless murders and prejudiced incarcerations propelled by systemic racism,

inescapable acts of fear-filled hatred fueled by capitalist nationalism, White-supremacy,

and fundamental extremism, relentless efforts to eradicate access to affordable healthcare,

and perpetual discrimination of marginalized identities, I am left asking: is there still

space for hope in America?

While buffered by my many privileges and a nurturing support system, the

unbearable heartache seeps in. In the midst of my professional development as a

dance/movement therapist, I began to encounter this relentless throb as the impetus for a

unified mission: healing through empowered activism. My developing skills as a therapist

quickly reconstituted into a felt-purpose—one impassioned with a desire to contribute to

a more just society. Working with marginalized communities at my internship site and

Schweitzer Fellowship project site, I was conscious of how health disparities and other

implications of social inequity produced numerous barriers to healing for clients and

participants. At my internship working with Veterans, I found my values consistently

bumping up against a heteronormative, hypermasculinized, and deficit-based system of

healthcare. I became anxiously aware of Chicago's socioeconomic divide, and how gun

violence in many of the Veterans' neighborhoods offered higher potentials for trauma, retraumatization, and general lack of safety—an essential principle for healing. At my fellowship, I listened as the imaginative play of refugee children regularly revealed how their peers made them feel unwelcome at school, reproducing larger patterns of nationalist tensions. Regardless of a diligent self-care routine, my relational body grew tired of absorbing the shock.

Despite these unjust circumstances of the external world, I witnessed how these individuals resourced resilience, and I became curious about their determination to move forward. Within the microcosm of the therapeutic relationship, individuals remembered their abilities, often becoming active agents in healing processes of re-creation, reconnection, and restoration. Yet week after week, clients shared narratives laced with subjugation from systems of oppression. Systems of oppression are comprised of power-holding institutions that regulate societal resources, perpetuate hierarchical social stratification, and both impose and reinforce values or ideologies that can marginalize groups of people (David & Derthick, 2014; Sensoy & DiAngelo, 2012). It seemed as though the unequal power dynamics of society reinforced repressive expectations of isolative anxiety onto my clients, compelling them to comply with a predestined fate of living within the bounds of oppression. Deeply unsatisfied with the recursive nature of healing in this unequal sociopolitical climate—my efforts felt futile. As a White, cis-gendered, presently able-bodied, heterosexual, education-privileged, female-identifying, United States-born citizen and civilian, there were gaping holes in my understanding of how and why this was happening. So much so, that I blamed my own abilities as an

unseasoned clinician, began harboring self-doubt, and reproduced similar anxious habits, which left me angry, insecure, and feeling very alone.

Interestingly enough, the timing of this frustration aligned with the dismantling of my rose-colored, liberal comprehension of America's political circumstance. While not at all a surprise to many Americans who have faced the unrelenting marginalization of their communities for many generations (Grain & Lund, 2016), I found the results of the 2016 election to be an unnerving reflection of reality. I was shocked by how a man—who for me was a distressing symbol of misogyny first, and most other systems of oppression after that—could be elected by (barely) half of our country to lead us for the next four years. I could not yet fathom what this would mean for myself, or for many fellow Americans, who felt personally targeted by his campaign platform, proposed policies, and future executive actions. Jasper (1998) defines moral shock as a strong, visceral feeling triggered by personal or public events, which can inspire one to join the efforts of a social movement. I responded to moral shock with feeling-inspired activation.

As marches for human rights mobilized, I joined others in energetic swarms that gave way to my increased political involvement. Maintaining equilibrium between waves of reactive anger and relationally-felt resilience, my protesting body was responsively reconciling with how to move forward. I dove into community-based education and attended a variety of workshops about resistance, community organizing, and ally-ship in liberation efforts led by individuals faced with marginalization. I was overwhelmed by the amount of information that I had never been exposed to before. Diversity-training and multiculturalism courses during my formal education merely touched the surface of the need for dialogue about social inequity within counseling psychology. I sought tools for

how to take ownership of my privileged position and actively decrease the potential to perpetuate oppression my clients may experience when in relationship with me as well as on a daily basis in society. When I voiced my hunger to politicize the role of therapist— or to make a departure from the traditional separation between therapist and politic— mentors assured that remaining focused on my training as a therapist would be more important for creating change than increased commitment to social movements.

Wary of this advice, I persisted and dove deeper. I found that participation in collective human efforts for progress, outside of the therapeutic relational microcosm, needed to occupy an equal amount of space in my development as a dance/movement therapist. When moving within the anonymous mass of highly visible shared ideals, during protest and demonstration, I reestablished my agency to create change. I was no longer alone. Connecting into a larger resistance movement context countered the anxiously isolative habits I formed, and provided the unified support I sought to effectively engage with the healing processes of my clients. Through these experiences, I became curious about the felt affects of collective embodied resilience that resonated within me. Collective embodied resilience refers to a lived (Hervey, 2007) and transpersonally-experienced process (Burns, 2012) of how individuals adapt beyond and move through adversity together (Oro Caldero, 2016).

I asked myself then, as I continue to ask myself everyday: in this unjust world, where does my helping body lie? How do I embody and share in practices of social justice and advocacy for the future I hope to create? How can we engage with the resources of our collective embodied resilience to support each other in continued progress toward social equity?

I committed to this research project holding the intention to facilitate a radical process of collaborative meaning making and collective resilience building on a body-based level. Termed radical as the process hopes to reach beyond the bounds of mainstream dance/movement therapy, creating research results that can both be drawn from, and disseminated into, the activist community of Chicago. I set out to learn how to ground further into compassionate, curious, non-judgmental, and responsive dance/movement therapy, raise up my newly developing activist voice, and tap into networks that promote social justice and exemplify community resilience models. I was eager to lean into knowledge derived from politicized, participatory, and action-oriented cultures of wellness and healing in order to share these resources with other dance/movement therapy graduate students who may experience similar disillusionment with the sustainability of our work in the current sociopolitical climate.

The research project attempted to consciously co-create present moment experiences in which humans, building upon each other's strengths, creativity, and resilience, could advocate for differences as a welcomed, normal, and effective practice. My position as a graduate student allotted a unique resource-filled opportunity to practice the risk-taking involved in creating just, inclusive, accessible, and empowering spaces. Risks included spending non-income oriented time implementing a project that went beyond the expectations of minimum thesis requirements for my academic institution and remaining actively aware of my inherent position of power in order to decipher when to step aside and accurately admit when I failed to do so. Furthermore, ways of knowing such as participatory, creative, and integratively body-based are prioritized in the

research process—an unapologetic alignment to the fundamental values of dance/movement therapy, rather than quantitative research norms.

In order to further contextualize this research and the proposed implications for dance/movement therapy graduate students, it is important to provide a brief history of how dance/movement therapy developed to operate within Western deficit-based models of mental health. This explication positions dance/movement therapy within its adaptive potential for continued growth into the social justice promotion and advocacy ethical competence set forth by the American Dance Therapy Association Code of Ethics.

Dance/Movement Therapy in Western Mental Health

After experiencing the healing potential of movement myself, I wanted to offer this expression to those that may not otherwise discover it. Fascinated with how the moving body can reveal complexities of the body-mind-spirit interface, dance/movement therapy offered me a theoretically sound pathway to share an alternative approach to healing and becoming. Organized in 1966, by women situated in the East and West Coasts of America, the American Dance Therapy Association (ADTA) aspired for recognition in the helping professions field as a viable form of creative arts therapy (Caldwell & Leighton, 2016; Devreaux, Kleinman, Mangino Johnson, & Witzling, 2016). Aligning with the initiative to bring creative outlets for emotional expression to those housed within psychiatric units of hospitals, dance/movement therapists advocated for alternative modes of healing through the insertion of their practices into these institutionalized spaces. Yet in doing so, dance/movement therapists were under constant scrutiny, operating as a new field within the previously established mental health system required quantified proof for respective credibility.

Despite the global underpinnings of dance as an accepted healing expression

(Gray, 2017), some dance/movement therapists began to pathologize movement in a

well-intentioned effort to fit within the deficit-based model of the Western world through

the development of movement assessment models (Caldwell, 2013). Treatment typically

focused on identifying, and then offering a movement prescription to, various body-based

elements assessed as problematic in comparison to the normative body and its linked

association to the mental illness diagnosis (Caldwell, 2013). This outside observer

position of the dance/movement therapist reproduced a power differential that negated

the patient's expertise of their bodily experience. However, the growing body of literature

throughout the helping professions adheres to new standards of best practice for

clinicians, calling for diligence in observation and awareness of racial, cultural, and other

power-related differentials that may arise in the therapeutic relationship (Baines, 2011;

Caldwell, 2013; Hervey & Stuart, 2012; Johnson, 2009; Jordan, 2010; Reynolds, 2012;

Rot, 2017). Caldwell and Leighton (2016) call attention to how this lens of power, as an

intricately designed system of privileges and oppression, reveals how systems of control,

"can cause and perpetuate poor physical health, stress, trauma, and compromise mental

health" (p. 281).

Social Justice Promotion and Advocacy Competency

The ADTA Code of Ethics (2015) outlines ethical competence of social justice

promotion and advocacy in agreement with the recognition that a just society has a

significant impact on well-being and health on the individual, family, and community

levels. After a review of the literature, multiple researchers call for dance/movement

therapists to take more of an active role in sustainable, transformative social justice by

cultivating a nonjudgmental and creative change process (Caldwell, 2016), encouraging compassionate connection to self and other (Hill, 2014; Mulcahy, 2011), and developing resilience with ourselves, our clients, and our communities (Wengrower, 2015). Chang (2009) outlines the importance of self-awareness, cultural congruence, and mutuality in a dance/movement therapy that can be practiced across languages, cultures, and ethnic-racial differences. Wengrower (2015) envisions a prevention and resilience-centered shift for dance/movement therapists to act in non-clinical community spaces. Gray (2017) offers another idea, that she names the "Kind Faces Campaign," during which dance/movement therapists actively commit themselves to reflecting positive affect, for example smiles, into the world around them.

Yet beyond these theoretical examples, there is little research into how dance/movement therapy can actively contribute to social justice movements inside as well as outside of the therapeutic relationship. I argue that dance/movement therapists are generally bestowed with more institutional privileges than our clients, which offers us a distinctive opportunity to take full advantage of those privileges. As dance/movement therapy holds the potential to empower our clients to create change, how can we continue to practice humility in our listening with enough compassion that motivates our own actions of solidarity? How can we bolster against oppressive systems with our expansive creative capacity to express, relate, and promote growth?

Drawing from the outside. Research into helping profession frameworks that address social inequity, outside of dance/movement therapy, revealed a social work approach to social justice, named anti-oppressive practice (Baines, 2011). Anti-oppressive practice draws from activism and organizing and considers social justice a

collective responsibility of all social services (Baines, 2011; Reynolds, 2012). Baines (2011) defines participatory methods of transformation both inside and outside of the clinical setting, a blended attention to micro (individual) and macro (collective) social processes (Baines, 2011). If the groups that activate the emotional work of social change are consistently marginalized, then, without the committed support of less-affected helping professionals, systems of control are reproduced and perpetuated, rendering change inefficient on both fronts (Baines, 2011; Grain & Lund, 2016). Grain & Lund (2016) describe how other social justice models of counseling seek to equalize unequal distributions of power and reflect critically upon the dominant assumptions and processes of society.

Theoretical Framework

Providing brief context into how I make sense of relationships, healing, and social justice, may illuminate the necessity of these interdisciplinary interests. During my training as a dance/movement therapist, I found myself gravitating towards a theoretical framework of relational-cultural therapy, which is founded upon the premise that healing occurs within relational, growth-fostering connections (Jordan, 2010). Relational-cultural therapists call upon "radical respect," or appreciations of another's vital wisdoms in order to create therapeutic environments of mutual empowerment and relational resilience (Jordan, 2010, p. 106). Always aiming to prioritize and build from my clients' own embodied experiences, my role as the therapist is to move in support alongside them in their self-led journeys. Part of my adoption of this framework stems from my preference for horizontal relationships, as I appreciate reciprocally-generated processes that concurrently hold space for the individual distinctiveness of each contributor.

Most at home practicing the discipline of Authentic Movement (Adler, 2002), I am in awe of how individual explorations overlap with the shared space of the collective unconscious. The practice begins with eyes closed, following the impulse to move, consciously tracking images and sensations that emerge. Moving in this way allows the bodymind interface to process the experience as an unattached internal witness. In a group setting, there is an external witness to maintain group safety and provide reflection following the movement exploration. The movers join each other in a witnessing circle to share identifications of present-tense embodied self-awareness. Meaning making from movement pools and echoed statements from fellow movers provide the mover with greater insight into the experience. Weaving together individual excerpts, the group creates a window into the resonant collective experience, recognizing patterns of archetypal iterations that connect across boundaries of space and time-specific experiences. My Authentic Movement practice develops my sensitivity to and reverence for collectively shared experiences. Furthermore, aspects of my practice helped to inform the research methods used in this study.

With the core purpose to advocate for human rights, I became more articulate in social justice practice and presentation when I had the honor to participate in the Albert Schweitzer Fellowship, Chicago Chapter. The program aimed to address health disparities by educating and supporting graduate students, across the helping disciplines, to partner with community informants to implement community interventions focused on wellness and prevention of dis-ease in its many forms. I gained a dually theoretical and experiential understanding of how efforts led by the helping professions can play a crucial role in social change towards greater equity. Engaging in this small taste of

community-based practice was invaluable to my understanding of how I explicitly orient to social justice as a dance/movement therapist. In search of more experiential knowledge, I developed this research project. The project aims to present advocacy and social justice promotion competence as an accessible practice for dance/movement therapy graduate students or professionals similarly interested in expanding dance/movement therapy's role in social change.

Purpose

The purpose of this research study is to investigate how collective embodied resilience is experienced during participation in collective action. A participatory/action artistic inquiry pilot study, the study aimed to provide an inclusive space for co-researchers to explore and ritualize, or symbolically and repetitively render meaning to, their experiences of collective embodied resilience. Furthermore, co-researchers upheld the intention to share the generated ritual as an accessible practice within a mutually-decided upon Chicago community setting. Afterwards, I endeavored to analyze the research process as a whole for its potential contributions to the development of advocacy and social justice promotion competence for dance/movement therapy graduate students.

Holding true to interdisciplinary interests, I made a conscious decision to hammock the research project in an interconnecting web of relevant literature that draws from social movement theory of sociology and anthropology, as well as dance/movement therapy theory. Social movements have a long history of mobilizing collective action in response to systems of oppression and their lasting consequences, and can provide useful information to the politicized dance/movement therapist. An understanding of dance/movement therapy and social movement techniques for healing and building

equity, organized from micro to macro implications, offers a converging perspective on collective embodied resilience and its potential role in social change efforts.

Literature Review

Social justice encapsulates a range of definitions and models, as it is diligently examined across numerous historical and critical contexts (Capeheart & Milovanovic, 2007; Hill, 2014; Sensoy & DiAngelo 2012). In the broadest sense, social justice is recognized as an attitude towards the general equality of all people and respect for their basic human rights (Capeheart & Milovanovic, 2007). However, such a generalized understanding leaves out the specifics of what exactly constitutes equality and which basic human rights matter, let alone what it means to practice social justice (Sensoy & DiAngelo 2012). Therefore, it is necessary to communicate that this research project is intentionally grounded in an embodied perspective of human rights that specifies equality as a collectively-shared balance of power and access to healing. Additionally, it centers the basic human right to inhabit our diverse and diversely-feeling bodies with each other in public space (Caldwell, 2013; Fischman, 2009; Gray, 2017; Stammers 2009; United Nations, 1948) without discriminatory repercussions. These theoretical underpinnings of an embodied position for healing, equity, and protected diversity are foundational to how social justice is conceptualized and practiced in this research study.

In terms of practice, the study assumes a transformative justice approach to social justice. Transformative justice situates inequality conflicts within a framework of structural influence, calling for both healing and transforming (i.e. changing) social institutions and dominant discourses of knowledge (Capeheart & Milovanovic, 2007). Social change is a requirement of transformative justice. The concept of social change refers to the alteration of social structures (Baines, 2011) and resultant change may appear as modifications to social mechanisms such as cultural symbols, behaviors,

organizations, or value systems (Stammers, 2009). Enacting a transformative justice social change process, I argue for a healing activism of becoming. A concept tied to Deleuzian thought and derived from human nature, becoming shifts the understanding of history from determinism to opportunity (Massumi, 2002). Becoming social change avoids the reduction of social justice to a singular end goal and promotes the possibility for an ongoing and adaptable form of social change towards a just society. In order to allow enough space for being across all identities, society must continually adapt and reconstruct. A dynamic shifting process, with the capacity for a shared goal of progress as a product of human collective actions (Stammers, 2009), becoming social change is responsively listening for and engaging with human needs as they arise in the present moment.

Becoming social change occurs through dual processes essential to social movements. It emerges from the interrelational levels of micro (individual) and macro (collective or structural) attention to equity, healing, and diversity. Microlevel change processes of the individual inform the determining potentials of larger social change processes. A more comprehensive understanding of this relation involves diving into the embodied dimension of potential action towards individual change.

Body as a Site

The human bodymind interface changes across the lifespan as we move through various transitions of physiological maturation, identity development, and personal growth (Fischman, 2009). A transformative action focus positions the body's role as a site of lived or performed practice—differentiating from its simultaneous theoretical constitution as a sign, or representative metaphor (Massumi, 2002; Shilling, 2008). From

the body as a site concept, a dynamic notion of embodiment emerges. Csordas (1993) offers a paradigm of embodiment for research, describing somatic modes of attention as a collection of "culturally elaborated ways of attending to and with one's body" (p. 138). Hervey (2007) describes embodiment, in her case for embodied ethical decision-making, as moving a "situation, image, feeling, idea, or word" (p. 93). Embodied representations can exist as unconscious sensations referent to internal or external variants. Caldwell (In Press) posits that an embodied life includes the ability to bring conscious attention to these sensations, appreciating the potential of meaning within. Embodiment, then, refers to an oscillating intrapersonal awareness of internal experience, while also accounting for simultaneous exposure to the intersubjective milieu of other bodies and the external environment as a whole (Burns, 2012; Pedwell 2017).

Pedwell (2017) proposes that these "mind-body-environmental assemblages" (p. 113) co-constitute both the environment and self through the performance of embodied habit. Patterned or "routinized" modes of behavior (Shilling, 2008, p. 12) are embodied habits that can relentlessly reproduce the injustices of sociopolitical systems (Frazier, 2012; Pedwell, 2017). A social construction theory of the body asserts that the dominant culture controls the border between bodies accepted as normal and bodies deemed other-than normal (Baines, 2011; Caldwell, 2013; Caldwell & Johnson, 2012). Normal bodies are awarded privilege through their likeness to the dominant culture, whereas other bodies are marginalized and oppressed.

In order to avoid an entirely reductionist review, I would like to emphasize that these theoretical focal points of privilege and oppression do not fully account for the complexity of human identities. A brief mention of intersectionality reveals that there is a

three dimensional galaxy of positions that exist between privilege and oppression due to the interconnected nature of how social categorizations (race, ethnicity, class, ability, gender identity, sexual orientation, etc.) are played out within each individual's experience (Frazier, 2012; McIntosh, 1989; Quiros and Berger, 2015; Yuval-Davis, 2011). However still, an exploration of both extremes may provide insight into how each body simultaneously holds the potential for resistance of oppressive systems and healing in equity.

A site of power and privilege. When navigating the world with a normalized identity, an individual is awarded the privilege of ignorance to social aspects outside of that individual's experience (Clare, 2001; Hervey & Stuart, 2012; McIntosh, 1989). These assumed and unchallenged rights or immunities are granted to those that occupy the United States of America as any selection of White, male, able-bodied, heterosexual, cis-gendered, with documented citizenship, without mental illness, thin bodied, middle to upper class, and educated experiences or identities (Caldwell & Leighton, 2016). Privileges currently highlighted by the dominant culture are oftentimes, though not always, granted through visual recognition of a body deemed normal, constructing the signified body as a site of power and privilege. Those who exist within the constraints of dominance innately, while not necessarily consciously, "impose worldviews on the oppressed and justify and enforce the social, political, and systemic denial of resources to the oppressed" (David & Derthick, 2014, p. 3). This use of power can be an unintentional phenomenon on the part of the oppressors, yet laws, policies, physical environments, and the everyday practice of social norms fortify the existence of institutional oppression (David & Derthick, 2014).

Hervey and Stuart (2012) assert that dance/movement therapists who possess these privileges must cultivate self-awareness and gain knowledge of marginalized identities. Unaddressed privileges in therapeutic relationships hold the potential to re-create power-over or oppressive dynamics (Jordan, 2010). Rot (2017), through an embodied inquiry into her own sources of power as a dance/movement therapist, suggests that an ethical and intentional use of power in relationship can inspire collaborative growth and empowerment, enabling change to be co-created within the holding environment.

A site of oppression and trauma. Operating within large and often invisible systems of dominance (Karcher & Caldwell, 2014, Pedwell, 2017), the physical and emotional body becomes a site where "oppression, inequality, and affective control are played out, felt and embodied" (Firth, 2016, p. 128). Institutions of power and privilege enact "gendered, sexualized, racialized, classed, and geo-political inequality and exclusion" (Pedwell, 2017, p. 112) by way of harboring resources, relinquishing rights, and fragmenting identities (Stammers, 2009). The different and diverse body—defined by signs of non-whiteness, dis-ability, and other non-compliance with longstanding definitions of normalcy—incorporates the loudly repressive representations into the lived experience (Caldwell, 2013; Caldwell & Johnson, 2012; Firth, 2016; Shilling, 2008). This incorporation sometimes becomes a disruptive break in optimal bodymind functioning, which can actualize into anxiety states (Firth, 2016). Through chronic repetition and habituation, this anxiety has the potential to evolve into an embodied form of trauma (Gray, 2008; Shilling, 2008; van der Kolk, 2014). The unintentional embodiment of the trauma, dysregulates access points for emotional regulation, further distancing the

individual from integrative understandings of both self and other, catapulting into isolation (van der Kolk, 2014). In this way, social systems continue to operate through the body, in recognition of their ability to overpower a weaker individual in isolation (Parviainen, 2010). Pedwell (2017) reiterates "repeated affective reactions at the micro level are central to the reproduction of structural relations of power at the macro level" (p. 101).

Recent research expands the definition of trauma to include trauma from oppression (Berila, 2016; Gray, 2008; Johnson, 2009; Quiros & Berger, 2016; Scaer, 2005). Quiros and Berger (2015) propose that, "experiences of systemic oppression are not included in what is defined as trauma because the victims are typically oppressed groups and their voices are silenced by the universality of the White, middle-class, and heterosexual experience that dominates the treatment and research literature" (p. 152). Trauma from oppression is ongoing and chronic, especially when intensified by the embodiment of multiple marginalized identities (Berila, 2016; Scaer, 2005).

A site of resistance and healing. Despite narratives of pervasive systemic traumatization and retraumatization from oppression, the human body holds the resilient and adaptive capacity to heal (Gray, 2008). Resisting the Western deficit-based model of healing, van der Kolk (2014) suggests that humans "have the ability to regulate our own physiology…through such basic activities as breathing, moving, and touching" (p. 35). Firth (2016) advocates for consciously shifting the experience of the body towards a "utopian site of resistance" (p. 128), thus activating the potential to create and employ bodily practices and interventions that intend to dislodge oppression (Baines, 2011), creating embodied change rather than reinforcing homogenized subjects (Firth, 2016).

The body's role in healing embodied trauma, while not specifically trauma from oppression, is widely researched in dance/movement therapy literature. Gray (2008) contributes that expressive body movement can extend beyond previously programmed survival sequences in order to re-contextualize the trauma into a novel narrative of embodied resilience, the flip side of trauma. Caldwell (In Press) adds that in addition to volitional movement, awareness of micromovements along the continuum of automatic to original processes, can lead to healing of traumatic breaks. Positioning the body as a site of resilience reveals the moving and anti-oppressive healing process as an act of activism, subverting the embodied control enforced by systems of oppression. Resilient activists understand that the work towards creating an equitable cannot be done alone in the throws of isolative anxiety, but rather is only possible with others. Social movements involve practices that require many bodies that can move forward in solidarity.

Coalescing Bodies in Social Movements

Broadening our scope into the macrolevels of social change, there are vast accounts of how social movements employ collective processes that mirror individual processes of healing and resistance. Social movements regularly approach social change by shifting systemic influence from power-over minority representations to power-to those beings (Stammers, 2009). Similar themes run through dance/movement therapy theory with the introduction of multicultural competence (ADTA, 2013, Hervey & Stuart, 2012) and therapeutic conceptualizations of power-with and power-within models (Jordan, 2010; Rot, 2017). Utilizing a creative social praxis, or innovative creativity in ideas and practices, social movements exponentially increase the agency of ordinary people to contribute to the institutional world within which only elite actors operate

(Stammers, 2009). Within the sphere of creative social praxis, social movements employ multiple mechanisms for constructing and reconstructing understandings of human rights including politicized collective identity, knowledge production and meaning-making, affectual awareness and responsiveness, empathic reciprocity, and ritualized protest.

Politicized collective identity. Social movements are faced with the preliminary challenge of connecting individuals within a web of shared ideals and understanding. The political, or "constrained use of power by people over other people" (Simon & Klandermans, 2001), struggle of social movements formulates the development of a collective identity, that weaves an individual's cognitions, morals, and emotions into a broader community (Poletta & Jasper, 2001). Built upon each individual's underlying motivations to engage in the power struggle of politics, a politicized collective identity facilitates feelings of belongingness, agency, and mutual understanding with others, a process that intensifies the strength of the movement (Simon & Klandermans, 2001). Jasper (1998) explains:

> Participation in social movements can be pleasurable in itself, independently of the ultimate goals and outcomes. Protest becomes a way of saying something about oneself and one's morals, and of finding joy and pride in them. One can also have negative emotions about one's identity, such as shame or guilt; many movements are motivated precisely to fight stigmatized identities…the strength of an identity comes from its emotional side. (p. 415)

In becoming a moving part of a social movement's collective action, an individual can create and embody new identities for themselves (Poletta & Jasper, 2001; Simon & Klandermans, 2001).

Knowledge production and meaning-making. The collective actions of social movements emerge from "an interactive process of interpretation" (Hirai, 2015, p. 3), during which a group simultaneously defines collective identity and reinforces their constructed meaning of how they hope to be in the world (Stammers, 2009). Stammers (2009) names this dual process as "expressive activism," specifying its orientation towards the production or transformation of norms, values, identities, and aspects of living and differentiating it from instrumental activism which is directed towards achieving specific goals (p. 164). However Hirai (2015) argues that participation in social reform as manifested by life style practice can be an aim in itself reasoning that verbal and embodied knowledge are produced through social-emotional practice. Baines (2011) echoes this sentiment, explaining how the participatory education process of critical consciousness-raising reiterates the feminist idiom, "the personal is political" (p. 86). Researchers agree that new or re-framed information is crucial as a resource for social movements (Hirai, 2015, Stammers 2009). When the information is provided experientially and relationally, it offers alternatives to the dominant discourse, opening up a fluid engagement of opening perspectives (Parviainen, 2010). Through this collective meaning-making process that resists the constraints of pre-established structure, there is the production of hope (Baines, 2011; Freire, 1994; Parviainen, 2010). With hope at the core, social movements can re-incorporate the human resource of resilience.

Affectual awareness and emotional responsiveness. Individual human movements are charged with affect and emotions (Caldwell, 2016; Parviainen, 2010) and exponentially amplified when moving together in social movements (Hirai, 2015; Jasper,

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1998). While the two are used interchangeably in the literature, affect represents a collection of immediately embodied, autonomic felt-intensities, whereas emotion is the socially qualified and understood expression of a feeling (Massumi, 2002), or an embodied form of intention (Hirai, 2015). Jasper (1998) theorizes that the emotions of social movements are grounded in moral and cognitive beliefs and provide the stability needed to further define goals and mobilize into action towards them. More than a reflection of experience, Hirai (2015) proposes "collectively generated emotive energy" as a creative force for novel practices (p. 3). When fused with moral intuitions and political ideas, protestors articulate embodied thoughts through gestures, postures, and kinesthetic relations with others in a "resisting choreography" that affects emotional change in onlookers (Parviainen, 2010, p. 326). When these changes in emotion occur, Pedwell (2017) summarizes that affect "enables or drives transformation" (p. 98). Social movements then, in the performance of resisting choreographies of protest, bring affectual shifts into the consciousness of all those involved by way of emotive response-ability, a dangerous act for systems that prefer neutral compliance or controllable anxiety (Firth, 2016, Pedwell 2017).

Empathic reciprocity. As an intersubjective mechanism (Burns, 2012) for enhanced relational recognition of the unjust experience of otherness—the different, non-conforming, non-compliant, or otherwise systemically perceived as 'threatening' embodied subject—social movements routinely employ parables and practices geared towards empathy building. Pedwell (2017) asserts that while empathy building may have theoretical advantages for exposing the "visceral truth of others' suffering" (p. 97), it does not necessarily compel individuals to change their ways of being in the world. The

overinvestment in empathy alone has not yet sustained critical engagement with transformative politics (Pedwell, 2017). Burns (2012) suggests a group form of participatory knowing that requires present-moment embodiment, somatic engagement, and the energetic openness to change. Naming it, "embodied dialoguing," the emergent movement practice can facilitate the curious and receptive cultivation of shared consciousness and attention to felt-sense reciprocity (p. 47).

Reciprocity moves empathy beyond simply feeling with another to an active listening and witnessing, providing the opportunity to be heard and seen (van der Kolk, 2014). Foster (2003) describes the kinesthetic responsiveness that occurs between bodies that protest together as a forceful vulnerability that negotiates the maintenance of non-violence and self-protection in a forward motion. The act of moving together resists norms and creates an organized, yet fluid plane of responsive existence, on which the masses blur the divisive boundaries of oppressive categorization.

Ritualized protest. Social movements have ritualized protest and marching as an accessible means for performing civil disobedience, reinforcing solidarity, dramatizing injustice, and affirming core values (Hirai, 2015). Rituals are symbolic embodiments of group beliefs and values, produced through the repetitive creations of meaningful actions and sequenced through during salient times and places (Gray, 2008; Jasper, 1998). Jasper (1998) discusses how rituals of social movements—protests, sit-ins, marches, performance—provide "the requisite emotional charge through music, coordinated physical activity, and bodily contact" (p. 418), to strengthen and unify the collective attention of a large group for augmented impact. Rituals are formulated from the meaningful compilation of embodied habits, thereby easing the difficulty of facilitating

collective participation through the politicization of automatic processes that are already known and emergent from the active present moment (Pedwell, 2017). Through conscious repetition, politicized embodied habit then becomes what Pedwell (2017) calls "an embodied technology of freedom and change" (p. 100), enabling a process of communal significance.

Embodying the change movements advocate, integrating emotion and intellect, the personal and the political, and nonviolently exercising the right to assemble unconventionally in public space, ritualized protests—especially when utilizing forms of uniquely human expressions such as music, language, dancing, marching, and signing—instill a sense of hope and courage (Jasper, 1998; van der Kolk, 2014).

Radically Converging Perspectives

In light of this literature review of micro and macro mechanisms for social change, the present research study aims to research ritualized collective embodied resilience to enact a social change process. This research will involve the adoption of radically converging perspectives, as there is little research available for collective embodied resilience as a facet of social change. Therefore, a review of the literature is necessary to present how previous iterations of research components inform the project's development and contributions to dance/movement therapy literature.

Collective embodied resilience. Research and theory of resilience—derived from the latin *resilire,* meaning to leap forward or recoil (Wengrower, 2015)—offer a multitude of definitions, as the term is increasingly employed among various disciplines. Southwick et al. (2014), in a multidisciplinary conversation, note the distinction between resilience as a product outcome and ongoing process in relation to how individuals

respond to adverse experiences. When viewed as an outcome following adversity, resilience is a distinct response pattern determined by the interplay between protective and risk factors, where one is either able to continue on or remain devastated (Southwick et al., 2014, Wengrower, 2015). As a process, resilience is a dynamic capacity for successful adaptability or sustained health functioning, measured overtime on a continuum of differing degrees (Chaskin, 2008, Southwick et al., 2014). Resilience is founded upon the human potential to make meaning out of life experiences in a hopeful, dignified, and coherent manner and is inherently embodied (Oro Caldero, 2016).

Wengrower (2015) and Chaskin (2008) suggest that resilience can manifest for an individual or a collection of individuals in a family, organization, community, society, or culture at large. The ecological expansion of embodied resilience, into collective embodied resilience denotes a gap in dance/movement therapy literature. Collective embodied resilience refers to a lived and transpersonally-experienced process (Burns, 2012) of how bodies adapt and move through adversity together (Chaskin, 2008, Oro Caldero, 2016). Oro Caldero (2016) discusses observations of collective embodied resilience through a clinical case study research thesis on dance/movement therapy with migrant children residing in a U.S. civil detention setting. Conclusions reflected that embodied resilience was present at the collective level, as evidenced by the ability to collaborate with other participants, sharing in group rhythmic activity, and drawing support from the group when individual resilience reserves were running low (Oro Caldero, 2016).

Anchored in an adapting, responsive relatedness to others, collective embodied resilience reflects society's potential to continuously enact change despite the rigidity of

systemic control. Pedwell's (2017) theoretical employment of politicized embodied habit—to which I argue is an experience of collective embodied resilience—necessitates the cultivation of collective processes that support alternatives to oppressive systems. This perspective, founded upon emergence of the present moment, requests attentiveness that critically attunes us to the complexity of social progress, sensing the experiential immediacy of change we inhabit, and "orient[ing] us towards the collective, reparative work of creating new, potentially affirmative, tendencies, rather than merely diagnosing 'bad habits'" (Pedwell, 2017, p. 115).

Present moment ritual. Examples of present moment ritual researched in two dance/movement therapy theses, clarify how affirmative practices can create change. Puloka (2016), in her heuristic inquiry of belonging, researched how the practice of ritualized responsive repatterning transformed her embodied experience of belonging into forgiveness, reclamation, and self-love. Findings reflected that present-moment self-witnessing with compassion was central to her radicalized healing process (Puloka, 2016). Hill (2014) collaborated with co-researchers to create and perform a movement performance piece that raised awareness of domestic violence and sexual assault. Hill (2014) discussed how co-researchers relied on shared rituals to create structure for safe exploration of personal material, finding that the practice built community and shared understanding. The Moving Cycle (Caldwell, 2016), as a ritualized and embodied mechanism of change, provides organization for the individual process of sequencing into change.

Sequencing into change. Caldwell (2016) developed the Moving Cycle as a dance/movement therapy form derived from contemplative and somatic-based practice.

Guided by autonomic and adaptive processes of the body that organically lead to healing and growth, "the Moving Cycle is premised on the observation that conscious, precise, and responsive motion drives healing, from cellular to organismic to community levels, as well as physiological to psychological to social levels" (Caldwell, 2016, p. 249). The practice follows four phases of healing: awareness, owning, appreciation, and action (Caldwell, 2016).

Awareness asks the individual to develop a conscious and non-judgmental attention that oscillates between inner sensate experience and outer environment. The individual recognizes habits, usually automatic or reactive, that developed over time previously serving a purpose (Caldwell, 1996). Owning refers to developing a sense of control around movement shifts and taking inventory of one's own affective "response-ability" to create change (Caldwell, 2016, p. 253). This phase engages the individual to work with the choices available, eliciting responsiveness to emotional content (Caldwell, 1996). Appreciation encapsulates the process of recognizing and accepting states of satisfaction as movement-oriented reintegration comes to completion. Committing to one's own experience in the face of a developing locus of control encapsulates this phase (Caldwell, 1996). Caldwell (2016) describes the social applications of the Action phase:

> This phase helps us to apply and enact our integrated movement processes as they occur in daily acts and relationships...we support our health and wellbeing in the longer term, as well as model and extend healing into our communities and the systems they create. In this sense conscious and precise action is seen as supporting sustainable and contributive activism, and social activism is seen as a natural and necessary partner to individual creativity and healing. (p. 251)

Through engagement in all phases of The Moving Cycle, an individual learns to listen to the body's wisdom, create meaningful movements, and shift towards self-regulation and coherence (Caldwell, 2016). While the model was founded upon the micro-perspective of a individual healing process, Caldwell (2016) invites investigation into how it might operate within a group process. Committed to enacting conscious change that expands outwards, the Moving Cycle (Caldwell, 2016) aligns with and will be operationalized to support the present exploration of collective embodied resilience as a social change making resource.

Conclusions

Slightly deviating, without departing completely, from the predominant deficit-based models of activism and healing, resilience-enhanced resistance acknowledges the present influence of power and oppression on our individual and collective bodies. Collective embodied resilience, as applied to becoming social change processes, can resource our human encoded accumulations of strength to develop affirmative adaptation alternatives. Recognizing personal positions of power and oppression to actively promote transformative social justice, involves a collaborative effort of listening, healing, and compassionate connection across liminal pathways of our diverse identity matrixes, linking personal well-being to collective liberation (Berila, 2016).

As oppression and systemic control seep into our habitual embodiments of being in the world, I wonder if dance/movement therapy can cultivate a collective intention to witness the hurt inherent to our broader social patterns, beyond the individual. With this witnessing, how might we then build a deeper commitment to resist these patterns, as we persevere through the conscious ebb and flow of healing? By developing curiosity around

the ritualized return to our human processes of continual becoming, is it possible for relational embodiments of resilience to affect the change that transformative social justice hopes for? In a collaborative process of investigation with fellow arts-activists, this research study aimed to answer the following research questions: How do we (as co-researchers) experience collective embodied resilience when participating in collective action? How can we ritualize our experiences of action-oriented collective embodied resilience to purposefully mobilize accessible and creative distribution?

Methods

Methodology

This embodied artistic inquiry was contextualized within the participatory/action research (PAR) paradigm. Aligned with the historical realism ontology of the PAR paradigm, this study was concerned with empowering co-researchers to make transcendent meaning of the systems that shape our reality (McIntyre, 2008). This methodology allowed for the authentically subjective nature of the research questions to unfold through a dual investigation—felt-experience and aesthetic—of an affective embodied concept (Hervey, 2000). Furthermore, this investigation took place within a horizontally organized structure as suggested by PAR models (Caldwell & Johnson, 2012; MacIntyre, 2008), intentionally creating awareness around the inherent power dynamics of traditional researcher-subject research design supporting equalized and reflexive relationships between co-researchers including the primary investigator. This facet of the design culminated in a collaborative and participatory approach where co-researchers engaged in all aspects of the creative process excluding research design and documentation (Caldwell & Johnson, 2012; MacIntyre, 2008). Embodied artistic inquiry asked co-researchers to pay attention to emotional expressions through creativity (Hervey, 2000) while the action stimulus embedded within PAR methods (McIntyre, 2008) motivated the creation of a consciously-created and generative collective action to be performed within a Chicago community space. Phase 1 consisted of data collection and planning while Phase 2 was the implementation of the embodied practice and reflection on the research process as a whole.

The artistic and participatory nature of the study not only reflected my values, but also incorporated skills that I hoped to develop. As an emerging researcher, it was particularly important for me to employ and capitalize on my primary modes of knowing—creative collaboration and embodiment. While secure in the validity of my own artistic explorations, the involvement of co-researchers helped to mitigate my fears of creating a false reality through the entanglement of my aesthetics and bias. Holding the result accountable to multiple co-researchers expanded our understanding of the research questions. In more ways than one, the methodology offered reliable scaffolding for me to build in the concepts of embodiment, creative social praxis, and anti-oppressive practice within a research project, informing my future work as a dance/movement therapist. Karcher and Caldwell (2014) stated that research involving, "visceral connection, mediated by the artistic process, can most effectively bring about much needed social change on both personal and public levels" (p. 482). Researching a concept in this alternative embodied and participatory form resists the institutional pressures of quantitative exactness by prioritizing the fluid and subjective data that flows from creative processes of shared understanding.

Participants in this study are referred to as co-researchers, because the study gives primacy to the co-researchers' perspectives, realities, and truths, considering co-researchers to be experts of their own experience and capable of working together to effect change. In my dual role as both principal investigator and co-researcher, I was sensitive to how I shifted between roles, remaining ethical, honest, and sincere with co-researchers and authentically accounting for my inherent influence in the research

process as well as address, work with, and diminish the intrinsic power differentials that exist in classical researcher/participant studies.

Co-Researchers

Co-researchers self-identified as arts-activists and demonstrated an interest in the creative promotion of social justice practices. The four co-researchers were over the age of 18, had legal guardianship over themselves, and provided consent to be filmed. While we were all living in Chicago at the time, each co-researcher originated from other places within and outside of the United States. Comprised of a diverse group of individuals, co-researchers differed in race, ethnicity, age, gender identity, and sexual orientation, but were all associated with the helping professional field. The group spanned across a wide range of years in our given fields, from first-year master-level student to over a decade of clinical experience. The study did not require disclosure of these any of these identifiers during the recruitment process, research, or validation. The principle investigator was myself—a 25-year-old, presently able-bodied, heterosexual, cis-gendered, female-identifying, White, dance/movement therapy graduate student.

Recruitment procedures. Upon approval from the Columbia College Chicago Institutional Review Board, a recruitment flyer with information about the study and how to join (Appendix C) was distributed by email and social media platforms to Chicago communities and organizations centered on creative means for social justice promotion. The flyer explicitly directed those interested in participating, who self-identified as meeting the inclusion criteria, to contact me, the principal investigator, by email. The email address listed on the flyer was created specifically and solely for use during this study.

The recruitment process drew from organizations, networks, and platforms that were naturally engaged with the subject matter of the research questions. As an Albert Schweitzer Fellow for Life, I had permission to email within the network of Chicago-based Fellows for Life. As a member of the ADTA and Illinois chapter, I had permission to send study information within this network. I also reached out to arts and activism organizations (i.e. For the People Artist Collective, Socially-Engaged Yoga Network, and Dance Demonstrators of Chicago) to obtain verbal permission from an appropriate staff member to distribute recruitment materials within their network.

Ultimate selection of co-researchers was based on voluntary commitment, availability, interest, creative practice, and consent to be filmed on a first-come basis. After extending the recruitment period due to a low response rate, the total sample size was positioned at four co-researchers, including myself. This number was manageable for me to organize as an emerging researcher and was in alignment with Creswell's (2013) suggestion to sample more than one individual for the investigation of collective themes.

Setting

During the two sessions of Phase 1, co-researchers met in a private, pre-reserved movement studio space at Columbia College Chicago. For both research sessions, I arrived early to the space to prepare it and to be available for anyone else that might arrive early. I set up an herbal tea and organic snack area, turned on warm lighting floor lamps, prepared art materials (watercolors, markers, colored pencils, pens, and paper in varying sizes), and felt myself become energetically centered in the space. I made chairs and floor cushions available on the periphery of the room, but each co-researcher selected a floor pillow and organically arranged them in a circle. While participants settled in for

the first session, I asked if anyone had any scent sensitivities, and all responded in favor

of using my aromatherapy diffuser with the essential oil combination of lavender—

promotes relaxation and tranquility—and lemon—promotes positivity and revitalization.

At the start of the second session, co-researchers discussed the harshness of the

fluorescent lights and decided to only use the warm-light lamps in the room. We decided

to diffuse hope, an essential oil blend of cassia, lemongrass, rosemary, sweet orange, and

tangerine, during this second session.

During Phase 2, co-researchers entered an agreed upon Chicago community space

for the creative distribution of initial research findings in the form of our ritualized

practice of collective embodied resilience. Co-researchers met on the corner of Wabash

Avenue and Wacker Drive, in a patch of public space across the Chicago River from the

Trump tower, a publically recognized symbol for the president at the time and the

varying sentiments regarding his politics (Appendix B). At the time of the event, the site

was also the home of an art installation by artist Scott Reeder. It was a six-foot golden

statue of block letters that read "Real Fake," with the meaning up to viewer

interpretation. Throughout the months following the 2016 presidential election, this

area—highly trafficked by tourists and downtown-working Chicagoans—has hosted

multiple protests and rallies. Co-researchers unanimously selected this site because they

felt it offered a symbolic juxtaposition between the threatening power of oppressive

systems and the reverberating power of the people to exercise their rights to connect in

resistance. Debriefing procedures took place in part at the community site directly after

the event and in part over email a few days following the event, while validation

procedures took place over email.

Methods

Prior to recruitment procedures, I spent one month examining my researcher bias and claiming my own artistic aesthetics to avoid overly-influencing the research project outcomes. I created art relating to my emotions surrounding the political influences of the project, developing awareness of my artistic habits when processing the subject. This examination allowed me to appropriately name and engage with these aesthetics from a distance when they presented during research with the other co-researchers. Upon approval from the Columbia College Chicago Institutional Review Board, co-researchers came forward from recruitment efforts. I sent co-researchers all forms in advance to read, and encouraged them to ask questions so that we could complete all required documentation at the start of the first research session. The qualitative, arts-based methods of data collection and analysis took place in two phases. Phase 1 explored how co-researchers experienced collective embodied resilience and how it could be shaped into a shared and embodied practice. Phase 2 encapsulated the implementation of the co-created embodied practice and investigated how co-researchers experienced the enactment within a Chicago community setting.

Data collection. During Phase 1, co-researchers met for a total of four hours over the course of two research sessions. I outlined a basic structure that was intentionally flexible and subject to change in order to accommodate the present moment needs of co-researchers. The four stages of the Moving Cycle (2016) theory framework—awareness, owning, appreciation, and action—offer a structural scaffold without engaging Caldwell's (In Press) clinical intentions for practice. I provided a brief synopsis of this structure and relevant resources to co-researchers.

In the first 2-hour session, co-researchers focused on orienting ourselves to each other, the research questions, and our commitments. The first two stages of awareness and owning flowed through discussion, movement and embodiment exploration, and visual art-making exploration of the first research question, or how we experience collective embodied resilience in collective action. The second session began with a review of our thematic exploration of the first research question. Then, shifting focus to the second research question, or how we might ritualize our experience of collective embodied resilience, we explored the appreciation and action stages. Resourcing our creativity, we discussed logistics of where, for or with what community, and when our event would occur. This mutual decision-making process helped solidify a site-specific practice that embodied the emergent themes from our previous exploration. We repeatedly practiced our symbolic and relational movement phrase and created ideas for a corresponding verbal exchange. Throughout data collection, co-researchers developed awareness of ritualized movement sequencing with a focus on individual and collective intentions to take action in our communities. Finally, co-researchers closed Phase 1 with a collective movement process that flowed improvisationally. In order to understand and document the artistic inquiry process as a whole, a videographer recorded this session.

During Phase 2, co-researchers entered the mutually decided-upon Chicago community space in order to enact and share the embodied practice of collective embodied resilience. Co-researchers arrived 30 minutes early to prepare the space and material objects. The event lasted a total of two hours, and included co-researcher interactions with approximately 175 people. Following the event, co-researchers reconvened onsite for debriefing to discuss the experience as a whole. Then the following

week, co-researchers recontextualized insight into the primary research questions when responding to questions about co-researcher interest to implement and activate aspects of the research process into their own communities and organizations.

Data analysis. Data analysis also occurred in two phases. During Phase 1, co-researchers simultaneously analyzed data during the process of collection in order to discriminate, refine, and transform the data into a repeatable embodied practice. As primary investigator, I remained aware of my dual role and conferred with co-researchers about our perception of themes, patterns, and essences that arose from initial explorations around the research questions. Results from Phase 1 are presented in a descriptive and chronological narrative form. Data analysis for Phase 2 utilized creative synthesis (Hervey, 2000) to articulate salient findings from both phases of data collection as well as debriefing responses. This analysis compiled the essential components of co-researcher experiences and resonant evidence for how the creation and enactment of the research process impacted the co-researchers, thus determining the embodied concepts at the foundation of our practice. Finally, I articulated a written description of how the results of this research process may inform future iterations of my own advocacy and social justice promotion practices as well as providing ideas for like-minded dance/movement therapy graduate students.

Rationale for video recording. In addition to the written analysis, I concurrently collaborated with a videographer on the creation of a short lyrical documentary film. I believe that this film will "enable the data to be disseminated into the community in ways that could educate, challenge, and move diverse audiences" (Karcher & Caldwell, 2014, p. 479). The videographer acted as a silent, yet occasionally contributing, witness to the

entirety of the group process, from conceptualization to realization of the community event. Before the videographer organized the raw footage, we met to verify concurrent themes as a form of validation to the initial data analysis. She then edited footage into an accessible narrative of the results. I hoped that this film would convey and reveal meaning through visual representation, both reflecting and adding to the discourse offered by the written thesis.

Validation strategies. In order to ensure validity of this qualitative research, member checking occurred with the co-researchers throughout Phase 1 of data analysis. I continuously asked co-researchers to validate emergent themes during our time together. After assembling the preliminary analysis for Phase 2, I also conducted member checking through encrypted email correspondence with co-researchers. I outlined the initial emergence of themes for the co-researchers to validate, clarify, and offer alternate descriptions. In addition to these procedures, this written thesis provides a detailed and rich description of the research process including data collection, data analysis, and findings in order to ensure its validity (Creswell, 2013).

Ethical Considerations

In efforts to maintain ethical competence and protection of co-researcher rights, this research project followed protocol approved by the Columbia College Chicago Institutional Review Board. Co-researchers were engaged in a comprehensive informed consent process that, "involves communication of research purpose, duration and procedures; the right to participate or withdraw; [and] research risks, benefits, and discomforts" (ADTA, 2015, p. 16) prior to participation in the study (Appendix D). The document outlined both the risks and benefits of participation as well as research

procedures, commitments, and measures taken to protect confidentiality. I signed a unique principal investigator consent form to provide further clarification of my dual role and to commit to my unique responsibilities (Appendix F).

The outlined risks of the study included unanticipated emotional, physiological, or psychological responses that had the potential to arise during movement and art exploration around the research questions. I provided information about counseling and therapy resources at the start of the study, yet maintained my role of principal investigator, which was not intended to provide therapeutic support. Therefore, I encouraged co-researchers to preserve their individual safety. Another potential risk was associated with co-researcher participation in the community-setting distribution of the shared embodied practice. Co-researchers mutually decided upon the Chicago community setting to share with, yet there were unforeseen risks due to the unpredictable nature of being in public space. Co-researchers were responsible for maintaining their own safety and deciding if and when it might have been necessary to discontinue participation. It was possible that members of that community might identify co-researchers there. I made sure to inform co-researchers that I would not have control of any photos or videos taken during this event (aside from the footage captured by the study-specific videographer). Co-researchers were never required to share any personal information with anyone in the community setting; what they decided to share was at their own discretion.

This research study was presented in film format with the intention to share findings in an accessible manner. The film, linked to this Master's Thesis publication, is also shared online. Co-researchers were informed that the film might unintentionally reveal the identity of co-researchers by way of visual digital representation. However, co-

researchers requested to have their names included in the credits of the film. Co-researchers also signed Columbia College Chicago's Release of Digital Representation to the World Wide Web as Part of a Master's Thesis and knowingly waived this right to confidentiality within reason. The videographer signed a confidentiality agreement and was familiar with movement and performance recording.

This study, due to its collaborative nature, employed group methods of investigation. It was possible that group members (co-researchers) could unintentionally break confidentiality, so I informed co-researchers of my inability to guarantee that group members would maintain confidentiality. In order to minimize this limit, all involved in the study, including the videographer, signed a confidentiality agreement to establish mutual trust in maintaining privacy (Appendix E). Co-researchers were asked to refrain from providing unnecessary personal information and disclosing information about other individuals (family members, friends, others). I informed co-researchers that in order to maintain the safety of all involved, confidentiality would be broken in the event of a co-researcher disclosing danger, harm to self or others, or child or elderly abuse or neglect.

I took special precautions to de-identify data and treat personal information with respect and discretion. All digitally recorded documentation was transferred to a password-protected external hard-drive immediately following collection. It was kept with the material data in a padlocked container stored in my private apartment. The thesis was written on my personal password-protected laptop computer, also stored in my private apartment. I took precautions to protect my privacy and well-being by using a separate email address for research coordination, attending personal therapy sessions and Authentic Movement groups, and consciously practicing self-care and self-compassion.

Results

The purpose of this study was twofold—to describe our subjective understanding of collective embodied resilience when participating in collective action and to mobilize this experience into an accessible and shareable practice for a Chicago community space. Co-researchers explored research questions, both individually and as a group, through the use of arts-based methods that employed self-reflexive and embodied reflections. The research questions of this study included: How do we (as co-researchers) experience collective embodied resilience when participating in collective action? How can we ritualize our experiences of action-oriented collective embodied resilience to purposefully mobilize accessible and creative distribution?

As the process unfolded, answers to the research questions emerged alongside the creation and implementation of our ritual movement practice. Co-researchers gathered past experiences of partaking in collective action to reformulate a novel, shared, and embodied micro-activism. The operationalized Moving Cycle framework of awareness, owning, appreciation, and action (Caldwell, 2016), organizes the description of our process as it organized our mobilization into change. Our process is also presented in the form of an accompanying lyrical documentary: https://vimeo.com/238143420. The documentary aims to compliment as well as add to the written description. Creative synthesis shaped data analysis of present moment participation in our collective process-practice, revealing four foundational embodied concepts. The embodied concepts are introduced as a re-clarification of findings related to our understanding of collective embodied resilience and to the potential for further development of healing activism practices in both clinical and community spaces.

Awareness: Orienting to Collective Embodied Resilience

In the Moving Cycle, the Awareness phase is focused on developing conscious attention to the emotional content that flows through the bodymind interface (Caldwell, 2016). Caldwell (1996) notes this phase develops the ability to recognize the automatic or reactive habits we use to organize our experience, especially when these patterns do not serve us and may benefit from transformation. Caldwell (In Press) specifies that the Moving Cycle in its clinical form focuses on awareness of micromovements, or barely perceptible movement impulses that are often connected to embodied remembrances, with the aid of therapist reflection. Due to the non-clinical nature of this study, co-researchers bypassed micromovements, instead bringing awareness to broader sensate emotions that centered upon a specific and common topic: the experience of collective embodied resilience when participating in collective action. However, before we could engage with those sensations we clarified our shared conceptual understanding. First, co-researchers discussed each component of collective embodied resilience separately. Defined most readily, co-researchers understood resilience as the dynamic process of moving through an adverse experience. Then, we described collective as a diverse collection of individual experiences that yields the widespread capacity to share mutual understanding. Embodied, a new concept for half of the co-researchers, required additional explanation from the others. They relayed embodied as present and sensed awareness of lived experience—implying the integrative and active role of bodymind knowledge and consciousness.

In order to orient us to a shared identity, a component necessary for belonging (Yuval-Davis, 2011) and to provide environmental context, I asked co-researchers,

"What issues are you most concerned about in this present moment?" Co-researchers named socio-political issues including the proposed repeal of the Affordable Care Act, gun-related violence, immigration, disability rights, and the broader implications of a fear of difference and diversity (Appendix B). As we discussed these emotionally charged topics, I became distant from the present moment and felt rage unfurl in hot waves across my skin. Pressing my palms into the floor to reground myself, I followed inhale to exhale and verbally checked in with the others. Nodding to my perceived moment of shared emotional discomfort, we named how these topics of collective adverse experience continuously affect us. While we described different responses at differing moments in our recent lives, we located a common root of our concerns: a relentless societal tendency to fear difference. We agreed upon a hope for society, to embrace and celebrate difference, in pedestrian relationships and governmental authority.

Motivated by recuperative curiosity, I asked co-researchers to share our visions of progress. It became clear that there were both short-term visions of harm reduction and increased instances of awareness, as well as long-term visions of universal healthcare and societal understanding of equitable access to resources. A discussion of resistance to systemic control followed as co-researchers voiced support for increased social justice education and necessary distribution of narratives to elicit impactful experiences for complicit others, common social movement tactics for change-making. Another idea offered hoped to encourage power-holding institutions to incorporate and increasingly value the use of participatory, creative, arts-based practices. Despite this hopeful talk, the systemic issues continued to feel overwhelmingly unmanageable to our small group of individuals, especially given our limited power.

Checking in with other co-researchers, I realized that we were similarly wearing down. In that moment of shared depletion, I remembered the foundational values of the study, and discarded the organizational agenda I created. It was more important to attend to the group needs. Candidly sharing the waterfall of my millisecond thoughts and riding a lifeboat of our current options, co-researchers decided to engage in art-making as a mode of recuperation and reflection. While I distributed art materials, some self-doubt and self-judgment anxieties crept into the room. However co-researchers were quick to encourage each other to enter the experience with an open mind, thus enforcing a safe and supportive space for authentic expression to come forward.

After indulging in private creative process for some time, co-researchers synthesized the results into aesthetic themes related to individual experiences of collective embodied resilience felt during collective action. This process unintentionally revealed a shared relational aesthetic of collective embodied resilience. It is important to note that our resultant understanding was derived from a specific group of individuals based on personal experiences and where those experiences overlapped. One major theme, which would continue to re-emerge throughout the investigation, reflected collective embodied resilience as an interactive feedback loop between positive and negative forces. While collective embodied resilience was commonly understood as a positive experience of togetherness, co-researchers agreed it was rooted in the necessity to move beyond a compelling experience of adversity. However, the adversity could differ in specifics as long as it was hammocked in a general grouping of shared ideals. Collective embodied resilience, a moving life force, began to represent deep absorption into adversity with an eventual release and conscious resolve.

The first research session closed with a co-researcher request to share our hopes for the rest of the project with each other. This immediately reminded me of an embodiment exercise that I had learned from a somatics training (generative somatics, 2017). This exercise involved the verbal and physical declaration of commitments with the intention to deepen the embodied connection to our desired values and life purpose. It was not until the next session, that we realized this experience of declaring commitments brought us to the phase of Owning.

Owning: Making Commitments to Our Vision

Owning, in the Moving Cycle, refers to the process of moving beyond recognition of body sensations in order to reclaim them as part of an integrative narrative (Caldwell, 1996). During this exercise we mindfully checked-in with ourselves, meditating on the declaration, "I am a commitment to…" and externalized the commitment through the physical act of writing it on paper. Our commitments included openness, creativity, listening, reflection, and positivity. We repeated these commitments to ourselves, increasing our awareness and ownership of our intentions for the remainder of the project. Then, we decided to stand up, face the mirror, and declare our personal commitments simultaneously. This allowed us to experience a collectively shared energy without negating the individuality and diversity of each commitment.

Verbal discussion around our embodied experiences of the exercise placed value on the multiplicities of subjective reporting (Caldwell, 2013). Co-researchers described feelings of invigoration and found novel inspiration, especially due to the practice of embodying the content within the phrase. We also took this as an opportunity to gain some sense of comfort in front of a video camera by setting up a tripod and declaring our

individual commitments as a collective. After participating in this exercise, the group settled into co-creation of group goals for the community event. By taking ownership of our present moment experiences individually and as a group, we established a sense of the group's internal locus of control, or "a sense that how we move produces effective responses to the inner and outer worlds" (Caldwell, 2016, p. 250). Minding the time, we thanked each other for all that we shared thus far and departed.

As Caldwell (2016) indicates, the Moving Cycle process frequently involves returning to previous phases for increased clarity and recognizes that some phases will have overlapping boundaries. On the next day, the start of the second research session was a continuation of Owning. The co-researchers welcomed the videographer as a new presence in our circle by re-establishing our commitments and their extensions beyond the scope of this project. We shared commitment extensions including combating fears of the unknown, examining and utilizing privilege, working towards de-institutionalization of disability, and integrating ancestral power into artistic expression impact. We also began to own, or take responsibility for, our definition of collective embodied resilience and the importance of the aesthetic themes we explored during the previous session— especially noting the importance of the heavy, relentless presence of oppression, circles, reaching towards understanding, growth, and clarity, as well as collective human connection.

We returned to our co-created group goals from the previous research session with orientation to the second research question: how can we ritualize our experiences of action-oriented collective embodied resilience to purposefully mobilize accessible and creative distribution? Our goals began to take shape as we hoped to both communicate

togetherness and demonstrate an appreciation of differences in our answer to this second question. Each goal encapsulated how we resourced each other's perspectives and formulated a progressive, growth-producing alternative to the perceived adversity and difficult emotions of current injustices happening within our country. As we began to harness collective embodied resilience within a practice to be shared, we shifted into the phase of Appreciation.

Appreciation: Developing the Circle of Appreciation

Caldwell (2016) describes Appreciation as positive emotional states of completion and satisfaction that grow from our self-recognition and ownership of new experience narratives. She continues, "satisfaction, and other positive feelings associated with safety and connection, can threaten our reinforced internalized beliefs and physiological habits, and therefore special attention to the conscious movement sequencing of self-appreciation, compassion, and caring must be addressed" (Caldwell, 2016, p. 251). Capitalizing on these satisfaction experiences, we found coherence to make logistic decisions about the community event. Immediately knowing our practice aimed to involve others, we wanted to offer the experience of receiving an unsolicited understanding of welcomed acceptance by offering a flower. Discussing the flower metaphor further, we explored wording and landed upon appreciation. As acceptance implied a prior state of exclusion, co-researchers understood appreciation as celebrating being as you are along with welcoming-in to presence. The live flowers, with a choice of carnations, symbolized growth and positivity in addition to an attached message of single words derived from our data collection. It was validating to witness how appreciation emerged as a cornerstone of the project, especially during a time inundated with

appreciation for our joint accomplishments thus far. As I introduced the Appreciation

phase to the group, we realized we had already organically made it there as a group. This

indicated effective phrasing within the framework as utilized for our project goals.

Recognizing the circle motif from our art-making explorations of collective

embodied resilience, we decided to include it in the community event. We felt that the

circle would be both physical and energetic, a space to hold us together and to provide

security when inviting pedestrian participants into our connection. Pedestrians could

enter the circle to collaborate on a chalk-art piece reflecting what they appreciate or a

message of positivity that they may want to share with others. We decided to wear green

to help organize us visually, as it was a color that we agreed meant healing and growth to

us, and created a music playlist to further contribute to the atmosphere of the space. The

decision about the location developed from original ideas to target a specific population

such as veterans, hospital patients/staff/visitors, or homeless people. However, we

eventually decided that targeting a certain population would undermine our ideas that all

deserve to feel welcomed, so we brainstormed other population-nonspecific public

spaces, deciding on the repeatedly politicized space across the river from Trump tower.

At this point in our process, we asked ourselves, how do we embody resilience in

a collectively shared way? How can we unapologetically and intentionally offer

unsolicited appreciation of strangers while communicating togetherness and appreciation

of difference in an accessible way? And furthermore, how do we break the current habits

of disconnected human interaction? A co-researcher noted that in public spaces, people

tend to pass by quickly, looking at their phones, only interacting with people they know

personally. We hoped that our event would invite individuals to share a moment of

presence with someone new, yet concurrently establish respectful sensitivity to those who may not want to engage.

Throughout our discussion, we also created a piece of collaborative art to further synthesize relevant themes. Analysis of this visual representation produced validating confidence in our decisions thus far, and motivated recognition of our readiness to activate beyond this preliminary success. Standing up, we began to ritualize the experience of collective embodied resilience into an embodied practice, repeatedly maneuvering through a symbolic and relational movement phrase. Standing with grounded presence, we decided to first take a conscious breath, resourcing positive affect and intention. Then, the intention channeled into an accessible gesture, the act of reaching out to offer the flower to the other person. As we developed the movement phrase, we created corresponding verbal phrases in variations of, "I appreciate you, thank you for sharing this moment." Co-researchers engaged movement sequencing with a focus on individual and collective intentions to mobilize a connecting action within our communities. Finally, co-researchers closed Phase 1 with a collective improvisational movement process. We began with collective breath in our circle, gradually moving with our arms reaching out and gathering, taking what we needed energetically from each other. In this moment, I felt how the appreciation and satisfaction with what we created was shifting us towards the Action phase of the Moving Cycle.

Action: Enacting in a Chicago Community Space

Caldwell (2016) asserts that, "no sustainable healing is accomplished until it is applied to daily living and to the creative transformation of society" (p. 251). In the Action phase, we met in public space to practice and share collective embodied

resilience. Excited by the potentials of what may happen, we worked quickly to attach our messages to the flowers with ribbon, coordinate the music and speakers, and outline the chalk-art area in a space that would not impede access to the lower level riverwalk nearby. The event, which we named the Circle of Appreciation, was full of moments that propelled incredibly thoughtful reflection from all of us involved. We distributed all 175 flowers, each with an embodied offering of appreciation, to an incredibly diverse collection of pedestrian recipients. Some of these interactions are documented within the accompanying documentary. While many of the attempted interactions with others did not result in the distribution of flower and embodied offering, each interaction revealed meaningful insight into various aspects of our practice.

Additionally, the two hours spent expelling uninterrupted creativity produced a sidewalk covered in positive messages and artwork. Later that day, a few hours after we left the site, it filled up with protestors standing in solidarity following a fatal outcome of the counter-protest to the Unite the Right Rally in Charlottesville, VA (Appendix B). I can only hope that our messages of resilience and acts of creative connection at the very least, offered energetic support to the demonstration of fear, mourning, and outrage that took place.

Re-clarification

Reflecting on the process as a whole, I became curious about the mini processes that repeatedly emerged as driving forces within our practice of collective embodied resilience. While the process-practice development and implementation became answers to the research questions, it also revealed foundational concepts and elements co-researchers relied on for effective investigation. A highly cyclical and complex process, I

hope to communicate a spiraling revolution around how we engaged with the experiential material in a way that evoked new meanings of collective embodied resilience in theory and practice. The following descriptions will attempt to take up a reflexive return to the rebounding nature of collective embodied resilience, as a nod to the film, which represents the concepts three-dimensionally as they occurred in present time. This section outlines four embodiments and their fused concepts: *dynamics of reaching out-critical hope, breath-present moment experiencing, circle-connection and belonging,* and *creativity-disruption of the norm.*

Dynamics of reaching out-critical hope. Our investigation revealed that when participating in collective action, we experience collective embodied resilience as an interrelational process of intentionally reaching out to connect with others despite the prescribed societal restrictions and unknown potentials of this action. Founded upon the intentional offering of a flower and a few words, each act of reaching out held a myriad of possible consequences. Co-researchers described how our simple gesture, one that felt safe within the research room, quickly became riddled with complex emotions when we brought it into the community setting. The experience can be described as dynamic in nature, moving between the discomfort and contentment of connection with strangers. Co-researchers described two main categories of discomforts. The first named as internal or external conflict and uncertainty, while the second could be described as receiving dismissive or assumptive exchanges.

Discomfort. These findings point toward the realities of current disconnection in society. Unsolicited offerings of connection in public space are not always appreciated by the recipient, especially due to our predisposed habits of fear around a stranger's

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approach. Many individuals were taken aback by the offering of the flower, immediately asking if taking it meant entrance into the capitalistic expectation for monetary exchange. However, even when assured the flower would not cost them anything, individuals still refused to take it. This refusal, then had a bilateral impact on co-researchers with the resultant feeling of bodily discomfort, rooted in a subtle rejection of the self. Chodorow (2014) in her review of basic emotions and their bodily manifestations, explains the connection between rejection and disgust. When disgust is directed towards another, it becomes a punishing affect of contempt, creating a hierarchical position over the other that facilitates the feeling of humiliation in that person (Chodorow, 2014). Co-researchers asked each other in recuperative moments within the group, who wouldn't want a flower? Thankfully, we had prepared for these moments of disappointment. We reminded each other of the mission and practiced grounding into our commitments. I came to realize that the refusal of flowers was likely tied to the unknown personal histories of habitual—and likely societally self-protective—decline of interaction on the city streets, as we are conditioned into habits of disconnection for feigned self-preservation.

When debriefing after the event, co-researchers had stronger responses related to these moments of discomfort. Seligman and Csikszentmihalyi (2000), positive psychology theorists, theorize that negative experiences may override positive experiences because of their urgency and relation to survival mechanisms. Conversely, positive emotions flow effortlessly and require less attention to the behaviors that produce them (Seligman & Csikszentmihalyi, 2000). However, refocusing equal amounts of energy towards positive experiences and the resulting positive emotions, such as joy and interest (Chodorow, 2014) and affect allows for an alternative to deficit-based

understandings, instead prioritizing knowledge about human flourishing (Seligman & Csikszentmihalyi, 2000).

Contentment. In fact, co-researchers described a greater occurrence of bodily warmth and positivity following the 175 interactions that resulted in a flower reaching the hands of another. These experiences reflected how moments of mutual acceptance lead into relational positive affect. Co-researchers noted that when the offering of appreciation was accepted, they felt recognized as a human present within the gesture, and a sense of inclusion, inviting further growth of their embodied energy. This finding aligns with the "broaden-and-build" theory of positive psychology in which positive emotions expand the repertoire of response, strengthening internal resources (Gordon, 2014; Seligman & Csikszentmihalyi, 2000). The feelings of warmth and external expression of smiling positive affect that ensued thus contributed to co-researcher ability to continue despite the uncomfortable effects of negatively charged experiences. Interestingly enough, Jasper (1998) notes that many social movements incorporate pleasurable activities, such as music, dance, and song to generate feelings of solidarity among participants. I argue that relational positive affect is directly related to collective embodied resilience through an understanding of critical hope.

Critical hope. Throughout the development of this project, discussion of holding hope for change entered the room. Since delving into the vast resources and accounts of injustice, this hope has felt naïve and insufficient to me, something to be scoffed at and not worth the attention of change makers. Yet as it gained strength during the planning stages, our reservoir of hope rose to a level of consciousness that could not be ignored. When looking through the literature connecting hope and resilience, I came across the

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term, "critical hope" (Friere, 1994; Grain & Lund, 2016; Zemblyas, 2014). A hope that is completely and rationally situated within the boundaries of it's potential impact, it became clear to me that it was critical hope that mediated our dynamic experience of reaching out, a mechanism by which collective embodied resilience was attained and sustained. Bolazek, Leibowitz, Carolissen, and Boler (2014) describe critical hope as "an action-oriented response to contemporary despair" (p. 1). A response that is ethically and politically responsible in the recovery of connection, and solidarity with others (Zembylas, 2014), it does not focus on binary distinctions between positive and negative, but rather learns from all experience to support the goals for change.

With the hopelessness of the reality that surrounded our event—evidenced by the White supremacist rally simultaneously taking place in Charlottesville, VA (Appendix B)—it certainly would have been easy for our idea to falter at the first feelings of discomfort, yielding to the inevitability of hatred, yet our group of co-researchers channeled the negativity into resistance, an intensified response full of love, buttressed by critical hope. Critical hope drives us towards a realistic future, one committed to making substantial contributions to visions of progress without dismissing historical and present iterations of inequality. An ongoing process of criticality fused with emotional sensitivity and creative production allows for transformative affect-actions of change (Zemblyas, 2014). Critical hope was central to our understanding and embodiment of collective embodied resilience, as it offered a balance between hopeful expectations and possibilities for actualizing our version of reality effectively in the present moment.

Breath-present moment experiencing. Present moment experiencing through the use of breath was another pillar of our practice. As co-researchers negotiated the

dynamics of reaching out, presence was necessary to access the resources of collective embodied resilience as well as self-preservation during the process. Collective embodied resilience, as an adaptive process of interactional growth into possibility, requires full attention to and absorption of the present—a fleeting moment brimming with potentiality of change (Pedwell, 2017). Awareness of the present moment provides an individual with an experiential encounter of one's integrated inner and outer landscape (Caldwell, 2016), welcoming an intersubjective recognition of diverse, yet related beings (Csordas, 1990; Hirai, 2015; Pedwell, 2017). Breath—our human resource of both autonomic and conscious regulation—provides a biological model of this internal-external oscillation within our selves, our relationships, and our environment at large; it is a living entrance into the present moment (Fischman, 2009; van der Kolk, 2014). Following the physical, emotional, cognitive, and spiritual disruption caused by moments of crisis, reinhabiting the body through mindful breathing reconnects us to a stable rhythm, a constant familiar to all living creatures that facilitates a harmonious understanding of the world within and beyond ourselves. Through attention to breath, breath and heart rate variability reach coherence, signaling that we know we are okay (van der Kolk, 2014).

Our discussions in preparation for the community event revealed that in order to maintain collective embodied resilience, or a shared state of resourced flexibility, we needed to attend to our individual needs as they emerged in the present moment. We gave ourselves permission to trust our individual authoritative knowledge by tracking our own levels of comfort/discomfort moment-to-moment, knowing when to rest or refuel before re-engaging the transient, yet authentic relationship building practice. This way, we could take each interaction as informed by the past while concurrently informing the future.

Pedwell (2017) explains that, "embodied attentiveness to the activity of the present, moreover, is what orients us towards the collective, reparative work of creating new, potentially affirmative, tendencies, rather than merely diagnosing 'bad habits'" (p. 115). Intentionally regrounding in the present allowed for the ambivalence and complexity of our shared goals—communicating togetherness and appreciation of diversity—to emerge without becoming overwhelmed by experiences incongruent to our ideals. Breathing with the dynamics of reaching out and attuning to our critical hope, we could inhale the nourishing components and exhale the discouraging facets of our exploration, resiliently embodying our collaborative co-construction of a mutually supportive collective. Further developing this effort led us into another pillar of our experience of collective embodied resilience, that of the circle, connection and belonging.

Circle-connection and belonging. From the very beginning of our investigation, the circle became an essential theme in both the theory and practice of ritualized collective embodied resilience. The circle was present in how we arranged ourselves relationally as a group, it emerged in multiple visual art explorations, and it became central to the name of our community event, Circle of Appreciation. A highly researched and recognized symbol of human ritual practice, the circle is understood as a metaphor for safety, solidarity, stability, peace, and healing (Chaiklin & Schmais, 1993; Gray, 2008). In group therapy, the circle creates a spatial and interrelationally resonant holding container for the emotional expression and processing of group members (Gray, 2008). The circle as kinesthetic spatial organization also facilitates horizontal ways of being with each other, putting each individual on the same plane of relationship (Chaiklin & Schmais, 1993). Facing inwards, shoulder to shoulder, the hierarchies of space dissolve

into a form with no beginning or end, a group form that revolves around the intention of belonging.

Before we brought our practice to public space, it was clear that our circle included a form of belonging in which each member had a unique and specific role to play, creating a cohesive whole from multiple interacting parts. Traditionally, social movements employ a forward moving line of protestors in a march, following common traffic patterns of the given street. However, when I attended the Trans Liberation Protest in March 2017 (Appendix B), the trans-identifying organizers halted the march halfway through in order to formulate a circle. As protestors opened out around the center of the collective mass, I felt myself sharing a holding space of solidarity, and a drum-led dance party immediately broke loose. Taking in this powerful group energy source, I felt replenished and even more inspired to finish the rest of the march.

In the Circle of Appreciation, our circle held a similar reinvigorating role. As people flowed into our space I could feel the energy reawaken, and as they left to continue with their days, I felt it radiate outwards. The porous boundaries of our circle created a fleeting connection between those present, offering an option of belonging founded upon the individual choice to be a part. Yuval-Davis (2011) explains that belonging, as a dynamic and shifting process, is based on social locations, identity and emotional attachments, and ethical or political value systems. While some forms of belonging are found through choice, others are dictated by those in power to assert oppressive tactics of control over those who become marginalized (Yuval-Davis, 2011). In future iterations of this project, it may be worthwhile to further differentiate and identify the pre-existing oppressive boundaries to leverage informed resistance of them,

reimagining alternative, more equitable ways of being with each other in public space. Yet, in this particular instance, pedestrians were offered an opportunity to enter into this different circular mode of relationship, challenging the norms of public expectation.

Creativity-disruption of the norm. By engaging in circular, anti-capitalistic relationships and expressive art making in public we diverted normalization of daily unemotional human interaction patterns situated in institutional compliance. In this way, our practice of collective embodied resilience was used to address systems of control. Our experience of collective embodied resilience in collective action furthered a feedback loop of resistance to present a reconfiguration of social norms—developing an alternative mode of approaching social and ethical problems in the process. By nurturing the innate human capacity for relational creativity, our practice intended to disrupt cultures of isolation, transforming passive acceptance of powerlessness into active appreciation for our different abilities and existences. Held within a context of shared space, the creative actions of those who joined us in appreciation had the opportunity to engage in a conscious deliberation with the unique political atmosphere of our surroundings, regardless of the individual's specific political opinions. Shilling (2008) reminds us that "creativity is associated with actions that alter certain aspects of oneself and/or one's surroundings in order to repair or enhance one's embodied capacities for action" (p. 19).

Inviting the additional layer of distributed creativity, or a situation where collaborating individuals "collectively generate a shared creative product" (Sawyer & DeZutter, 2009, p. 82) our practice relied on processes of collaborative emergence. The Circle of Appreciation hoped to strengthen the connecting nature of a ritualized greeting by also allowing the unpredictability of the interaction to resource moment-to-moment

contingency and produce novel, improvised responses to each other. This concentration on the process of relational creation, rather than a desired product, encouraged exploratory interest, decreasing the societal anxieties and pressures to act in a pre-determined way, shifting agency towards the nonlinear, playful potential of individual-in-relationship. Our group engaged in a vulnerable opening to the equal possibilities of aggressive hostility, negotiation, and support, thus reformulating our entrance into the kinaesthetic field of the urban environment. Unmet with trampling counter-action, but fueled by gratitude, this particular form of collective embodied resilience as collective action offered liberation from some harmful disconnection habits in society.

Resultant Impact

During the debriefing process, co-researchers described how they were impacted by this project as an arts-activist and helping professional. Co-researchers responded similarly, noting that the simple nature of the project, while small in size and low on resources, redefined what constitutes a significant and impactful form of activism. Additionally, co-researchers described how the project offered a form of activism that existed as a feedback loop, the reciprocal actions of a few individuals in relationship have the capacity to both offer and receive positivity, inclusivity, support, and embodied awareness. Personally, I felt that our Circle of Appreciation event aligned with the goals of larger scale social movements while it experimented with novel ideas for relating in public space, sharing our political ideas and values with each other, coming to a changed place of understanding. Overall, this ritual movement practice presents a vision for society that aims to repeatedly repair itself, advancing effectiveness in each attempt. As the change process ripples outwards, critical hope continues to radiate.

Discussion

Throughout the research process, I remained perceptive of an illuminated curiosity related to social justice and advocacy competence training practices for myself and other dance/movement therapy graduate students with similarly politicized interests. Guided by the intricacies of my dual-role of primary investigator and co-researcher, the collaborative creation process, and the resultant ritual movement practice of collective embodied resilience, I drew connections between my experience and implications for growth in this competence. In the ADTA Code of Ethics (2015), dance/movement therapists are asked to "promote social justice with a recognition that a just society contributes to individual, family, and community health" (p. 15). Other guidelines for social justice promotion and advocacy include cultivating an awareness of oppression and power disparities as barriers to wellness, advocating for accessible services and culturally competent care as a therapist as well as encouraging clients to advocate for their right to competent treatment, and to support those marginalized by mental illness in personal, professional, and public arenas (ADTA, 2015).

First digesting these ethical directives as a dance/movement therapy graduate student, I now inquire into what a practice might look like for myself as an emerging politicized healer. Recounting the experiential sequence from my activating moral shock to collaborative practice to public action, I asked, how might this process inform the development of advocacy and social justice promotion competence practices for dance/movement therapy graduate students? The following discussion intends to outline my commitment to practice becoming social change as well as to offer suggestions to individuals that may resonate with this vision for their own work. I recognize three

implications for advocacy and social justice promotion competence training including the conscious practice of anti-oppressive dance/movement therapy, intentional development of accessibility efforts, and engagement in collective embodied resilience building as a beyond self-care model.

Anti-Oppressive Dance/Movement Therapy

Justice-doing in anti-oppressive models of practice requires a contemplative practice of how we take up, create, hold, and share space with ourselves and others. Participatory methods of research were particularly important to me in the interest of co-creating space to act with others. However, as the primary investigator and facilitator of the project, I became aware of how my role maintained a hierarchical position of power. Additionally, due to the regulations of the Columbia College Chicago Institutional Review Board (IRB), I was required to make decisions about the project in advance, prior to recruiting co-researchers. Yet, IRB approval ensured that my plan was ethical and would protect co-researcher rights to confidentiality; facets especially important to maintaining just research. This participatory paradox is also inherent to dance/movement therapy, especially when clients are not in complete control of their treatment, as many mental health institutions regulate treatment plans to comply with external variants such as insurance allowances, court mandates, and societal norms of stability. Western mental health models, especially in short-term care, streamline clients to accept and adapt to their societal circumstances, enforcing a normative notion of health (Firth, 2016). However, it is possible to work within these boundaries to expand participatory opportunities to subvert reiterations of oppressive power dynamics that clients may negotiate on multiple levels of existence.

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Anti-oppressive practice is built from a complex analysis of power that attends to how we are collectively accountable for the varying intersections of privilege and oppression (Reynolds, 2012). Integrating perspectives from social justice-oriented approaches such as feminism, postmodernism, Indigenous scholarship, anti-colonialism, and anti-racism, anti-oppressive practice, "attempts to analyze how power works to oppress and marginalize people as well as how power can be used to liberate and empower them across a wide range of social settings, relations, environments, and systems" (Baines, 2011, p. 26). I was craving this knowledge during my initial clinical experiences, and will continue to immerse myself in explicit education about the social history of power as it is played out in terms of lived experiences of oppression and privilege.

Situating the therapist role within the context of larger systems—systems that aid in perpetuated marginalization of certain individuals—provides a foundation for how students can address oppression enacted on their clients. Having maintained this contextual awareness throughout the research process, co-researchers were able to explore and own the painful lived realities as well as ritualize appreciation practices of resilience to activate into resistance. I wonder if maintaining similar systemic awareness supported by critical hope for change could promote more active efforts to work directly with the client to equalize the relationship as individually needed? Could my acknowledgement of the power disparity—along with an offer and subsequent action to modify it—provide additional encouragement for clients to authentically co-create equitable healing spaces both within and outside of institutions? If done successfully,

clients may feel increasingly empowered to advocate for themselves in other areas of their lives as well.

Redistribution of power within the therapeutic relationship may be the first step towards equity on the micro-level, yet it is practiced along with simultaneous goals for equity on the macro-level. I became aware of this dual-process as it manifested in the present moment of the research process. I had previously planned the entirety of the research sessions, yet in listening to the needs of my fellow co-researchers and allowing for novel contributions from others, the project stayed grounded in a mutual sense of what was emerging—a practice that at times required throwing out the plan. In these moments of presence, the group was able to develop at the authentic pace of the process, rather than meet expectations that were not originally agreed upon by all involved. I learned that deepening into a responsive presence that was inclusive of myself and the other co-researchers, opened space for diversity of thought and expanded our collective understanding of our group purpose for action. Our collective action then invited others to join in our inquiry into how we can foster collective embodied resilience among those who occupy community spaces with us.

One of the larger risks outlined to co-researchers during the informed consent process was our eventual entrance into a mutually-decided upon community space. Co-researchers were subjected to the unpredictability of an environment external to our group; it involved interactions with potential strangers—autonomous and wrapped in associations and experiences different from what we shared with each other. Yet organizing for solidarity and sharing new meanings of ideas with others compels risk taking, especially when operating amid resources of power and privilege. A practice of

anti-oppressive dance/movement therapy could also take risks pertaining to a pro-active and preventive role in community spaces. Consistent analysis of intervention effectiveness and creativity in approaches to create change are not rare for a dance/movement therapist. Adept at pattern recognitions, I wonder if I apply these dance/movement therapy skills to resistance efforts, exposing weak points and strengthening future attempts. However, with scope of practice in mind, anti-oppressive dance/movement therapy in community spaces would look different from clinical work. Prioritizing safety and maintaining ethical considerations for all involved by enforcing clear boundaries and thematic foci as explored in this research study, anti-oppressive dance/movement therapy in organizing efforts may present opportunities to share embodied knowledge, develop ritual movement practices, and engage in novel forms of relating.

Thus, another aspect of anti-oppressive dance/movement therapy encourages blending therapist with political agent of change, moving towards politicized healing. Stepping into my dance/movement therapist identity taught me that I am most effective when this identity is authentically merged with myself as a whole. I believe that intentional blending of the political self may aid in providing anti-oppressive dance/movement therapy as it will help me to listen for when client experiences may be emergent from oppression. It will also allow me to consciously attend to how my privilege may serve in part the dismantling of that oppressive system. I cannot support a client in self-advocacy unless I too advocate for a vision of a more just society. Staying in the mindset that inequalities will always exist with nothing to do about it but ground-level work, perpetuates a "server-served dichotomy" where recipient communities remain

devoid of power to create change (Grain & Lund, 2016, p. 47). Alternatively, I plan to accept client worlds into my own web of human relations and love for the other, with the critical hope for a higher likelihood of change-making potential. With that, practicing anti-oppressive dance/movement therapy, especially at the community level, could shift to the fundamental sensitivity of breath, or other more accessible forms of embodied growth-producing relationships.

Developing Accessibility Efforts

When operating in a community-based setting, it becomes even more important to offer a form of healing and connection that is accessible to all. Caldwell and Leighten (2016) warn dance/movement therapists of a tendency towards the oppressive continuation of ableism. Dance/Movement therapists can unintentionally prioritize an expansive movement repertoire, positing that it is matched to a higher degree of mental health, yet this is in fact an able-bodied repertoire, one that is not easily accessed by those with non-normative bodies (Caldwell & Leighten, 2016). In order to confront ableism in dance/movement therapy, I wonder if it is possible to transgress the mind/body binary and assume a creative and alternative position of a malleable interrelation between mind and body, in which each individual decides the degree of attention, trusting the expertise of their own experience.

The research process clarified how dance/movement therapy can make additional efforts towards accessibility. I sought to explore an embodied process through movement related exploration, but found I did not realize the extent of my expectations until the project was set in motion. I repeatedly recognized moments when my aesthetics and preferences for movement-centered exploration differed from other co-researchers.

Owning this as my bias, I realized it was not my mission to convert others towards this same mode of seeing, as this would be highly unproductive and unrelated to the research questions. In fact, co-researchers had varying relationships and experiences drawing from an embodied place, which provided a plethora of novel insight for me, when I listened to their differing perspectives. While diligently remaining within the ethical bounds of non-clinical thematic material, my body-based lens was still useful to me for deepening my own understanding of co-researcher contributions. Grounded in the supposition that the naturally occurring motion of our bodies is enough, I found meaning in the subtleties of movement expression rather than in larger full-body expressions. Co-researchers were still able to share rich descriptions of sensate experiences that arose from their complexly interwoven interface of the mind/body/environment assemblage. In the end, each of the themes that arose from our research questions was an embodied concept, though not necessarily danced or explicitly moved. I wonder if cultivating a practice that prioritizes organic movements, such as breath or micromovements, could facilitate increased accessibility for dance/movement therapy.

How can we re-center the importance of biological processes, our human capacities for meaning making, and the affectual-emotional experience that integrates across the bodymind? The Circle of Appreciation movement ritual, an intentional and symbolic gesture of gift giving through reaching out with the arm from core-center, was simple, yet it meticulously encompassed our research results. In repetition, the ritual contained the elements of how co-researchers hoped to share collective embodied resilience with others. The movement sequence was relational, yet self-nourishing, as well as full of sensate experiences that were named, described, and incorporated. One of

our intentions in this particular project was to create and share the results accessibly. Building from accessibility offers an alternative to a deficit-based model of health as it ensures all are welcome as they are. While dance/movement therapy shares this ideal, I often feel an ever-present desire for clients to create body-based change, as our theories dictate this may lead to change in mind. Evolving an accessible form that attends to social justice promotion and advocacy competence, might then involve detaching from patterns of movement prescription. Instead, I plan to advocate for and be with clients in a way that celebrates and builds on current strengths, autonomy, and agency to change within reasonable, potentially non-bodily apparent, measures.

Beyond Self-Care through Collective Embodied Resilience Building

This research process not only satiated my hunger for connection with others and fulfilled my desire to collaboratively organize change-making action, but also taught me that activism can be an act of self-care that extends beyond the individual. Leaning on each other's strengths, reaching out into unknown potentials of connection, and circling up with like-minded individuals from diverse backgrounds and interests—the experience was a collective act of healing and resilience-building as resistance. Engaging in the research process with arts-activist and helping professional co-researchers reminded me that there are many others fighting to break down systems of oppression, working towards equity, justice, understanding, liberation, peace, and love. In the midst of other activists, I found how my dance/movement therapy clinical work, experience, and skill set could connect into and contribute to a collective mission.

During my dance/movement therapy training, educators and supervisors consistently warned of the looming potential for burnout and compassion fatigue in the

helping professions. I witnessed it manifesting among other employees when working at my field placement, internship, and fellowship, as those in the service field can often be over-worked, underpaid, and left without the resources or societal space for adequate self-care practices. I also experienced the effect of burnout myself when my body essentially shut itself down, rendering me temporarily unable to move, in protest of the stress it was expected to withstand. I was awed by how quickly the stress had accumulated and thankful that I had the opportunity to take time for recovery.

Burnout is commonly described as something that can only be resolved at the individual level, it is the poor boundaries between client and therapist and lack of the therapist's own health that allows for symptoms to infiltrate the otherwise passionate work ethic (Reynolds, 2012). However, this definition did not make sense to me, as I was most proud of my consistent application of a self-care routine and always sought immediate supervision following any boundary breaks with a client. I felt that my relationships with clients inspired vicarious resilience within me, not vicarious trauma. Reynolds (2012) suggests an alternate opinion stating, "Burnout denies that it is social structures of inequity, and lack of social justice, that harm us in the work. The problem is not in our heads or our hearts, but in the social world where clients live and struggle alongside workers against structures of injustice" (p. 24). I resonate deeply with this sentiment, as my experience of burnout was certainly entwined with feelings of powerlessness to confront systems of domination that affected my clients and jeopardized my own ability to cultivate hope for a healing environment in a just society. I now realize that my self-care practices must also incorporate societal well being into account in order to increase effectiveness of my recuperative replenishment.

The purpose of this research was to ritualize co-researcher experiences of collective embodied resilience into a shared practice. In this process of ritualization, co-researchers and I discussed how we felt similarly revitalized through our actions of collective care. By promoting appreciation of differences, we developed complimentary strengths of creativity and explored the resilient aspects of solidarity in our cause. On the day of our event, pathways of communication were open as co-researchers shifted through various roles of maintaining safety within the circle. Building horizontal strength, an alternative to hierarchical organization of power, involves sensitivity to the intersecting abilities of our fellow humans and productive practices of collective accountability. We cannot attempt this work alone, nor expect that it will never be tiring. We can, however, create shared healing spaces, develop attentive social patterns, and grow in relationship towards the future we envision. Following this research study, I can again hope for this future. Beyond self-care, I commit to resourcing collective embodied resilience as a generative process for enacting social change.

Limitations

The limitations of this study helped to define the particular outcome. First of all, there was a very small sample size, or number of involved co-researchers. Due to a short recruitment period and timing of that period, there were only three responses to the call for co-researchers. Furthermore, the group happened to consist of arts activists that were all associated with the helping professional field. Researching with more than four co-researchers outside of the helping professional field could provide more diversity in ideas and political opinions, as well as strengthen the accessibility of the outcome. Alternatively, the research could be conducted with a group specifically comprised of

dance/movement therapists in order to begin from a shared level of embodied understanding and lead to transferable implications for dance/movement therapy. The constellation of the group will have a dramatic effect on how the resultant community practice is created and where it is shared.

Another limitation of the present study was the time constraint of the event development. It is possible that more time spent orienting to a shared identity, creating group goals, and planning specifics of the event together could yield different results or increased effectiveness of the shared process. Additionally, co-researchers discussed how more resources could allow for a larger reach or impact of the group goal. Co-researchers also suggested an intentional utilization of social media to track if and how the project impacted the community.

Inquiries for Further Research

My involvement in this research process motivated curiosity into several other areas for inquiry. I am primarily interested in studying how collective embodied resilience might be resourced in dance/movement therapy with specific populations of individuals such as refugees or veterans experiencing posttraumatic stress. I aim to use a participatory/action research process that involves co-researchers from developing research questions to taking action in our shared communities of healing whether a hospital or community organization that we both are part of. A focus on micromovements in clinical practice may also yield findings related to the overlap of our biological healing processes and the potential for societal healing processes. Another area of inquiry would be to find out if and how other dance/movement therapists are engaging with understandings of social justice practice in their communities. Research into the work of

practicing dance/movement therapists could lead to the development of a social justice promotion and advocacy training model for dance/movement therapy graduate students.

Conclusions

This research project grew from curiosity about the potential for a shared experience of collective embodied resilience to be ritualized into an accessible practice. Co-researchers, drawn to this same interest, came together to collaboratively investigate how they experience collective embodied resilience during participation in collective action. Then, through the creation of a novel collective action, the co-researchers ritualized these experiences utilizing the Moving Cycle phases—awareness, owning, appreciation, and action—as a guiding framework (Caldwell, 2016). Findings revealed that our ritualized collective embodied resilience practice was comprised of relational embodied concepts including, dynamics of reaching out-critical hope, breath-present moment experience, circle-connection and belonging, and creativity-disruption of the norm. Co-researchers realized the subtle, yet expansive impact of an intentional ritual movement practice and reclaimed agency in change making potential from engaging in horizontally generated action.

Surveying the research process as a whole, I recognized implications for social justice promotion and advocacy competence development for both myself and other interested dance/movement therapy graduate students. These implications include the conscious practice of anti-oppressive dance/movement therapy, intentional development of accessibility efforts, and engagement in collective embodied resilience building as a beyond self-care model. In the end, I reach out from a place of critical hope to further politicize healing and support a progressive vision of becoming social change.

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Appendix A

Definitions of Key Terms

Accessible and creative distribution. This term is defined by an easily reached, obtained, and appreciated (Karcher & Caldwell, 2014) event when "collaborating groups of individuals collectively generate a shared creative product" (Sawyer & DeZutter, 2009, p. 82).

Activism. Activism refers to taking action such as organizing, educating, and/or mobilizing in order to bring about political or social change (Baines, 2011, Stammers, 2009).

Advocacy and social justice promotion. The American Dance Therapy Association (2015) outlines this ethical competency for dance/movement therapists, regulating the cultivation of health disparity and oppressive system awareness in order to address these barriers to wellness by advocating "for equitable access to services and culturally competent care" (p. 15).

Collective action. Driven by a social movement's "transformative agendas of social justice, equity, and fairness" (Baines, 2011, p. 3), collective action refers to a deed performed together by a group who share the goal to achieve a common objective (Baines, 2011).

Collective embodied resilience. This concept refers to a lived (Hervey, 2007) and transpersonally-experienced process (Burns, 2012) of how bodies adapt and move through adversity together (Oro Caldero, 2016).

Oppression. Both a state and a process, oppression occurs when one social group—backed by institutional power—imposes its values and belief systems over another group through social practices, policies, and laws (Baines, 2011; David & Derthick, 2014; Sensoy & DiAngelo, 2012). While externally enforced, oppression can become internalized when the marginalized group begins to believe and act as if the dominant discourse is the exclusive reality (Berila, 2016). Examples of oppression include, but are not limited to, sexism, racism, classism, ableism, heterosexism, (Sensoy & DiAngelo, 2012) cissexism, and other denial of legal rights for certain persons (Berila, 2016).

Other. Other, or Otherness is used to describe an individual, group of individuals, or a way of being that is different from or not included in the dominant group (Merriam-Webster, 2017).

Politicize. To politicize something requires an understanding that everything is comprised of political elements, or involves a struggle over power, resources, well-being, and affirming identities (Baines, 2011; Simon & Klandermans, 2001).

Privilege. Privilege is defined by advantages, power, or resources granted to an individual or group of individuals based on their likeness to the dominant culture (Baines, 2011; McIntosh, 1989).

Radical. An adjective that describes practices associated with change, or differing from tradition (Merriam-Webster, 2017).

Ritual. A unified, repetitive enacting of symbolic embodiments (Hill, 2014) crystallized into an agent for change (Jasper, 1998).

Social change process. This is the dynamic and progressive alteration of cultural symbols or norms, social organizations, or value systems within the larger social structure (Stammers, 2009; Wilterdink & Form, 2009).

Social Justice. Social justice aims to uphold fairness and equality of all people and promote respect for their basic human rights in recognition of deeply embedded social disparities along both the macro (structural) and micro (individual) levels (Capeheart & Milovanovic, 2007; Sensoy & DiAgelo, 2012).

Social movement. A social movement requires a group of people to have a collective identity and shared purpose in their orientation to a certain social conflict (Stammers 2009). Usually defined by the politicized collective actions of these unified individuals, social movements work to enact change or provide alternative modes of relating or understanding social issues (Baines, 2011; Stammers, 2009).

Systems of control. Also referred to as systems of oppression or systems of domination, this concept denotes the power-holding institutions that regulate societal resources, perpetuate hierarchical social stratification, and impose and reinforce values or ideologies that marginalize groups of people (David & Derthick, 2014; Sensoy & DiAngelo, 2012). These systems create and justify laws, policies, physical environments and socially normative practices that exploit some in order to sustain power (Baines, 2011; David & Derthick, 2014).

Appendix B

Current Event Resources 2016-2017

Affordable Care Act and Proposed Healthcare Reform

Gawande, A. (2017, October 2). Is health care a right? *U. S. Journal.* Retrieved from
https://www.newyorker.com/magazine/2017/10/02/is-health-care-a-right

Hamblin, J. (2017, September 28). The ongoing, quiet repeal. *The Atlantic.* Retrieved
from https://www.theatlantic.com/health/archive/2017/09/changes-to-open-
enrollment/541263/

Unite the Right Rally in Charlottesville, VA and Normalizing Prejudice

Resnick, B. (2017, August 14). The scientific case that America is becoming more
prejudiced. *Vox.* Retrieved from https://www.vox.com/science-and-
health/2017/8/14/16143582/charlottesville-prejudice-psychology

Tolentino, J. (2017, August 13). Charlottesville and the effort to downplay racism in
America. *The New Yorker.* Retrieved from https://www.newyorker.com/
culture/jia-tolentino/charlottesville-and-the-effort-to-downplay-racism-in-america

Trans-Liberation March

Frumkin, R. (2017, March 19). In the face of threats to trans identity, trans liberation
march draws massive crowd. *Social Justice News Nexus.* Retrieved from
http://sjnnchicago.medill.northwestern.edu/blog/2017/03/19/face-threats-trans-
identity-trans-liberation-march-draws-massive-crowd/

Political Effects of Capitalism

Wilkinson, W. (2017, January 19). A tale of two moralities, part one: Regional inequality
and moral polarization. *Niskanen Center.* Retrieved from https://niskanencenter.
org/blog/tale-two-moralities-part-one-regional-inequality-moral-polarization/

President Donald Trump and His Influence

Brownstein, R. (2017, November 2). The tragedy of President Trump's tribalism. *The
Atlantic.* Retrieved from https://www.theatlantic.com/politics/archive/2017/11/
the-tragedy-of-president-trumps-tribalism/544739/

Taub, A. (2016, March 1). The rise of American authoritarianism. *Vox.* Retrieved from
https://www.vox.com/2016/3/1/11127424/trump-authoritarianism

ARTS-ACTIVISTS
NEEDED FOR RESEARCH STUDY

Participants, as co-researchers, will be joint contributors and investigators to the study. Co-researchers will collaboratively investigate the experience of collective embodied resilience when participating in collective action. Building from the priliminary findings, co-researchers will work together to generate an embodied practice and share it within a Chicago community setting.

You are invited to participate if you:
- Are 18 years of age or older
- Have legal guardianship over yourself
- Identify as an artist/creative activist
- Have interest in embodied social justice
- Are available for 6-8 hours the week of August 5th-13th
- Consent to be in the resulting film

If interested, please email primary investigator by July 31st:
Lauren Milburn, MA Candidate
collectiveembodiedresilience@gmail.com

Co-Researcher Informed Consent Form

Columbia
C O L L E G E   C H I C A G O

IRB Approval Stamp

Columbia College Chicago

Approval Date: 5/22/2017

Approval Expires: 5/21/2018

IRB APPROVED

Informed Consent Form

Consent Form for Participation in a Research Study

Title of Research Project: Engaging Collective Embodied Resilience, Enacting Micromovements in a Social Change Process
Principal Investigator: Lauren Milburn, MA candidate
collectiveembodiedresilience@gmail.com
Faculty Advisor: Laura Downey, EdD, BC-DMT, LPC, GL-CMA,
ldowney@colum.edu, 312.369.8617
Chair of Thesis Committee: Laura Downey, EdD, BC-DMT, LPC, GL-CMA,
ldowney@colum.edu, 312.369.8617

INTRODUCTION
You are invited to participate in a research study to investigate the experience of collective embodied resilience when participating in collective action with a group of artist-activists and/or creative folks interested in promoting social justice. This consent form will give you the information you will need to understand why this study is being done and why you are being invited to participate. It will also describe what you will need to do to participate and any known risks, inconveniences or discomforts that you may have while participating. You are encouraged to think this over. You are also

encouraged to ask questions now and at any time. If you decide to participate, you will be asked to sign this form and it will be a record of your agreement to participate. This process is called 'informed consent.' You will receive a copy of this form for your records.

You are invited to participate because you are currently 18 years of age or older, have legal guardianship over yourself, identify as an arts-activist, have experience with creative process, and are interested in collaboratively exploring the experience of collective embodied resilience with other social justice oriented co-researchers.

PURPOSE OF THE STUDY
The purpose of this embodied artistic inquiry research study is to investigate how collective embodied resilience is experienced during participation in collective action. Co-researchers (who identify as arts-activists) will explore the micromovements of activism and share a collaboratively generated social justice promotion practice within a Chicago community space. This investigation will offer co-researchers experientially-created embodied practices that, holistically engage in the present-moment, develop sensitivity to collective response patterns, and employ collaborative processes that activate into ripples of change towards an equitable and just society. Co-researchers will be invited to weave these methods and techniques into their respective organizations and communities following the study. The process will be video-recorded and edited into a short digital film communicating the research results in an accessible and shareable form.

PROCEDURES
Co-researchers must meet the following inclusion criteria:
* Self disclose as age 18 or older as evidenced by photo identification.
* Have legal guardianship over yourself.
* Self identify as an arts-activist interested in how collective action promotes social justice.
* Give consent to be video recorded during the process and for the edited film to be shared among diverse communities online.

If you agree to participate in this study, you will be asked to do the following:
* Attend two 2-hour long sessions at Columbia College Chicago during the week of August 5th-13th. Co-researchers will explore the experience of collective embodied resilience through art-based methods including movement, art-making, and discussion. Co-researchers will collaboratively generate a shared and embodied practice from the results of this exploration.
* Attend the mutually-decided upon event for distribution of shared embodied practice into a Chicago community setting (1-3 hours) during the week of August 5th-13th.

- Attend one hour-long debriefing session following the distribution event during the week of August 5th-13th. This will include presentation of raw video footage and discussion of the experience as a whole as well as co-researchers commitment to implement and activate aspects of the research process into their own communities and organizations.
- Research will take approximately 4 hours of direct involvement in movement exploration sessions, a single community-share event (1-3 hours), and 1 hour for debriefing for a total of 6-8 hours of direct involvement in research.
- One week following debriefing, members will be asked to validate the preliminary analysis through encrypted email correspondence with the principal investigator. Research will officially conclude after validation and you will not be contacted in the future.
- The study is anticipated to close by the date of validation or August 30th.
- Utilize outside personal and professional support structures, including counseling or therapy services, as needed during, throughout, and after the research study (resources will be provided at the start of the study).

POSSIBLE RISKS OR DISCOMFORTS

The possible risks you may encounter in this study are outlined below.
- The potential risks in this study include unanticipated emotional, physiological, or psychological responses that may arise during movement and art exploration around the research questions. These responses may occur immediately, before, during, or after the sessions. The principal investigator will provide information about counseling and therapy resources at the start of the study, yet the role of principal investigator is not intended to provide therapeutic support, and thus, it is your responsibility to maintain your own individual safety. You may discontinue participation in the study at any time. It is recommended and encouraged that you seek professional assistance if needed.
- Another risk is associated with participation in the distribution of the shared embodied practice created as a result of the exploration sessions. Co-researchers will mutually decide upon the Chicago community setting to share with. There may be unforeseen risks due to the unpredictable nature of being in a community setting. You will be responsible for maintaining your own safety and deciding if and when it may be necessary to discontinue participation.
- This research study will be presented in film format with the intention to share findings in an accessible manner. The film will be published along with the Master's Thesis to Columbia College Chicago. Participation in the film may unintentionally reveal your identity by way of digital visual representation. No personal information or identifiers will be included.
- Possible inconveniences as a result of the study procedures include the time and cost of travel. You will need to arrange and fund your own transportation to and from the studio at Columbia College Chicago, the event, and debriefing.
- Another potential inconvenience is the additional required time it will take to review and validate the preliminary analysis through encrypted email correspondence.

POSSIBLE BENEFITS

The possible benefits of being in this study include:
- Co-researchers will further develop both personal and shared knowledge and/or insight on the experience of collective embodied resilience.
- Co-researchers will have access to collaboratively and experientially created embodied practices for engaging present-moment experiencing, collective response patterns, and motivation for increased instances of collective action.
- Co-researchers may experience a sense of community through the opportunity to build interpersonal relationships with others who have invested interest in this topic.

CONFIDENTIALITY

Confidentiality in this study means that information disclosed within this research study that does not directly pertain to answering the research questions will remain only between co-researchers. Furthermore, legal identities of individuals will remain only between co-researchers. Finally, the principal investigator will keep names and personal information of the research participants confidential in all publications and presentations of this research study.

Limits to confidentiality are as follows:
- By participating in this collaborative study, you will be exploring the research question with a group of other co-researchers. It is possible that other group members may unintentionally break confidentiality and the principal investigator cannot guarantee that group members will maintain confidentiality. In order to minimize this limit, all involved in the study will sign a confidentiality agreement.
- During Phase 2 of the study, co-researchers will enter a Chicago community space. It is possible that members of that community might identify you. The principal investigator will not have control of any photos or videos taken during this event (aside from the footage capture by the study-specific videographer). You will not be required to share any personal information with anyone in the community setting, what you decide to share will be at your own discretion.
- Components of the study will be video-recorded in order to create a shareable short film to communicate the results of the research. It is possible that you will be identified as a participant in the study by the nature of your physical appearance in the film. In order to minimize this risk, no identifiable information will be included in the film's content.
- The film, and a digital representation of yourself, will be shared online and the published Master's thesis project will provide a link to the film, thus limiting the full protection of your confidentiality. You will be asked to sign a "Release of Digital Representation to the World Wide Web as Part of a Master's Thesis" and knowingly waive this right. Columbia College Chicago will keep a record of this form with your name and signature on it in a secure and private location, only to be seen by the appropriate staff members. Neither your name nor other identifying information will be released to the World Wide Web.

The following procedures will be used to protect the confidentiality of your information:
1. The principal investigator will keep all study records locked in a secure location with access only to researcher.
2. No one else besides the researcher will have access to the original data.
3. All co-researchers, principal investigator, and videographer will sign a confidentiality agreement to establish mutual trust in maintaining privacy.
4. To maintain the safety of all involved, in the event that a co-researcher is in danger, discloses harm to self or others, or discloses child or elderly abuse or neglect, confidentiality will be breached under legal obligation.
5. To maintain safety of the group, if an individual participant poses threat to confidentiality and/or respect for others, they will be removed from the study.
6. Any videotape recordings will be viewed and edited only by principal investigator, co-researchers, and videographer. The videographer has signed an agreement to maintain the confidentiality of all co-researchers. Any raw/unedited videotape recordings will be destroyed after completion of the short film by September 2017.
7. Any email communication between you (research participant) and I (principal investigator) will be retrieved in a private location, on my private computer. My private computer and email account will be protected through the use of a firewall, as well as encrypted password. Personal communication through email will be exchanged through the private research study email account.
8. Personal study notes that the principal investigator creates may be kept indefinitely with any and all personal identifying information stripped from the data.
9. All electronic files containing personal information will be password protected.
10. Information about you that will be shared with others will be unnamed or utilize an assigned pseudonym to protect your privacy and confidentiality and minimize the chances of you being identified.
11. At the end of this study, the principal investigator may share or publish findings. If so, you will not be personally identified in any publications or presentations.

RIGHTS

Being a research participant in this study is voluntary. You may choose to withdraw from the study at any time without penalty. You may also refuse to participate at any time without penalty.

Thoughtfully consider your decision to participate in this research study. We will be happy to answer any question(s) you have about this study. If you have further questions about this project or if you have a research-related problem, you may contact the principal investigator, Lauren Milburn, MA Candidate at collectiveembodiedresilience@gmail.com or the faculty advisor, Laura Downey, EdD, BC-DMT, LPC, GL-CMA, at ldowney@colum.edu, 312.369.8617. If you have any questions concerning your rights as a research subject, you may contact the Columbia

College Chicago Institutional Review Board (IRB) staff at 312-369-8795 or
IRB@colum.edu.

COST OR COMMITMENT
- Participants will not incur any costs or charges for involvement in this study, aside from transportation costs, which are the responsibility of participants, but are minimized by the central location that is accessible through many modes of public transportation.
- Your potential time commitment includes:
  - Reading and signing informed consent form, confidentiality agreement, and digital representation release form.
  - Travel time to and from Columbia College Chicago and the Chicago community setting decided upon with co-researchers.
  - Two 2-hour long exploration sessions (4 hours total).
  - One 1-3 hour long community event.
  - One 1-hour long debriefing session.
  - Responding to personal email communication with principal investigator (scheduling and validation following debriefing).

COMPENSATION FOR ILLNESS AND INJURY
If you agree to participate in this study, your consent in this document does not waive any of your legal rights. However, in the event of harm arising from this study, neither Columbia College Chicago nor the researchers are able to give you money, insurance, coverage, free medical care or any other compensation injury that occurs as a result of the study. For this reason, please consider the stated risks of the study carefully.

PARTICIPANT STATEMENT
This study has been explained to me. I volunteer to take part in this research. I have had opportunity to ask questions. If I have questions later about the research or my rights as a research participant, I can ask one of the contacts listed above. I understand that I may withdraw from the study or refuse to participate at any time without penalty. I will receive a copy of this consent form.

Participant Signature	Print Name:	Date:

Principal Investigator Signature	Print Name:	Date:

Confidentiality Agreement

Confidentiality Agreement

Research Study: Engaging Collective Embodied Resilience, Enacting Micromovements in a Social Change Process

You have the right to confidentiality and privacy by the primary investigator, co-researchers, and videographer. Confidentiality within the group setting is a shared responsibility of all members and those involved. Confidentiality within the group setting is based on mutual trust and respect.

Legal and ethical exceptions to confidentiality include: a clear or present danger to harm yourself or another, knowledge of the abuse or neglect of a minor child or incapacitated adult, or responses to a court subpoena or as otherwise required by law. As a mandated reporter, principal investigator is required by law to report to the appropriate authorities if this information is disclosed.

Group members will not disclose details about current or ongoing litigation, principle investigator will ask member to refrain from further discussion in the group context.

As a participant in this research study, I agree to not disclose to anyone outside the study any information that may help to identify another group member or any personal material shared by a group member. This includes, but is not limited to, names, physical descriptions, biological information, and specifics to the content of interactions with other group members. I also agree to refrain from disclosing details about other individuals outside of the study (family, friends, clients, etc.) to group members during the research process.

By my signature below, I indicate that I have read carefully and understand the confidentiality agreements and that I agree to its terms and conditions. I have asked and had answered any questions I have concerning this confidentiality agreement and am aware that signing the Agreement is required for my admission to the study. I am also aware that my refusal to sign this Agreement will exclude me from participating in the study.

_____   _____   _____
Participant Signature   Print Name: Date:

_____   _____   _____
Principal Investigator   Print Name: Date:
Signature

Primary Investigator Informed Consent Form

Columbia
C O L L E G E   C H I C A G O

Informed Consent Form
Consent Form for Facilitation of a Research Study

Title of Research Project: Engaging Collective Embodied Resilience, Enacting Micro-Movements in a Social Change Process
Principal Investigator: Lauren Rose Milburn, lauren.milburn@loop.colum.edu
Faculty Advisor: Laura Downey, EdD, BC-DMT, LPC, GL-CMA, ldowney@colum.edu, 312.369.8617
Chair of Thesis Committee: Laura Downey, EdD, BC-DMT, LPC, GL-CMA, ldowney@colum.edu, 312.369.8617

INTRODUCTION
I will facilitate and participate in a research study to investigate the experience of collective embodied resilience when participating in collective action with a group of arts-activists interested in promoting social justice. This consent form denotes the roles and responsibilities I have as both Principal Investigator and co-researcher in this study, including procedures involved, my commitment, and measures taken to ensure the safety and confidentiality of all participants. It will describe the details of my dual role and any known risks, inconveniences or discomforts that may arise.

I am eligible as a participant because I am female, currently 18 years of age or older, identify as an arts-activist with interest in exploration of collective embodied resilience. I have the experience and resources necessary to facilitate all movement/art exploration sessions, the community event, and debriefing. I will be involved in producing, collecting, and analyzing data. My discussion, exploration, and creation in collaboration sessions will be a form of data and evolve as we reflect on the process and continue to create. As a co-researcher, I will work will all other participants to create a final shared product, and distribute this into a Chicago community that will be determined with co-researchers. Finally, I will host a debriefing session to discuss the process collectively.

PURPOSE OF THE STUDY
The purpose of this embodied artistic inquiry research study is to investigate how collective embodied resilience is experienced during participation in collective action. Co-researchers (who identify as arts-activists) will explore the micromovements of activism and share a collaboratively generated social justice promotion practice within a Chicago community space. This investigation will offer co-researchers experientially-created embodied practices that, holistically engage in the present-moment, develop sensitivity to collective response patterns, and employ collaborative processes that activate into ripples of change towards an equitable and just society. Co-researchers will be encouraged to weave these methods and techniques into their respective organizations and communities following the study.

Research may yield evidence of collective movement as a powerful and accessible tool for community resilience-building and social change activation. Co-researcher's experiences will be analyzed to create additional support for the development of advocacy and social justice promotion training for dance/movement therapists.

PROCEDURES
I will be responsible for the following:
- Acknowledging valid, legal forms of identification, confirming 18 or older of age (i.e. Driver's License, Passport, etc.) for all co-researchers.
- Being present for explanation and signing of informed consent form, confidentiality agreement, release of digital representation, and videographer agreement
- Conducting email correspondence with co-researchers.
- Self identify as interested in exploration collective embodied resilience during participation in collective action and social justice promotion practices.
- Identify myself by my legal name in the final presentation of this research study.
- Utilize outside personal and professional support structures, including counseling or therapy services, as needed during, throughout, and after the research study
- Facilitate and participate in two consecutive 2-hour long movement/art exploration sessions at Columbia College Chicago.

- Facilitate and participate in a single 1-3 hour long event of sharing generated practices in a Chicago community setting.
- Facilitate and participate in an hour-long debriefing session to discuss co-researchers experiences of the community event and commitment/motivation for use of practices generated by the research.
- Research will take approximately 4 hours of direct involvement in movement/art exploration sessions, 1-3 hours of participation in a single community event, and 1 hour of debriefing. Total direct participation accumulates to approximately 6-8 hours of direct involvement in research.
- Correspond with co-researchers through encrypted email for validation of preliminary data analysis.
- Once the validation process has ended, research has officially concluded and I will not contact participants in the future.
- The study is anticipated to close by September 1st, 2017, contingent upon validation. When all data has been collected, organized for analysis, and validation has finished, participants will be informed that the study is completed.

POSSIBLE RISKS OR DISCOMFORTS

The potential risks in this study include:
- Unanticipated emotional, physiological, or psychological responses that may arise during movement and art exploration around the research questions. These responses may occur immediately, before, during, or after the sessions.
- Unforeseen risks due to the unpredictable nature of being in a community setting.
- Revealing identities of co-researchers unintentionally.

I will address the potential risks of this study by:
- Providing information about counseling and therapy resources at the start of the study and encouraging co-researchers to maintain individual safety. I will permit participants to leave a session at anytime, or to limit participation as needed.
- Reminding co-researchers that they are responsible for maintaining their own safety and deciding if and when it may be necessary to discontinue participation.
- De-identifying all data and information from co-researchers.

POSSIBLE BENEFITS

The possible benefits of being in this study include:
- I will further develop personal and shared knowledge and insight on collective embodied resilience.
- I will have access to collaboratively and experientially created embodied practices for engaging present-moment experiencing, collective response patterns, and motivation for increased instances of collective action.
- I may experience a sense of community through the opportunity to build interpersonal relationships with others who have invested interest in this topic.
- I may benefit from my contribution to the development of advocacy and social justice promotion training for mental health professionals (specifically, dance/movement therapists).

- I may benefit from my contribution to increased awareness of how the body, movement, and/or creative process can play a role in social justice activism.

CONFIDENTIALITY

Confidentiality in this study means that information disclosed within this research study that does not directly pertain to answering the research questions will remain only between co-researchers. Furthermore, legal identities of individuals will remain only between co-researchers. Finally, I will keep names and personal information of the research participants confidential in all presentations of this research study.

The following procedures will be used to protect the confidentiality of information:

12. I will keep all study records locked in a secure location with access only to me.
13. No one else besides the researcher (myself) will have access to the original data.
14. Any email communication between co-researchers and I will be retrieved in a private location, on my private computer. My private computer and email account will be protected through the use of a firewall, as well as encrypted password. Personal communication through email will be exchanged through the private research study email account.
15. Any videotape recordings will be viewed and edited only by myself, co-researchers, and videographer. The videographer has signed an agreement to maintain the confidentiality of all co-researchers. I will supervise the video editing session. Any raw/unedited videotape recordings will be destroyed after completion of the short film by September 2017.
16. Personal study notes that I create may be kept indefinitely with any and all personal identifying information stripped from the data.
17. All electronic files containing personal information will be password protected.
18. Information about co-researchers to be shared with others will be unnamed or utilize assigned pseudonym to protect your privacy and confidentiality and minimize the chances of you being identified.
19. To maintain the safety of all involved, in the event that a co-researcher is in danger, discloses harm to self or others, or discloses child or elderly abuse or neglect, confidentiality will be breached under legal obligation as a mandated reporter.
20. To maintain safety of the group, if an individual participant poses threat to confidentiality and/or respect for others, they will be removed from the study.

RIGHTS

My role as a research participant in this study is voluntary, and acquiescent to my role and responsibilities as Principal Investigator.

I reserve the right to remove any participant from this study if their remarks or behaviors indicate that they are a threat to co-researchers' safety or confidentiality. I will not make contact with the removed participant following removal.

If I have questions about this project or if I have a research-related problem, I will contact my faculty advisor, Laura Downey, EdD, BC-DMT, LPC, GL-CMA, at ldowney@colum.edu, 312.369.8617. If I have any questions concerning my rights as a research subject, I will contact the Columbia College Chicago Institutional Review Board (IRB) staff at 312-369-8795 or IRB@colum.edu.

COST OR COMMITMENT
- Participants will not incur any costs or charges for involvement in this study, aside from transportation costs, which are the responsibility of participants, but are minimized by the central location that is accessible through many modes of public transportation.
- My potential time commitment includes:
    - Reading and signing informed consent form.
    - Travel time to and from Columbia College Chicago and the Chicago community setting decided upon with co-researchers.
    - Two 2-hour long exploration sessions (4 hours total).
    - One 1-3 hour long community event.
    - One 1-hour long debriefing session.
    - Responding to personal email communication with co-researchers (scheduling and validation following debriefing).

COMPENSATION FOR ILLNESS AND INJURY
If I agree to participate in this study, my consent in this document does not waive any of my legal rights. However, in the event of harm arising from this study, neither Columbia College Chicago nor the researchers are able to give me money, insurance, coverage, free medical care or any other compensation injury that occurs as a result of the study. For this reason, I have considered the stated risks of the study carefully.

PARTICIPANT STATEMENT
This study has been explained to me. I agree to participate in this study as a co-researcher, while maintaining my role as Principal Investigator to the best of my ability. I will answer any questions pertaining to research procedures and methods. If I have concerns about my role or responsibilities, I will seek guidance from my thesis advisor. I understand that my role as Principal Investigator may reign over my participation as a co-researcher in order to maintain the course of this study and the safety of all research participants.

Principal Investigator Signature	Print Name:	Date