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**Universitat Autònoma
de Barcelona**

Master in Dance Movement Therapy

**Dialogue in movement – a Dance/Movement Therapy (DMT)
workshop for Palestinian and Jewish women**

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Abstract

The Palestinian - Israeli conflict is a modern phenomenon that started in the nineteen hundred and is ongoing to this day. Both sides of the conflict got accustomed to tolerate tension, racism, aggression and daily threats of war. Efforts to bring the two opposing groups together to communicate and to improve the relationships between them began as early as the nineteen fifties and coexistence programmes remain the principal strategy for achieving dialogue, communication and understanding between Arabs and Jews to this day. This research aims to show the potential benefit of Dance/Movement Therapy (DMT) and how this modality might be integrated into the existing efforts to establish dialogue and coexistence between Palestinians and Jews in Israel. A DMT workshop was designed by two facilitators, a Palestinian and an Israeli-Jew and conducted in a college in Israel in both languages, Hebrew and Arabic. The research was designed as a Participatory Action Research (PAR), involving a two-days' DMT workshop that explicitly aimed to facilitate dialogue in a group of Arab and Jewish female students. A thematic analysis was conducted and its results indicates that DMT can be a helpful tool for dialogue groups, that the focus on the body encourages personal listening and reflection which makes the individual more aware and open to listen, accept others, be attuned with himself/herself and reach attunement and a sense of unity with others in the group.

Keywords: Dance/Movement Therapy, Conflict, Dialogue groups, Palestinian-Israeli conflict, qualitative analysis, interview analysis.

Resumen

El conflicto palestino-israelí es un fenómeno moderno que comenzó en el siglo XIX y continúa hasta el día de hoy. Ambas partes del conflicto se acostumbraron a tolerar la tensión, el racismo, la agresión y las amenazas diarias de guerra. Los esfuerzos para reunir a los dos grupos opuestos para comunicarse y mejorar las relaciones entre ellos comenzaron ya en la década de los años cincuenta del siglo anterior. Los programas de convivencia ('coexistence') siguen siendo la estrategia principal para lograr el diálogo, la comunicación y la comprensión entre árabes y judíos hasta el día de hoy. Esta investigación tiene como objetivo mostrar el beneficio potencial de la Danza / movimiento Terapia (DMT) y de qué manera esta modalidad podría integrarse en los esfuerzos existentes para establecer el diálogo y la convivencia entre palestinos y judíos en Israel. Un taller de DMT fue diseñado por dos facilitadoras, una palestina y una judía-israelí, y se llevó a cabo en una universidad en Israel en los dos idiomas, hebreo y árabe. La investigación fue diseñada como una Investigación de Acción Participativa (Participatory Action Research - PAR), que involucró un taller de DMT de dos días que tenía como objetivo explícito facilitar un diálogo en un grupo de estudiantes árabes y judías. Se realizó un análisis temático, y sus resultados indican que la DMT puede ser una herramienta útil para los grupos de diálogo, que el enfoque en el cuerpo fomenta la escucha personal y la reflexión, lo que hace que el individuo sea más consciente y abierto para escuchar y aceptar a los demás, estar en sintonía consigo mismo y alcanzar la sintonía y un sentido de unidad con otros en el grupo.

Palabras clave: Danza / Movimiento terapia, conflicto, grupos de diálogo, conflicto palestino-israelí, análisis cualitativo.

1. Presentation

This work addresses an issue that is deeply in both researchers lives. It deals with the Palestinian-Israeli conflict, a conflict that is central in the definition of both societies. We come from both sides of the conflict - Rand, a Palestinian citizen of Israel, and Danielle, an Israeli Jew. By coincidence, we both found ourselves looking for new prospects abroad, in the same Master's programme in Barcelona, in the same year. On the first day of the Master's, our head of department always lists all the countries the students come from, and that year she named Israel and then named Palestine, one after the other; we were the only ones representing those countries and we immediately felt the tension. We were suddenly defined by our history and aware that it will be an issue we have to deal with. It was quite ironic; we both needed to distance ourselves from the conflict and find a neutral place for our personal growth far from the tension in our country, just to discover that there is a person there who will remind us what we were escaping from.

At first, we avoided each other but during the second year, we went through a slow process of carefully getting to know each other and finally became very close friends. We both feared conflict, and then we realized that the other person rejected it just as much. We learned that coming from the same place, even though we name it or see it differently, actually meant that we had more in common than we thought and were for each other the only person that can deeply understand the experience we are going through; we eventually became the 'home away from home' for each other.

Our friendship grew out of the personal and emotional process we went through in this Master's programme and practising Dance/Movement Therapy. We believe it helped us to explore and reevaluate where we came from and allowed us to separate the experiences we had from the tensions around the political conflict. The distance from our homeland made us more critical about the reality in our country as we realized how much of it defines who we are; we noticed that we experienced life in a way that is particular to where we came from and realized that we were used to experiences that a person that did not come from our country, finds to be strange or even traumatic in some cases. The encounter with the 'other' made the memories, thoughts and feelings related to our historic 'home' to arise, and DMT helped us to deal with the emotional weight of them.

As we were asked to think about a project for our final dissertation of the Master's, we both knew we wanted to dedicate it to something related to our encounter, friendship and the place we come

from, as it was one of the central processes we went through during our studies. We wanted to better understand if and how did DMT help us to get closer and be more conscious of our societies' mechanisms and how it affects who we are. Above all, we wanted to see if we could use DMT to bring people who are alienated from one another closer. We wanted to explore if, in some way, we could use our formation and practice, to affect the reality in our homeland.

Of course, we expected a challenge. We were living in Barcelona and wanted to work with a group of Palestinians and Israelis that actually live in the region; we had very limited time and many obligations. We were in the midst of studies and clinical practice, going through multiple processes, away from the comfort and support of our home. We needed to find an organization or an institution to collaborate with us, one that has an interest in dialogue and peace efforts in such politically-charged times; we were aware of how complex this issue was, and that we will need a long, thorough preparation to facilitate such a conflict-oriented group. In spite of all the obstacles we anticipated, we decided to 'go with it', with great conviction that we will be able to do it.

As one can imagine, we had many difficulties along the way. We found the task of recruiting participants to be more complex than we thought - the topic of the workshop was intimidating for some people, and we could not reach an even number of Arabs and Jews in the group. It was hard to maintain continuous communication with the institutions to whom we wanted to present our workshop from afar and many declined our proposition. Emotionally, the project took a toll on both of us. It was stressful and challenging and sometimes depressing to deal with such a heavy topic which required us to have a critical eye on concepts we grew up on. After we concluded the workshop and came back to Spain, we experienced conflict between us - the idyllic thought that we could be friends and partners without confronting this issue ourselves was proved wrong. At a certain point, we could not see how to continue to work together.

The process we went through was in a way symbolic to the issue we wanted to explore. We realized in our personal process in the Master's that the personal, social and political are intertwined and affect one another, and we believe that the following work reflects these connections and some ways in which they are manifested, and how DMT may allow to observe, explore and express them. We dealt with the specific case of the Palestinian-Israeli conflict because we know it best and it is close to our hearts, but we hope its principles and conclusions can be applied to other political/social conflict situations.

2. Introduction

This research aims to explore how Dance Movement Therapy (DMT) as a discipline may help in the effort of dialogue, communication and reflection between two groups in conflict. The research is designed as an attempt to better understand how DMT interventions may be valuable in the context of political conflict by focussing on how DMT may help to process a continuous state of oppression, violence, tension, alienation and fear; to express the emotions relating to it and to understand how it affects the personal and collective emotional-physical state of the individuals living it. This is an exploration of how the body reflects not only the personal, but also the political; how bodily work might be a key for coping with conflict, for attaining a better understanding of one's personal and collective condition and through this a better understanding of 'the other' and hopefully acknowledging the differences and similarities between opposing groups and accepting them.

The specific case that this research addresses is the conflict between Arabs and Jews in the state of Israel. Being a Palestinian or an Israeli, Arab or Jewish, religious or nonreligious, defines not only one's political, cultural and/or social experience, but also the personal experience that the individual goes through in this conflicted area- "not only very often the meaningful part of life for many people derives from their membership in different groups, but also because one's individual life is interwoven within collective structures, events and processes, in a way that it is impossible to separate them" (Bar-Tal & Salomon 2006, p. 2). Thus, the personal and group exploration that is promoted in DMT work may facilitate and support a better understanding of the others' narrative. Such work has been done extensively in dialogue groups between Jews and Arabs, Palestinian and Israelis and we base our own project on this tradition while exploring how DMT could contribute to this field:

Dialogue encounters between Jews and Palestinians in Israel are targeted to help each group deconstruct part of its own monolithic self-determination while helping to reconstruct the personal and collective worlds of the two sides. The confrontation with the 'other' can cause the participants to clarify issues that are related to their identity constructions preceding the encounter. Still, there are elements that they become aware of only as a result of the encounter itself. (Maoz, Steinberg, Bar-On & Fakhereldeen, 2002. p. 933)

The first chapter will describe the structure of the workshop, as it was designed by the facilitators. It will describe each of four parts of the workshop, presenting the topics addressed in each part and explaining why they were chosen, how they were translated into movement propositions and what the facilitators were aiming to achieve in each part.

The second chapter will be the analysis of the data. It will present the main themes that were repeated in most of the participants' interviews, such as gender, conflict, group and personal process with extracts and specific examples from the interviews, that portray these ideas and themes.

The third chapter will discuss the themes that arose in the data analysis. The researchers will reflect on the analysis, considering the context, the experience in the workshop and DMT theory. The discussion suggests how DMT might be useful in the context of mixed groups in conflict areas. The researchers will offer interpretations of the occurrences in the workshop and suggestions for further research.

2.1 Palestine-Israel conflict

Describing the Israeli-Palestinian conflict is a complex task since it is still ongoing and consists of several very distinguished narratives. Each perspective -Palestinian or Israeli- underlines different aspects of the conflict and each side had to confront the same historical events, with different consequences. Much of the conflict is based on the opposite points of view relating to the same territory and clearly, there isn't only one truth to be told. Therefore, we will offer only a brief overview of the most significant historical events that relate to the Palestinian-Israeli conflict, in order to give context to our work.

The conflict between Palestinian-Arabs and Israeli Jews is a modern phenomenon, dating to the end of the nineteenth century. Although the two groups have different religions (Palestinians include Muslims, Christians and Druze), religious differences are not the main cause of the strife (Beinin & Hajjar, 2014). The conflict began as a struggle over land between the Jews and Arabs living in British ruled Palestine. After the decision of the United Nations in 1947, to divide the land between Jews and Palestinians and the declaration of independence of Israel on May 14th, 1948, this conflict eventually evolved into an interstate conflict between Israel and Arab states during the war of 1948-49 (Bar-Tal & Salomon, 2006). The conclusion of this confrontation, which resumed in the aftermath of World War II and in the shadow of the Holocaust, marks a very important and significant event for both Jews and Arabs. For Israeli Jews, it marks the birth of

their nation, called ‘The Independence War’ or the ‘War of Liberation’, while for Palestinians it marks the loss of their vision of self-determination, the Palestinian Exodus and the deportation of many Palestinians from their homes, resulting in hundreds of thousands of Palestinian refugees. For Palestinians, this war is called ‘Al-Nakba’ which literally means catastrophe, referring to the collective disaster that sent them into exile, made them refugees and condemned them to oppression (Kahanoff, 2016). To this day, the memory of 1948 is kept alive by the imprint it has left on the collective and individual psyches of Israelis and Palestinians alike-

Refugee camps, compulsory military service, checkpoints and the persistent, underlying fear that whatever has been gained will ultimately be lost and whatever has been sacrificed will ultimately be in vain, keep the events and consequences of 1948 fresh in the minds of those born long after their occurrence. (Pilecki & Hammack, 2014. p. 3)

Throughout the years, six additional wars were fought in Israel- 1956, 1967, 1970, 1973, 1982, 2006 - In-between them many violent hostilities erupted continuously, including terrorist attacks, bombardments, military engagements and air raids. In 1967, following ‘The six-day war’, Israel effectively seized control over the Golan Heights from Syria, the Sinai Peninsula from Egypt, the Gaza Strip from Egypt and the West Bank and East Jerusalem from Jordan, which are now considered along with the Gaza Strip as ‘The Occupied Territories’ or the territories beyond the ‘Green Line’ or ‘the 67’ borders’. After the war, Israel established a military administration to govern the Palestinian residents of The West Bank and The Gaza strip (Beinin & Hajjar, 2014).

Today the term ‘Palestinians’ refers to the Arabs, Christian, Muslim and Druze whose historical roots can be traced to the territory of Palestine as defined by the British mandate borders. About 5.6 million Palestinians now live within this area, which is divided between the state of Israel and the West Bank and Gaza. Over 1.4 million Palestinians are citizens of Israel, living inside the country’s 1949 borders and comprising about 20 per cent of its population. Approximately 2.7 million live in the West Bank (including 200,000 in East Jerusalem) and about 1.8 million in the Gaza Strip (Beinin & Hajjar, 2014).

The historical events and circumstances relating to the conflict- the many wars, opposing narratives, highly violent clashes including the Intifadas (the Palestinian uprisings against Israeli occupation of the West Bank and Gaza Strip; the first Intifada lasted from 1987 to 1993 and the second Intifada from 2000 to 2005) and military operations- underlie processes of mutual identity denial and de-legitimization (Pilecki & Hammack, 2014). Each of the two national groups regards

the other group's goal as negating theirs. Both groups feel threatened and each group manufactures knowledge supporting their position; both groups consider their beliefs to be 'true' and 'objective', while the other group's point of view is seen as a distortion (Kahanoff, 2016). Moreover, each group historically "holds extreme monolithic constructions of the other group as the enemy, as inherently evil and of itself as just, right and moral" (Maoz, Steinberg, Bar-On & Fakhereldeen, 2002. p. 3). Israelis and Palestinians feel threatened by each other and traumatized as a result of past violent encounters (Maoz, 2000). The inability to understand the other's daily reality engenders prejudice, alienation and antagonism, which often lead to violence (Gordon-Giles & Zidan, 2009).

3. Literature Review

3.1 Dialogue intergroup encounters and contact work

In the past few decades, planned contact interventions between groups in conflict have played an important role in attempts to improve intergroup relations and achieve peace and reconciliation (Maoz, 2011). In such interventions, both sides deal with disagreements or conflicts between them through expressing themselves, listening to the other and taking in or empathizing with the emotions, values, experiences and views of the other (Maoz, 2000). As years of violence and conflict leave personal and collective scars of anger, fear, hatred and victimhood, it is recognized that a special process is needed to enable healing, allowing members of conflicted groups to "relieve their experiences under circumstances, grieve for their losses, affirm the experience of pain and sorrow, receive empathy and support and rebuild the relationship" (Kahanoff, 2016. p. 20). To achieve this, there is a need to recognize and accept the other's identity and acknowledge that each side has its own historical narrative of the conflict. Abu-Nimer (2004) argues that encounter and coexistence programmes are essential for the development of communication, trust and understanding of the complex Arab-Jewish reality in Israel. He underlines the importance of the examination and the development of these encounters for responding to the needs of the two communities.

Attempts at improving intergroup relations through organized encounters between Jewish and Palestinian citizens of Israel began as early as the 1950s, when the Palestinian-Arab population in Israel was still under military rule. They continued through the 1960s and 1970s, at which time several large-scale programmes of planned encounters between Israeli Jews and Palestinians were

established. In the 1980s, planned encounters between Jewish and Palestinian citizens of Israel grew rapidly in number and altered their form and objectives (Maoz, 2011).

Since the mid-1980s, dozens of encounter programmes between Israeli Jews and Palestinians have been conducted each year. These range from one time meetings to long-term, continuous series of meetings. They have been undertaken within a diverse range of demographic groups, including youths, university students, university professors and other professionals (Maoz, 2004). Planned encounter programmes typically include eight to twelve participants from each nationality, facilitated by a Jewish and an Arab facilitator and conducted in the framework of educational and communal institutions and organizations (Maoz, 2010; Maoz, 2011).

Ifat Maoz (2011) has reviewed twenty years of contact encounters in Israel and has identified and classified four categories of major different models of planned encounters between Jewish and Palestinian citizens of Israel while tracing their evolution. First, she describes the Coexistence Model, that was brought to Israel from the USA in the 1980s. This model, which seeks to promote mutual understanding and tolerance between Jews and Arabs, reduce stereotypes and foster positive intergroup attitudes, constituted the first and most dominant model of planned contact interventions between Israeli Jews and Palestinians (Maoz, 2011).

The Coexistence Model emphasizes interpersonal similarities ('we are all human beings') and cultural commonalities, as well as supporting notions of unity, being together and cooperation. As this model focuses on interpersonal interaction and personal identities, it does not tend to confront issues such as the conflict between Israeli Jews and Arabs, dilemmas of national identity and claims concerning discrimination towards the Palestinians (Maoz, 2000). Consequently, the Coexistence Model can be seen as supporting the status quo of the existing structural relations between Jews and Palestinian-Arabs in Israel rather than seeking social or political change (Maoz, 2011).

Next, she describes the Joint Project Model, which is based on the assumption that working together towards a common goal reduces intergroup hostilities and fosters common identity. It can be executed as joint theatre groups, orchestras, art and scientific projects, mixed sports teams, etc. This model is often seen as an ideal model for improving intergroup relations, as it includes a concrete, visible process of working together that results in a joint product. However, encounters focussing on a joint project do not deal directly, in most cases, with issues related to the conflict. For participants interested in discussing the conflicted relations between Israel and Palestine / Jews

and Arabs, it can be experienced as disappointing and as highly irrelevant to their actual needs and preferences. Secondly, the joint project does not always elicit the same degree of involvement in its Jewish and Arab participants, which can cause a major imbalance in the group (Maoz, 2011).

Growing criticism of the Coexistence and Joint Projects Models eventually led to the emergence of the more politically focused Confrontational Model (Maoz, 2011). However, the Confrontational Model or Group Identity Model emphasizes the conflict and power relations between the two sides of the conflict. The goal of this model is to modify the construction of the identity of members of the minority and majority groups and encourage greater awareness among Jewish participants regarding the asymmetrical relations between Jews and Palestinian-Arabs in Israel and of their role as a dominant or oppressive group (Halabi & Sonnenschein, 2004). The clearest strength of the Confrontational Model is its direct and explicit discussion of issues such as the relations between Jews and Palestinian-Arabs in Israel, asymmetry, discrimination and dilemmas related to the expression of Palestinian national identities and the just definition of Israel as a Jewish democratic state. Although discussing these issues is often difficult and even painful, there are many Palestinian and Jewish encounter facilitators and participants who do not see the dialogue between them as complete or relevant to their needs unless it explicitly deals with these issues. However, direct political confrontation can also distress and alienate participants from both groups. Moreover, the boundaries between confrontation and verbal violence are often not clearly demarcated. Thus, Confrontation Models can be more susceptible to destructive intergroup communication patterns that include verbal violence towards and degradation and delegitimization of members (Maoz, Bar-On & Yikya, 2007).

Finally, Maoz (2011) offers the Narrative Model as a response to the criticism of The Confrontation Model. This model uses a narrative approach in which participants from both groups engage in 'story-telling' of their lives in the conflict, sharing their personal and collective narratives, experiences and suffering in the conflict. Similar to the Confrontational Model, story-telling does not ignore the existing conflict and power asymmetries between Israeli Jews and Palestinians. Nevertheless, and contrary to the Confrontational Model, the discussion of these issues through personal stories enables an increase of intergroup acceptance and understanding while avoiding dead-end arguments about who is more moral and more humane (Maoz, 2011). Given that arts are forms of narratives, the Narrative Model might offer a scope for integration with DMT.

The four main types of dialogue encounters that Maoz (2011) describes highlight the complexity of conducting a group which addresses the political conflict between Palestinian and Jews in Israel. It is a highly delicate topic for both sides and the difficulties arising from each method of dialogue suggest that new ways to talk, listen and be with the other group are needed. Moreover, it becomes even more difficult and complicated with time, with each violent clash or political event that affects the perception of the other group.

Halabi and Sonnenschein (2004) mention the second Intifada as an example of a deep crisis in the field of encounter groups:

The October 2001 uprisings, or Intifadat 'Al-Aksa', have deepened the rift between Jews and Palestinians in Israel making it more difficult than ever for those working in the field of Jewish-Arab encounters. The very concept of encounter work is undergoing a crisis. (Halabi & Sonnenschein, 2004. p 1)

Hager and Mazali also talk about the hostility and tensions that naturally arise in times of greater conflicts between Arabs and Jews, in Tel-Hai college where they conduct encounter groups.

Every outbreak of violence between Israel and its Palestinian non-citizen which subjects in the West Bank, or the Gaza Strip, or its Arab neighbours in Lebanon or Syria, like every Palestinian or Arab attack, affects campus life and relationships, heightening tensions and anger. (Hager & Mazali, 2013. p. 7)

Halabi and Sonnenschein (2004) suggest that the intergroup encounter can change the participants' awareness of the reality in which they live. This is the encounters most important contribution to society. The intergroup encounters can provide participants with tools that help them analyse the reality in which they are living and even enable them to imagine what might be in store for Jewish-Palestinian relations in the future. Ideally, this understanding will motivate the participants to promote social change in their immediate surrounding which, in turn, can prepare the ground for large-scale change over the long-term. Though they stress that even when done the right way, intergroup encounters cannot change the reality of Israelis and Palestinians, they do see the intergroup encounter as a unique opportunity to improve our understanding of Jewish-Palestinian relations.

Ron, Maoz and Bekerman (2010) conducted a thematic content analysis with Jewish facilitators of major encounter programmes in Israel and have found that a continuous involvement in dialogue

encounters may be associated, in most cases, with a reported ideological shift. The interviewees in the research reported that the encounters helped raise their awareness to the asymmetric relations between Jews and Arabs in Israel and to the claims regarding discrimination toward the Arab citizens of Israel. Dessel and Ali (2012) have observed and analysed dialogue courses between Arab and Jews in a college campus in the USA and have found that though the students have continued to struggle with understanding each other and maintaining relationships after the courses have ended, they reported development of communication and listening skills, critical self-reflection, perspective-taking and empathy, development of friendships and action for social change.

Many scholars and facilitators have mentioned the complexity of conducting a bilingual group and how the usage of language in dialogue groups points out the political power relations between the two collectives. Zak and Halabi (2000), for example, describe how they encourage participants to use their mother tongue with the facilitators offering translation services, in the meetings conducted in 'Neve Shalom School for Peace'. In these meetings, both Arabic and Hebrew are defined as the official languages and both identities are represented. This principle serves to advance dialogue, addressing the most painful and conflicting issues between the two groups. Nevertheless, they describe that in practice the Arab participants tend to speak in Hebrew, to conduct dialogue directly with each other and not through the translation of the facilitators. The difficulty to give and maintain an equal representation and usage of Arabic in the meetings reflects the asymmetry between the two groups in the political reality.

Pilecki and Hammack (2014) address the question of narrative convergence and divergence in dialogue about history and the future among Israeli and Palestinian youth motivated to pursue intergroup contact. This research also emphasizes the power of asymmetry that is represented by language use within the dialogue setting, noting that in most cases the usage of Hebrew is privileged. They suggest that proposing a common, third-party language, usually English, maybe advantageous within dialogue sessions.

3.2 DMT and conflict

The efforts of finding a common language between two groups in conflict and other ways of seeing and listening to the other, leaves an open door for bodywork to be explored in this area. The body, our movement profile and patterns, are deeply personal and inherently affected by the environment surrounding us. This suggests that approaching dialogue with movement may not only emphasizes

the humanity of the other, but also help to express the effects that society and more specifically the political reality of oppression, conflict and war have on our personal experience and directly on our bodies.

If as Cantrick et al (2018) suggest "trauma is experienced in the body and oppression is a form of trauma" (Cantrick, Bennett & Warming, 2018. P. 191), it follows that the inclusion of the body might be of great help for coping with oppression and conflict, in the therapeutic relationship as well as the larger community (Cantrick, Bennett & Warming, 2018).

Totton (2009) with reference to Foucault, claims that-

Any particular understanding and perception of bodies has been created in response to particular social requirements; created through a certain way of thinking and talking about bodies and their attributes...the body [is] a crucial site of conflict between various forms of power and resistance to power, like a contested territory, repeatedly fought over by outside forces and local guerrillas (Totton, 2009. p. 191).

Caldwell (2016) writes about the concept of the oppression of the body by society and particularly how delegitimizing the bodies of marginalized people is a means of enacting oppression as "bodies are marked by assumptions made about their gender, their race, their ethnicity, their class and their 'natural' abilities" (Caldwell, 2016. p. 222).

These arguments are reflected in the specific situation explored in this work in which the bodies of each individual is marked by the assumptions made about their intergroup. The other is delegitimized, dehumanized and so is its body. Moreover, these bodies are marked by their respective societies, each with its distinct characteristics and environment; Limitations in freedom of movement, the historic collective memory of the bodies as a fighting instrument, each society perceptions of sexuality, limitations and borders may be internalised and manifested in the bodies of each individual.

Dosamantes-Beaudry (1997) addresses the effects that culture has on our body use and perception:

The latent aspects of a culture are most readily revealed through non-verbal modes of expression through the way members of a particular culture use their senses, gesture, move, organize themselves spatially, create interpersonal distances and synchronous rhythms and by the way they choose to dress and decorate their bodies... this non-verbal

behavioural repertoire provides a culture with its distinctive expressive style and this expressive style is inextricably connected to other aspects of that culture's worldview. (Dosamantes-Beaudry, 1997. p. 129)

These claims might indicate the importance of considering bodywork in the efforts of dealing with political conflict between two groups of different cultures, different societies and different political status.

However, there are other aspects of DMT that are fundamental to our approach in this work which guided the process of structuring the workshop. DMT focuses on emotion and affective tonality; it emerges from the body and its movement, asserting that each action is charged with emotional value; It allows the expression of our inner worlds and emotional states and aims to broaden the movements repertoire in order to broaden our emotional patterns and ways of coping (Fischman, 2005). The practice of DMT proposes that we pay attention to bodily states, be aware of our movement variety and physical actions and thus gain greater awareness of sensations, emotions and feelings that constitute our nuclear self; in other words, DMT focuses on “movement sensing and how movement makes sense” (Fischman, 2015, p.1). New actions, new movements, new ways of being and knowing the body, become new experiences that allow revisiting the self, its history and narratives and might transform the significations of the biography (Fischman, 2005). Focussing on the individual's emotional experience through the body, reconsidering the narratives that construct the self, might allow greater awareness to the personal state within the political situation, emphasizing the emotional experience of this reality beyond the historical facts and political positions. Through exploring one's personal narratives, history and self, DMT work also promotes the expansion of the cognitive and emotional perception of the other and its narratives.

3.2.1 Empathy

Most dialogue groups seek to generate greater empathy and eventually a better understanding between two conflicting groups. DMT relies on the concept of empathy as inherent to its' practice and on ‘mirroring’ as an instrument to achieve it. Kinesthetic empathy is a core concept in the DMT literature which is implemented in DMT practice. Through the use of kinesthetic empathy, the DMT therapist gets empathically involved in an intersubjective experience that is rooted in the body (Fischman, 2015).

Empathy implies the capacity to understand another, what he is experiencing, living and feeling, the intellectual or emotional identification with another and the embodiment of the experience of

this state (Fischman, 2005; Berrol, 2006). Empathy allows a person to take another's viewpoint and to understand the intentions behind their actions more fully (McGarry & Russo, 2011). It is "the attempt to experience somebody else's inner life and implies knowing what the other one feels, having information about the other's situation and acting accordingly. It arises out of elements that are common in the experience of both individuals that are involved in the empathy process" (Fischman, 2015. p. 1).

In early experiments on the brain of the macaque monkey in the mid-1990s, a group of Italian neuroscientists reported the discovery of a class of pre-motor neurons that were activated not only in the brain of the monkey performing the actions of grasping objects with its hand but in a monkey or human witnessing those actions. Like a mirror image, the same sets of neurons are activated in an observer as in the individuals engaged in an action or the expression of some emotion or behaviour. Gallese (2005) emphasizes that these inherent mirroring properties help explain the mechanisms of social, kinesthetic and emotional cognition or understanding (Berrol, 2006). Mirror neurons are currently being linked to psycho-affective, social and cognitive development, attachment, attunement, empathy, social cognition and morality. A fundamental concept is that the mirror matching mechanism is activated to a stimulus or stimuli outside the self, that is, in relationship to another. The catalyst might be a visual observation of motor actions or facial expressions such as disgust, joy, fear, etc. (Berrol, 2006).

Mirroring, which involves imitating qualities of movement, is an exercise employed in DMT to enhance emotional understanding between a therapist and client or among members of a group (Berrol, 2006; McGarry & Russo, 2011). Mirroring occurs when two people make similar body movements that are coordinated or slightly echoed in time. It may be executed as echoing the exact movements of a person, or as an imitation of the quality of the movement. The result is an enhanced degree of somatic and emotional understanding between therapist and client or group members. The effects of mirroring on empathy enhancement are considered important by DMT therapists (McGarry & Russo, 2011). Mirror neurons research suggests that when we see someone exercising an action, we simulate it internally - even if we do not move directly, our motor system is activated as if it is executing the same action that is being perceived. Fischman (2005) argues that this automatic process of unconscious simulation allows the observer to use his personal resources to enter that world of the other without the need to theorize about it.

In a DMT session, the therapist mirrors the quality of a client's movements to relate to the client and open an empathic dialogue. Mirroring can also take the form of mimicking the intentions

behind one's movements, as when a therapist mirrors a posture or general emotional quality behind a set of movements, rather than exact motor movements themselves. Both types of mirroring in DMT may lead to shared activation in mirror neurons system (MNS) networks between a therapist and client and be responsible for reported enhancement of emotional connections following a DMT session (Berrol 2006; McGarry & Russo, 2011). McGarry & Russ (2011) propose that practice engaging in mirroring leads to enhanced MNS functioning in the person mirroring, as well as in the mirrored individual. In turn, MNS activity during the observation or execution of emotional movement will enhance activation in the limbic system, leading to a greater empathic response. As a result, we come to better understand other people's intentions by feeling these intentions, or emotions, ourselves.

3.2.2 Symbolism, metaphor and non-verbal communication in movement

Metaphor and symbolism have been recognized as change agents and as vehicles for understanding in psychotherapy. The particular use of metaphor distinguishes the creative arts therapies from other models of psychotherapy (Ellis, 2001). DMT relies on movement metaphors, a form of non-verbal communication, which "can provide useful insights into a person's patterns of behaviour, beliefs, relationships and emotional state" (Ellis, 2001. p. 181).

Metaphors may allow us to explore new possibilities, they can change our perception of events and the interpretation we give our experience. They enable the exploration of our unconscious (Ellis, 2001). The use of symbol as metaphor, according to Schmais (1985), may allow us to have keys for past and present conflicts - "It allows psychic distance from private preoccupations. Once it has been structurally represented, an idea or emotion can be apprehended, contemplated, analysed or connected to other symbolic material. The symbol can shed light on old issues, articulate current concerns and anticipate the future" (Schmais, 1985, p. 34).

Ellis (2001) examines the place of movement metaphors in DMT, claims that movement metaphor is a kinesthetic experience that affords symbolic meaning that is not necessarily overtly known. The DMT therapist may deduce meaning or hypotheses from the movement metaphor to bring themes not actively known to the client to their attention. The therapist may create a movement proposition or a verbal intervention that may be in response to a meaning of their own or of the client, or in response to an action (verbal or non-verbal) initiated by a client. The therapist may have an intuitive response to metaphorical material, which informs an intervention without it reaching a place of conscious attention.

Movement symbolism and metaphors are central in the structure of the workshop discussed in this research. We used metaphors to translate concepts concerning the conflict into movement propositions, such as borders, limits, freedom of movement, embodied culture and society, etc. Metaphors were also intended to be of support in the attempt of addressing such an emotional, complicated issue such as the political conflict, by providing the participants with the opportunity to create psychic distance from it and transform or channelize their emotions into movements and creative expressions. This concept, of transforming emotions and ideas related to the conflict into movement metaphors, was central in our approach to the workshop; Especially, in the light of the difficulties to deal with those issues verbally, as described in many dialogue groups experiences.

4. The Research

In our research, we have found very few documented interventions of DMT relating to the Israeli-Palestinian / Jewish-Arab conflict and generally to conflicted areas or social and political action. To extend the investigatory base of the research, we have included in our research studies of social interventions in parallel fields such as art therapy and expressive arts.

4.1 Creative Arts Therapies for social activism, social change and social conflicts

Kapitan, Litell and Torres (2011) describe a PAR in Central America, in which creative arts therapy was culturally adapted and practiced, in order to achieve outcomes that contribute to social action and transformation. The research was practiced in the ‘Leadership and Spirituality for Social Transformation’ retreats in Nicaragua. Participants were a socioeconomically diverse group of youth and elders, administrators and practitioners, women and men, all of them work or volunteer in the organization responsible for the retreats. The PAR retreats functioned as an accessible model for collaborative inquiry. Facilitators and participants shared in the role of co-researchers. The following art therapy experience was facilitated: Individually and then in teams, the co-researchers created a single picture that incorporated recurrent images from the PAR. Each of these images had a cultural, historical and archetypal significance in Nicaragua and deeply resonated with the co-researchers. The co-researchers elaborated on the narrative themes of their archetypes pictures through art, dance and story-telling that vividly enacted the main characters and settings, as well as the sounds, images, movements and emotions they evoked. They then questioned, reflected upon and acted on the problems arising from these images; “The co-researchers identified old and new images that expressed archetypal energy, challenged deep cultural values and carried potential to transform Nicaraguan society” (Kapitan, Litell & Torres 2011. p. 68). Their results showed that

“community-based creative art therapy using PAR strengthen the personal, spiritual and social development of the co-researchers, which in turn multiplied broader impact on their communities” (Kapitan, Litell & Torres 2011. p. 1). They present the relevance and utility of community-based art therapy -or activist art therapy- in which the community is not only the surrounding environment of the individuals or groups with whom art therapists practice, but it is itself the ‘client’. This approach has been used to aid communities and work with collective trauma caused by natural disasters, genocide and war. Their research emphasizes the importance of the use of PAR in community-based research, as a process that generates knowledge that cannot be obtained in other ways.

Kalmanowitz and Lloyd (2004), address the possible role of art therapy in providing support for people affected by political violence. Their book provides many examples of using art therapy in politically conflicted areas (currently and historically) such as former Yugoslavia, Sri Lanka, South Africa, North Ireland and post 9/11 New York. More relevantly, it includes two chapters addressing the Palestinian-Israeli conflict. Hazut (2004) presents her work in Israel, in a situation of ongoing, low-intensity war. She describes her models of work and her method which she terms "finding your anchor" (Hazut, 2004). Hazut facilitated a group in a college in Israel, between 2001-2002, during the ‘Al-Akza’ Intifada when the entire year was lived under the shadow of life-threatening events. The involvement in empowering personal and group expressive process was of great importance to the students in the effort of coping with crisis throughout the year, as reported in the research. It is asserted that these focused interventions made it possible for the class to find the time to return to the routine of studying and carrying out their everyday tasks. Hazut employed a structured and guided intervention, appropriate to a study group (not a therapeutic one) and a relatively short-term intervention framed as a seminar group and structured as four hours encounters each week during the course of one year. All participants were Jewish, aged 24-45. The encounters included experiencing art-making and acquiring skills for groups and individually improvised mediation through different kinds of expressive techniques. In addition, each participant researched their personal expressive experience with the use of theoretical resources.

Sway, Nashashibi, Salah and Shweiki (2004), describes the practice of Expressive Arts Therapy (EAT) of the Palestinian Counselling Centre (PCC) in the Palestinian Territories and their work under military occupation. They present four case studies, in Ramallah, Nablus and Jenin and indicate why EAT (including DMT) is relevant and appropriate not only to the local culture but also to treat trauma that is caused by political oppression. In Ramallah, for example, a trained crisis

intervention team began working after a curfew enforced by the Israeli army in 2002. The intervention scheme included working in schools with the teachers and students and in neighborhoods that suffered great damage. The team started with conducting a debriefing for ten days followed by EAT interventions. Debriefing involves working in a group setting and having the group recount their experience of a recent shared traumatic event - “the process allows the group members to talk about how the experience has affected them cognitively, behaviourally and emotionally” (Sway, Nashashibi, Salah & Shweiki, 2004. p. 183). The group included eight women that were direct relatives of ‘martyrs’ (Shahid) and it met four times. They used body and movement, expressive voice and psychodrama, followed by art-making and creative writing. The research argues that “The therapeutic space in EAT can provide a haven for the Palestinian people who live under constant trauma and fear and can contribute to their healing process. Acting, moving, singing, art-making and playing energizes us as individuals and help us build a healthier community of people, even if it is only in the here and now. It reminds us that such pleasure is possible and, therefore, that there is something hopeful to look forward to” (Sway, Nashashibi, Salah & Shweiki, 2004. p. 14).

4.2 DMT and movement activities addressing social, cultural and political issues

Pylvänäinen (2008) has conducted a DMT based community outreach project for a multicultural group of women in Tokyo. The project included a series of eight sessions, for eight participants from Japan, South America and Europe and aimed to explore the potentials of DMT to help participants face the challenges of being a foreigner or a person of bi-cultural background in Tokyo. The sessions were constructed as ‘typical’ DMT sessions, beginning with guided verbal sharing, following with warm-up, process and closing phases. The core and main purpose of the movement work was to create a safe group environment and included themes that have roots in Japanese culture, such as Butoh and Buddhism. The focus of the movement work was on attentiveness to the body and body sensations in various movement situations, to help conscious connection with the body as a safe and supporting home-base. The data for the research was collected by pre-group interviews and notes that were written by the facilitator and researcher after each session, reflecting on the content of the sessions. The project and the conducted research have shown that a DMT group can foster attentiveness to body and body sensations, which may help to connect to oneself and thus may support the effort of communication with others, from different cultures with different sets of movement.

Bareka, Panhofer and Rodriguez Cigaran (2019) have written about the benefits and potentials of DMT with refugees and asylum seekers and propose a two-step intervention that seeks the reconstruction of the political-self. The research points out that creative arts therapies can be a temporary home for refugees, by providing a “safe and enactive transitional space” (Bareka, Panhofer, & Rodriguez Cigaran, 2019, p. 87). The research consists of a theoretical revision of the definitions of self, social and political-self, embodied-self, social exclusion, etc. Additionally, it uses the qualitative description method which is based on one of the author’s observations and experiences with child refugees in Greece; The researchers propose a two-step DMT intervention that seeks the reconstruction of the embodied political-self, based on one of the author’s experiences working as a social scientist with refugees since September 2016, in the Epirus region in Greece. DMT is proposed as an alternative psychosocial intervention that would help the participants to increase their self-confidence and encourage their empowerment. Participants may come from different geographic and ethnic cultures, but also from different cultures of movement. The first step of the intervention is named ‘the body as a home’. The goal in this step is to encourage work on self-confidence and cultivate the children’s embodied self. The idea is to support “the children’s recreation of their own home by facilitating body awareness, the feeling of confidence and trust in themselves. Subsequently, a bridge towards others can be built from this new base” (Bareka, Panhofer & Rodriguez Cigaran, S. 2019, p. 88). Body activation tools, attention to the spatial dimension, working on different levels of space, focus on grounding, exercises of balance and imbalance, activities of personal limits and boundaries, using props, mirroring and improvisation are all suggested as effective tools for movement work in this step. The second step, ‘DMT as a bridge’, is aimed to support the construction of the embodied self and work on group building. This step is intended to “help the children to understand that they are people with personal resources and talents, to feel/embody the importance of creating groups and the importance of being conscious social actors/agents” (Bareka, Panhofer & Rodriguez Cigaran, S. 2019, p. 89). The researchers suggest tools that can be effective during this second step, such as dynamics based on the rhythm that helps to create safety in the group, repetition of some exercises in order to feel familiar with the group and feel free to express oneself.

Huss and Haimovich (2011) examine a belly dance workshop for a mixed group of Muslim and Jewish women in Israel, using a qualitative phenomenological methodology. Data was gathered using mixed methods such as interviews, group discussions, participants' observation and preliminary questionnaires to map out the relevant areas and to identify women interested in being interviewed. A triangulation of data gathering methods was employed to ensure the incorporation

of different levels of experience, including the personal (interviews), the embodied (participant observation of dancing) and the group and social contexts (e.g., group discussions and interviews). All data sources were analysed thematically and then presented and discussed, as the themes moved from the personal to the social-political. In the workshops, the focus was on bodywork and the political; the cultural and social gap between the participants and the participants' experience of their body within the specific reality of being women of different religions, classes and cultures in Israel. The women addressed personal, group and socio-political issues through their experience of their bodies.

Gordon-Giles and Zidan (2009) developed an educational model named 'Beyond Words', which is a multidisciplinary approach that consists of DMT interventions for groups of Arab and Jewish female education students. Defined by the researchers as a non-profit organization, 'Beyond Words' aims to promote the empowerment of women, healing emotional wounds and traumas and reducing prejudice as a way to build peace. To assess this approach, they have conducted a mixed-method research, involving the use of a quantitative tool, the Maffer questionnaire and a qualitative method of reflective journaling where students were asked to keep a reflective journal throughout the duration of the course. This study took place over one school year and involved three groups - a control group of Arab female students, an experimental group of Arab female students and one mixed experimental group, of Arab and Jewish female students. A total of 94 cases were included. The encounters started with an opening circle followed by a movement experience, movement games, theory and practice of listening partnerships, healing touch and finally, a closing circle that ended the sessions. The researchers used DMT approaches to address complex emotional trauma and wounds relating to the conflict based on their conviction that the involvement of the body facilitates emotional and aesthetic expression and symbol and metaphor important factors in the process of healing. The groups aimed to achieve three objectives through the use of DMT: "To help the participants explore new ways of moving in space that can affect how they think, feel and behave; To access and bring out the emotional pain stored within the body; To enable and support the beginning of a cathartic process" (Gordon-Giles & Zidan, 2009. p. 37). The findings of the research showed that the 'Beyond Words' course was significant in empowering women and appeared to improve participants' listening skills as well as their emotional awareness and ability to feel empathy for others.

Serlin, Roskin Berger and Bar-Sinai (2007) describe a workshop aimed at the observation of distinct movement styles and patterns using Laban Movement Analysis (LBA) to reflect on how

differences in movement might mirror personal and cultural differences that may contribute to conflict between members of different cultures. Based on the assumption that a non-verbal conflict may lead to a serious misunderstanding of the other's intentions and actions, the researchers have created a movement-observation workshop for Palestinians and Israelis, who were participating in a coexistence programme in a college in Israel. The participants were taught concepts and terms from the Laban lexicon and were then offered movement experiences that explored participants' individual movement patterns. The focus on movement was used to explore the way through which participants could tune into the movement of the 'other' and establish trust and communication through their cultural background on a non-verbal level. Observation of movement outside the class and enactment of it within the class was also practiced by the group members. According to the researchers, the individual body experiences in the workshop "provided a deeper understanding of the roots of cultural differences and generated ideas about how the understanding of non-verbal levels might be used to help resolve conflicts on the verbal and cultural levels of communication" (Serlin, Berger & Bar-Sinai, 2007. p.4). The authors of the research emphasize the power of movement as a form of communication and its use to build bridges in situations of conflict and generate trust between individuals, groups and societies.

5. Methodology

5.1 Aims

This research was designed as a pilot study involving a short-term workshop, conducted by two researchers/facilitators focussing on the potential benefit of DMT and how this modality might be integrated into the existing efforts to establish dialogue and coexistence between Palestinians and Jews in conflict areas in Israel.

5.2 Objectives

- Devise a DMT dialogue workshop for Arab and Jewish students in Israel.
- Analyse the effects of the workshop in the personal and group process, by conducting interviews with the participants and thematic analysis.
- Define aspects in which DMT can contribute to dialogue efforts between Palestinians and Jews.

- Collect data for further development and improvement of the workshop and suggestions for other interventions.

In order to achieve the objectives, the research was designed as PAR involving a two-days DMT workshop, that was explicitly aimed at facilitating dialogue between Arab and Jewish female students.

The term qualitative research is used to refer both to techniques (of data collection or data analysis) and to a wider framework for conducting research, or paradigm.

A broad cluster of features and assumptions make up a non-positivist qualitative research paradigm. One thing absolutely fundamental is that it tends not to assume there is only one correct version of reality or knowledge. Instead, it comes from a perspective that argues that there are multiple versions of reality – even for the same person – and that these are very closely linked to the context they occur in. Most qualitative researchers would argue that we should not, even must not, consider knowledge outside of the context in which it was generated. This refers both to the context of data generation, such as an interview setting and to the broader sociocultural and political contexts of the research. (Braun and Clarke, 2012 p. 6)

PAR is used in projects that aim to gather and use information that can benefit the people participating in it and their communities. It is used by a range of community groups and organizations and also by groups that come together for the purposes of research and action on a particular issue (Pain, Whitman & Milledge, 2011). It is argued that PAR processes have parallels with the practice of creative arts therapies and can benefit research in this area (Kapitan, Litell & Torres, 2011).

5.3 Sample and field of research

A workshop of two encounters, of four hours each, constituted the field of research. The workshop was designed by the facilitators and conducted in a college in Israel, with the collaboration of its 'Centre for Peace, Democracy and Multiculturalism'.

The participants:

The workshop was advertised and open for registration with the support and help of the Centre for Peace, Democracy and Multiculturalism. The centre published the workshop flyer via the

academic email and by distributing the poster around the college campuses, with general information in Hebrew and Arabic about the workshop and how to contact us. The researchers specified that participants would be Jewish and Arab female students that are currently attending the college and were interested in dialogue, movement and dance.

The original aim was a sample of 8-10 female students, with an equal number of Arab and Jewish participants. However, only a group of eight students was recruited – four Jewish and four Arab (2 Muslims, one Druze and one Christian). Unfortunately, at the last moment, one of the Arab participants withdrew and the final group was of seven participants and unbalanced in the sense that there was not an even number of participants from each intergroup.

The range of ages was between 22-31 years old. The Arab participants were significantly younger than the Jewish participants, presumably due to the fact that most Jewish young people go to the army before academic studies or professional studies, while most Arab citizens start their professional formation once they finish their high school studies.

5.4 Participatory Action Research

This research is based on PAR approach. PAR is “collaborative research, education and action used to gather information to use for change on social or environmental issues. It involves people who are concerned about or affected by an issue taking a leading role in producing and using knowledge about it” (Pain, Whitman & Milledge, 2011. p. 1). PAR is distinct because it is intended to result in some change, improvement or action in the participants' life and specifically on the issue that is being researched. It is a collaborative approach, using the skills, knowledge and experience of all participants. It offers a democratic model of who can produce, own and use knowledge (Pain, Whitman & Milledge, 2011). Both facilitators and participants are defined as co-researchers, because the participants are both the subject of the research and the principal investigators into their own problems (Kapitan, Litell & Torres, 2011). PAR addresses specific concerns of the community and fundamental causes of oppression, with the goal of achieving positive social change (Kapitan, Litell & Torres, 2011).

The researchers conducted the work in their own community, which is constituted of the two intergroups of Arabs and Jews, concerning themes and issues that are central in their own life. Both facilitators and participants' involvement in this project was motivated by a wish to learn about the political and social situation and to search for new ways to benefit their communities and to act in

order to change it; Specifically, improving an ongoing state of tension, frustration and conflict between people who share the same space, live in the same area, study in the same institute.

The research was collaborative, but with distinct roles for each co-researcher. The college where the research was conducted and specifically its Centre for Peace, Democracy and Multiculturalism collaborated by providing the facilities, helping with the advertisement of the workshop and provided the ideological ground base for the research, as an institution looking for ways to improve coexistence firstly inside the college and eventually outside, to the rest of the country. The participants of the workshop collaborated with information and reflection about their daily life in college concerning the issue of coexistence, communication and relationship between Arabs and Jews in the college community and provided constant feedback about the workshop based on their skills and experience, including suggestions for improvements, discussion about how the workshop, if repeated, may affect the larger community of the college and how DMT may help with the difficulties presented by the conflict between Arabs and Jews in Israel. Some participants collaborated with the advertising and recruitment of other participants for the workshop. The facilitators have conducted the workshop and taken responsibility for data collection and analysis.

Informed consent was obtained during the registration process: the research description, method and goals and theoretical and practical information about DMT were discussed with the college and with each participant of the workshop. All the participants were presented with an information sheet about the research (see Appendix A-1) and signed the consent form (see Appendix B-1) before they joined the research. All co-researchers, participants and facilitators, had an opportunity to discuss the workshop, raise concerns and questions and share their reflections with each other during the process, from registration phase to conclusion. Facilitators and participants all agreed to commit to the project and facilitators have committed to sharing the written results with the participants.

All PAR activities (advertisement, interviews and workshop) and documents (consent form, information sheet) were produced and/or conducted in both Arabic and Hebrew and each co-researcher was allowed and offered to use the language of her choice. The written work (thesis) was agreed to be conducted by the facilitators in a third language and it was decided that it will be written in English so all participants will be able to read it and comment on it.

5.5 Thematic Analysis

Thematic analysis (TA) is an established method of qualitative data analysis. It is used to systematically identify, organize and offer insight into the themes across a data set. Using this method, the researcher identifies what is in common to the way a topic is talked or written about and make sense of those commonalities (Braun & Clarke, 2012).

Themes or patterns within data can be identified in an inductive (bottom-up), or in a deductive (top-down) approach. “An inductive approach was applied in this research which means the themes identified emerged from the data. In this data-driven approach, the themes identified via interview, focus group, etc. may bear little relationship to the specific questions that were asked of the participants. They would also not be driven by the researchers’ theoretical interest in the area or topic. Inductive analysis is, therefore, a process of coding the data without trying to fit it into a pre-existing coding frame” (Braun & Clarke, 2006. p. 83).

In contrast, a deductive TA would tend to be driven by the researcher's theoretical or analytic interest in the area and is thus more explicitly analyst-driven (Braun & Clarke, 2006, p.84).

Trustworthiness: Investigator triangulation:

Using several people (or at least more than one) in the data gathering and data analysis processes constitutes a “systematic comparison of different researchers’ influences on the issue and the results of the research” (Flick, 2002, p. 226). Triangulation initially was undertaken as a way to increase the validity of research results. However, Flick (2002) states that “triangulation is less a strategy for validating results and procedures than an alternative to validation which increases scope, depth and consistency in methodological proceedings” (Wilson, 2014, p. 74-75).

In order to achieve triangulation, the facilitators separately analysed all the interviews (which were held for all the participants) pre and post-workshop-14 individual interviews), using a TA method. Each of the facilitators listened to the interviews while reflecting on the experience of what took place in the workshop, generated codes and cross-referenced these with the themes which had emerged in each individual participants' pre and post interviews. The themes that emerged for each participant were then reviewed in order to identify which themes emerged in most of the interviews and which themes emerged or were excluded in conversations with most of the participants. A list was compiled by each evaluator and put together in a way that could be shared with the other evaluator/co-facilitator. Both lists were then compared and a shared list of common themes

extracted from both lists was made; which included the similar themes that both facilitators evaluated, found and defined from their personal analysis.

5.6 Data collection

The data collection in this research is based on individual interviews which the researchers held with each participant before the workshop commenced and after it concluded. Additionally, the researchers took field notes of observation during the workshop, relating to the dynamics that emerged in the group. The researchers also kept, with the permission of the participants, drawings that were made during the workshop, which constitute visual data.

Interviews:

Interviews are a method commonly used in PAR and in qualitative inquiry, which enables participants to describe their situation, in their own words. The researcher explores a few general topics to assist in uncovering the participants' perspectives but demonstrates respect for how the participant frames and structures the responses (Marshall & Rossman, 2006). Both the researcher and the participant share and learn throughout the interviewing process in a reciprocal manner (McDonald, 2012).

An information sheet and consent form were sent to interested students, along with a request regarding availability for an initial interview to be scheduled prior to the workshop taking place. The purpose of the initial interview was to introduce the project and facilitators to the participants and for the researchers to respond to any questions or doubts. The aims and objectives of the research were explained as were the implications of PAR research, by informing them of the active role they would have in the group where their comments and the expression of their opinions would be welcomed.

These interviews allowed the researchers to answer any questions the participants had and gain an insight into their motivation in taking part in the project. It also allowed the researchers to ensure that the ethical requirements to have participants informed consent to participate in our thesis project was in place¹. Each participant signed the consent form before we proceeded with the semi-structured interview.

¹ The WHO Manual (Section XV.2) defines research with human subjects as 'any social science, biomedical, behavioural, or epidemiological activity that entails systematic collection or analysis of data with the intent to generate new knowledge, in which human beings are exposed to manipulation,

Some questions were formulated in order to help the facilitators learn about the participants and have an idea of who will take part in the research:

1. Are you ready to sign a consent form and start the interview?
2. Have you read the information sheet?
3. Age, major, year, where they are from and where do they live
4. What interested/attracted you in the workshop and what motivated you to sign up to participate in it?
5. What are your expectations for the workshop?
6. Have you had any experience with 1- dialogue groups or 2- DMT in the past? if the answer is yes, tell us about it.

Before the first interview ended, a conclusion interview was scheduled with each participant, that took place after the final workshop ended. This final or post-workshop interview was not structured and allowed each individual participant to share their personal reflections in a more natural conversational mode. This was valuable in collecting information about different experiences of the group and supported the process of closing of the process for both the facilitators and participants.

5.7 Data analysis

Following the concluding interviews, the researchers reviewed the data individually and separately and coded it according to the main themes that emerged for most of the participants in the interviews. The themes that were brought up during the workshop (as recorded in the researchers' observation field notes) were then cross-referenced with those which arose in the interviews. The researchers then compared their coding and negotiated a final list of themes that were repeated in both analyses. These themes are presented in this work as the results of the data analysis.

Intervention, observation, or other interaction with investigators either directly or through alteration of their environment'.

Coding

The researchers used inductive coding. The data was transcribed, read and coded several times. The researchers detected in the interviews words, phrases and concepts that were similar or were addressing similar issues, and applied codes that described those issues. Both researchers reached a list of 8-10 codes / themes, which then were compared. The codes that were not in common were eliminated, and the analysis resulted with seven final main themes.

5.8 Workshop structure

The workshop was held during two consecutive days, each encounter lasted four hours. We divided each encounter into two parts, with a brief break between them. Each part started with a check-in - a verbal introduction and discussion in a group circle followed by a guided movement proposal, based on a theme or a group dynamic exercise and ended with check-out- verbal reflection on the movement in the circle.

Each part of the workshop had a main topic to explore in movement. The topics are related to conflict, culture, community, group dynamics and individual exploration. We have decided on the specific topics by defining main themes that are associated with political and cultural conflict and cultural gaps. We then gathered movement elements that represent them and may facilitate non-verbal communication and/or understanding, maintaining our objective of looking for creating a dialogue in movement between people of two opposite groups of a conflict.

Space

The topic of the first part was “space”- an exploration of the issues of borders, personal and social space, personal and spatial limits, the relationship between personal body and space and between different spaces. This part was aimed to start an exploration of personal needs in movement and communication in movement with the rest of the group while reflecting on these issues and externalizing them in the space of the workshop. We used a physical representation of the personal space defined by each of the participants with stickers, reflecting about its size, shape, colours, textures, etc. We then encouraged interaction of moving between participants’ individual spaces, while experimenting with different movement qualities. The movement segment ended with marking the paths taken by the participants between the different spaces, creating a large map of the group and the spaces representing each of them.

Group and Individual

The topic of the second part was “group and individual”- the relationship between the self and society, how one affects the other, how an individual might feel inside a group. This part was aimed to encourage an exploration of the main issues related to group dynamics- what part do I want to take in a group? In what position? Do I lead, follow or rebel? how does it feel to be part of a group? How do I feel in this specific group and how do I feel in the political and cultural group that I am a part of? Do I represent it? We started with a Chace circle, in which the group repeated the movement of one participant and then passing the lead to different participants. (Chace, 1953). We continued with a follow-lead exercise with fabrics, in which one member of the group led the movement and the others had to follow and adapt to her movement qualities. We then suggested that the group try the same exercise in couples.

Conflict and Encounter

The topic of the third part of the workshop was “conflict and encounter” - embodying the differences and resemblances between personal preferences and the others’ and experimenting with attuning to the other’s movements. The aim was to reflect upon how personal qualities may be influenced by cultural aspects and costumes and observe how moving with different qualities and rhythms affect the bodily feeling of each of the participants; Eventually, to explore through movement different strategies to bridge the gaps and experience attunement. We used music to present different rhythms, looking for music that can associate different movement efforts. The participants were encouraged to explore how they feel moving with each music style and what kind of music they prefer to move to. We also brought typically Arab and Jewish music, in order to introduce the cultures of the participants and see how it affects their movement and the group dynamic. We followed with a starting-stopping exercise, working on focus and listening of the group to one another and playing with the different rhythms of the group members. We continued the exercise in couples, encouraging them to identify and move to the others’ rhythm.

Dialogue and Reflection

The topic of the fourth and last part was group perception dialogue and reflection. This part aimed to lead the group towards a closure while reflecting on holding a dialogue and ways to practice it and think about. We also encouraged the members of the group to contemplate on why they chose to take part in a dialogue, what it means to participate in it and what it signifies to use the body as an instrument to do so. We started with creating a small choreography of the group-each participant contributed a movement to what concluded as a movement phrase of all of them. We continued

to the movement dialogue in couples, once they finished the whole conversation, we made them move around switching couples in order to have the experience of moving with participants they haven't had the chance to move with. We concluded this part with an “image - response” exercise, where each participant demonstrated a posture that symbolizes her experience in the workshop. Then each participant got a reflection in movement of what she presented, we held this exercise first in couples and then as a group.

6. Data Results

The data is divided into categories of dominant themes with some having a series of sub-themes.

The following section there will be direct quotes of the participants, from the pre and post interviews. All the names of the participants were changed and they will be marked with (P) for Palestinian or (J) for Jewish; and (y) for previous dance background, or (n) for no previous dance background.

6.1 Gender

It seems that the fact that it was an entirely feminine group was very significant for the participants' experience. It is mentioned in most of the interviews as a characteristic that allowed openness, comfort and a sense of unity and connection with the other participants.

- Yusra (P)(n): *“I felt comfortable in the workshop, I don’t know how to describe it, or in what sense. Maybe it was really because it was all girls”*. (second interview, after the workshop)
- Sally (P)(n): *“the group was so, so nice and I think we are all connected ...a very big part of it was the fact that we are all women...I felt it had a great influence, there was more openness, we all talked more about our feelings, many discussions about emotion...and we could all connect and befriend really fast... I think every one of us moved with liberty because there were no men”*. (second interview, after the workshop)
- Mor (J)(n): *“I think it was right to do it only with girls, there was a very feminine and open atmosphere there and it was important to me...one of the days I came home after the workshop, the second time...I suddenly realized that the tights I was wearing were a bit*

transparent and I said 'oh how lucky it was just girls!'...I realized it and thought about it ... that boys could see ... I don't know, not that it's such a big deal but ... it made it feel more open that it was just girls". (second interview, after the workshop)

- Rona (J)(y): *"The fact that we were all women brought a much more intimate and exposed environment, I'm sure of it, in the movement and in the emotion and also in the dialogue...easiness...and also like somehow a feeling of home...like movement is also very feminine in my point of view, movement and flow and like...I think I felt this energy of movement and femininity". (second interview, after the workshop).*

For some, the fact that the group was all female was a main factor in the decision of participating in the workshop. There was also a tendency to associate femininity and womanhood with peace, tranquillity and comfort and the notion that women are less conflictive and less aggressive.

- Yusra (P)(n): *"I think it will allow a greater sense of comfort, I believe that also the Jewish participants, not only the Arabs, would feel more comfortable that we are only girls". (first interview, before the workshop)*
- Mor (P)(n): *"there is a different energy when there are only women in the room...if we would run the world, it would look very different. It's a fact, there is a better understanding between us, we all just want things to be good for us, for our children, no woman wants to send anyone to die". (first interview, before the workshop)*

Others had mentioned their curiosity about how the workshop would have looked like with male participants.

- Yusra (P)(n): *"Maybe a man would bring his own vice, be more assertive, like- 'that is what I have to say!' kind of way...Especially in a group of Arabs and Jews and men and women it's like...wow! No! (laughs). I don't know, it is interesting to think about it". (first interview, before the workshop)*
- Sally (P)(n): *"I guess men would talk less about their emotions...but I do not have any problem of meeting men". (first interview, before the workshop)*

Generally, we could detect a need for an exclusively feminine space, as the participants associated the opportunity of sharing this space with only women as liberating and as a safe starting point for personal reflection and exploration. It seems that it was a unifying factor and has a cultural aspect

- as moving and dancing with men seems to be a complicated issue for both Arab and Jewish women.

The gender homogeneity and the fact that they were all women, made a discussion about sex feel more possible. This discussion highlighted the cultural differences between the participants which were only noticed when this specific topic was brought up by a Jewish participant who felt it was natural to talk about sex with fellow females. The use of the word “retrograde” by this same participant, which she used to describe her ancestors old-fashioned view on sex, brought a sense of prejudice which created a feeling of conflict in the circle. The entire discourse around that issue felt uncomfortable for all of the participants.

- Mor (J)(n): *“when we talked about sexuality, I don’t know...I felt a little ignorant, to be honest. Like when you don’t necessarily perceive or understand something from another culture and I didn’t really get that I had done something problematic until we talked about it”*. (second interview, after the workshop)
- Yusra (P)(n): *“when we talked about sexuality, I felt it was light and pleasant, maybe it was because we were all girls. But I do think it is because we were Jewish and Arabs together, it was interesting to think that if we were all Arabs we would **not** be able to talk about it, it would have been very embarrassing and we would all turn red...and I saw them all talking freely about it, it was interesting”*. (second interview, after the workshop)

6.2 Group sense and the workshop group as a community

Many of the participants elaborated on the sense of a united group, specifically about the sense of a ‘good group’, ‘beautiful people’, almost idealizing it.

- Sally (P)(n): *“They were all so nice...there was not a thing that made me feel uncomfortable”*. (second interview, after the workshop)
- Yasmin (P)(n): *“it was a very useful thing for me and I got to meet very nice girls, I really love them”*. (second interview, after the workshop)
- Shira (J)(n): *“I think we were a great group. We really got united.”* (second interview, after the workshop)
- Rona (J)(y): *“I did not feel a separation between us, but I felt that it was an integrated group”*. (second interview, after the workshop)

The relations between the individual participant and the group as a whole was a recurrent and important theme, the participants reflected on the tensions between what each of them as an individual is doing and what the rest of the group is doing. The question of where the individual body was situated in relation to the group was also explored. These themes fostered thoughts about the complex relationship between self and society and the self and the cultural group it belongs to.

6.2.1 Exposure

Some of the participants talked about how they felt exposed in the workshop group, experiencing and embodying very personal issues with a new group, but also said that at the same time they felt contained and protected by the facilitators not to reveal too much and this made them feel safe enough to commit to the experience. The possibility to not be over-exposed or feel invaded while exploring emotional, intimate parts of the *self*- seemed to be a revelation for some of the participants.

- Yarden (J)(y): *“I felt it was real and that is actually very exposing. You really...you are really living these things, things are really happening, like how you create your own space, how you move, with whom, why you don’t...I left the workshop with the feeling that it is real. It is a real and honest and exposed method...Especially what was a very good experience is that I feel you were protecting us...that it didn’t get to places of over exposure.”* (second interview, after the workshop)
- Rona (J)(y): *“There was a lot of intimacy, yes, there was a feeling of intimacy and exposure, that...Like it was only a two-days’ workshop but I really felt the process of how we allow, allow ourselves slowly...how you also allowed with the facilitation and how we also allowed each other”.* (second interview, after the workshop)

6.2.2 Pleasantness

Though our declared intention was to deal with conflict and political dialogue, the environment in the workshop and what was expressed in the interviews was almost entirely positive, expressing a great sense of pleasantness, calmness, freedom and a very nice environment.

- Yarden (J)(y): *“It felt like this magical, wonderful experience. Like a pearl in the middle of the week”.* (second interview, after the workshop)

- Yusra (P)(n): *“Everything felt really comfortable, easy”*. (second interview, after the workshop)
- Mor (J)(n): *“Your openness, your smile, your acceptance, that all is allowed...Even when I didn’t feel like dancing, when my body wasn’t there...I did not feel like it was expected for me, I felt very comfortable”*. (second interview, after the workshop)

6.3 Language, verbal and non-verbal expression

Language was one of the main themes in our workshop, first and foremost due to the fact that it was bilingual. The need to understand and be understood is a basic need in dialogue. This was noted to be a shared need for most of the participants as early as the first interviews. For many of the participants, the fact that we were conducting a bilingual group and emphasizing the importance of the participants speaking their native language was of utmost importance and one of the main reasons they applied for the workshop. For some participants, it provided security, put them at ease and allowed them to be able to express themselves freely verbally and non-verbally as well.

- Yusra (P)(n): *“I loved the fact that there are two facilitators, one Arab and one Jewish because it means that there will be an integration of both languages, both cultures...for me to feel comfortable to move and to dialogue, a part of it is that I can use my own language, that there are other Arab girls and an Arab facilitator”*. (first interview, before the workshop)
- Rona (J)(y): *“The fact that there was Arabic, it made me very happy. This was...I haven’t felt that it was Arabs and Jews but I felt that the group was (pause) bilingual, I felt that the group was Arabic...do you understand? there is a difference...the fact that Yasmin talked in Arabic was...I also said it in the workshop, it made me very happy and very...I just enjoyed seeing her expressing herself in a way that is very natural for her...to see an Arab woman talking about the things that encounter her, that she feels in her heart, in Arabic...I do not hear it in my life. And it is a real privilege to see it, like, again, even if I don’t understand it, I do understand something”*. (second interview, after the workshop)

Many of the participants mentioned the lack of activities and classes in the college that are conducted in Arabic (all of them are in Hebrew), meaning that the Arab students have to adapt and

talk Hebrew even though it is not their mother tongue. This language barrier creates uncomfortable situations for the Arab students and in many cases prevents them from the choice to participate in class discussions which ultimately results in them avoiding participation in extracurricular activities as well.

- Yusra (P)(n): *“I once participated in a theatre group...it was my first year of college and I was very shy to both, speak Hebrew and say what I have to say and to act and to feel comfortable...I felt embarrassed, like it was not my own environment, I didn’t feel like myself, it’s not for me...”* (first interview, before the workshop)
- Yarden (J)(y): *“I was in a class...And one moment that really stayed with me...that one of the (Arab) girls said that it was very difficult for her, she had tears in her eyes, she said ‘I can’t express what I want to say, in the way I want it to be said, it does not come out right (in Hebrew)’...and the teacher asked her to talk in Arabic even if the rest of the group will not understand...but she didn’t say it in Arabic and I get her; in one end, his proposal for her moved me, that we will be the ones that do not understand for one time, but from the other end I don’t know if I was the one in a group that does not speak my language, if I would dare to do so and if I would be able to feel comfortable”.* (Second interview, after the workshop)
- Rona (J)(y): *“In all the setting I have in my life with Arabic women, this opportunity does not exist, almost all of them except the group I facilitate that is for Arabs and Jews. But things that does not have, or that do not emphasize multiculturalism, this opportunity does not exist...for example in every class I have there are Arab women students and naturally...“naturally”! ... not really naturally, they do not express themselves in Arabic”.* (second interview, after the workshop)

Most of the participants (five out of seven, both Arab and Jews) recognized the use of native language as an ‘authentic’, more emotional expression and expressed the need to talk or to hear Arabic- for the Arab students, as an opportunity to express themselves freely and more comfortably and for the Jewish students as a recognition of the difficulty of their Arab colleagues and the desire to be able to share a more equal environment. Some participants, mostly the Jewish members of the group, talked about how liberated they felt to be in a group where a member of the group expresses herself fully in her mother tongue. The Arab participants showed a need to be understood, by speaking in Hebrew, but at the same time content with the opportunity given to

them, to speak Arabic. Nevertheless, two out of three of the Arabic participants chose not to speak Arabic in the workshop and only one participant chose to speak entirely in Arabic during the workshop and the interviews.

6.3.1 Non-verbal creative expression

As verbal communication has a lot of weight and complexities in the context of a mixed group, all of the participants expressed the need for a way of communicating we all can understand and feel comfortable with, i.e. need to meet the other side through a medium that doesn't include verbal dialogue. Some participants talked about the search for a common language and expressed their beliefs and curiosity about art and creative expression as a form of communication, a bridge between people.

- Yusra (P)(n): *“The freedom to move in the public space, is the same as the freedom to talk and the freedom to do anything else; so when you deal with it through art or in artistic ways I think it allows more...If I feel comfortable in your group, I believe I consequently will feel more comfortable to express my opinions outside of the group. I believe it is very much connected”*. (first interview, before the workshop)

Some participants have emphasized the desire for free expression but showed certain concerns about it, doubting that everyone could feel comfortable to express themselves through their bodies.

- Rona (J)(y): *“maybe I have a concern that there will not be an openness (laughing), like I am very open with my own movement and my body, it is one of the spaces I feel the safest and confident, that it amazes me each and every time and I know it does not come to everyone naturally, especially for someone that hasn't had the opportunity to dance or to be in a space that allows movement”*. (first interview, before the workshop)

Some of the participants have mentioned previous experiences in dialogue groups and different workshops dealing with Arabs and Jews and felt the need for something more than the verbal aspect, sometimes they felt that words were not enough or have created too much tension and they felt artistic expression could 'defuse' or channel this tension.

- Mor (J)(n): *“If this workshop was only about (verbal) dialogue I don't think I would be as interested. I think many times in a dialogue, things can get lost, you talk and talk and talk until words do not have a meaning or any weight anymore. And I see, in my own personal experience, that when you have this kind of highly charged discussions, if you practice art*

afterwards it can defuse some of the tensions and there is a better closure". (first interview, before the workshop) (Mor has participated in an art programme for a mixed group of Arab and Jews)

- Rona (J)(y): *"It has always intrigued me the place/sense of movement in a dialogue, because movement is a language, that is different, it is universal and I enjoy speaking in this language and it is even more enjoyable for me to speak in this language when there is no common verbal language"*. (first interview, before the workshop)
- Rona (J)(y): *"I think it proves this tool, it proves actually that in movement we can for a moment reach a different depth, speak in a common language, to play, that we melt the borders between us through the act of simply moving... I mean also the tension that exists between us and also the problems, difficulties, the anger itself...in my opinion it is also worth moving it...It feels like a communication on a different level; if we communicate verbally, that is also a positive thing for me, because it gives ground of a common and intimate place and then when there is sharing it comes from a place that I am willing to expose things that are emotionally more profound for me, not only what I think, what is my opinion, but how does it moves me. I just very much believe in movement and in art and in the fact that there are layers of communication and in this very conflict there are layers of where it meets us"*. (second interview, after the workshop)

The use of symbolism in the movement experiences; (ex: boundaries, home, personal/cultural limits, music and cultural connections...) as well as the use of drawing as a form of closing the movement, has helped with personal reflection and has brought the participants to several insights.

- Mor (J)(n): *"It was amazing to see an actual dialogue in movement. There was a lot of dialogue in movement and I could really feel it when we were divided in couples...each round with a different participant and to see how I act differently with each of them, just as I do with my friends- with one I prefer to go shopping, with another I drink coffee, with one friend I will talk about food and with another about sexuality...each one brings our different aspects of you"*. (second interview, after the workshop)
- Yusra (P)(n): *"When we moved from one space to another, as if we are visiting each of the participants' houses, I felt that I am constantly observing my own limits and boundaries...When I got back home I realized I am doing this in my daily life, that I am*

limiting myself and paying a price for it and I started to think how do I want to deal with it, how can I not care so much". (second interview, after the workshop)

- Shira (J)(n): *"I remember one drawing I have made, I felt it was very 'flowing'. I think I painted with all the colours altogether and flowing in some kind of frame. And I thought, it is like we have our own body, the frame and we can't change it, we are inside the body; But there is this flow and maybe the acceptance of oneself..."* (second interview, after the workshop)

6.4 Conflict and Dialogue

Most of the participants had some experience with dialogue groups or related workshops previously, mostly within college activities. The need for creating a better form of dialogue, another way to communicate has been expressed in several interviews.

Most of the participants have talked about the tensions or the distance between Arabs and Jews in the college and the desire to create more contact with the 'other group'. Many have expressed the difficulties in studying in a mixed college and that the groups do not really interact with each other. Most of the participants shared that usually there are not many verbal exchanges between Arabs and Jews in the halls or in classrooms. Some have talked about violent or tensioned incidents that occurred previously in the college.

- Sally (P)(n): *"There is a lot of tension here, between Jewish and Arabs...the political aspect, it is really present and visible. It is always...the Arabs on one side and the Jewish on the other side, you will not find a lot of friendships between Arab and Jewish students. There might be some, but very few...so I look for ways to create more interactions with Jewish students"*. (first interview, before the workshop)
- Mor (J)(n): *"one of the reasons I decided to study in this specific college was that I wanted to meet more Arab people, I thought I will learn Arabic, that I will have Arab girlfriends...I wanted to make my own 'private peace' ...But it didn't really happen. I have a few Arab friends, Christian and Muslims, some that asked for my help with classes, with Hebrew...but not that many. Maybe it is because we live far away from each other, I don't know, but there wasn't an interaction beyond that"*. (first interview, before the workshop)
- Yarden (J)(y): *"There was an incident, here in college, one that made me feel really bad. For me it didn't even matter what is your political opinion, if you are right wing or left*

wing...there was a moment where I saw pure hate and it was very difficult for me. It was a very extreme situation, after an incident in Gaza and there was a group of Arab students that wanted to have a silent moment. And in front of them stood a group of 'IM TIRTZU' (an activist right wing group) that chanted "long live Israel" and there was an outburst of both groups...this for sure is not the way to deal with these issues". (first interview, before the workshop)

The participants lived the experience of the separation and exclusion of the other group as something negative that needs to be changed. Some Jewish participants expressed the need to learn more about Arab culture and be able to understand Arabs in a way that does not present the obstacle of the language. Most Arab participants expressed the need to dialogue, to be closer to and be friends with the Jews because they feel they are not being addressed or sought after in college life. Some shared the difficulty of defining oneself as a Palestinian and not being accepted or understood.

- Yusra (P)(n): *"Go figure how to explain to them (Jewish students) that I am a Palestinian, that I don't identify as an Israeli, that I don't feel like I belong here. That I do not feel a part of this society...Talking about it freely...ever since I said it out loud (in another theatre workshop) there are some girls that to this day do not talk to me and some that remained my friends". (first interview, before the workshop)*
- Rona (J)(y): *"I mean when this is the common language, when there is no gap between the language, in the understanding, you know...when I speak Hebrew it means something, when someone speaks Arabic near me, ...and I don't understand it means something. And suddenly when we all dance, we are on the same level". (first interview, before the workshop)*

6.4.1 Israeli-Palestinian Conflict

Before the workshop, some of the participants expressed a desire to talk about the political conflict and cultural gaps and curiosity about having a dialogue in movement and what this tool can contribute to the communication. In general, the participants showed great curiosity about a new way of communication and showed enthusiasm for the possibility of it being proved successful. A few expressed the importance of working on bridges between the two political groups and said that it is one of the main reasons for their participation in the workshop. The participants came charged and eager to meet the other side and some were positive that it would be possible to

establish a connection in an artistic environment, such as the one we were offering them. Others have expressed concern that there would be tension, that the gap would be felt, that there will be discussions and political quarrels, etc. They also shared a concern that expressing their opinion would not be possible and that it would be shut down.

- Sally (P)(n): *“I am afraid that we will come to the point of yelling and arguing, that there will be some tension, because that happens here (in college) a lot and I don’t want it to happen (in the workshop). I want that each one will bring herself, her abilities...that we will look at each other’s humanity”*. (first interview, before the workshop)
- Yusra (P)(n): *“Yes. I have a certain concern that I will bring out some opinions that might upset another student, that maybe they will feel it is not the place to say such thing...like that it is a place to be comfortable and have fun, to connect with our bodies, with movement and dance”*. (first interview, before the workshop)

On the other hand, an anticipation to talk about political issues did exist in one participant, Yusra, stating that it is necessary to talk about the difficult things, the conflict, before we move to be loving with each other, because it might not be as authentic if it does not happen in this order.

- Yusra (P)(n): *“In my opinion, if we do not talk about the difficult issues and only then move forward to being comfortable together, after a tough conversation, I think it is weaker, that only if we do that we can create a strong connection...that is for me the place to talk about tough issues and then we can have fun and peace and love. Otherwise no, I don’t want to do it”*. (first interview, before the workshop)

Nonetheless, we see that in the workshop, the political issues were practically avoided.

- Yusra (P)(n): *“I saw it in the group, there was an environment of dancing and fun...maybe not fun, but the group wanted to move, to release, so I didn’t feel like doing it (talking about politics) ...and it is not that I didn’t feel comfortable to do so, I would have totally brought it up and talked about it, but at the moment I felt like I didn’t want to”*. (second interview, after the workshop)
- Sally (P)(n): *“I felt the political issue did not have any part in what we did (in the workshop) ... I felt like we are all people and we could communicate despite our differences”*. (second interview, after the workshop)

- Rona (J)(y): *“I barely felt that it was Arabs and Jews. And it's a good thing”*. (second interview, after the workshop)

6.4.2 Personal / Intergroup conflict

The workshop provoked in some participants a clash between the commitment to one's cultural group and the need to listen to one's personal needs and disconnect from what society (Jewish or Palestinian) expects the individual to be or act like. The connection between 'dialogue' (a political dialogue) and 'free movement' created a sense of conflict among the participants and they had to choose what to focus their attention on. Eventually, due to the short duration of the workshop amongst other reasons, the participants chose to leave the political dialogue out and take advantage of the space for the sake of the individual needs of each one.

This decision provoked the participants to reflect on identity and questioned the participants' 'politicized self' (Eberhard-Kaechele, 2017). The politicized self was met with the participants' personal needs. They had to ask themselves some crucial questions - who is one without his political being? What is expected from an individual as a social agent and what do they really want to do in that space? How does one's culture, society and gender, influence the participants' experience and decisions inside this workshop space?

- Yusra (P)(n): *“When I am given such a workshop, then... it very much connects with me to how easy it is to be a woman in this space. And How difficult it is for me to be a Palestinian in this space...There is a sense that I, it is easy for me to dance and easy to be free and easy... to dress as I want... And it is easy to practice my freedom, but on the other hand, if I touch a little bit ... on the subject ... that something is repressing me, that something makes me feel at some point not feel comfortable, it's very... it's like...” say thank you that you are free in this space.” So, it was a bit hard for me to bring the political point... although I usually ... this is what I do everywhere I go I bring up this place, of... of ... (laughs) Let's talk about the core, the truth that I feel comfortable with but in my thoughts, in my head, I think about a million women...who would not be and who do not have this place...to come and feel comfortable and start talking about sexuality”*. (second interview, after the workshop)

6.4.3 Cultural, social and religious differences

We detected a different perspective on this issue between the Jewish participants and the Arab participants. Some of the Jewish participants talked about a need to bridge the gaps, they admitted the gaps exist with a sense of understanding and desire to connect with the other. On the other end, in the interview with the Arab participants, this issue was barely mentioned.

- Yarden (J)(y): *“how do you bridge those gaps? Because they very much exist. I remember talking with a friend from another workshop, an Arab friend and she told me she is not used to, also culturally, to open up her life like a book in front of us...so how are we going to talk to each other? how do you bridge these small gaps that eventually become these big barriers between us”*. (first interview, before the workshop)
- Rona (J)(y): *“Maybe I have an expectation that there will be a cultural connection and some point of...like encounter in the movement, but there is a concern about cultural gaps, that maybe will not allow it fully...yes. I am very curious, I don't want to suppose something before, but it intrigues me, the space of free movement in the Arab culture and how much women allow themselves to be free and sensual with their body and open, it is intriguing me very much. It is interesting for me...”*. (first interview, before the workshop)

6.5 Personal emotional and bodily process

Participants have shared reflections about their personal lives. Some were prompted to reflect from a different perspective their thoughts about breaking up with a boyfriend; reflect on attachments and relationship patterns, one's own rhythm and the tension between what is expected socially and culturally and what they need to do for themselves.

Many participants described experiencing a sense of freedom in the workshop, of letting go and connecting in the moment, putting an emphasis on considering oneself and nothing else.

- Yusra (P)(n): *“As we closed our eyes, I started thinking and noticing my own boundaries. And I realized this is my place to...just open your arms as big as you want and sit anyway that you want to sit, anyway that you want...I realize I have the freedom to move and to dance and to do whatever I want to do, but at the same time how much I don't really have it. And that is what I want to take from the workshop, to be involved with my body, with how I move, to pay attention”*. (second interview, after the workshop)
- Mor (J)(n): *“It just liberated me, it made me think about many things in my personal life, on my relationship with my man...something just got released for me in the workshop, I felt*

a little more connected to myself...and he is not very interested in these kind of things and it just broaden the gap between us. Here is something in my life I am very enthusiastic about and he could not even try to understand why it is so good for me". (second interview, after the workshop)

- Shira (J)(n): *"When we marked our territories, I remember thinking- 'this is just like my way', I immediately go to the difficult, exposing my difficulties, I immediately think of the 'Bassa' (the sad, the not pleasant, a slang word in Arabic often used in Israel) ...and it made me release it, also sharing with the group...It's like forgetting all your problems and just flow and be. I see it as an accomplishment".* (second interview, after the workshop)
- Yarden (J)(y): *"I started observing how I created my own space, with whom do I choose to dance and where and why do I not dance at moments and if I am able to close my eyes in this kind of space?...and I realized I have my own rhythm, that I will get there in my own time, to the closeness, I want to dance first with myself and see how I feel, to connect to my interior, to dance with myself before I dance with the group...but when I see other people already together, it makes me want to accelerate and it is not pleasant for me".* (second interview, after the workshop)
- Rona (J)(y): *"Pretty fast and pretty naturally there was created an environment of...yes of liberation...I think that I also, thanks to the fact that there was an environment of allowing each other...so I could also be in what is happening to me and not only in the group".* (second interview, after the workshop)

The sense of release has been brought up in many interviews after the workshop. In the context of a college and dealing with social/political tensions on a daily basis, the participants have expressed gratitude for the space provided for them by the workshop, which allowed them to connect with their inner and emotional and physical needs and engage in things that made them feel good in that moment. A strong connection between body and mind was discovered by the participants. Yasmin described the whole experience of the workshop as - "a trip for the soul" (second interview after the workshop). The participants gave importance to the freedom given to them inside the group and took advantage of the space for their personal desires and what their bodies required them to do.

- Rona (J)(y): *“That it just gave me...like for after the workshop it really did me good, I really felt ‘emptying’, discharge and it is positive for me. With or without connection to the essence of the group”*. (second interview, after the workshop)
- Yasmin (P)(n): *“(After) the second session, I went home very... very peaceful, my soul rested from the inside. I learnt that when a person is stressed, that if he closes his eyes and really, just listen to the music and move according to what he feels inside...it is a very useful thing...in the beginning it's normal, you get shy and you don't move as you like, but after that, when you close your eyes you forget about the people around you and you move freely how you want to move, you move comfortable, I mean, you forget the world”*. (second interview, after the workshop)
- Sally (P)(n): *“The workshop raised my awareness to the connection between body and mind, or body and soul...I suddenly knew that if the body is free and letting go, then maybe the mind will also be free. I remember you were telling us to each go to a place where we feel comfortable and to dance in our own space...and you were telling us to notice the head, if it is heavy or not, to feel our face and which part are touching the ground...so I touched my body and I realized I was feeling each part of it”*. (second interview, after the workshop)
- Mor (J)(n): *“I felt connected to my body, I felt that for a long time I have not been feeling this connected to my body...at one point I heard a sound, I thought it came from Rona...but then I realized it came from me, that ,my lungs are screaming because they did not feel this much effort in a long time...I thought about all this system, I put so much effort in my studies...but where is the effort of the body, the heart, the lungs, the hands...suddenly feeling all these parts of my body, suddenly feeling some muscles you haven't used in a while...and the bones. It certainly raised my awareness to it”*. (second interview, after the workshop)

6.6 Workshop structure

The participants expressed the need for continuity, a desire to proceed with the work they started and a request for more time inside the space they created, they said that the workshop and the group process would have been even more fruitful and profound if it would have been longer (a year, for example). Most of the participants asked us to come back and hold the workshop one more time and expressed interest to see the results of our final written work.

- Rona (J)(y): *“I think that because it was so short it was a good thing that we did not bring themes that are more difficult”*. (second interview, after the workshop)
- Shira (J)(n): *“It is a shame we could not do it for a longer period...maybe even a yearly programme and then there would have been a very significant process. Imagine, if we had a united group in only two encounters, what would have happened in a longer process”*. (second interview, after the workshop)
- Mor (J)(n): *“I would have been glad to have weekly encounters if it. I think it might help girls to be more comfortable to open up”*. (second interview, after the workshop)

Most participants expressed satisfaction with the fact that the group was relatively small, though some expressed the curiosity of this dynamic in a larger group, a mixed-gender group, or other structures.

- Yusra (P)(n): *“it was a good thing we were a small group, but maybe for dialogue...it would have been more effective to have more people...to have more opinions”*. (second interview, after the workshop)

6.6.1 Themes

Some of the participants expressed curiosity and interest in the planning of the workshop and the themes we picked for the parts that structured it. They expressed that the pauses for discussion before and after the movement, in what we call the check-in and check-out circles, were helpful and valuable for processing and reflecting on the movement experience and the different themes they explored. They noticed that the development of the themes helped them gradually go deeper into the experimentation of the different topics and were satisfied with the order we chose for them. Some have asked about the themes of the activities they were able to recognize like ‘boundaries’ and ‘dialogue’. They were curious about our choices as facilitators to use different music during the workshop, they were especially eager to understand our decision to use music from both cultures and admitted that they think it helped the good environment in the group.

- Yusra (P)(n): *“The activity. I really feel like getting something written from you, from the activity that you facilitated. I really like want it ... uh ... also to like pass it on ... (laughs) and also from a place of ... I just feel like I want it to have it saved with me, because it was very, like every stage I went through in the activity, I really got into it right ... I would really like, be happy to stay with something...”* (second interview, after the workshop)

- Rona (J)(y):” *I think it proves this tool actually works, that in movement we can for a moment reach a different depth, speak in a common language, to play, that we melt the borders between us through the act of simply moving... there was the assignment about the borders, I felt “oh ok”. There is something here that could be like some kind of push towards it or suddenly the actual word in this context had a lot of meaning. And also, in the act of dancing to different types of music, so when there was a more Arabic music I suddenly felt like how we enter the homes of the Arabic girls and that they are conducting it (the dance) and then there was HAVA NAGILA (laughing)...”* (second interview, after the workshop)

6.6.2 Two facilitators

The fact that the workshop was led by two facilitators, specifically an Arab and a Jew, was a crucial factor in making the decision of applying for the workshop for some of the participants. The participants noted that the style of the facilitation was flexible, soft, protective and containing. Also, most of them have mentioned the facilitation as a helpful factor to the comfortable experience inside the group.

The facilitation encouraged listening, self- reflection, focussing on individual needs inside the group dynamic, constant awareness of the self needs and attention to ways of verbal and non-verbal communication in the group.

- Yusra (P)(n): *“the facilitators were like ‘flowing’ and brought a sense of..feeling comfortable!”, like you really literally said it.”* (second interview, after the workshop)
- Rona (J)(y): *“it was only a two-days’ workshop, but I really felt the process of how we allow, allow ourselves slowly...how you also allowed with the facilitation and how we also allowed each other. Because...pretty fast and pretty naturally there was created an environment of...yes of liberation.....so I felt good in the group...”* (Second interview, after the workshop)
- Yarden (J)(y): *“I have to say that what was a very good experience is that I feel that you have protected us even within this thing, that it was not some kind of ... it did not reach places of over exposure, but really ... But it still touched, so there was a combination, a balance that I assume you worked on for a long, long time to reach a balance of two*

sessions, that it will touch and will not produce any exposure that is not suited to two sessions”. (second interview, after the workshop)

- Mor (J)(n): *“there was something completely therapeutic about it (the workshop). Your (the facilitators’) openness and your acceptance, you smile, everything is allowed... even when I was not feeling like dancing, when I felt that I was not ... that my heart was breathing deeply and it was hard for me, I did not feel that it was expected of me and I wasn’t thinking; ‘everyone is doing it and where are you and why are you not?’”.* (second interview, after the workshop)

7. Discussion

In the themes arising from the analysis, the political, social and personal are clearly intertwined. Each theme addresses both the political situation and the personal experience of conflict directly and/or indirectly and demonstrates the process of reflection that the participants have experienced during the workshop. Through bodily experiences and movement explorations, which the participants were invited to practice in the workshop, each of the group members was guided to reflect upon the conflict itself and how it encounters them in their personal life. The participants were provided with a safe environment and guidance to reach a deeper understanding of the individual and collective experience of the conflict. These themes represent the participants’ daily experiences and how they were reflected in the workshop and the many observations and insights they had during and after the workshop. The following discussion will present these themes and reflect on their meanings in the context of the workshop with reference to the literature review.

7.1 Gender

Since the beginning of this process, during the initial brainstorming days when we decided to dedicate our dissertation to the situation in our conflicted country, we knew that the thesis project had to be focused on women. This understanding relating to the presence of only female students was a beneficial factor for the thesis project. Reflecting on it today, we understand that we were looking for a common ground for participants in a group that was defined as divided by political and cultural factors. We were also aware that gender differences, especially when addressing the body, would be too much to handle in the short period of the workshop. Gordon-Giles and Zidan (2009) have conducted DMT groups of Palestinians and Jewish students and like us chose to conduct their research exclusively with women. They explain their decision claiming that women have a power to unite with one another: “It seems that women shift from ‘us’ and ‘them’ to ‘we’

quickly when they realize that we all have much in common as women, mothers and wives” (Gordon-Giles & Zidan, 2009. p. 27). The theme relating to men asserting themselves and drowning out the voices of women also emerged.

In her first interview before the workshop was held, participant Mor elaborated on the idea that women share an understanding and thus are capable of communicating better. When she said that women share the desire for the same things in life, it sounded that for her there is no doubt about this issue, she strongly believed in the power of what all women share in common: *“there is a different energy when there are only women in the room...if we would run the world, it would look very different. It’s a fact, there is a better understanding between us, we all just want things to be good for us, for our children, no woman wants to send anyone to die”*. (Mor, first interview before the workshop).

The general state of aggression and hatred this college witnesses during times of clashes and war affects the students greatly. The participants shared their feelings of displeasure about the general social situation on their campus, most of them were very upset by it. The students expressed a need for a safe, comfortable and open atmosphere in their college, where they would be able to encounter the person from the other side of this imaginary dividing bridge and find a new way to communicate that does not include aggressive disconnected words and actions. The participants believed it will be possible in our workshop because of the fact that it was only open for female students and trusted that the feminine space will be more connected to emotions and less assertive, aggressive and significantly more understanding of the other side. The workshop did eventually provide a sense of ease, acceptance and pleasantness for the participants which was attributed to the fact they were all women. For some of them, it was one of the reasons they felt comfortable to actively take part in the group and safe enough to explore their bodies and express themselves freely. *“I think it was right to do it only with girls, there was a very feminine and open atmosphere there and it was important to me...”* (Mor (J)(n), interview after the workshop).

This sense of comfort might be associated with the ‘feminine environment’ of the workshop. Winters and Waltman (1997) in their attempt to explain why the company of women might be associated with comfort more than that of men, refer to Ruddick’s (1989) analysis of the practice of mothering:

She claims that the role of ‘mother’ leads women to develop priorities, values and a perspective on relationships that are fostered by the task of caring for children.

Many little girls begin learning mothering activities from a very early age and learn to be emotionally expressive, nurturing and in touch with others' needs. These attitudes and behaviours are likely to be common in women (and men) who take on caregiving roles. Therefore, men or women gendered feminine may be more likely to engage in prosocial behaviours such as comforting than those not gendered in traditionally feminine ways. (Winters and Waltman, 1997. p. 125 - 126)

The participants that anticipated the workshop to be conflict-free and the group to be peaceful, came to this hypothesis due to the missing masculine presence in the workshop. Yusra and Sally claimed that if men were to participate in such group, they would have left emotions aside and have gone straight to political discussion.

- Yusra (P)(n): *"Maybe a man would bring his own voice, be more assertive, like- 'that is what I have to say!' kind of way..."* (second interview, after the workshop)
- Sally (P)(n): *"I guess men would talk less about their emotions...but I do not have any problem of meeting men"*. (first interview, before the workshop)

Ruddick's theory provides some explanation as to why such assumptions are made as a person's gender, race, social class and the kinds of experiences that these factors both allow and preclude, enable and constrain, an individual's experiences, knowledge, perceptions, opportunities and social understandings (Winter and Waltman, 1997).

In relation to how gender constructs influence our social behaviour, Winters and Waltman argue that "someone gendered in traditionally masculine ways might have experiences that encourage the development of characteristics such as self-reliance, assertiveness and strong leadership skills. Likewise, being gendered in traditionally feminine ways might provide experiences that encourage someone to be sympathetic and sensitive to the needs of others" (Winters and Waltman, 1997. p. 125). This might partially explain why having a female group have eased the prospect, for the facilitators as well as for the participants, of participating in a dialogue group addressing such a violent, complex and conflicting issue.

Different aspect of the exclusively feminine group is that it brought a sense of liberation from the male gaze, the freedom of the male observation while we move, the distance from patriarchal constructs that are strong and visible in our cultures, in our everyday lives- "Socially, the female gaze of the group enabled a redefinition of one's identity by a group of similar women. Thus, the

dance becomes an expressive space that does not depend on male-oriented words” (Huss & Haimovich, 2011, p. 10-11). This may explain the comfortable and sensitive communication the participants have described; the sense of being exposed yet feeling safe in the group which was ascribed to the fact that the workshop was conducted by two women.

This sense of feeling comfortable and safe led to one participant opening up a discussion about sex and sexuality, which made other participant feel uncomfortable, both Arab and Jews. As shown in the analysis, some participants, as Yusra(P), Yasmin(P) and Rona(J) have associated the way they feel when talking about sex with their cultural background. It is not a coincidence that bodywork, especially emotional bodywork such as DMT, encouraged the participants to discuss intimacy and sexuality and through it explore their own and their society’s approach to it and it is even more likely to occur when cultural differences between the participants are being discussed. Our perceptions of sexuality and gender are deeply influenced by the dominant discourses of the society of which we are part. As Allegranti (2009) points out:

We are all inevitably influenced by dominant discourses about sexuality and gender, but to what extent? The significance of this for DMT is that we need quite literally to watch our language, to scrutinise our own internalised dominant discourses. These potentially oppressive social discourses may be woven into our verbal and non-verbal autobiographical stories, shaping and regulating our bodies along the way. Therefore, as practitioners, we need to constantly examine our own fleshy autobiographical texts and address our own embodied and possibly marginalised, developmental experiences of sexuality and gender. Attending to the plurality of language and the impossibility of fixed meanings in relation to sexuality and gender is therefore important. (Allegranti, 2009. p. 23)

It seems that the fact that the participants were all women has brought a sense of immediate identification and thus facilitated the act of ‘building the bridge’- paying attention to what is shared instead of differences between group members. In this sense, it seems like the role of women in each intergroup is similar and in both cultures, they perceive themselves as less conflictive, less assertive and thus might feel or have less legitimacy to express themselves about issues such as the political conflict.

This might be reflected in movement patterns, as Gordon-Giles and Zidan recognized in observations they have conducted in DMT groups for Palestinians and Jewish women - “I am

struck by their (both control and experimental groups) lack of weight effort or the passive attitude towards weight...Whenever weight effort appears it is usually light. The appearance of strength is rare” (Gordon-Giles & Zidan, 2009. p. 28).

In the Laban Movement Analysis framework, the weight effort, which was absent in the participants at the beginning of their study, is associated with asserting oneself, making an impact in the world, determination, decision and claiming oneself.² Weight can be thought of in terms of intensity or force. Heavy weight can be thought of as a large exertion of force or can be expressed through strength. Light weight is as little force exerted as possible; it is buoyant and effortless. The lack of weight in participants’ movement may reflect how they act in their lives; what roles they take in their societies. According to Gordon-Giles & Zidan (2009), this suggests that DMT can empower women -” because many women living in this part of the world are still oppressed and otherwise abused, regaining the use of the weight effort can lead to their ability to create real lasting changes in their lives” (Gordon-Giles & Zidan, 2009. p. 28).

In our workshop, we also recognized the lack of strong weight in the participants’ movement, most of them moved in free flow and lightweight. We detected the fear of being too assertive, too aggressive, especially regarding the main theme of our workshop, which was conflict. A lot of the participants expressed how addressing the conflict might be intimidating and how they feel more comfortable addressing the emotional and personal experiences. Not only did movement allow them to explore new movement qualities and efforts such as strong weight, postures and bound flow, but the creative process and the focus on bodily expression helped the participants confront the issue of the conflict in a way that was non-threatening for them and gave them the chance to participate in a dialogue group, to begin with. Expression in movement might encourage expressing aggressions, frustrations and fears in ways that are subtler, indirect and might be less intimidating for those who are not used to assert themselves or to declare their positions firmly.

7.2 Group and Personal processes

Group support, musical accompaniment and a gradual escalation of intensity create a flow of energy which eases people into deeper feelings and increasing commitments. The

² To understand Laban’s efforts, one must understand the Four Components that, when arranged in specific ways, create the Eight Efforts of movement. Laban decided that human movement can be summarized by a combination of the following categories, each have two possible elements: Space/Focus (Direct or Indirect), Time (Quick or Sustained), Weight (Heavy or Light) and Flow (Bound or Free).

group's participation at times of mobilized affect provides a supportive matrix for experiencing shameful and frightening feelings. By encouraging synchronicity in the group, the therapist transforms the process of unfolding so that it no longer belongs to one individual alone, but to the entire group. (Schmais 1985. p. 20)

These words help us understand the group process in the workshop and the cohesion and unity the participants experienced in only two sessions. Despite the very short duration of the intervention, the participants have reported a sense of a group, a certain unity, as the individuals became a small community through music and an invitation to dance to it in a safe space. The merging of the group seemed instant and natural to the point that it surprised us, considering it is a group of participants whose societies live a constant, daily conflict.

The participants were committed to engaging in deep personal exploration and at the same time, open to interact with others moving in the space. From the beginning, in the interview phase, most of the participants declared that they are interested in a safe and pleasant environment, intending to have a favourable dialogue. We witnessed a group that collectively took advantage of the space provided for them and moved together to make the best out of it, for each individual and the group and made sure to make everyone feel comfortable, in contrast to the 'uncomfortable' issue that was on the table and to the fact that we marked them from the beginning as two separate groups- each participant is either an Arab or a Jew.

The proposals that were made by the facilitators lead the participants in the workshop to perform a group choreography which expresses the relationship between the external and the internal, the self and the group. Sometimes, the group represented the societies and cultural constructs the individuals are part of and at other times a new construct, a society of its own. The internal movement of the participants in the workshop consisted of connecting to their individual needs and emotions, focussing on their breathing, scanning their bodies and re-adjusting their postures. They engaged in it while also moving with and in relation to external elements, like their fellow participants moving while focussing their attention on the ways they are moving and the space they needed to occupy in the group. They explored how a typical cultural music affects the quality of their own movement in relation to the group, joining in other's familiar dances and ways of moving. For example, when we played the Hava Nagila song (a very typical Jewish symbol) and typical oriental Arabic music, it shaped the choreography of the group by bringing them to dance close to each other in an improvised circle, hold hands, look at each other, laugh and imitate each other's movements. It looked like they were paying special, endearing respect and expressing love

for each other's cultures. There was a sense of bodily listening and attunement between and within the two moving groups, Arab and the Jewish.

Different types of music were able to affect the feeling in the group and the qualities of movement the participants experimented with. Being familiar with the typical movement that accompanies the musical classics of each culture, it was still a great experience to observe how when we played 'Hava Nagila', the group started jumping with impetus, strong weight and fast time in the vertical plane; It followed with holding each other hands and running together in circles, moving from one side to the other and then moving forward and backwards in a fast, joyful, high intensity and free flow manner. When we played the Arabic music, the movements were of constant flow, sustained time, lightweight and free flow; they were round shaped, in twisting rhythm, focussing on the arms and with only a slight movement in space. In this moment, it seemed like the group was embodying each other's cultural movement and by doing that getting to know each other a little better - through mirroring the other mover, they were gaining a better understanding of her world. If at first, hearing the sounds of these very familiar, culturally identified songs was an invitation for the other group to join in and be a guest in a traditional ritual, by the end of this exercise it felt like the group has composed its own dance, combining the two very different styles and cultures. As Schmais (1985) describes, the group achieved a certain identification with one another:

Dance therapy encourages identification with a social group by structuring the activity so that people move together in time and space. People moving in the same rhythm with the same spatial configuration become identified with one another. Gradually they assume a common expression, moving with the same dynamic qualities (effort synchrony), in comparable areas of space (spatial synchrony), to the same rhythm (rhythm synchrony). In this way the group achieves a sense of solidarity. (Schmais, 1985. p. 19)

The participants perceived the space of the workshop as free and accepting and the group as allowing expression of personal exploration. Schmais (1985) claims that "as a collective, people express emotions that seem too powerful or too hideous to perform alone. After engaging in multiple synchrony, individuals often risk taking on new roles and engaging in new relationships" (Schmais, 1985. p. 19). We believe that these new relationships were able to be established through the movement interactions and the verbal processing in our workshop.

Some participants reflected on how using DMT allowed the individuals in the group to express themselves freely and reach deep personal exploration and associated it with the sense of exposure and intimacy -

- Rona (J)(y): *“There was a lot of intimacy, yes, there was a feeling of intimacy and exposure, that...Like it was only a two-days' workshop but I really felt the process of how we allow, allow ourselves slowly...how you also allowed with the facilitation and how we also allowed each other”*. (second interview, after the workshop)
- Yarden (J)(y): *“I felt it was real and that is actually very exposed. You really...you are really living these things, things are really happening, like how you create your own space, how you move, with whom, why you don't...I left the workshop with the feeling that it is real. It is a real and honest and exposed method...Especially what was a very good experience is that I feel you were protecting us...that it didn't get to places of over exposure”*. (second interview, after the workshop)

The personal process that was encouraged in the workshop, with an explicit focus on society, political situation and group dialogue, led to better understanding, interaction, communication and creative interplay inside the group.

7.3 Language, verbal and non-verbal expression

When we started the project, it was important for us to offer a feeling or the ‘illusion’ of a new, clean, tabula rasa like space where its users choose to express themselves in their mother tongue and be invited and guided through creative expression in a new, third language, shared by all bodies. We worked to set the group for pure creative expression and believed in the importance of the creation of a new way to communicate as much as we believed that the participants had to fully understand that the form of expression each one comes with is valuable, important and accepted in the searching of this new way to communicate.

We have detected that in most dialogue groups, in the reconciliation efforts between Palestinian and Israeli Jews, there is an exclusive use of verbal communication. In some way, it seems that the use of words is a bit worn out - as time goes by and the two collectives are becoming more alienated, conflicted, frustrated and desperate, the idea of talking, explaining and arguing is being frequently rejected and even feared; It seems that any attempt at dialogue is expected to end with a violent or aggressive resolution. In this context, the need for non-verbal options for dialogue as

expressed by our participants is reflecting the frustration of people who are interested in dialogue but do not find what is currently on offer adequate.

Some of the participants have expressed a need for a non-verbal, creative dialogue, one that considers both cultures and languages:

- Mor (J)(n): *“If this workshop was only about (verbal) dialogue I don’t think I would be as interested. I think many times in a dialogue, things can get lost, you talk and talk and talk until words do not have a meaning or any weight anymore. And I see, in my own personal experience, that when you have this kind of highly charged discussions, if you practice art afterwards it can defuse some of the tensions and there is a better closure”*. (second interview, after the workshop)

Participant Yusra was equally grateful for a new space of expression and admitted that the personal base of her language in it is crucial for her expressive growth she will gain from it for her daily life.

- Yusra (P)(n): *“I loved the fact that there are two facilitators, one Arab and one Jewish, because it means that there will be an integration of both languages, both cultures...for me to feel comfortable to move and to dialogue, a part of it is that I can use my own language, that there are other Arab girls and an Arab facilitator. The freedom to move in the public space, is the same as the freedom to talk and the freedom to do anything else; so when you deal with it through art or in artistic ways I think it allows more...If I feel comfortable in your group, I believe I consequently will feel more comfortable to express my opinions outside of the group. I believe it is very much connected”*. (first interview, before the workshop)

Samaritter (2009) talks about symbols and the specific structure of metaphors. She elaborates on how the use of metaphors and creative processes help establish the intersubjective relation in the movement process in DMT:

When we dance, we move (from) the metaphor, instead of just listening to it or just looking at it: that is to say we step inside the images as we move them. Dancing the metaphor generates actual feelings and sensations; while dancing in the imagined context, we experience actual movement sensations. We are at the same time dancing in the metaphor (expressing the image given in movement) and dancing from the metaphor (using it as a

source to develop movement improvisation). In doing so, we 'enliven' the metaphor, we bring it to life and live in it, thus enhancing a strong experiential quality. (Samaritter, 2009. p. 34 - 35)

Samaritter (2009) discusses the cultural and archetypal character of movements and claims that the use of these archetypal metaphors allows us to travel through different cultural layers - both images that are universal and are understood by most people and cultural movement that are very unique to one's history and are movement metaphors one uses without even noticing. These nuances and movement metaphors were a very important factor in why we believed a movement approach to dialogue would be beneficial for the communication process of Palestinians and Jews. By reflecting, mirroring the others' movement, the participants not only listened and perceived the others' story, but they also had the opportunity to embody the metaphors arising from the movement of the other, experience them, explore and play with them. By eliminating the words, the questions around terms, narratives, verbal definition of the situation seemed unnecessary and the focus was on the present interaction, on what is happening here and now. For a moment, or several moments in the workshop, the participants could distance themselves from history, from daily obligation, from social pressures, as moving and making sense of the movement was the central issue in the moment.

We wished to present the participants with the 'language of movement', by giving them space to focus on their bodies and learn about this mechanism, what it symbolizes, how it functions and then use it for individual needs and interaction with the environment and other individuals in it. Rona (J)(y) expresses how, in her opinion, the movement was able to support verbal communication:

It feels like a communication on a different level; if we communicate verbally, that is also a positive thing for me, because it gives ground of a common and intimate place and then when there is sharing it comes from a place that I am willing to expose things that are emotionally more profound for me, not only what I think, what is my opinion, but how does it move me. I just very much believe in movement and in art and in the fact that there are layers of communication and in this very conflict there are layers of where it meets us. (second interview, after the workshop)

Samaritter (2009) claims that "dance symbols and metaphors can give one a physical sense about how to join the dance of another person..." (Samaritter, 2009. p. 33), as to say that we can better

understand, by these symbols, how to attune and enter in syntony with the other and by it share the perception of the situation by the other (Smaritter, 2009). Mor (J)(n) echoes this idea in her second interview while talking about the ‘movement dialogue’ exercise:

It was amazing to see an actual dialogue in movement. There was a lot of dialogue in movement and I could really feel it when we were divided in couples...each round with a different participant and to see how I act differently with each of them, just as I do with my friends- with one I prefer to go shopping, with another I drink coffee, with one friend I will talk about food and with another about sexuality...each one brings our different aspects of you. (second interview, after the workshop)

7.4 Conflict and dialogue

Approaching the TA, we were anticipating that conflict would emerge as a main theme. Conflict was the reason we chose to hold the intervention and dialogue was the aspect we wanted to challenge and help the participants reflect upon through focussing on the body and through offering creative movement as a way of holding the political conversations. That said, an analysis of the data relating to the workshop revealed layers to the conflict that were less explicit.

Analysing this workshop showcased how the experience of an ongoing conflict can be imprinted in the personal experience in many aspects. We witnessed a constant movement between personal conflicts (internal conflict), conflict with the group (external conflict) and the context of the political conflict that was meant to be addressed. In other words, we could say that the political conflict triggered the personal conflicts (internal and external) to come up to the surface: The political conflict was present from the beginning, as the main theme of the workshop and has arisen many times in the interviews and in the verbal processing during the workshop. The conflict between the individual and the group was recognized in the movement dynamics, as the participants were often challenged to choose where they want to move, with whom, in what manner and to notice the feelings these choices invoked. Many participants have mentioned in the interviews the constant conflict between what is expected from them or what the rest of the group is doing in the moment and what they felt they want to actually do. The personal conflict was expressed in the movement, as many of the participants have talked about their own restrictions, their compromises and how this also occurs in their personal lives.

Goldblatt et al (2011) address the incorporation of a creative process when dealing with conflict. They claim that art therapy can serve as an equalizer for individuals with different backgrounds

and experiences, to creatively investigate the notion of conflict and the need for peace. Creative arts therapies, according to their research, can offer a creative outlet that allows to safely express and respond to feelings that are associated with conflict, whether it derives from intrapersonal, interpersonal, spiritual, sociocultural, or institutional conflict. They also discuss the movement between conflict resolutions through the use of an artistic/creative process and the need for conflict in order to evolve and come to better personal resolutions and insights -

Conflict resolution requires a certain level of creativity. If creativity and conflict are viewed hand-in-hand, the collaboration of the two is needed in obtaining a desired outcome...Art therapy has always strived to promote and gain insight into an individual's inner feelings, emotions and experiences. Conflict is a key factor found in the perception of an individual's experiences and his or her interactions within the environment.
(Goldblatt et al, 2011. p.104)

It can be argued that the creative process that was offered in the workshop has accomplished these two aspects- it both facilitated approaching the conflict between the two groups and promoted a reflection on each participants' personal conflict. It seems that the appearance of personal conflicts and personal insights was only natural and that it can be associated with dealing with the political conflict through a creative process.

Some key concepts in DMT such as kinesphere, the sphere around the body whose periphery can be reached by easily extended limbs without stepping away from that place which is the point of support when standing on one foot (Laban, 1966), resonates with space and attunement, which the participants have practiced during the workshop, allowed them to explore their personal boundaries and challenge their own limits. They were asked to pay attention to where they are situated in relation to others, where is one's boundary and they all asked themselves the question; 'who sets these boundaries, myself or someone or something from the outside?'

The participants had the opportunity to explore how much space one occupies and why, they experienced the act of occupying space, setting boundaries, trespassing and entering the space marked out by others. This exercise involved a symbolic reflection of the core of the political conflict, by dealing with the occupation, fighting over a limited territory, being invaded and defining borders - all terms that are easily associated with the Palestinian-Israeli Jew conflict. The suggestion to experience it through their bodily senses and impulses may have allowed them to

reach deeper into understanding the conflict, reflect on their feelings and express them if they wished in the verbal circles.

Members of cultures with contrasting underlying values, beliefs, myths, modes of expression and different ways of structuring social relationships generate different kinds of body boundaries and body images and ultimately different senses of themselves. (Dosamantes-Beaudry, 1997. p.132)

The workshop also invited the participants to bring awareness to observe the cultural similarities and the differences between them. Dosamantes-Beaudry (1997) claims that members of cultures with contrasting underlying values, such as the two inter-groups in our workshop, generate different modes of expression, kinds of body boundaries and body images and ultimately different senses of themselves. Through learning more about their own personal ways and qualities of movement, the participants of the workshop became more aware of their cultural movement lexicons and observed their patterns. The workshop may have made them notice and feel the effect of how the environment is integrated into their bodies, which ultimately brought the participants to reflect upon their family structures, their cultures and religious constructs. Dosamantes-Beaudry (1997) addresses the relations between culture and the construction of self and identity-

One thing that gives humans our distinctive identity is culture. Our culture provides us with the rules of the ways we may express ourselves, behave, think, work, make love, defend ourselves and organize ourselves economically and politically. Culture functions as a screen filtering what we pay attention to and what we ignore (Hall, 1981). What we take in not only gives meaning to our lives but also provides the structure and form our social relationships take and the kind of self and personality structures we construct. (Dosamantes-Beaudry, 1997. p. 129)

These words may help us understand how the personal processes of the participants of the workshop and their personal reflections were deeply connected to the cultural aspects of the two inter-groups and the encounter between them.

We acknowledge that due to the short duration of the workshop, the dialogue was not addressed by the participants as some of us might have wished. Participant Yusra (P)(n), for example, expressed a need for further work in order to be able to reach a point of political dialogue that she feels is important for the establishment of a genuine good relationship with the Jewish side. On the other hand, we noticed that some of the participants consciously avoided the political issue and

intentionally focused on the personal level. This was another conflict in the group that affected the course of the workshop. In the short time of the workshop, we eventually focused on the personal exploration and through it, we succeeded to address a conflicted layer of cultural differences; the participants were able to identify the common humanity, in the words of participant Sally (P)(n), in each individual in the group- as some have shared the desire to reach and see the moving bodies, as simply bodies moving in the shared space and not a Palestinian or a Jew.’

The participants came eager to look for a new creative way to communicate with others and were found in a deep internal dialogue with themselves, with their own conflict and baggage and with the different ways the external conflict affects them. After this internal observation, they were seen interacting and reaching moments of attunement and synchrony. This may be seen as a first step and a solid base for communicating and dialoguing.

7.5 Workshop structure

This theme includes suggestions for future development of the workshop. It addresses the aspects that worked and ones that could be improved or made differently. We approached this intervention as a pilot study since the beginning and our initial plan was to simply present DMT as a way to dialogue and explore what might happen if we focused on the bodies and tried to express ourselves through them, specifically concerning the Palestinian-Israeli conflict. The participants were asked to give us constant feedback on the process, how it feels for them if they consider it helpful and if they have any suggestions that would make it more relevant to their and their communities’ needs. As a result, the participants shared their thoughts, reflections and ideas about the structure of the workshop, as co-researchers.

7.5.1 Themes of the workshop

The thematic for each part of the workshop had a direct connection to the themes the participants deal with in college, in the news and in their communities. The participants identified those themes, such as space, boundaries, culture, dialogue, etc... and could deepen their exploration and reflection about them through movement. The participants were able to discover themes we have not stated in the movement propositions but that came out of the personal experience of them as movers in the group; For example, the theme of ‘Roots’ was naturally connected by one of the participants to the concept of grounding and was expressed through painting and verbal processing in a check-our circle.

7.5.2 Duration

The participants were convinced that if they were given more time, they would have reached deeper levels in the communication between them and in the group and personal processes. As most of the participants have expressed, what they achieved in only two encounters was very significant and the group unity they all felt had strengthened the positive view they had on the workshop process. They all expressed they needed the process to be longer but were surprised with what they were able to experience considering the short duration of the process. Time was enough to allow the participants to put the focus on the bodies when they deal with the conflict and learn how to communicate through it successfully. The participants expressed their belief that if we had more time, we would have reached a more explicit conversation about the political It conflict and continue the work through movement.

7.5.3 Group size

The participants were content with the small number of group members. It allowed an intimate environment and helped the participants to move freely and focus on their bodies. Some participants were curious to explore what would have happened in a larger group and expressed their interest in participating in such a dynamic.

7.5.4 Facilitation

The facilitation allowed internal listening and freedom to act as one needs to. The participants felt contained and watched over because of the fact that we were very attentive and aware of each one and the process they were going through in this space. It was important for us to remind them to give their bodies the lead, to observe and listen and do only what they can and need and that made them feel accepted and comfortable.

7.6 Reflexivity

Reflexivity is a dynamic process of interaction within and between ourselves and our participants and the data that informs decisions, actions and interpretations at all stages. We are therefore operating on several different levels at the same time. By ‘showing’ and ‘telling’ about the practices and processes involved, we encourage others to undertake research that values reflexive collaborative engagement and enables participants’ agency in research.

A reflexive researcher does not simply report facts or truths but actively co-constructs meanings and interpretations of his or her experiences in the field and then questions how those interpretations came about. Reflexive research encourages us to transparently

display in our writing the interaction between ourselves and our participants so that our work can be understood as co-constructed knowledge, not only in terms of what we have discovered, but also in terms of how we have discovered it. This adds validity and rigour by providing information about the contexts in which data are created and located. (Etherington, 2016, p. 86)

Personal feedback as the researchers/facilitators

As Gemignani (2011) suggests, studies that involve psychological and personal investment, such as our work, can affect the researchers and how they position themselves in relation to their subjects- "Studies that require or entail considerable psychological and social investment are likely to generate personal, social and professional change in investigators and their relational worlds. When contexts, data and experiences of a study become increasingly meaningful for the researcher, they influence the ways in which she situates, interprets and experiences herself as subject of her own practice" (Gemignani, 2011, p. 703).

We came to this work confidently because we each belong to one of the cultures of this region and are very familiar with the political conflict and the daily situation in our country. Nevertheless, we encountered difficulties in coping with the content and more precisely, in detaching the work from our personal experience. Dealing with conflict on a daily basis has presented us with obstacles during the process of writing this work, including a conflict between us, as two researchers. The fact that the conflict, which has been noticeably absent during the project, has arisen in the processing and analysing phase may be related to the countertransference processes that were taking place between us the researchers and the participants. The participants were avoidant of the political conversation and chose to process the conflict-related themes in indirect ways, through its' personal aspects and each participants' personal experiences. As the conflict was somewhat pushed aside in the relationships in the workshop, the focus was on what was in common. We were all feeling great positivity and a slight euphoria during and after the workshop, however, we as researchers were confronted with the tensions, anger and separation that were not discussed in the workshop when analysing the data and reflecting upon what occurred between the participants. If countertransference is "the analyst's experience of the analysand" (Gemignani, 2011, p. 704), then the conflict that was not consciously manifested in the workshop was manifested within us, the researchers (in the role of analysts), after the workshop has concluded.

It is also possible that we were affected by our own history, our pre-conceptions and positions regarding the political conflict, in the process of analysing and discussing the data. We might have been driven by our wishes for solutions and hope, by wanting to act in order to change this pessimistic situation. In other words, it is certainly possible that we as researchers and facilitators have also unconsciously avoided the conflict, feared the appearance of aggressions and therefore - through countertransference- led the workshop and the participants to a softer, more peaceful experience. There have been transference and countertransference reactions between the group and us which affected each stage of the work, from the facilitation, through the interviews, the analysis and its interpretation. We believe it is important to reflect upon and consider these reactions in order to better understand our project, our results and the participants' experience as "A reflexive analysis that invites researchers to embrace their vulnerability and to use their emotional reactions as sources of knowledge about the other, the self and the rapport between them renders the inquiry process more transparent, communicable, sophisticated and enjoyable" (Gemignani, 2011, p. 705).

If we were to repeat this study or continue further with the development of this workshop, it would be important to have external professional support and supervision where we can reflect and express the effect it has on us emotionally; A space for the facilitators to reflect, process the work and explore what it means for them, how it affects them and how are violence, aggression, exclusion, fear and guilt expressed by them is of great importance. It is especially important when a research is personally meaningful to the researchers, that addresses a reality that is part of their biography and is directly connected to their personal lives, their families, their history. In order to better reflect and be aware of how the research affects the researchers personally and professionally, we believe the facilitators should have supervision before, during and after the process, just as a DMT therapist would have when engaged in any therapeutic process- "In the same way that the professional and relational identities of therapists are likely to be shaped by the clinical cases they encounter, researchers analyse issues and subjects that influence their biographies" (Gemignani, 2011, p. 705).

8. Conclusion

This research aimed to explore if and how DMT may be a useful approach in the efforts of dialogue between Arabs and Jews in Israel, by presenting and observing a two-day workshop of dialogue through DMT intervention ('Dialogue in Movement') that was structured by the researchers for Arab and Jewish female students. An analysis of the workshop was conducted and through it, the researchers discussed the benefits of this specific DMT experience in coping with the political conflict and reflected upon how it can be developed and used in the field of dialogue groups in the future.

The results showed that the focus on the body and on creative movement in the context of dialogue was helpful to the group members in several aspects. First, it encouraged the participants to find common ground. We saw in the results how the participants had a sense of group rather quickly, or in other words; how moving together brought them together. Cultural and political identities were less present and sometimes put aside and the personal and group experiences became the main concern. Additionally, there was a great focus on gender and on the fact that we were all women; we were unified by the act of dealing with our exclusively female bodies and exploring exclusively female movement. The results showed that it allowed the participants an easier identification with one another and made them feel more comfortable to explore their personal movement and their approach to the conflict.

Secondly, in the interviews, we have conducted and in our research on dialogue groups, we observed how approaching a dialogue between Arabs and Jews in Israel can be a stressful experience. Some participants reported a tense environment in their college between the two inter-groups, that there are not many efforts to share spaces and defuse the tension and that the attempts to a verbal dialogue between both sides usually result in aggressions, which lowers the motivation for dialogue. Our results showed that what was attractive to most of the participants was the combination of dialogue and movement/ creative expression. Some have declared that they would not have applied for the workshop if it was a verbal dialogue group. We assume that exploring the conflict and its effects through movement, symbolization and creativity might open a new channel of communication, that can be less intimidating than verbal expression, or at least offer other ways of addressing this issue. In the context of a society that experiences a sense of disbelief in dialoguing with 'the other', a proposition to explore new ways of communication was attractive to the participants in our workshop.

Thirdly, the workshop offered a space to embody the conflict and the different cultural identities in the group. In the daily life of the college students and of every citizen living this conflict we dare say, this reality of violence, aggression, fear and alienation is being normalized. Rarely do we get an opportunity to reflect on how the conflict and one's cultural and/or political identification is affecting the personal experience. Through a persistent focus on the body and its needs, alongside an invitation to reflect on how the social or the political is present in the movement, the participants of the workshop were able to reflect upon their communities, their values and cultures and especially on their relationship with their societies. The participants have explored how they position themselves in their own communities, what do they feel is expected of them as representatives of their cultures and how do they feel about 'mixing' and moving with members of another group, a group that is defined commonly as 'the enemy'. By embodying these questions and the conflicts arising from them, the participants were able to perceive, feel and reveal their experience as an individual and as a cultural/social/political agent.

As for the individual processes of the participants, their interviews show that the workshop has served them as a way to relieve stress, make space to their personal needs and meditate over their personal lives, their decisions, their rhythm, their relationships and more. Their statements demonstrate how the bodywork and the encouragement to pay attention to the body sensations allowed them to release tensions, to better notice and act on their needs at the present moment and feel 'freedom', in their words. Some participants have reported a lighter, more flowing feeling in the following days, some have further reflected upon their personal lives after the workshop has ended and some have stated that they have gained a tool, through this workshop, to better cope with their daily stresses. The data shows us that DMT could be of help in dealing with the tensions and stressors arising from the complex situation of conflict, for these students in particular and we believe that for other populations as well.

Limitations

Nonetheless, this pilot study has several limitations to be addressed; the first limitation is the sample; due to circumstances, the workshop could only be conducted once, with one small group. The group had eight participants, but on the day of the workshop one member cancelled her participation and the group concluded with seven participants. This situation had two problems- it made the sample even smaller, but more importantly, it meant that the group was not balanced in the sense that there were more Jewish participants than Arabs.

Another limitation was the duration of the workshop; the process of the group lasted only eight hours in total, divided in two afternoons. The impact of such a short-term process is limited and it does not allow a deep exploration of the themes and issues we wanted to address, especially with group members that did not have previous experience with DMT. Although a short-term workshop can be done and is a concept widely used in dialogue groups, it meant that participants only touched upon arising issues briefly and when dealing with conflict it may well take a longer time for the group to feel safe and talk about the more difficult and painful issues.

The fact that the researchers were the facilitators of the workshop may be considered a limitation as well. Though we assured triangulation and followed the data arising from the interviews, our analysis is surely affected by our experience as facilitators of the workshop. We also acknowledge that it was complicated to include the participants in the discussion part of the work and understand that we should have followed PAR research guidelines more closely. We plan to address this issue in the case of future research.

Therefore, we present several recommendations for future research; Firstly, it is important to repeat this workshop with several other groups in order to have a bigger sample and confirm our conclusions. We also think that a study of this workshop in mixed-gender groups and/or male groups could shed light on the effects of gender in the workshop.

To resume, this research is the first step in what we hope will be a more extensive study in the future. In the literature review, it was clear that there is very little research in DMT work that addresses political conflict and even less addressing the specific conflict between Palestinians and Israelis. This research may contribute to these few efforts and encourage further study on this topic. We certainly hope to develop the model of the workshop and present it to other groups, with the intention to strengthen and contribute to the dialogue efforts between Arab and Jews in Israel, by presenting new ways to communicate and explore the political reality. In this workshop, DMT helped humanize the participants in the eyes of each other, it brought awareness to the personal way of dealing the Palestinian- Israeli conflict and gave space to reflect on it with the 'other side' in creative ways that help the understanding of the other through the understanding of the self.

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Appendix

Appendix A: Participant information sheet

Appendix A-1: English version

10.12.2018

Participant Information Sheet

An Exploration of Dance Movement Therapy as a creative way of communication in a group of Arab and Jewish students in a conflicted area.

You are being invited to take part in a research study. Before you decide whether or not to take part, it is important for you to understand why the research is being done and what it will involve. Please take time to read the following information carefully. Talk to others about the study if you wish. Contact us if there is anything that is not clear or if you would like more information. Take time to decide whether or not you wish to take part.

What is the purpose of the study?

The purpose of this study is to explore the potential of Dance Movement Therapy in a cross cultural group in a conflicted area, specifically an Arab-Jewish group in Israel. Our aim is to facilitate a Dance Movement Therapy based workshop for a group of Arab and Jewish female students in The College, and collect detailed information for the specific attributes of Dance Movement Therapy in this group.

Why have I been asked to take part?

You have been asked to take part as a student that showed interest in the workshop and/or the activity of the democratic peace centre.

Do I have to take part?

No, it is up to you to decide whether or not to take part. If you do decide to take part, you will be given this information sheet to keep and be asked to sign a consent form. If you decide to take part, you are still free to withdraw at any time and without giving a reason.

What will happen if I take part?

You will be invited to participate in a workshop that will take place in the college for 8 hours in total. The workshop will occur at (date to be filled), and beforehand you will be asked to come for an interview with the researchers, to inform you about the workshop and ask any questions you may have. You might be asked to complete a short questionnaire about your expectations, and previous experiences in dialogue groups. After the workshop, you will be asked to attend a short audio-recorded interview with the researchers and answer a few questions about your experience in the Dance Movement therapy workshop.

What are the possible benefits of taking part?

You may not get a direct benefit from taking part in this study. Nevertheless, you will be participating in a potentially enriching workshop, and take part of a group that will have the opportunity to develop and reflect together. Additionally, you will be contributing to a research that is aimed to find new and creative ways of communication and dialogue.

What are the possible disadvantages and risks of taking part?

It is not thought that there are many disadvantages; however, it is possible that we will deal with conflicted issues during the workshop, concerning the political and personal situation of the participants. The political discussion will possibly be encouraged, and all the participants will be free to express their thoughts and feelings.

The participation also requires coming to college on the participants free time, for the workshop itself and the interviews before and after the workshop.

What happens when the study is finished?

At the end of the research the researchers will collect the data from the workshop and write report based on the group experience. The researchers might contact the participants for a brief follow up, to which the participants are free to attend or decline. The researches will be available after the workshop to answer any doubts, thoughts and/or concerns.

Will my taking part in the study be kept confidential?

All the information we collect during the course of the research will be kept confidential and there are strict laws, which safeguard your privacy at every stage. Your name and any material that might identify you will be removed from the data so that you cannot be recognised. You may be filmed during the workshop and your interview will be audio-recorded. **All data will be edited to protect your identity and any identifying material removed or anonymised in the final research paper. These materials will be used strictly for research and educational purposes only.**

What will happen to the results of the study?

The study will be written up as a Master's final work, and it may be published as a paper in the future.

Who is organising the research and why?

This study has been organised by the researchers, Rand Silbak and Danielle Belinky, as their Master's degree final project in the Dance Movement Therapy programme at the Autonomia university of Barcelona. The project is not funded.

Who has reviewed the study?

The study proposal has been reviewed by our tutor, Dr Margaret Hills de Zarate. The college and the democratic peace centre approval has also been obtained.

If you have any further questions about the study, please contact Rand Silbak and Danielle Belinky on:

solprojectdmt@gmail.com

Thank you for taking the time reading this information sheet.

דף מידע למשתתפות במחקר ורقة شرح للمشاركات بالبحث "

טיפול בתנועה כדרך יצירתית לתקשורת ודיאלוג "
מחקר בקבוצה של סטודנטיות ערביות ויהודיות "

مشروع بالعلاج بالحركة والرقص كوسيلة مبدعه للتواصل والحوار "
 مشروع بحثي في مجموعه من الطالبات جامعيه يهوديات وعربيات "

הנך מוזמנת לקחת חלק במחקר. לפני שתחליטי אם תרצי להשתתף או לא, חשוב שתביני מהי מטרת המחקר ומה הוא יכלול. אנא הקדישי מספר רגעים לקריאת המידע המצורף. את מוזמנת לדבר עם אחרים על המחקר אם תרצי, וליצור איתנו החוקרות קשר אם יש דברים שאינם ברורים או במידה ותרצי לקבל מידע מפורט יותר.

أنت مدعوة للمشاركة في الشروع البحثي. قبل أن تقرري ما إذا كنت ستشاركين أم لا ، من المهم أن تفهمي ما الهدف مت البحث وما سوف يشمل. يرجى أخذ الوقت الكافي لقراءة المعلومات التالية بعناية. تحدث إلى الآخرين حول الدراسة إذا كنت ترغب في ذلك. تستطيعين التواصل بنا إذا كان هناك أي شيء غير واضح أو إذا تحتاجين مزيد من المعلومات. "

מהי מטרת המחקר? "

תכליתו של המחקר היא לבדוק את הפוטנציאל של טיפול בתנועה ככלי לשיח, במסגרת קבוצה רב-תרבותית באזור קונפליקט, ובאופן ספציפי קבוצה ערבית-יהודית בישראל. מטרתנו היא להנחות סדנה המבוססת על טיפול בתנועה עבור קבוצה של סטודנטיות ערביות ויהודיות, ולאסוף מידע מפורט על המאפיינים של טיפול בתנועה בהקשר של הקבוצה המסוימת הזאת, וכן חוויותיהן של המשתתפות בה. "

ما هو الهدف من البحث? "

الهدف من هذا المشروع البحثي هو استكشاف إمكانات العلاج بالحركة والرقص في مجموعة متعددة الثقافات في منطقة صراع، وتحديدًا في مجموعه يهودية - عربية في إسرائيل. هدفنا هو عقد وتوجيه ورشة عمل التي تتأسس على مفاهيم العلاج بالحركة والرقص لمجموعة من الطالبات العربيات واليهوديات في الكلية، وجمع معلومات مفصلة عن السمات الخاصة بالعلاج بالحركة والرقص في هذه المجموعة. "

מדוע התבקשתי לקחת חלק במחקר? "

הוזמנת לקחת חלק במחקר כסטודנטית אשר הביעה עניין בסדנה ו/או בפעילות המרכז לדמוקרטיה, שלום ורב-תרבותיות. "

لماذا طُلب مني المشاركة في الدراسة? "

لقد دعيت للمشاركة في البحث كطالبة في كلية، التي عبرت عن اهتمامها في ورشة العمل و / أو فعاليات المركز الديمقراطية للسلام والتعددية الثقافية في الكلية. "

האם אני חייבת לקחת חלק במחקר? "

לא. ההחלטה האם להשתתף או לא בסדנה, כחלק מהמחקר, נתונה לך בלבד. במידה ותחליטי לקחת חלק בסדנה, יינתן לך דף המידע הנ"ל ותבקשי לחתום על טופס הסכמה. אם תחליטי להשתתף, תהיה לך האפשרות לפרוש מהמחקר בכל זמן נתון וללא צורך במתן הסברים. "

هل علي المشاركة بالبحث? "

لا ، القرار ما إذا ستشاركين بورشة العمل، ٩ كقسم من البحث، أم لا هو لك فقط. إذا قررت المشاركة ، سيتم إعطاؤك ورقة المعلومات هذه وسوف يطلب منك التوقيع على نموذج موافقة. لديك الحرية في الانسحاب في أي وقت ودون إبداء سبب. "

מה צפוי לקרות במידה ואחליט לקחת חלק במחקר?

את תוזמני להשתתף בסדנה בת 8 שעות שתתקיים במכללה. הסדנה תיערך ב-27.12.2018-26, בין השעות 16:30-20:30, ולפניה את תתבקשי להגיע לראיון עם החוקרות כדי לקבל מידע מפורט על הסדנה ולהעלות שאלות, תהיות או הערות במידה ויהיה לך צורך. את תתבקשי למלא שאלון קצר לגבי הציפיות שלך מהקבוצה וניסיון קודם בקבוצות דיאלוג (אם יש). לאחר הסדנה, את תתבקשי להגיע לראיון קצר עם החוקרות ולענות על מספר שאלות לגבי הניסיון שלך בסדנה. הראיונות עצמם יהיה מוקלטים."

מאזן סיכונות וסיכונים? "

סנתם דעונוק למشاركة في ورشة العمل التي ستعقد في الكلية خلال يومين بعد الظهر، مدة الورشة 8 ساعات. ستعقد في ٢٦ و ٢٧ ديسمبر، في الساعات ١٦:٣٠ - ٢٠:٣٠ وسيطلب منك قبل ذلك الحضور لإجراء مقابلة مع الباحثات، لإبلاغك عن تفاصيل ورشة العمل ولمنحك الأمكانيه لطرح اي سؤال قد يكون لديك. سوف يطلب منك أيضاً إكمال استبيان قصير حول توقعاتك وخبرتك السابقة في مجموعات الحوار. بعد ورشة العمل، سيطلب منك الحضور لمقابلة قصيرة مع الباحثات للإجابة على بعض الأسئلة حول تجربتك. في ورشة العلاج بحركة الرقص. سوف يتم تسجيل المقابلات."

מה היתרונות האפשריים של ההשתתפות במחקר?

יתכן שלא תיראי תועלת ישירה כתוצאה מההשתתפות במחקר. יחד עם זאת, את תשתתפי בסדנה מעשירה ובקבוצה שתהיה לה האפשרות להתפתח ולחקור יחד. בנוסף, את תתרמי ותקחי חלק פעיל במחקר שנועד למצוא דרכים חדשות ויצירתיות לתקשורת ודיאלוג."

מה היא החסנות הממکنת מן المشاركة?

ليس بالضرورة ان تحصيلي على فائده من المشاركة في هذا البحث. على الرغم من ذلك، ستشاركين في ورشة عمل وتكوني عضو من مجموعه مثيره وغنيه، وستتاح لك الفرصة للتطوير والتفكير معها. بالإضافة إلى ذلك، سوف تساهمين في الأبحاث التي تهدف إلى إيجاد طرق جديدة ومبدعه للتواصل والحوار."

מה הם הסיכונים או החסרונות של ההשתתפות במחקר?

אין סיכון או חסרון ישיר להשתתפות בסדנה; יחד עם זאת, ייתכן שנתמודד עם נושאים שנויים במחלוקת ומעוררי וויכוח במהלך הסדנה, סביב המצב הפוליטי והאישי של המשתתפות בה. כל המשתתפות יהיו חופשיות להביע את מחשבותיהן ורגשותיהן."

בנוסף, המשתתפות יידרשו להגיע למכללה בזמן החופשי, עבור הסדנה עצמה כמו גם עבור הראיונות שיתקיימו לפניה ואחריה."

מה היא הסיכונים והמחזרים הממکنת למشاركة في البحث?

لا يوجد خطر او سيئه مباشره من المشاركة في ورشة العمل. خلال الورشة، قد نتعامل مع قضايا حساسه ومثيرة للجدل حول الوضع السياسي والشخصي للمشاركات. وسيكون لجميع المشاركات حرية التعبير عن أفكارهن ومشاعرهن."

بالإضافة إلى ذلك، سيطلب من المشاركات الحضور للكلية في أوقات فراغهن، لورشة العمل نفسها وكذلك للمقابلات التي ستجرى قبل وبعد."

מה יקרה כשהמחקר יסתיים?

לאחר הסדנה והראיונות המסכמים, החוקרות יאספו נתונים המבוססים על מה שהתרחש בה ויכתבו דיווח מפורט על הניסיון עם הקבוצה. ייתכן שהחוקרות ייצרו קשר עם המשתתפות זמן מה לאחר מכן לשיחת מעקב קצרה, והמשתתפות יהיו חופשיות להחליט אם להסכים להשתתף בה או לא. החוקרות יהיו זמינות לאחר הסדנה בשביל לשמוע כל תהיה, ספק, דאגה ו/או מחשבות של המשתתפות."

מאזן סיכונות וסיכונים? "

في نهاية الورشة ولقاءات التلخيص، سيقمن الباحثات بجمع البيانات من ورشة العمل وكتابة تقرير يستند على تجربة المشاركات في المجموعه. هنالك امكانيه ان تتواصلن الباحثات مع المشاركات للحديث عن الورشة وللمشاركات الحرة الكامله في التعاون معهن أو رفض الحديث. سوف يكونوا الباحثات بكامل الاستعداد للإجابة على أي شكوك، أفكار أو مخاوف."

האם השתתפותי במחקר חסויה?

כל המידע שנאסף במהלך המחקר יישמר בחסיון תחת חוקים נוקשים המבטיחים את פרטיותן בכל שלב. שמותיך וכל פריט שעלול לזהות אתכן יוסר לאלתר מהמידע הנאסף, כך שלא תוכלו להיות מזוהות. הראיונות עימך יהיו מוקלטים בשמע או יתועדו בכתב. כל המידע שיאסף בסדנה יעבור עריכה כדי לשמור על זהותן חסויה וכל

חומר/פריט שעלול להיות מזוהה עמך יוסר או יעבור אנונימיזציה בעבודת המחקר הכתובה. כל החומרים ישמשו את החוקרות בלבד, ואך ורק לשם מטרת המחקר הנ"ל. "

هل المشاركة في الدراسة محمية والتفاصيل محفوظة بشكل سري؟ " سيتم الحفاظ على سرية جميع المعلومات التي سوف نجمها أثناء البحث حسب قوانين صارمة، هدفها حماية خصوصيتك في كل مرحلة من البحث. سيتم حذف الأسم وأي مواد قد تعرّف على المشتركة من البيانات بحيث لا يمكن تحديد هويتك. سيتم تسجيل المقابلات مع الشاركات صوتياً أو توثيقهن الحرفي. سيتم تحرير جميع البيانات لحماية هويتك وستتم إزالة أي مواد تكشف عن الهوية الشخصية في ورقة البحث النهائي. سيتم استخدام هذه المواد على يد الباحثات لأجل البحث فقط. "

מה יקרה עם תוצאות המחקר? " המחקר יכתב כעבודת סיום תואר שני (תזה), וייתכן שהוא יפורסם כמאמר בעתיד. "

ماذا سيحدث مع نتائج البحث؟ " سيتم كتابة عمل الماجستير النهائي، يمكن نشر العمل ك مقال في المستقبل. "

מי מארגן את המחקר, ולמה? " המחקר הינו יזמה של החוקרות, רנד סילבק ודניאל בלינקי, והוא מתבצע כעבודת סיום של תואר שני בטיפול בתנועה ב- (Universitat Autònoma de Barcelona האוניברסיטה העצמאית ברצלונה). הפרויקט אינו ממומן על ידי שום גורם חיצוני. "

من الذي ينظم البحث ولماذا؟ " تم تنظيم هذا البحث من قبل الباحثين ، رند سلباق ودانييل بيلينקי ، كمشروع نهائي للقب الماجستير في العلاج بالحركة الرقص في جامعة برشلونة المستقلة. المشروع غير ممول على يد احد. "

מי מפקח על המחקר? " הצעת המחקר נבדקה על ידי המנחה שלנו, דר. מרגרט הילס דה זרטה. כמו כן, המחקר והסדנה עברו בדיקה ואושרו על ידי המכללה והמרכז לדמוקרטיה, שלום ורב-תרבותיות. "
من يشرف على البحث؟ " تم عرض اقتراح البحث من قبل المشرفه عليه، د. مارغريت هيلز دي زارتا. بالإضافة إلى ذلك، تم فحص البحث وورشه العمل من قبل الكلية ومركز الديمقراطية والسلام والتعددية الثقافية. "

אם יש לך שאלות נוספות לגבי המחקר, אנא צרי איתנו קשר: "

إذا كان لديك أسئلة أخرى حول البحث، يمكنك التواصل معنا: "

רנד סילבק ודניאל בלינקי "
רנד סלבאק ו דאנייל בילינקי "

Solprojectdmt@gmail.com

תודה רבה על שהקדשת מזמנך לקרוא את דף המידע. "
شكراً جزيلاً على اهتمامك وقرائتك ورقة المعلومات. "

Appendix B: Consent form

Appendix B-1: English version

CONSENT FORM**An Exploration of Dance Movement Therapy as a creative way of communication in a group of Arab and Jewish students in a conflicted area.**

Name of Researchers: Rand Silbak and Danielle Belinky

Please initial box

1. I confirm that I have read and understand the information sheet for the above study. I have had the opportunity to consider the information, ask questions and have had these answered satisfactorily.

2. I understand that my participation is voluntary and that I am free to withdraw at any time without giving any reason and without any consequences.

3. I understand that relevant information about my background and my expressed opinions used for this research project will be anonymised and the link between any audio-recorded interviews given by me as part of the project and my identity will be broken. I give permission for the researchers to share what I say in discussions and what happens in the workshop in an anonymised form only.

4. I agree to be interviewed either individually or as a member of a focus group and these discussions to be audio-recorded or filmed to serve as data for the research. I understand that all audio and audio-visual material will be edited to protect the identity of participants.

5. I agree to take part in the above study.

Name of Participant	of	Date	Signature
Name of Person taking consent		Date	Signature

דיאלוג בתנועה حوار بالحركة

هل تحبين
الرقص؟



את
אוהבת
לרקוד?

אנחנו מזמינות אותך להשתתף בסדנת תנועה ומחול
ندعوك للمشاركة في ورشة حركة ورقص

הסדנה תתקיים בתאריכים 26-27.12.2018

בין השעות 16:30 - 20:30

הנוכחות היא חובה בשני המפגשים.

ستقام الورشة في الأيام

26 و 27 ديسمبر 2018 في الساعات 16:30-20:30

يجب الحضور والتواجد في اللقائين.

يطلب الحضور إلى أحد اللقاءات التلخيصية، والتي
ستقام في 2-3 يناير 2018 (بالتنسيق المسبق).

يمكن التسجيل للمشاركة حتى تاريخ 10.12.2018
لمزيد من التفاصيل 8181557 - 04

تدير الورشة رند سلباق ودانييل بيلينקי كجزء من مشروع
البحثي للقب الماجستير في العلاج بالحركة والرقص في -
Universitat Autònoma de Barcelona

תידרש הגעה למפגשי סיכום שיערכו
ב-2.3.1.2018, (בתיאום מראש)

ניתן להגיש מועמדות להשתתפות
בפרוייקט עד ה-10.12.2018.
לפרטים נוספים 8181557-04

הסדנה תתקיים על ידי רנד סלבאק ודניאל בלינקי,
כחלק מעבודת המחקר שלהן בתואר שני ב-
Universitat Autònoma de Barcelona

המרכז לسلام, והתנדבות ולטיפולية والتجديدية والثقافية
המכללה האקדמית תל-חי | كلية تل حاي الأكاديمية

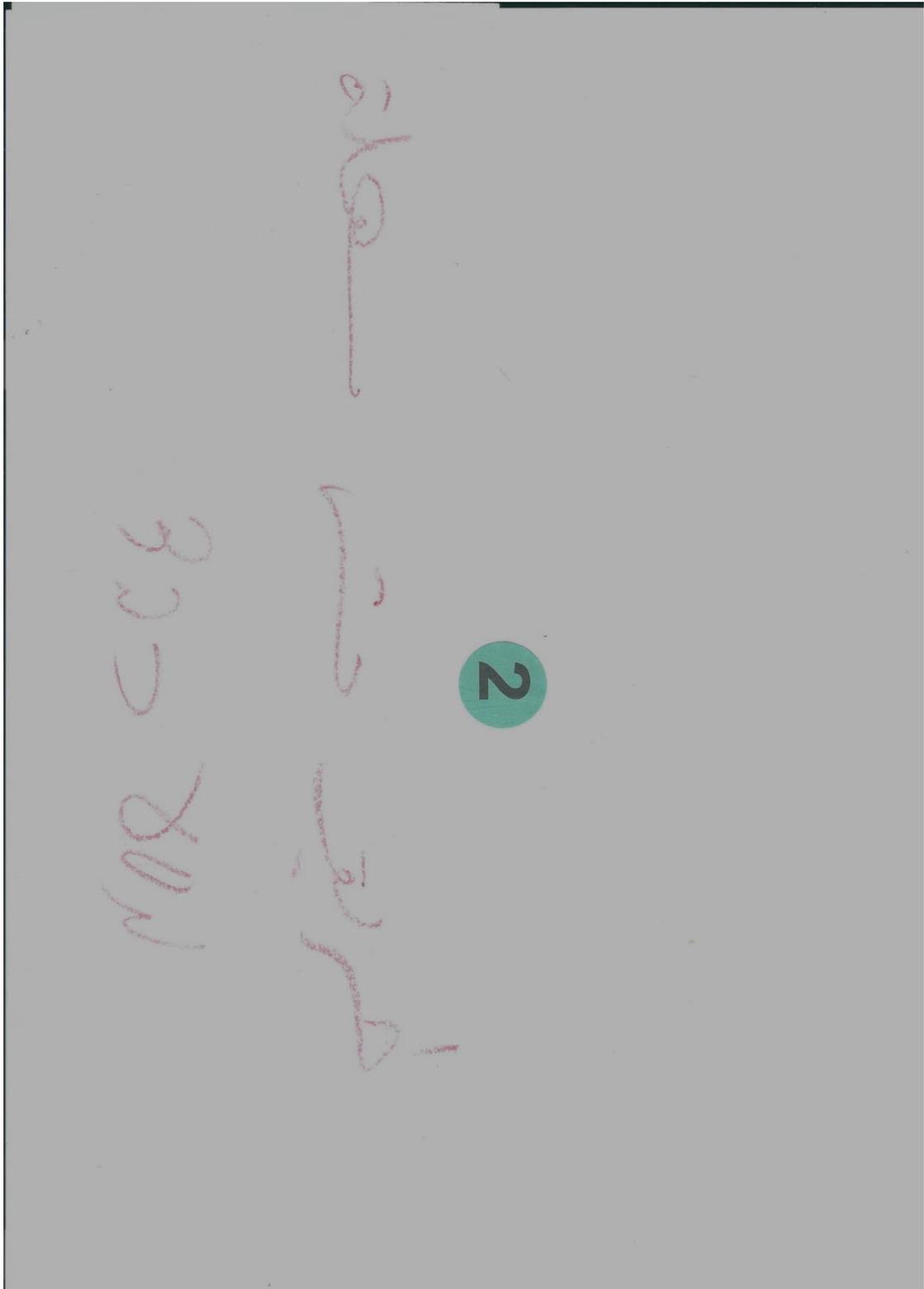
המכללה האקדמית
תל-חי
למדע, סביבה וחברה

Appendix D: Drawings that were made in the workshop by the participants

Appendix D-1: first encounter, a map of the spaces the participants have created. 26.12.2018. First theme- Space.



Appendix D-2: "Heavy burden", 26.12.2018. First theme- Space.



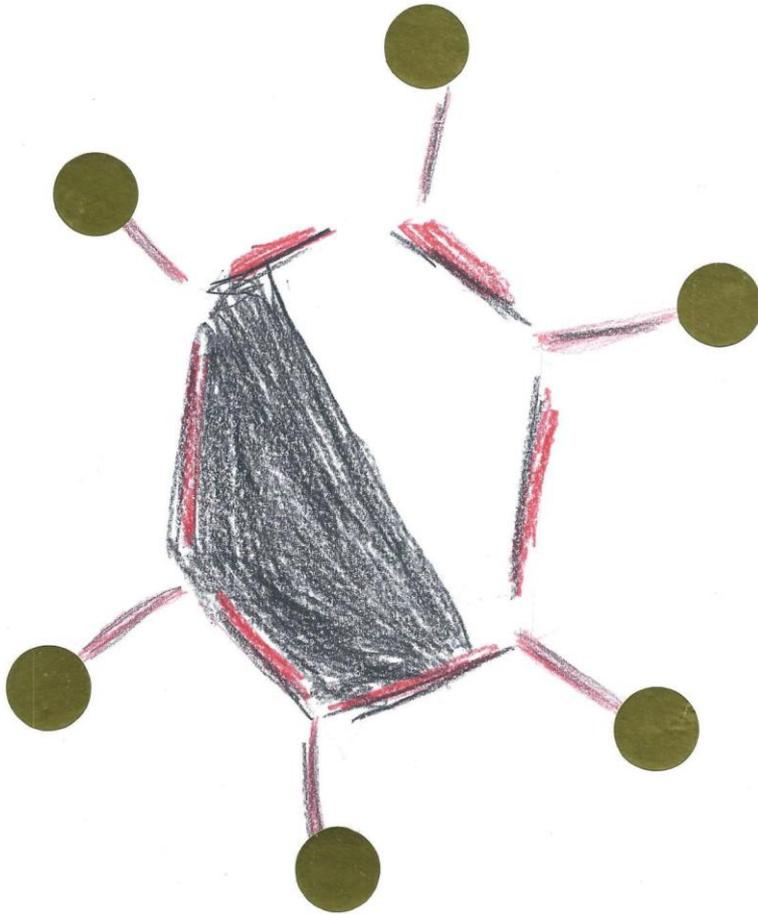
Appendix D-3: "A threat? Tension? What do they think/see from the outside? Why don't they come?"; "Space". 26.12.2018. First theme- Space.



Appendix D-4: "I am now sitting in my home after this long path, after walking the 'not-easy way'... I felt my body, through my pain first, but my happiness was always present too. I felt as if I was born all over again and I knew that the limits were put since a long time ago, perhaps I have to be thankful for the space that exists between the limits. Life... the music attracted me to walk this long road and to be gifted the moment I found out that my home is the space that I love and feel most comfortable in, maybe my Dad's smile, my mother's lap... or the music that I like or a child's kiss or you my love". 26.12.2018. First Theme-Space.

أنا الآن أجلس في بيتي بعد هذا المسار الطويل
 بعد تتي الطريق المتراهلة ...
 شعرت بجسدي ، بألمي أدركت وفرحي دوماً كان
 موجود ، شعرت أنني ولدت من جديد
 وعلمت أن الموارد دفعت منذ زمننا ، ربما
 المساحة التي ولدت بين هدٍ وهد هي
 التي وُجِب عليّ أن أشكرها . الحياة ...
 إن للموسيقى هدبتي لكي أشير الدرب
 الفويل وأن أظلم بالثقة التي علمت بها
 أن بيتي هو المساحة التي أحبها وأشعر
 بالراحة بها ، ربما باستراحة أبي أدركت
 هفتأي ... أو موسيقي التي أحب
 أو قبلة كحلٍ أو أنتي حبيبي •

Appendix D-5: 26.12.2018. First theme- Space.

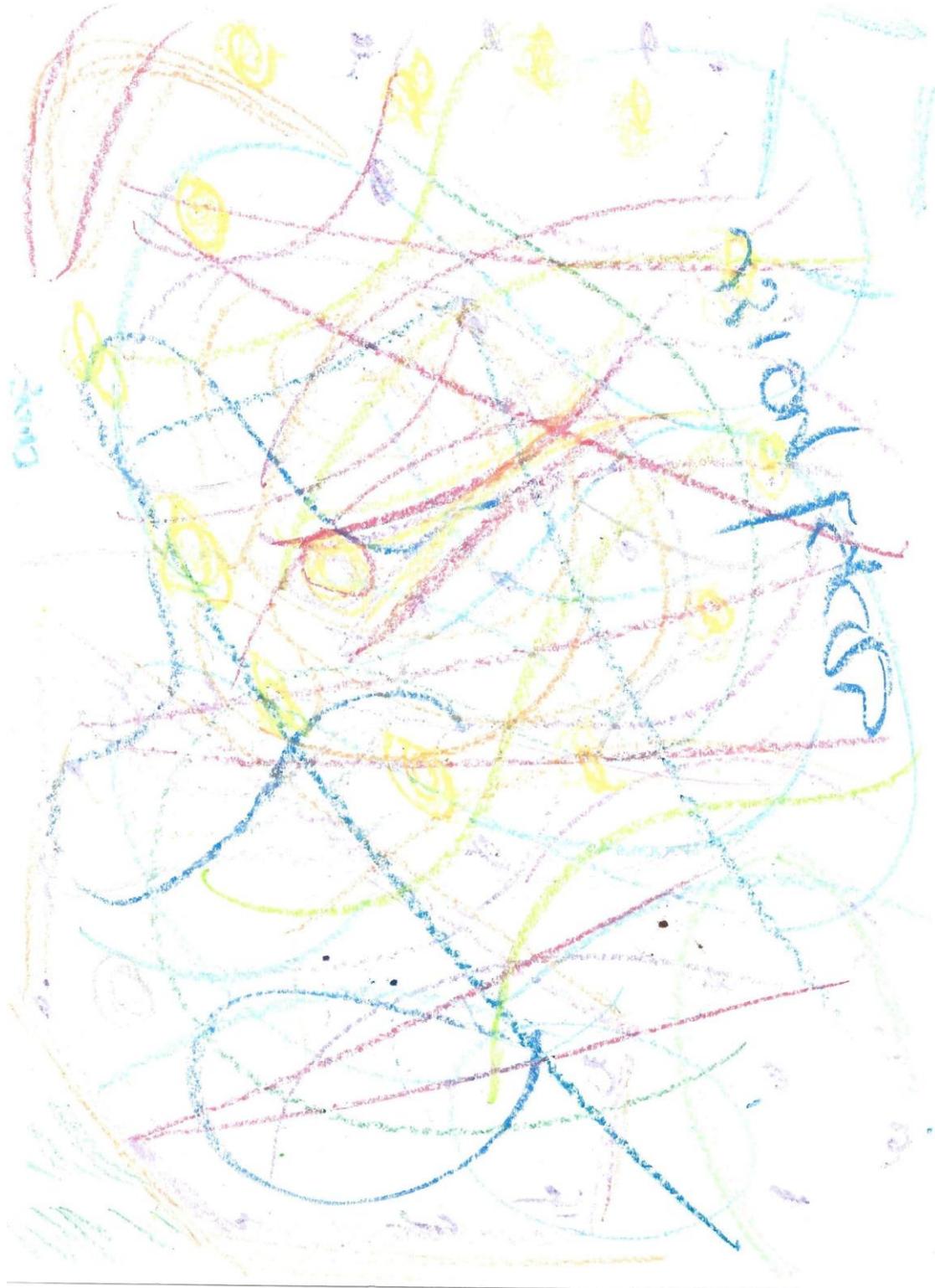


Appendix D-6: "Freedom, spontaneous dancing, oriental, serenity and a rest for the soul"
26.12.2018. First theme- Space.

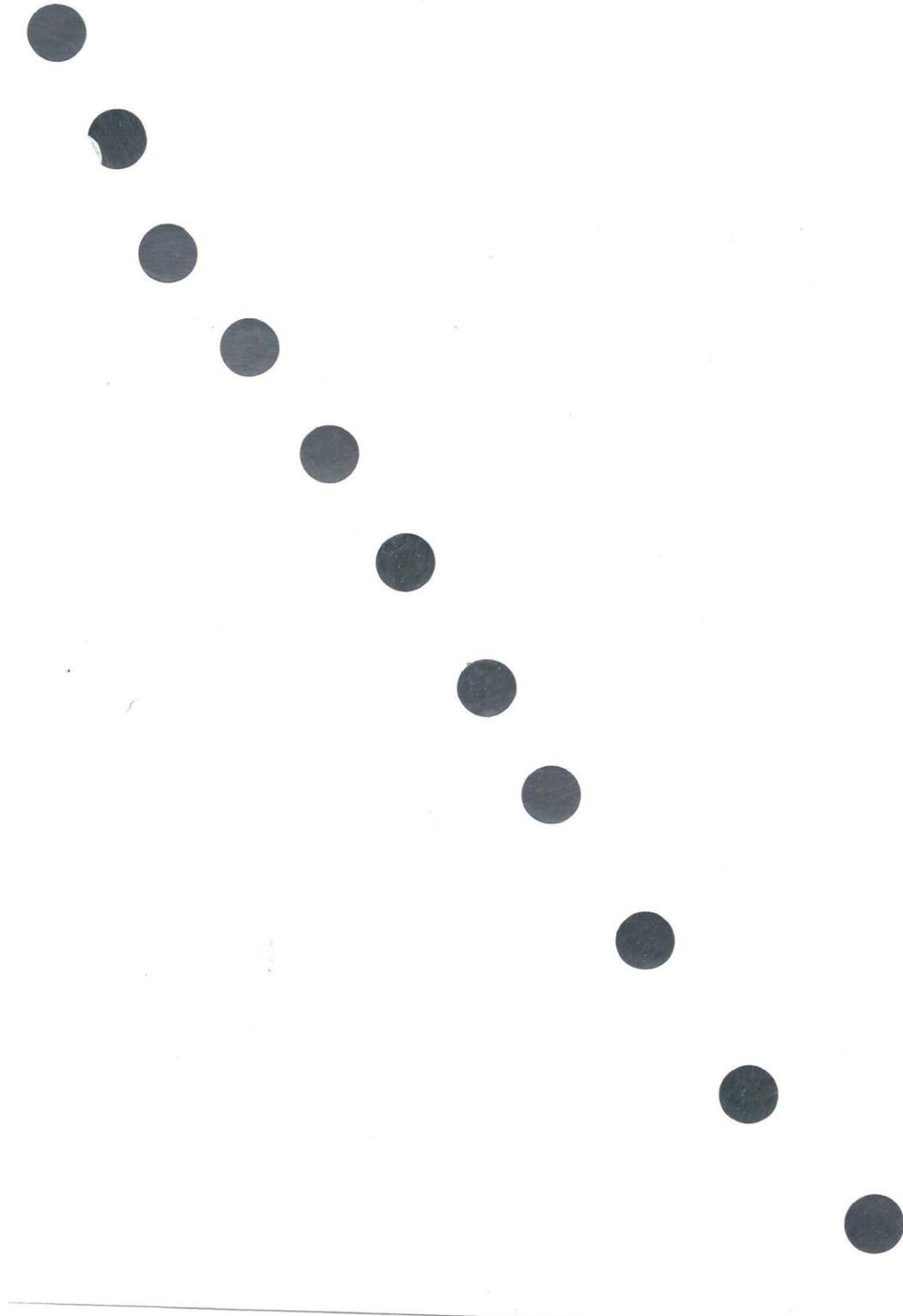


الحرية، الرقة والعفوية، اشراق
راحة نفسية

Appendix D-7: "An organized mess". 26.12.2018. First theme- Space.



Appendix D-8: 26.12.2018. First theme- Space.



Appendix D-9: 26.12.2018. Second theme- Group and individual.



Appendix D-10: 26.12.2018. Second theme- Group and individual.



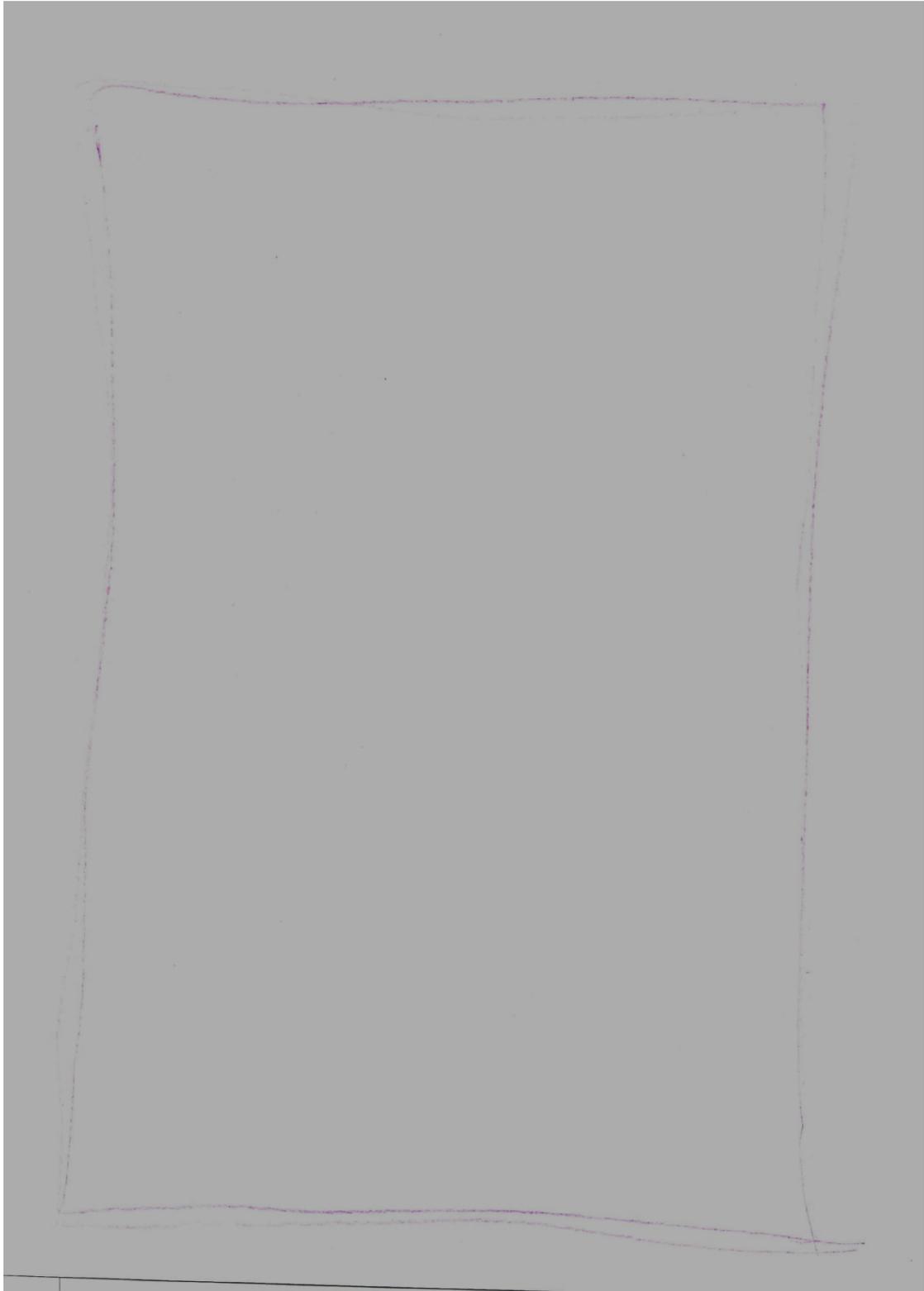
Appendix D-11: 26.12.2018. Second theme- Group and individual.



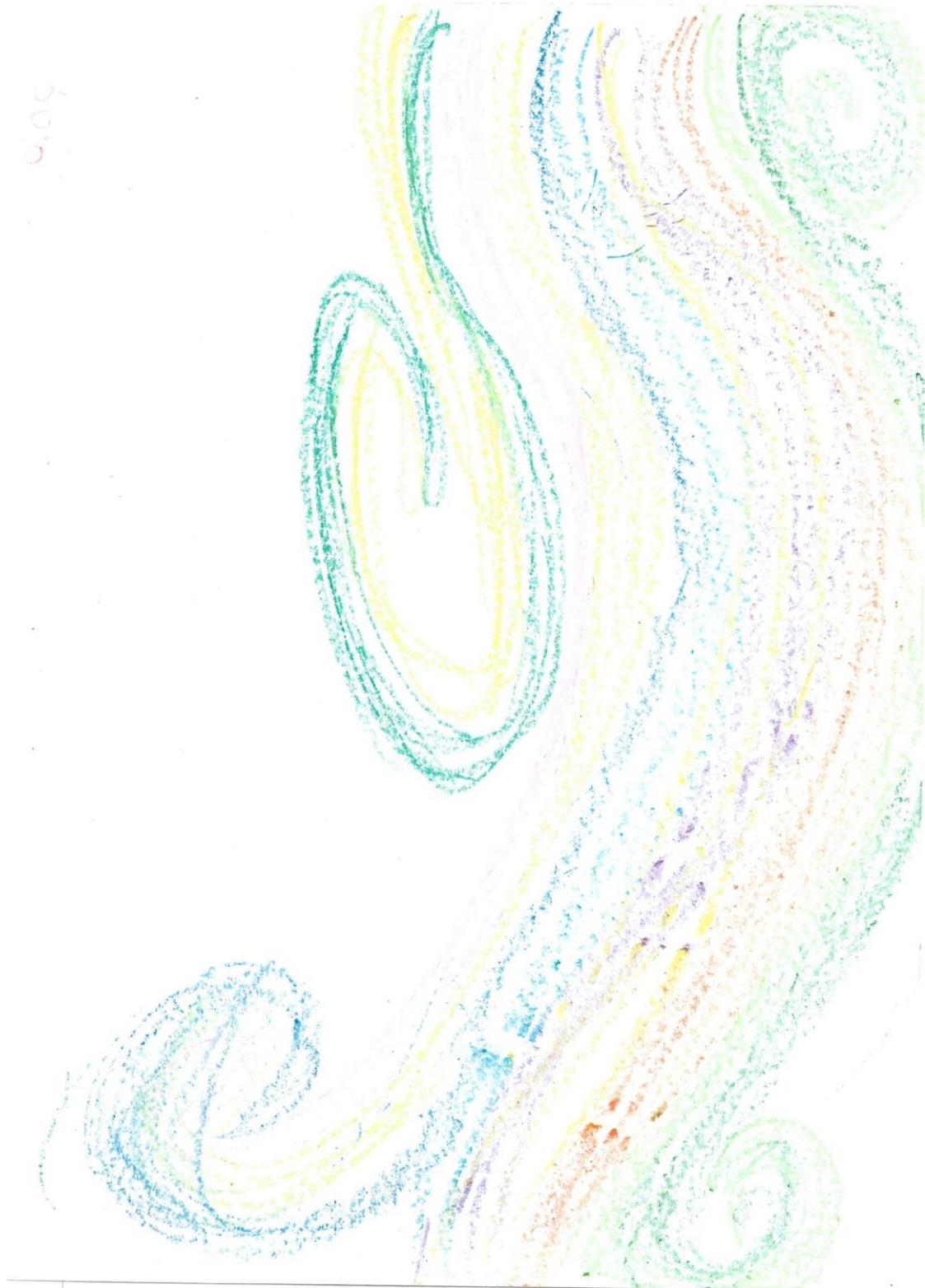
Appendix D-12: 26.12.2018. Second theme- Group and individual.



Appendix D-13: 26.12.2018. Second theme- Group and individual.



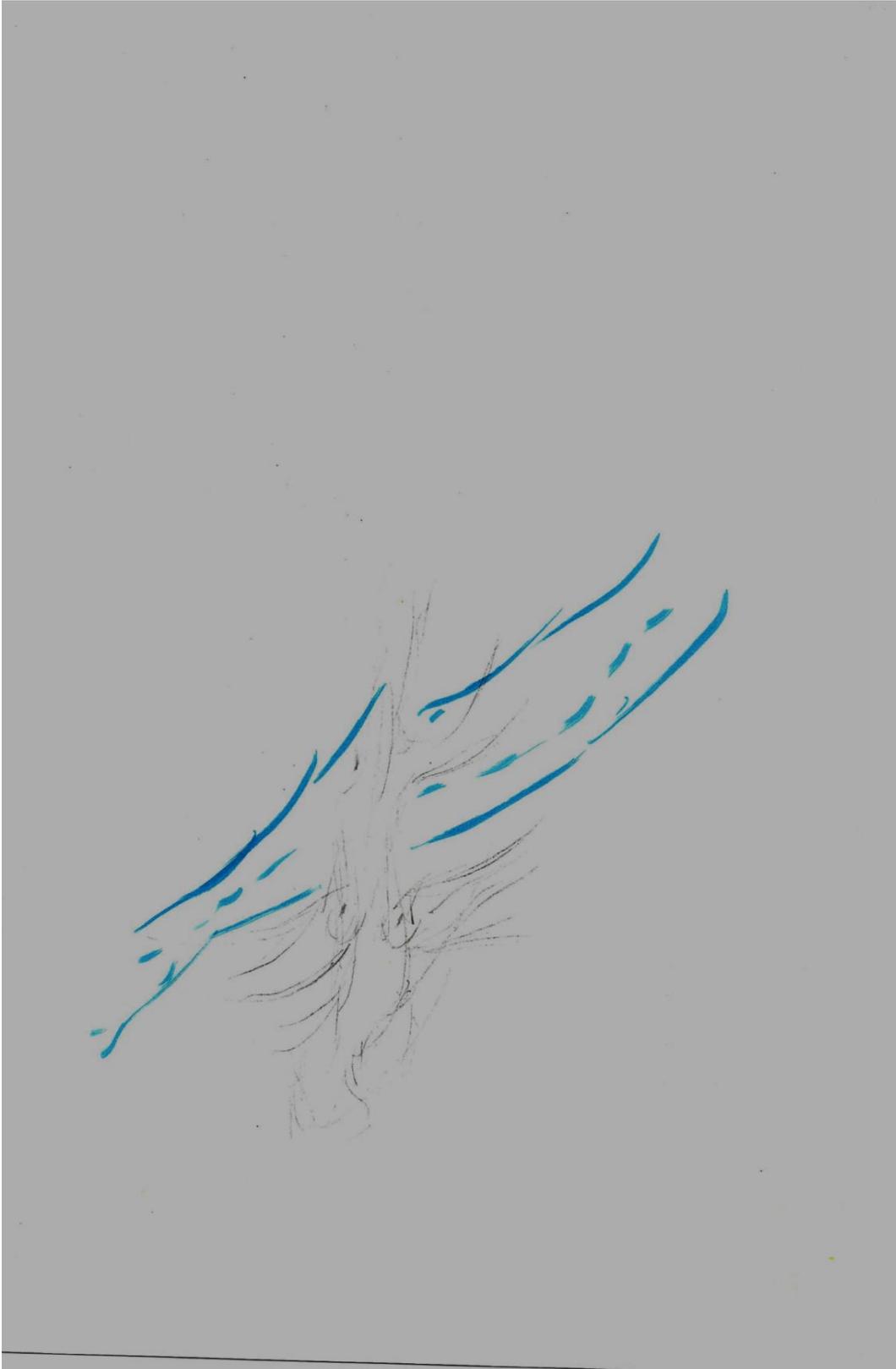
Appendix D-14: 26.12.2018. Second theme- Group and individual.



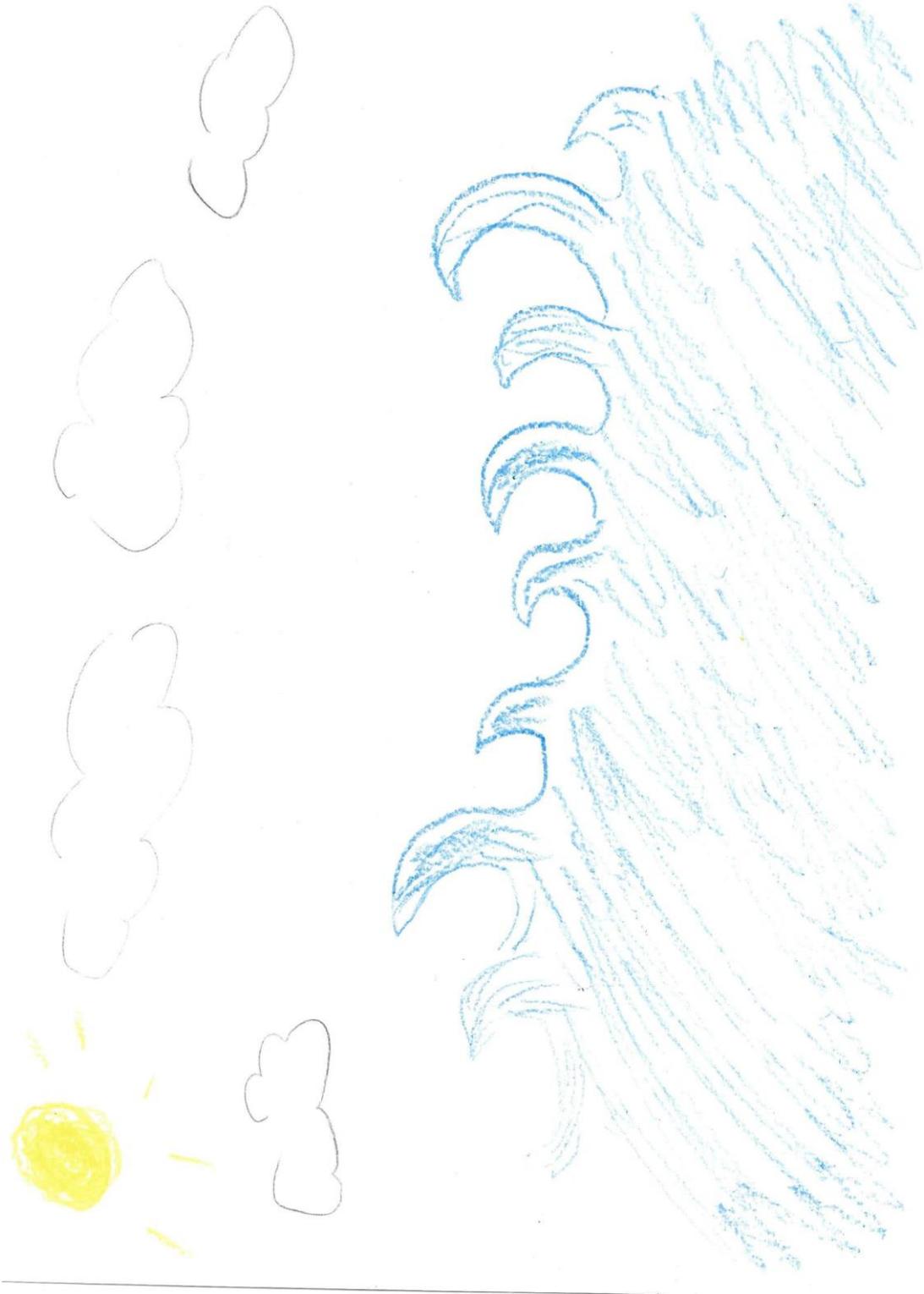
Appendix D-15: 27.12.2018. Third theme- Conflict and encounter.



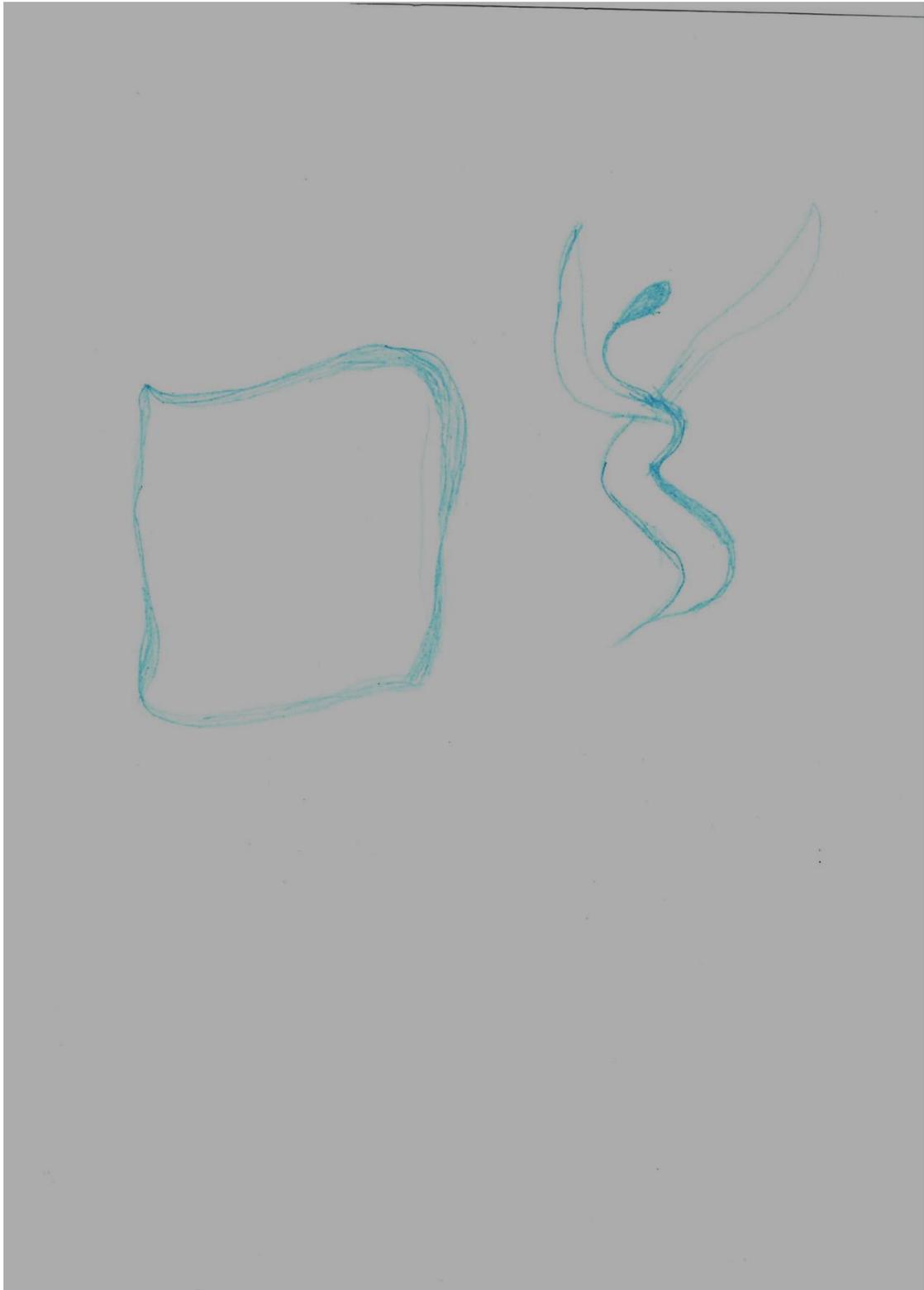
Appendix D-16: 27.12.2018. Third theme- Conflict and encounter



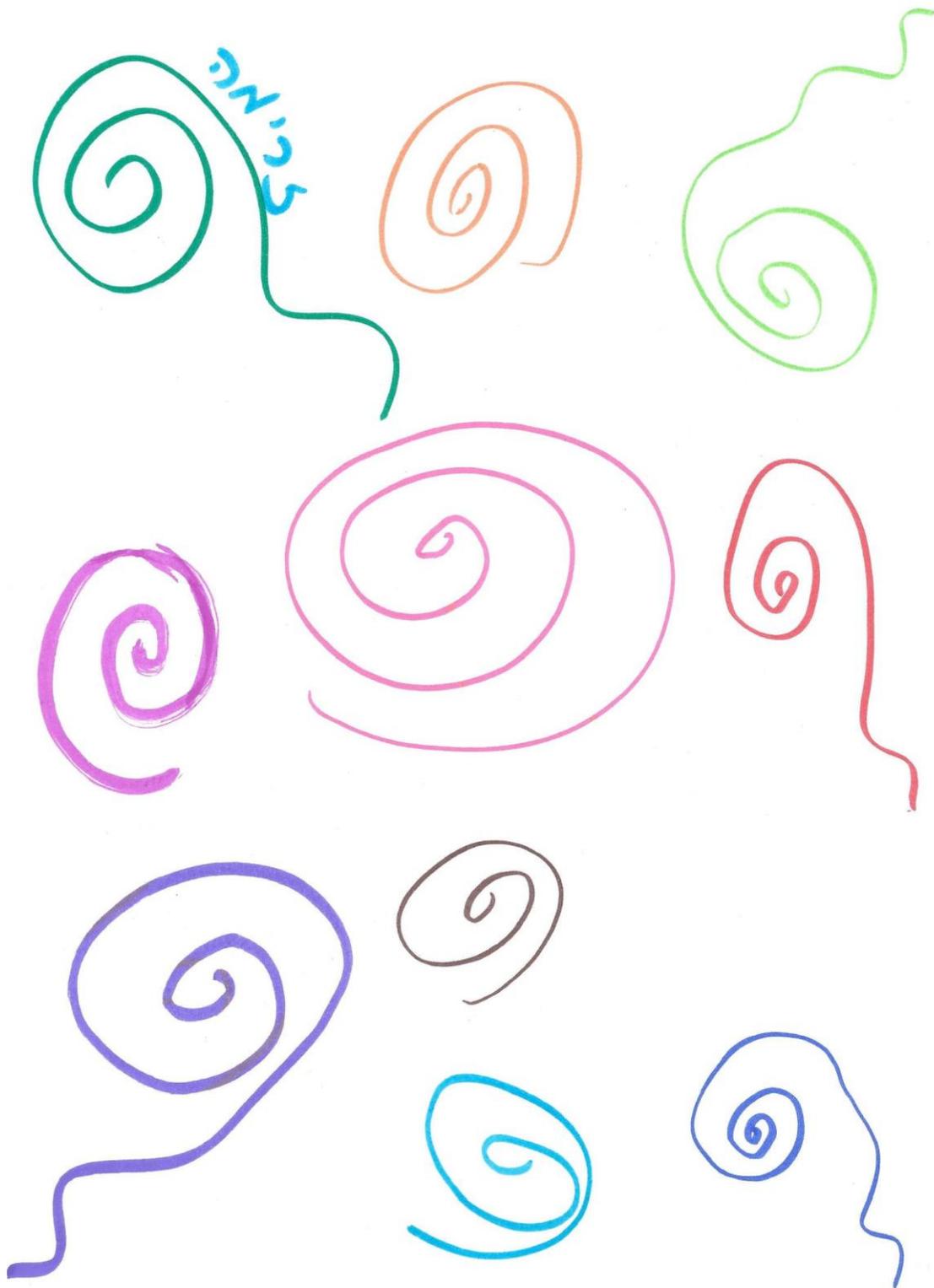
Appendix D-17: 27.12.2018. Third theme- Conflict and encounter.



Appendix D-18: 27.12.2018. Third theme- Conflict and encounter.



Appendix D-19: "FLOW". 27.12.2018. Third theme- Conflict and encounter.



Appendix D-20: Third theme- Conflict and encounter.

