

Abstract

In-Between Echoes emerges from a deeply personal yet analytically grounded exploration of movement as an alternative site of expression, negotiation, and transformation. Situated at the intersection of law, alternative dispute resolution (ADR), and human resource management (HRM), the work interrogates the limitations of formal structures in accommodating unarticulated human experience. Amid an unacknowledged internal dissonance marked by anger, regret, and self-directed tension, the author navigated conventional pathways of endurance without resolution. A reintroduction to movement practice, distinct from performative dance and rooted instead in vulnerability, initiated a non-verbal process akin to improvisational mediation. Through embodied expression, suppressed narratives surfaced, not as claims to be adjudicated but as energies to be acknowledged and reconfigured. This work proposes movement as both method and metaphor: a dynamic, ongoing process of engagement where expression operates as a precursor to clarity, and where resolution remains deliberately unfinished.

Movement In-Between Echoes

I did not begin with awareness. If anything, I began with resistance carefully structured, intellectually justified, and professionally sustained. I had become adept at navigating complexity in external systems: interpreting legal frameworks, engaging the layered processes of alternative dispute resolution (ADR), and understanding the institutional mechanics of human resource management (HRM). I could identify conflict, map interests, and facilitate structured dialogue. I understood, at least in theory, how resolution ought to emerge.

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What I did not account for was the absence of those same mechanisms within. There was no internal tribunal convened to hear what had accumulated over time, no formal acknowledgment of the quiet but persistent tensions that had settled beneath the surface. Anger, though unspoken, informed my internal reasoning. Regret lingered, not as a distinct event, but as a diffuse undercurrent shaping perception and response. There was also a weight I could not easily categorise, something between dissonance and denial, carried forward under the discipline of continuity.

I did what many professionals are trained to do, I proceeded. Functionality became its own form of compliance. Structure replaced inquiry. The absence of collapse was mistaken for stability. And in that space, I continued to operate, competent, engaged, and outwardly aligned while internally, something remained unresolved. In legal practice, we recognise that what is not addressed does not dissipate; it re-emerges, often in more complex forms.¹ In ADR, particularly mediation, we are trained to listen beyond positions, to identify interests, emotions, and the unarticulated drivers of conflict.² Yet, even with this awareness, I did not initially extend that same attentiveness inward.

There was no conscious avoidance. Only deferral. Till a different form of engagement presented itself, not through structured dialogue, but through movement. This was not dance in the conventional, performative sense.³ It was not choreographed for audience or aesthetic precision. Rather, it was an encounter with vulnerable movement, an invitation to engage the body as a site of expression. The distinction was immediate and

¹ Carrie Menkel-Meadow, 'Variations in the Uptake of and Resistance to Mediation Outside of the United States' in *Contemporary Issues in International Arbitration and Mediation: The Fordham Papers 2014* Chapter 13, 189–221 (Arthur W. Rovine ed., 2015); Robert A. Baruch Bush and Joseph P. Folger, *The Promise of Mediation: The Transformative Approach to Conflict* (Rev edn., Jossey-Bass, 2004) 132-161.

² International Mediation Institute (IMI), 'Competency Criteria for Mediators' (2021) IMI available at <https://imimediation.org/practitioners/competency-criteria/> accessed 30 March 2026; Christopher W. Moore, *The Mediation Process: Practical Strategies for Resolving Conflict* (4th edn., Jossey-Bass 2015) 61-413.

³ Scott McLean, David Rath, Simon Lethlean et al, 'With Crisis Comes Opportunity: Redesigning Performance Departments of Elite Sports Clubs for Life After a Global Pandemic' (2021) 11 *Frontiers in Psychology* 1-16; Sabine C. Koch, Katharina Morlinghaus and Thomas Fuchs, 'The Joy Dance: Specific Effects of a Single Dance Intervention on Psychiatric Patients with Depression' (2007) 34 *The Arts in Psychotherapy* 340–349; Fran J. Levy, *Dance Movement Therapy: A Healing Art* (1988) American Alliance for Health, Physical Education, Recreation and Dance 130-191.

disorienting. In professional spaces, expression is moderated-filtered through language, calibrated for clarity and appropriateness.⁴ In movement, particularly in its vulnerable form, there is no such filtration. The body does not negotiate its expression through syntax. It moves, or it resists movement. Both are forms of articulation.

At first, I approached it analytically. I observed posture, rhythm, and spatial awareness. I attempted to understand the structure of what was being asked. But analysis proved insufficient. Movement required participation not observation.⁵ And so, I entered. What followed was not linear. There was no immediate clarity, no singular moment of insight. Instead, there was a gradual unfolding, an unstructured process that bore a striking resemblance to improvisational mediation. In mediation, there are moments when structure must yield to allow something less tangible to emerge.⁶ A pause, a shift in tone, an unexpected admission, these are often the turning points.

Movement operated in a similar register. A shift in weight carried more than physical adjustment, it suggested imbalance, correction, or hesitation. A turn was not merely directional; it held the possibility of reorientation. Stillness, often underestimated, became one of the most revealing states, an acknowledgment of presence without immediate resolution. There were moments when movement intensified uncoordinated, almost resistant to form. At other times, it softened, becoming deliberate and measured. What was consistent, however, was the absence of external judgment. There was no tribunal to assess, no opposing counsel to challenge, no procedural order to follow. Only engagement.

⁴ Chartered Institute of Personnel and Development (CIPD), 'Principles of an Effective Employee Communications Strategy' (2025) *Factsheet* available at <https://www.cipd.org/en/knowledge/factsheets/employee-communication/#principles-of-an-effective-employee-communications-strategy> accessed 30 March 2026; Stephen P. Robbins and Timothy A. Judge, *Organizational Behavior* (15th edn., Pearson 2013) 335-360.

⁵ Thomas Fuchs, 'Time, the Body, and the Other in Phenomenology and Psychopathology' in Tewes C., Giovanni Stanghellini and others (eds), *Phenomenological Psychopathological Approaches* (CUP 2020) 12-40; Helen Payne and Susan D. M. Brooks, 'Moving on: the BodyMind Approach™ for Medically Unexplained Symptoms' (2017) 16 (2) *Journal of Public Mental Health* 63-71.

⁶ International Bar Association (IBA), *Guidelines on the Use of Generative Artificial Intelligence in Mediation* (2025) IBA Mediation Committee 4-7; Carrie Menkel-Meadow, 'Mediation, Arbitration, and Alternative Dispute Resolution (ADR)' in Neil J. Smelser and Paul B. Baltes (eds) *International Encyclopedia of the Social & Behavioral Sciences* (Elsevier Ltd., 2001) 9507-9512.

And within that engagement, something began to surface not as articulated thought, but as embodied recognition. The body, it became apparent, retained its own record, a repository of experiences not fully processed within the confines of language or professional reasoning. In HRM, we speak of employee experience, of psychological safety, of creating environments where individuals can express concerns without fear of reprisal.⁷ Yet even within the most progressive systems, there remains an implicit expectation of articulation, of converting experience into language that can be managed, documented, and addressed.

Movement bypassed that requirement. It did not demand coherence. It did not require immediate interpretation. It allowed for expression without the burden of explanation. There were, undeniably, moments of intensity. Movement revealed what had long been unexamined. It did not do so gently, nor did it follow a predictable progression. But it did so with a certain integrity, presenting rather than concealing.

And in that presentation, something shifted. Not conclusively. Not in a manner that could be neatly summarised or formally recorded. But perceptibly enough to alter internal orientation. In legal terms, one might describe it as a reframing, a change in how a situation is perceived, without necessarily altering the underlying facts.⁸ In movement, the equivalent is subtle: a change in quality, in tempo, in intention. The same gesture, performed differently, carries a different meaning.

What began as resistance gradually gave way to participation. Not complete, not unqualified but sufficient. The process did not resolve in the traditional sense. There was no final determination, no definitive outcome. Instead, there was a recognition that

⁷ Amy C Edmondson, *The Fearless Organization: Creating Psychological Safety in the Workplace for Learning, Innovation, and Growth* (John Wiley & Sons, 2018) in Rik Nemanick Rev. (2022) 75 *Personnel Psychology* 521-524; Yves Van Durme et al., 'Deloitte, Global Human Capital Trends: New fundamentals for a boundaryless world' (2023) *Deloitte Insights* available at <https://www.deloitte.com/us/en/insights/topics/talent/human-capital-trends/2023/future-of-workforce-management.html> accessed 30 March 2026.

⁸ Roger Fisher, William Ury and Bruce Patton, *Getting to Yes: Negotiating Agreement Without Giving In* (Revised edn., Penguin 2011) 13-47; Leonard L. Riskin, 'Understanding Mediators' Orientations, Strategies, and Techniques: A Grid for the Perplexed' (1996) 1 (7) *Harvard Negotiation Law* 7-51.

engagement itself held value that expression, even when incomplete, constituted movement toward clarity.

In-Between Echoes emerges from this space. It is not a performance designed to present a finished narrative. It is, rather, a communal sharing, an acknowledgment that the process of expression is ongoing, and that its value lies not solely in outcome, but in participation. The term “in-between” is intentional. It reflects the space between articulation and silence, between structure and fluidity, between what is known and what is still emerging. “Echoes” suggest continuity, resonances that persist, even when their origin is not immediately visible.

In this work, movement operates as both method and metaphor. As method, it provides a means of engagement that complements, rather than replaces existing professional frameworks. It offers an alternative pathway, one that acknowledges the limitations of purely cognitive or procedural approaches. As metaphor, it reflects the broader processes within law, ADR, and HRM, fields that at their core, seek to manage, resolve, and transform human interaction.⁹ Each discipline recognises, in its own way, that resolution is rarely immediate or absolute. It is iterative, contingent, and often incomplete.

Movement embodies this reality. It does not seek closure. It allows for continuation.¹⁰ And so, this work remains open. Not unfinished in the sense of lacking, but in the sense of ongoing discovery. Each engagement reveals something new, not necessarily in content, but in perception. The same sequence, revisited, carries different weight. The same stillness holds different meaning. For those engaged in professional practice, there is a question embedded within: what lies beyond structured articulation? What remains unexpressed, not due to absence, but due to form?

⁹ Brosseau Jonathan, ‘The World Bank’s Dispute Resolution Service: Procedural Reforms to Ensure Meaningful Access to Remedies for Project-Affected People’ (2024) 37 (1) *Quebec Journal of International Law* 221–278; Richard Saundry, Frankie Saundry et al., ‘Managing Conflict at Work policy procedure and informal resolution’ (2024) Advisory, Conciliation and Arbitration Service (ACAS) 1-17.

¹⁰ Cathy A. Malchiodi, *Trauma and Expressive Arts Therapy: Brain, Body, and Imagination in the Healing Process* (Guilford Press 2020) 99-129; Sabine C. Koch and Beatrice Weidinger-von der Recke, ‘Traumatised refugees: An integrated dance and verbal therapy approach’ (2009) 36 (5) *The Arts in Psychotherapy* 289-296.

This is not an argument against structure. Structure is essential. It provides clarity, predictability, and fairness. But it is not exhaustive. There are dimensions of human experience that resist immediate translation into language or policy. To engage with those dimensions requires a willingness to explore alternative forms of expression. Movement is one such form. Not universally applicable. Not prescriptive. But available.

An Ongoing Invitation

This is not a conclusion. It is, at most, an interim position, a recognition that the process continues, that discovery is iterative, and that expression, in its various forms, remains a critical component of engagement. The invitation is therefore exploratory. To consider where, within your own context, there may be value in engaging differently. To recognise that not all processes require immediate articulation. To allow, where appropriate, for forms of expression that precede language.

Whether through movement or otherwise, the objective is engagement.

The record remains open.