

UNIVERSITÉ DU QUÉBEC À MONTRÉAL

L'ANALYSE PHÉNOMÉNOLOGIQUE DE LA RELATION ENTRE LA
RÉSILIENCE ET LES THÉRAPIES PAR L'ART AUPRÈS DES JEUNES
RÉFUGIÉS SYRIENS VIVANT AU LIBAN

THÈSE

PRÉSENTÉE

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DÉDICACE

This may appear strange, but I dedicate this Ph.D., first and foremost, to myself; to the many times when I felt I was sacrificing too much of myself, and my sanity, to complete this Ph.D. I can only assume that this project will spark the creation of many more contributions I strive to bring to our naturally deficient world.

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AVERTISSEMENT

Puisque la langue maternelle de la doctorante est l'anglais, le Sous-comité d'admission et d'évaluation des programmes d'études des cycles supérieurs du département de psychologie lui a accordée l'autorisation de rédiger la présente thèse en anglais.

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LISTE DES ABRÉVIATIONS, DES SIGLES ET DES ACRONYMES

GBD	Global burden of disease
WHO	World health organisation
UN	United Nations
PTSD	Post-Traumatic Stress Disorder

RÉSUMÉ

Dans le cadre de cette recherche, nous avons exploré l'expérience vécue par un groupe de jeunes enfants réfugiés ayant participé à un atelier thérapeutique intégrant l'art, et ce dans l'objectif de comprendre si ce type d'activité peut contribuer de manière bénéfique à la résilience.

La résilience est la capacité pour un individu à faire face à une situation difficile ou génératrice de stress. Elle est dynamique, et, parmi les processus qui contribuent à la résilience, on note les qualités individuelles ou les opportunités de l'environnement. Malgré que, les effets bénéfiques de la thérapie par l'art ont été confirmés auprès de la population occidentale, peu d'études empiriques ayant mis en relation les thérapies par les arts et la résilience auprès d'enfants réfugiés existent. Afin de contribuer à l'avancement des connaissances et au rapprochement de la recherche auprès de la population réfugiée, actuellement en croissance, notre recherche a pour objectif principal d'examiner l'expérience vécue de jeunes réfugiés suite à leur participation à un atelier créatif sur la résilience.

L'atelier, nommé Art4lives, a été conçu et mis en œuvre au Liban dans le cadre de cette recherche. Notre échantillon comprenait dix enfants réfugiés Syriens âgés entre 12 et 16 ans. Un des participants n'a pu compléter l'entrevue. L'accès aux participants s'est fait à travers le directeur de l'école de Baisour. L'école, avec le soutien des Nations Unies, accueille des étudiants Syriens les après-midis. Ce projet de recherche, incluant la création et l'offre d'un atelier, a pu être réalisé grâce à ; l'argent amassé par une collecte de fonds communautaire, et à l'implication d'une équipe de bénévoles expérimentés qui a su offrir à ces jeunes un environnement de travail et d'apprentissage chaleureux, sécuritaire, et amusant.

L'atelier Art4lives, d'une durée de dix jours, se voulait une expérience collaborative qui avait pour finalité la création d'un court métrage à l'aide de logiciel adapté. Ces rencontres incluaient aussi des activités d'art-thérapie ainsi que plusieurs autres activités artistiques pertinentes au projet d'animation, tels le dessin, l'écriture d'histoires, le collage et la photographie. L'atelier permettait aussi de familiariser les jeunes avec les concepts de résilience, d'identification des émotions ainsi que

d'apprendre des stratégies d'adaptations. L'atelier s'est conclu par une projection publique du court métrage auprès des amis et des membres de la famille des participants.

À travers une approche phénoménologique, nous avons exploré les thèmes sous-jacents à leur expérience en analysant des entrevues individuelles semi-dirigées dont la durée variait entre 30 et 60 minutes dépendamment des capacités des jeunes à verbaliser leur expérience. Nous avons aussi identifié les thèmes sous-jacents à leurs interprétations de la résilience en analysant les histoires personnelles de résilience, réelle ou fictive, que les jeunes participants ont été invités à rédiger.

Nos résultats démontrent que l'atelier Art4lives a donné aux participants la possibilité de renforcer leur résilience d'une manière conforme à leur définition personnelle et culturelle de la résilience. Notre étude a pu identifier les facteurs personnels et environnementaux à l'origine de la résilience auprès de notre échantillon d'enfants Syriens réfugiés, tels que le développement de relations de soutien, et l'engagement auprès de la communauté. Lorsque nous avons comparé nos résultats avec les points de vue des enfants sur la résilience, nous avons constaté que l'atelier permettait également de déterminer les facteurs de résilience que les enfants avaient eux-mêmes identifiés. À leurs yeux, les discussions en groupe ainsi que l'environnement sécurisant et stimulant facilitaient l'exploration en toute sécurité de leurs sentiments en plus d'extérioriser leur détresse psychologique. L'atelier a aussi offert l'occasion aux participants de rétablir une vie sociale et pratiquer leurs compétences sociales et interpersonnelles. En complément, cette recherche permet de mettre en lumière les forces et limites de la mise en œuvre un atelier d'art comme Art4lives auprès de groupes d'enfants réfugiés.

Mots clés : art-thérapie, thérapie par l'art, résilience, facteurs de risques, facteurs de protection, réfugiés, créativité, réfugiés, trauma, guerre.

ABSTRACT

Within this research, I explore the lived experience of a group of young refugees who have participated in a therapeutic workshop integrating art to see if their experience contributes to their conception of resilience. A review of the literature shows that there is a lack of scientific studies that identify the risk and protective factors that specifically affect young refugees and take into account the cultural and contextual factors that influence their resilience. Despite being confirmed as useful among western at-risk youth, there are few empirical studies linking art therapies and resilience among the refugee population.

Within this research, an art workshop around the theme of resilience was designed and implemented in Lebanon with ten young Syrian refugees between the ages of 12 and 16 years old. The Baisour Primary and Secondary School in Mount Lebanon, who, with support from the United Nations, was hosting Syrian students in the afternoons, have facilitated access to the target population. The project was made possible through community fundraising and a team of experienced volunteers who provided a warm, safe and fun working and learning environment. The workshop had three main objectives; to provide a therapeutic experience through art that may help participants make sense of their feelings and experiences, to teach artistic skills and coping strategies, and to provide a safe and supportive environment. The ten-day workshop is a collaborative workshop whose main objective was to create a short film using specific software. But it included various artistic activities (drawing, traditional art therapy, history writing, collage, animation, etc.) as well as an element of psychoeducation around the concept of resilience. The workshop ended with a public screening of the movie for the friends and families of the participants. The phenomenological analysis of the individual interviews with the participants allowed us to reveal the main elements of their experiences with this workshop.

The main objective of this phenomenological research is to examine the experience of war-affected refugee youth with art therapies after participating in a creative workshop on resilience. This should inform us about the appreciation of artistic expression by refugee youth and the perceived benefits of implementing expressive art interventions in conflict areas. This research also provides answers on the feasibility of integrating art into existing psychosocial support programs. For example, can they be easily

implemented and provide participants with a safe and stimulating environment? In addition, what aspects of the workshop specific to the expressive arts component had positive effects on participants and their resilience?

The results of this research reveal that the workshop in question helped young refugees engage in artistic and creative activities and to be part of a group project with a purpose. For each participant, this workshop took on a different meaning and became a source of hope and resilience for many of them. Through discussion and reflection, participants learned to cope better and learned about healthy emotional processing. Engaging in artistic expression allowed participants to safely explore their feelings and exteriorize their psychological distress. The comparison of the results of the phenomenological analysis of the interviews, with the results of the phenomenological analysis of the personal stories of resilience written by the participants at the beginning of the workshop, indicates that the workshop contributed to the resilience of the participants interviewed. In other words, the resilience factors identified by the participants in their personal stories were part of their experience during the workshop.

Keywords : Expressive art therapy, resilience, risk and protective factors, creativity, refugees, war trauma.

English title: Building resilience among young Syrian refugees in Lebanon through expressive art therapy: a phenomenological perspective

DOCUMENT STRUCTURE

This thesis is composed of two articles that examine the relationship between expressive arts therapies and resilience among refugee youth. The first article is under consideration for publication and provides a theoretical review of the literature suggesting that expressive art-therapies are associated with enhanced resilience and that they may be a viable and culturally appropriate treatment option for refugee youth. The second article was published in the Canadian Art Therapy Association Journal in 2019. It presents the Art4lives workshop that I developed for this study and the research results. The phenomenological exploration of participant's interviews (that examined their lived experience while participating in the workshop) and that of participants' personal resilience stories (that revealed their conception of resilience) are presented in the results section of the second article. The research results were mapped out on the ecological model in the second article. Together, these two articles form the present thesis and are copied below in chapter 3 (the first article presenting the literature review) and chapter 4 (the second article presenting a brief literature review, presentation of results, and discussion). This thesis can also be read without the addition of the articles mentioned. The dissertation begins with a brief introduction, followed by a brief literature review. Chapter 2 of the dissertation thoroughly presents the study research method, research instruments, sample criteria and size, procedure, workshop description, and ethical constraints. After the presentation of both articles mentioned, I included more detailed results and discussion sections, outside of the published articles in chapter 5 and 6. An in-depth data analysis, presentation of participants, and discussion are presented in the last chapters of this thesis. The discussion elaborates on participant's conceptualization of resilience and how it related to their experience

during the workshop. This was done outside of the articles due to the length limitations imposed by scientific journals and to maintain a traditional dissertation structure for this document. I believe that the richness of the results that emerged from the phenomenological analysis of the data deserved to be presented in more detail outside of the limitations and constraints of a single academic article, especially in the context of a Ph.D. The first person is employed throughout this thesis as the third person convention has been challenged in the context of a thesis adopting a qualitative research method. Webb (1992) argues that the first person is more appropriate in qualitative research seeking to arrive at reasonable conclusions that consider the social elements of the research process that tend to be diluted by the use of the neutral, anonymous third person.

INTRODUCTION

Children and adolescent's mental health is significantly impacted by war trauma, which can shatter their families along with their communities. While many interventions exist for refugee youth, few of them tackle the systemic issue that causes them to be more vulnerable than others. During armed conflict and in the aftermath of war, access to health care, education, and community is ruptured and, as a result, young refugees are deprived of their natural protective factors in addition to being exposed to various other risk factors, such as injury or loss (Miller & Rasmussen, 2010; Silove, Steel, McGorry, & Mohan, 1998). Protective factors are factors within the individual or the individual's environment that promote healthy outcomes while risk factors tend to cripple an individual's ability to cope with adversity (Masten, Monn, & Supkoff, 2011). Resilience, which is the ability to overcome adversity, is a dynamic process that is mediated by a unique blend of risk and protective factors affecting an individual and their development (Bronfenbrenner & Morris, 2007). Refugee children and adolescent are "high-risk" populations because their circumstances lead to a grossly disproportionate amount of risk factors compared to protective factors. This is not only reflected by the number of risk factors present but by their severity and harshness. As such, they are more likely to be affected by diseases and psychopathology and are less likely to transition successfully into adulthood (Dye, 2018; Lai, Hadi, Lewis, & Llabre, 2018).

Since young refugees are exposed to an array of traumatic experiences such as displacement, abuse, neglect, injury and/or exposure to violence (Miller & Rasmussen, 2010; Newnham, Kashyap, Tearne, & Fazel, 2018), the literature on war-affected youth focuses heavily on treating Post-Traumatic Stress Disorder (PTSD) symptoms. Hence

trauma research dominates the field, yet young refugees can display resilience despite exposure to trauma while others may suffer in ways that are not commonly associated with trauma symptoms. A considerable gap grew in the literature while prevention research took a back seat. Resilience building is a prevention strategy that helps people prevent psychological injury when exposed to traumatic incidents (Coie et al., 1993; Lester, 2012). It has nevertheless been overlooked by the research community, despite it being a viable and potentially valuable strategy to manage the mental health needs of young refugees exposed to war crimes and related traumas. Traditional interventions with young refugees and asylum seekers focused solely on treating symptoms of dysfunction. As such interventions only targeted and treated those who displayed visible and familiar signs of psychopathology (Jordans, Tol, Komproe, & de Jong, 2009; Masten, Narayan, Silverman, & Osofsky, 2015). Unfortunately, a small portion of at-risk refugee children and adolescents exhibit the same PTSD symptoms associated with its western construct. Focusing solely on treating those visible signs of trauma neglects the mental health needs of a significant amount of vulnerable refugee children and adolescents needing support. This approach remains reductionist, and I call for alternative solutions for the refugee community. To stop young refugee's suffering, interventions need to adopt an approach that considers the promotion of resilience and mental health prevention to be an equally important component of health and safety as disease prevention. This is necessary primarily because treatment options are limited in conflict zones, and young refugee's psychosocial needs are considerably high (North & Pfefferbaum, 2013; WHO, 2014). With a lack of sufficient research on resilience and inadequate measures of this construct among the refugee population, researching resilience and program evaluation is challenging.

In addition to this, expressive therapies are presumed to be effective ways to intervene with refugee youth in particular (Akthar & Lovell, 2018; Kalmanowitz, 2016; Rowe et al., 2017). Authors Stepney (2017) and Kalmanowitz (2016) claimed that expressive therapies are associated with improved resilience in its participants. For this research

project, I developed and implemented an innovative intervention and explored participants lived experience with it and their conception of resilience.

To contribute to research in this domain and elucidate resilience factors that emerged from participants personal experiences, I used an action-research method combined with a phenomenological approach. The lived experiences of young refugees who participated in an expressive art intervention about resilience designed explicitly for this study were investigated.

A phenomenological approach was utilized to explore the lived experience of young refugees who participated in the intervention named Art4lives, that was created for this dissertation project. The Art4lives intervention was piloted with ten young Syrian refugees in Aley, Lebanon over the summer of 2016. The intervention was designed to investigate the participant's experience with the intervention and their perspectives about resilience in the aftermath of war. I utilized a phenomenological approach because few studies have consulted the refugee children or adolescents in question about their experience (Jordans, Pigott, & Tol, 2016). Even though, as noted above, resilience is a concept that is highly subjective and dependant on a variety of contextual variables unique to each person.

To remain culturally sensitive to the construct of resilience, I chose the ecological model as the theoretical framework for this research. It is an ideal framework for this dissertation because it views resilience as a process mediated by various risk and protective factors within a person's environment and considers context and culture (Bronfenbrenner & Morris, 2007; Newnham et al., 2018). Viewing resilience from the ecological model, therefore, allowed us to consider the various risk and protective factors that are associated with the unique circumstances relating to forced displacement and the cultural framework in which they are situated. I hope my research

findings improve humanitarian research, interventions, and policies implemented with refugee youth.

CHAPITRE I

LITERATURE REVIEW

In this chapter, I provide a brief literature review and define the main concepts related to the dissertation topic. I will present some of the literature on expressive therapy as it relates to resilience with war-affected youth (children and adolescents). A brief description of the theoretical framework is also provided and the rationale for its use. This literature review is presented in this section in addition to Article I from chapter III of this dissertation, which presents a more thorough review of the literature.

1.1 Context

Refugee children and adolescents are deprived of natural protective factors as a result of war (Betancourt & Khan, 2008; Newnham et al., 2018; Reed, Fazel, Jones, Panter-Brick, & Stein, 2012). In addition to being exposed to various risk factors, refugees are considered less likely to transition successfully into adulthood (Lai et al., 2018). They have limited access to health care, education, and community support, as is often the case during armed conflict, and are more likely to be affected by diseases and psychopathology than other children (Baranne & Falissard, 2018; Razum & Bozorgmehr, 2016; Szajna & Ward, 2015; Thomson, Chaze, George, & Guruge, 2015). Young refugees' mental health is significantly impacted by the circumstances of war

and displacement, that tend to shatter their lives by destroying land, families, and communities (Miller & Rasmussen, 2010; Newnham et al., 2018). While many interventions exist for refugee youth, few of them tackle the systemic issue that causes them to be more vulnerable than others (Deaton & Ohrt, 2019; Jordans et al., 2009). To stop their suffering, interventions need to adopt a preventative approach that considers mental health prevention to be an essential component of health and safety. This is crucial because treatment options are limited, and young refugees' psychosocial needs are considerably high (Baranne & Falissard, 2018; Laor et al., 2006). Interventions focused solely on treating symptoms of dysfunction fall short, calling for alternative solutions, like expressive therapies, that seek to improve resilience to prevent dysfunction before it appears.

1.2 Resilience

The most basic definition of resilience is the ability to remain healthy despite being exposed to potentially traumatic events, and, to adjust appropriately and positively to problems that arise in life (Bonanno, 2004). It can also be defined as the attainment of desirable psychosocial development despite exposure to considerable risk (Luthar, Cicchetti, & Becker, 2000; Masten, 2001; Ong, Bergeman, Bisconti, & Wallace, 2006).

For a long time, resilience was referred to as "hardiness" but the term changed when researchers' focus shifted from merely identifying personal traits of resilient people (Block & Block, 1980) toward a broader perspective that also considers the risk and protective factors in a persons' environment that influence their ability to overcome adversity (Betancourt & Khan, 2008). The study of resilience, therefore, began including the identification of mediating factors in a persons' environment that make them more or less likely to remain resilient in the face of adversity. In that sense, resilience can be viewed as a process more than a fixed trait and has since taken on

various meanings. Hjemdal et al. (2006) explain that it has become the conceptual umbrella for all factors that are found to modify the impact of adverse events on people.

Resilience contributes to positive wellbeing by either preventing dysfunction like trauma or depression before it appears or by fostering positive affect despite the presence of pathological symptoms (Luthar et al., 2000; Rutter, 2006). This shift from curing pathology to improving wellbeing may encourage practitioners to bring more focus on the strengths of young refugees – in particular, their capacity to be resilient in the face of adversity - despite the appearance of negative symptoms. The literature on resilience is growing rapidly, yet it is a concept that is still poorly investigated with the refugee population (Sleijpen, Heide, Mooren, Boeije, & Kleber, 2013).

1.3 Expressive arts therapy

Expressive arts therapy uses the creative arts as a form of therapy. The process of creation is emphasized rather than the final product. Expressive therapies are based on the assumption that people can heal through the various forms of creative expression (Malchiodi, 2013). Through creative expression and the imagination, people can examine themselves, their feelings and emotions, and their unhelpful thought processes (Atkins et al., 2003; Gussak & Rosal, 2016; Malchiodi, 2013).

The literature on art therapy suggests that expressive therapies may help foster resilience and treat trauma in people, in general, and, in children in particular. Expressive therapy adheres to the idea that an individual can best explore and express human feelings, emotions, and thoughts through the use of the imagination (Knill, 1999; Levine, 1997; McNiff, 1998), which helps reduce stress as well as enhance cognitive abilities, self-awareness, and expression. Furthermore, Smilan (2009) believes that processing feelings and meaning-making through expressive arts improves resilience by helping children visually and verbally articulate their feelings of traumatic

experience. Having a sense of meaning, as witnessed among many artists (Silvia & Kaufman, 2010), appears to give people the courage and strength to overcome hardship and survive relentless experiences (Frankl, 2006).

Participating in expressive therapies may also increase awareness of self and others and help cope with negative symptoms by improving positive self-concept and esteem, the ability for emotional expression and management, and interpersonal problem-solving skills (Coholic, 2010; Coholic, Loughheed, & Lebreton, 2009; Ungar, 2005). These traits have all been associated with resilience in children from Western countries (Benard, 2004; Coholic et al., 2009; Csikszentmihalyi, 1997; Park, Peterson, & Seligman, 2004; Coholic, 2010; Ungar, 2005) and self-esteem, is a central feature of self-concept, (Greenwald, Bellezza, & Banaji, 1988) and a significant predictor of psychological adjustment (Leary & MacDonald, 2003).

Expressive therapies are effective for treating trauma, depression, and other common psychiatric symptoms found in war-affected youth (Berger, Pat-Horenczyk, & Gelkopf, 2007; Thabet, Karim, & Vostanis, 2006; Thabet, Matar, Carpintero, Bankart, & Vostanis, 2011). It appears that creative production helps restore a sense of control in the creator, provides an outlet for expressing negative emotions, and in the case of trauma may help visualize the trauma in a non-threatening way (Malchiodi, 2008). Many different art forms and mediums can be used in therapy. In Canada, sand-play, storytelling, drawing, and drama therapy were effectively used with refugee children and adolescents to reduce their negative symptoms as well as improve their social adjustment, self-esteem, and academic performance (Rousseau et al., 2007; Rousseau, Lacroix, Singh, Gauthier, & Benoit, 2005). Participants found symbolic expression particularly useful in overcoming language barriers and sharing traumatic experiences (Rousseau et al., 2007; Rousseau et al., 2005).

Although creative activities are often integrated into interventions implemented with refugee children and adolescents (Boateng, 2017), participants' experiences and feelings about the interventions they participate in are often overlooked. Exploring participants' experiences and opinions about mental health needs and the interventions provided to them is recommended to empower participants and develop more effective and culturally competent interventions (Barenbaum, Ruchkin, & Schwab-Stone, 2004; Birman et al., 2005; Lustig et al., 2004; Yule, 2002).

1.4 Theoretical framework

Bronfenbrenner's bio-ecological model of human development classifies environmental conditions influencing an individual's development into distinct and overlapping systems which interact and influence one another (Bronfenbrenner, 1979; Bronfenbrenner & Morris, 2007). Individual characteristics have provided the focus of much previous research, yet several protective processes contribute to positive mental health outcomes in youth and inversely certain factors increase the likelihood of developing pathology (Masten, Cutuli, Herbers, & Reed, 2009; Rutter, 1999). Bronfenbrenner argued that such protective and risk factors should be considered through the lens of a child's social ecology. He, therefore, developed the bio-ecological model of human development (Bronfenbrenner, 1979; Bronfenbrenner and Morris, 2007) that classifies environmental conditions influencing an individual's development into distinct and overlapping systems that interact and influence one another (Bronfenbrenner and Morris, 2007; Peltonen and Punamäki, 2010). The individual, or child, along with his genome, is found at the center of the model's systems, which grow further, and more distant from the individual's direct environment but which continue to influence him indirectly. The first and closest to the center is the microsystem; it represents the child's direct social environments - home and school – including all situations and people the child personally interacts with. The mesosystem represents the interrelations between the elements of the microsystems like family-school

relations. The exosystem involves societal structures and events that directly impact the child's development, such as health care service accessibility. The macrosystem is the overarching system that incorporates elements of shared group values and beliefs, like culture or ideology, over which the child has no control. Individuals interact with these systems and exert influence on them as well. Finally, the chronosystem was included to represent transitions and timeline of life events. (see figure 1.1).

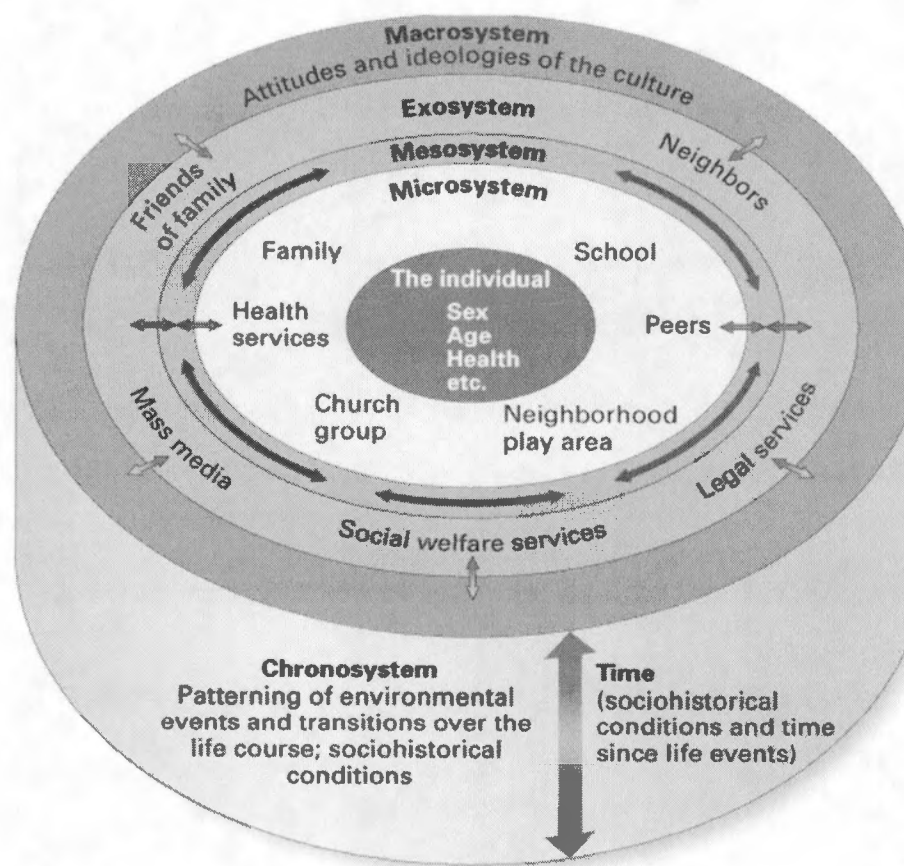


Figure 1.1. The bio-ecological model of human development
 Source: <https://jeremypmyers.files.wordpress.com/2011/11/bronfenbrenners20ecological20system.jpg>

According to Betancourt and Khan (2008), researchers should utilize Bronfenbrenner's ecological model to map out the risk and protective factors that mediate war-affected

youth's resilience since it provides a complete visual representation of all internal and external factors affecting them. A variety of risk and protective factors work together to shape young people's vulnerability to adverse experiences and resilience (Masten et al., 2009; Rutter, 1999) and the loss of protective systems around a youngster markedly contributes to a higher vulnerability to adversity (Masten et al., 2009). War is a chaotic force that significantly impacts all spheres of life. Families are broken, social infrastructures are destroyed, people are displaced, and the routines of daily life are often irreversibly distorted (Betancourt & Khan, 2008). Thus, unlike changing schools, which disrupts variables of the microsystem primarily, a young refugee's social ecology is wholly uprooted in the aftermath of war. Bronfenbrenner (1979) calls these changes "ecological transitions," and after being separated from their known resources, restoring protective systems becomes central to their wellbeing. In the next section, I discuss the risk factors affecting young refugees as identified in the literature and Betancourt and Khan's (2008) review of war-affected youth's pathways to resilience.

1.5 Resilience factors of young refugees

1.5.1 Risk factors impeding resilience

Risk factors are psychosocial stressors that hinder normal functioning (Luthar, 2015; Schultze-Lutter, Schimmelmann, & Schmidt, 2016). These factors may lie within the individual (i.e. personal characteristics, age, gender, resilient traits, and personal skills), or within the overlapping ecological systems that grow further and more distant from the individual and their direct environment, but that continue to influence him or her indirectly (i.e. family, peer relationships, type of trauma, culture, physical environment).

Exposure to violence is one of the most significant risk factors attributing to psychological disturbances of war-affected youth later in life (Massad et al., 2009). The

degree of direct exposure to threat (Allwood, Bell-Dolan, & Husain, 2002; Goldstein, Wampler, & Wise, 1997; Morgos, Worden, & Gupta, 2007), the cumulative number of adverse events (Mels, Derluyn, Broekaert, & Rosseel, 2010; Mollica, Poole, Son, Murray, & Tor, 1997; Morgos et al., 2007; Thabet & Vostanis, 1998) and the duration of exposure (Ahmad, Sofi, Sundelin-Wahlsten, & Von Knorring, 2000) were all associated with higher chances of developing negative symptoms. Less studied, but equally relevant is the type of violence the child or adolescent was exposed to (ex: viewing a beating or a killing versus being abuse or being forced to beat another) (Reed et al., 2012).

Many risk factors beyond exposure to violence can have significantly detrimental impact on war-affected children and adolescents, such as those associated with the by-products of war (i.e. poverty, child labor, displacement, parental distress, etc.) (Betancourt & Khan, 2008; Massad et al., 2009; Masten, et al., 2015; Peltonen, 2011). Howard and Hodes (2000) even suggest that refugees encounter more stressors before, during and after displacement than as a direct result of exposure to war-related conflict, and furthermore tend to be deprived of more protective factors. Migration for example, which involves a complete overhaul of a child's ecological context, is usually highly stressful for children and their parents since they are removed from their usual contextual and personal sources of resilience (Denov, Fennig, Rabiau, & Shevell, 2019; Silove et al., 1998).

Lack of family support is a significant risk factor for war-affected youth who often suffer from bereavement, loss, and separation from family members (Betancourt & Khan, 2008). Interestingly, family composition (ex: living with one or both parents) was found to have less impact on the child than the quality of relationships within the family unit (Betancourt & Khan, 2008). Also, domestic violence increases significantly in refugee camps and post-conflict situations and has adverse effects on

children (Catani, Schauer, & Neuner, 2008; Panter-Brick, Eggerman, Gonzalez, & Safdar, 2009).

A quantitative randomized study with a sample of 350 Palestinian children, aged 3 to 6 years old, identified a variety of risk factors whose presence were associated with a higher risk of developing mental health problems (Massad et al., 2009). The study concluded that deprivation, forced relocation, cumulated stress, poor maternal mental health, low birth weight, malnourishment, young age, and being male predicted higher chances of pathology. The next section will present young refugee's protective factors as identified in the literature.

1.5.2 Protective factors enhancing resilience

Protective factors are variables whose precedence are associated with positive outcomes in at-risk populations (Luthar, 2015; Schultze-Lutter et al., 2016). These factors also lie within the individual or the overlapping ecological systems that grow further and more distant from the individual.

A higher level of maternal education, mother's good health, and less exposure to traumatic events were identified as protective factors for war-affected youth (Massad et al., 2009).

The pursuit of education and access to school, which is often disrupted in the aftermath of the war, is a significant protective factor for war-affected youth (Al-Ajarma, 2010; Kostelny & Wessells, 2008; Kostelny & Wessells, 2010; Ungar, Brown, Liebenberg, Othman, & others, 2007). It provides them with a sense of hope and perspective for the future and helps alleviate isolation and restlessness (Coholic, 2010; Coholic et al., 2009; Ungar, 2005).

Family ties, family resources, family support, social support, having positive relationships with others, and finding meaning, all appear to contribute to resilience in war-affected youth (Betancourt & Khan, 2008).

Political awareness and being politically active helped Palestinians living under the occupation find meaning in their lives and make sense of their struggle (Ungar et al., 2007) and hence have been found to contribute to resilience (Dawes & De Villiers, 1987; Ungar et al., 2007).

Examining dreams or processing emotions relating to a traumatic event can have a protective effect on youth affected by armed conflict (Helminen & Punamäi, 2008; Punamäki, 1998; Punamäki, Ali, Ismahil, & Nuutinen, 2005). For example, Kurds aged 9-17 years old ($n = 122$) adjusted better to trauma after having processed their pleasant dreams that related to the trauma (with complete stories and happy endings) which acted as moderators between their traumatic experience and their psychological symptoms (Punamäki et al., 2005).

Community members' attitude towards mental health healing and the cultural meaning given to the experience of war itself also mediated positive mental health outcomes in young refugees (Betancourt & Khan, 2008). Religious institutions can also offer a protective environment for affected youth from communities with strong religious beliefs and practices (Betancourt & Khan, 2008).

Some results, however, remain inconsistent across studies. Coping mechanisms, the strategies people use when faced with stress or trauma to help manage painful or difficult emotions, were more or less protective depending on the stage of political conflict, the type of strategy utilized, and other contextual factors (Kocijan-Hercigonja, Rijavec, Marušić, & Hercigonja, 1998; Punamäki, Muhammed, & Abdulrahman, 2004). In addition, several traits such as personal strength, internal locus of control, optimism,

extroversion, and self-efficacy were investigated and some studies found them to have protective effects (Duraković-Belko, Kulenović, & Dapić, 2003; Kuterovac-Jagodić, 2003; Saigh, Mroueh, Zimmerman, & Fairbank, 1995) while others did not (Duraković-Belko et al., 2003; Ferren, 1999; Klasen et al., 2010; Walton, Nuttall, & Nuttall, 1997).

I have created a visual representation of the risk and protective factors affecting young refugee's resilience using the ecological model (see figure 1.2.) that I present in this next section.

1.5.3 Visual representation of young refugees' resilience

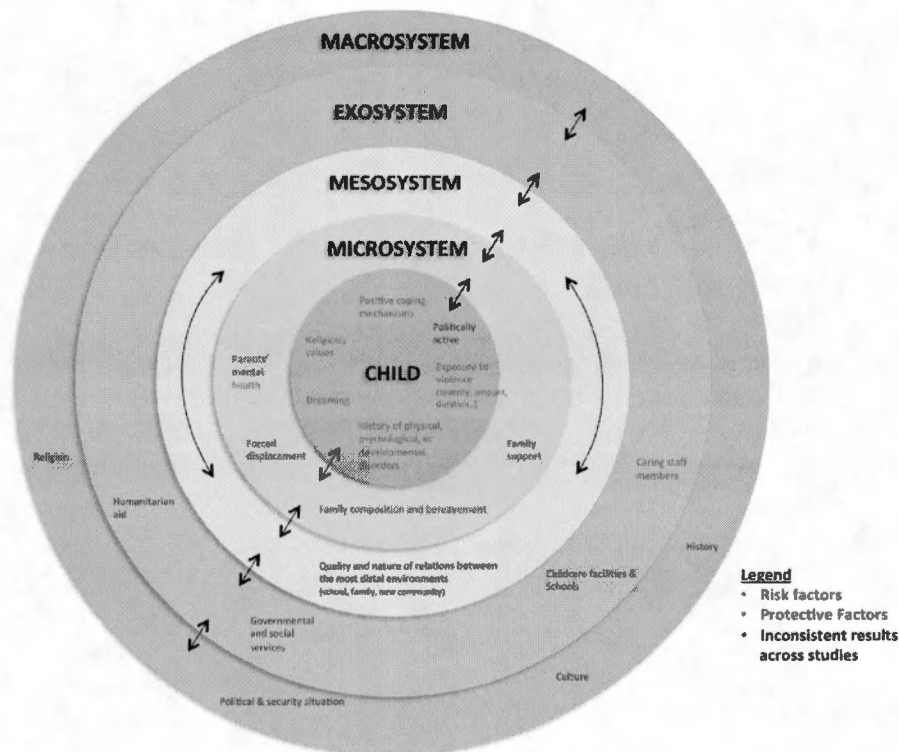


Figure 1.2. Comprehensive integration of mental health risk and protective factors of war-affected youth with Bronfenbrenner's Bio-Ecological Model of child development

Figure 1.2 illustrates the risk and protective factors reviewed by Betancourt et Khan (2008) that moderate the effects of war trauma on young refugees mapped on the ecological model. The level and quality of empirical data available are illustrated by text colour. The data is based on Betancourt et Khan's (2008) review as well as additional studies from the literature mentioned above.

1.6 Resilience building through expressive therapy

Participating in artistic activities was found to positively mediate resilience in young Palestinians exposed to war as it allowed them to reflect on their identity and the crisis of the Occupation (Al-Ajarma, 2010; Ungar et al., 2007). By sharing their political beliefs with a broader audience, they were able to build a support network within their community as they nurtured their resilience (Al-Ajarma, 2010). Effective art programs can provide a sense of purpose as well as a creative space where participants can find meaning and collective identity (Akthar & Lovell, 2018; Stepney, 2017). While allowing war-affected youth to explore their cultural identity and their views on trauma, pathology, and healing, expressive therapies can help promote resilience (Betancourt & Khan, 2008).

Art and creative play are essential ingredients to learning and healthy growth (Almon, 2003; Isbell & Raines, 2012; Slade, 1995) which war-torn children are entirely deprived of, and for who recreation must be re-established if they are to remain psychologically healthy during wartime (Yule, 2002). Youth participating in art programs also provide parents and caregivers with respite time to heal themselves and secure income, shielding their children from adverse mental health outcomes that parental stress may cause (Kohrt et al., 2010; Kohrt, Tol, Pettigrew, & Karki, 2010; Massad et al., 2009; Patel & Goodman, 2007; Tol, Song, & Jordans, 2013).

Most importantly, involvement in community interventions that incorporate expressive arts encourages participants to cooperate with others and alleviates their isolation (Choi, 2010; Slayton, D'Archer, & Kaplan, 2010). That is critical for children who lose access to their usual community resources during warfare or after forced displacement, such as, school, religious institutions, and recreational spaces (Hodes, 2009; Howard & Hodes, 2000).

In sum, as Ungar, Liebenberg, Dudding, Armstrong, and Van de Vijver (2013) demonstrated in their study of resilience pathways across different cultures and contexts; if expressive art programs are able to offer youth a positive experience with caring adults who can make them feel valued, listened to, and empowered, they will be more likely to develop processes associated with positive mental health outcomes such as a strong belief system, being connected to their environment or community, having friendships with supportive peers, and developing coping and social skills. Introducing expressive therapies as a treatment objective for war-affected youth can simultaneously affect various levels of their ecology and mediate resilience more powerfully. Also, it appears that positive steps taken in one domain produce positive changes across several domains while adding momentum to the process of fostering resilience (Everall, Altrows, & Paulson, 2006).

Expressive therapies can effectively foster resilience among culturally diverse and at-risk populations like refugees as they can help restore protective factors while reducing risk factors by impacting factors at various ecological levels of a child's environment (Akthar & Lovell, 2018; Boston, 2015; Stepney, 2017). Expressive therapies can promote the internal (i.e. personality, gender, traits, etc.) as well as the external factors (i.e. family, friends, school, government, etc.) that mediate resilience in youth.

CHAPITRE II

RESEARCH METHODOLOGY

This section presents the research method chosen for conducting this thesis. It describes the scientific approach used, justifies its choice, and supports the rationale for its use with the theoretical framework underpinning this thesis. This methodology was selected because I was interested in capturing the lived experiences and perspectives of young refugees concerning resilience and expressive arts. I will first discuss the theoretical rationale of choosing a qualitative method and, more specifically, that of a phenomenological approach to analyze the data collected.

2.1 Research aim and background

This study aims to describe how expressive therapies relate to resilience in conflict-prone regions. I explored the lived experience of a group of young refugees as they participated in an expressive arts intervention that I specially designed for this research project. I named the intervention Art4lives and piloted it with a group of ten young Syrians in Aley, Lebanon, over the summer of 2016.

I engaged in research-action because I wanted my research project to serve both a therapeutic and scientific purpose. Before embarking on the Ph.D. journey, I worked in the humanitarian field, and so I felt a strong desire to continue to pursue my

humanitarian duties even after I stopped working. The last mission I worked on involved coordinating and implementing recreational activities and art therapy interventions with young Syrian refugees across Lebanon. There were difficulties involved in recruiting participants and implementing the workshop and my contacts and previous experience in the field helped facilitate this process. In addition to helping me ensure the successful implementation of this project, my experience enlightened me on the plight of young refugees and their appreciation for art and play and inspired me to undertake this ambitious project.

The intervention I designed for this study engaged participants in a collaborative movie-making workshop about resilience and utilized different forms of creative art such as drawing, painting, collage, story writing, acting, and photography. I collected the data from different sources (interviews, observation, and creative output) and analyzed it through a phenomenological approach to elucidate resilience factors that emerged from their personal experience. I chose to analyze their creative output since artistic expression transcends language barriers and allows for the description of more complex and abstract feelings (Boston, 2015; Gussak & Rosal, 2016). Additionally, art-based assessment tools are useful for children (Councill, 2015). Data was collected from multiple sources to gain a richer and more accurate representation of the phenomenon in question. Collecting data from multiple sources is known as triangulation, and it provides breadth and depth to the study by ensuring complete and thorough findings (Speziale, Steubert, & Carpenter, 2011).

A phenomenological approach was the best-suited one for my research aim since I sought to describe young refugees experience during the Art4lives workshop instead of drawing causal relationships between constructs. Phenomenology emphasizes the importance of providing participants with an opportunity to reveal their lived experience with a phenomenon of interest, such as resilience or expressive therapies, for instance. It also allowed drawing conclusions from participant's conceptions of

resilience instead of measuring sources of resilience that may not apply to the target population. Since there is still insufficient evidence about the relationship between resilience and expressive therapies among refugee youth to draw causal relationships between constructs, a phenomenological approach was favoured.

2.2 Research questions

The main objective of this research is to describe young Syrian refugee's appreciation of expressive art interventions and their conception of resilience through a phenomenological exploration of their lived experiences. More specifically, it seeks to answer the following questions:

- How do young Syrian refugees view and conceptualize resilience in relation to their ecology?
- How did the participant's experience with the Art4lives workshop relate to their definition of resilience?
- How did the Art4lives workshop mediate resilience factors across the different ecological levels of the participant's environment?
- How did the Art4lives workshop and study model maintain cultural competence when studying resilience among young refugees?

2.3 Research design

2.3.1 Qualitative phenomenological research

According to Paillé and Mucchielli (2008), qualitative analysis is model of a comprehensive approach, which postulates that humans and social environments carry meanings and, as such, can not be studied as the facts of the natural sciences. They

explain, "What characterizes the human sciences is the search for meanings. To reach the meaning one must try to understand the present context because only the context can reveal the meaning, which is not in the knowledge of the causes, but in the knowledge of all the present elements connected to each other" (Paillé and Mucchielli, 2008, p.30). Using phenomenology is, therefore, justified since this approach seeks to reveal the underlying meaning behind the description of phenomenon provided by participants (Giorgi, 1997, 2005). Husserl, known as the founder, or pioneer, of phenomenology believed the key to separating science from philosophy was to direct attention toward meanings that connect our experience of objects (Moustakas, 1994). Phenomenological principles assert that scientific investigation is valid when the information gained comes about through rich description that allows for an understanding of the essences of experience (Moustakas, 1994).

Qualitative research is an effort to understand the nature of a setting and the experiences others have in context (Merriam, 1998). Qualitative research does not forecast what is to happen in the future; instead, it is an analysis that provides a depth of understanding for those who are interested in the events of a particular setting and time. I, therefore, chose a qualitative approach to allow for a detailed description of young refugees lived- experiences with resilience and expressive therapies. Qualitative research methods are the most appropriate research method when interested in studying human experience and the detailed understanding that individuals have of their world (Ashworth, 2008). This is all the more important as we consider the construct of resilience as being highly contextual (Bronfenbrenner, 2007). Considering the lack of research conducted with young refugees on the construct of resilience that apply to them, conducting quantitative research would not account for the complexity of their unique experiences (Ponterotto, 2005a). Additionally, assessment tools measuring western constructs of resilience have not been validated with the refugee community and may, therefore, lead to invalid results (Betts, 2013). Qualitative methods are more adapted to study the research topic under the theoretical framework chosen in this study.

Since qualitative methods account for variables across different contexts and allow participants to describe their environment concerning the topic of study (Ponterotto, 2005a), they are helpful when studying resilience through the ecological model. Considering the limited research available on this topic, this approach is also useful in providing a preliminary exploration of these questions upon which future studies can build. A phenomenological approach is inherently sensitive to cultural and ecological considerations since it is meant to clarify how people understand and comprehend certain phenomena. It will, therefore, provide results that account for the specificity of the experience and needs of war-affected youth.

2.3.2 Action-research

Action-research was utilized, and I developed a psychosocial intervention specifically designed for this study. Action-research offers participants the psychosocial support they need while offering practitioners useful insight into the challenges faced when working on the field. They offer solutions to real-life problems (Stringer, 2013). Additionally, action-research extends from phenomenology (Lester, 1999) which seeks a clear understanding of the essential meaning of a phenomenon of interest from the perspective of those directly involved in it (Giorgi, 1997). I, therefore, engaged in a phenomenological exploration of young refugees lived experience with resilience and with an expressive art workshop about resilience. Since this study seeks essentially to understand phenomena through the eyes of the actors in the situation of interest, it aligns with posits of phenomenological research, which as stated by Bachelor and Joshi (1986), focuses specifically on the experience or the 'lived world', instead of on the study of observable or measurable behaviors. In the next sections, I will describe the rationale behind using action-research and a detailed description of the proposed intervention, its purpose, and how the study design meets the key tenets of action-research and phenomenology. I will also discuss my role as the researcher in the project as a whole and the precautions taken to maintain scientific rigour and

impartiality while coordinating the project. Ethical considerations and precautions are also discussed.

2.4 Population and context

2.4.1 Context

Lebanon hosts millions of refugees from different countries, since the start of the Syria crisis; it has accepted over 1 million Syrians who have sought protection (UNHCR, 2017). Lebanon already struggles with a weak economy and a complex political situation and the refugee influx has and continues to exacerbate pre-existing tensions in the country. Lebanon hosts, after Turkey, the largest number of Syrian refugees per capita. At the time of the study, there were Syrian, Iraqi, Yemeni, and Palestinian refugees in Lebanon displaced due to armed conflict as well Lebanese war-affected youth also suffering from the spillover effects of the Syrian crisis in Lebanon. I, therefore, decided to conduct my research in Lebanon because it is a country dealing with a massive influx of refugees and receiving insufficient aid to respond to the needs of the refugees.

Access to the target population was facilitated through the Baisour Elementary School in Mount-Lebanon who allowed the enrolment of Syrian students for the afternoon classes explicitly organized for the displaced Syrian population in Lebanon. So as not to discriminate or inflict unjust prejudice, war-affected youth of all ethnic and religious backgrounds who met all selection criteria, and attended Baisour Elementary School, were invited to attend an information session introducing an extra-curricular summer project about movie-making. Students and their parents were invited to attend the information session led by the primary researcher. Those who signed up to the workshop and met all the selection criteria were selected for the study. A school was favoured to a refugee camp, for instance, as it provided more secure facilities and a

safer environment for us to conduct the intervention. Refugee camps were therefore ruled out from danger risk to facilitators and vulnerable participants, being overpopulated and lacking appropriate facilities. Within a refugee camp, children may present with complex mental health issues which facilitators were not trained to treat. Additionally, a larger number than we could have accommodated may have presented an interest in joining, which could have caused harm to participants.

2.4.2 Researcher's role

I planned and coordinated the project as a whole and conducted the interviews and observations to collect the research data. My role included; workshop conceptualisation and development, fundraising and budget planning, recruitment of participants and team members, contact with collaborators, coordinating the workshop (organizing of food, material, equipment, and space), conducting the initial information session, getting informed consent, collecting research data, conducting interviews, and organizing the movie projection event. The workshop was facilitated by a group of independent professionals and volunteers to reduce research bias (Stringer, 2013). I describe the precautions taken to maintain impartiality and research validity in the following section, along with research limitations.

2.4.3 Research participants

Research participants were recruited directly on the field at the time of the study from Baisour Elementary School, which provided us access to the target population; Syrian refugee students living in Mont-Lebanon and attending the school. The Art4lives intervention was designed for participants aged 12 years of age and above since it requires a level of writing and drawing skills they may not possess. From my experience, I knew that teenage refugees often begin working to generate income, so to facilitate recruitment and maintain a small age gap between participants, we capped the age at 16 years old. We sought a diverse group of girls and boys and limited the

sample size to ten, which is an ideal group size for the Art4lives intervention. A sample size of ten is adequate for qualitative analyses which typically require a smaller sample size than quantitative analyses. A sample size of ten gathers sufficient data to describe the phenomenon of interest and address the research questions while attaining saturation (Glaser and Strauss, 1967). It falls in the recommendations for phenomenological studies, according to Creswell (1998), who recommends 5-25 participants and Morse (1994), who suggests at least six.

The selection criteria therefore included; (1) young refugees who fled Syria to Lebanon, (2) ages 12 to 16 years old, (3) whose living conditions drastically changed as a consequence of ongoing conflict (e.g. displacement, loss of income, taken out of school, forced labour, loss of family member, exposure to violence, physical or sexual abuse, or forced to commit violent acts on others) and, (4) who reported dealing with the consequences of the adversities of war at the time of the study (ex: displaced, living in refugee camps, etc.). Exclusion criterion is the presence of severe psychiatric symptoms or developmental disorders. This was an exclusion criterion established to protect the children since the Art4lives workshop was not designed to treat pathology, and facilitators were not trained in psychotherapy.

The final sample was comprised of nine (N=9) participants, ages 12 to 16 who identified as refugees of Syrian origin. The initial sample was comprised of ten (N=10) and included six female participants and four male participants. One male participant completed the workshop but dropped out before the final individual interview with the researcher. Table 2.1. Presents the final sample and how they fit in the sample criteria established for this study. Demographic information was collected during the recruitment phase like age and years living in Lebanon (counted at the time of the study in 2016). I do not specify or emphasize the trauma experienced by each participant in this section as the focus of the study is on resilience and not on trauma. The presence

of traumatic experience is not part of our selection criteria, nor will accounting for the presence of trauma provide answers to the studies' research questions.

The participants selected for the final sample fit the selection criteria as they fled from different regions of Syria to Lebanon and had been affected by the conflict in different ways. For instance, some of them fled high-risk conflict areas after being exposed to political violence, whereas others left to secure safety and income elsewhere. In both cases, the participants and their families suffered from displacement in similar ways; they were removed from their familiar environment and felt insecure in a country that made them feel unwelcomed and ostracized. In their hometown, participants reminisced about how they comfortably played outside in their neighbourhoods and regularly enjoyed family gatherings, unlike in Lebanon, where they were far from their families and their community. This led them to spend most of their time isolated at home reportedly. Loss of interest and hope was prominent among the participants interviewed, and many of them described feeling more stressed and anxious than usual. Table 2.1. Outlines participants age, gender, and how they fit the studies' inclusion criteria. None of the participants presented with severe psychiatric symptoms, which were the studies' exclusion criteria and therefore, were included in the study sample. A more detailed description and a more comprehensive portrait of each participant can be found in the results section.

Table 2.1. Sample criteria

Pseudonym	Age	Gender	Years in Lebanon	Risk Factors (inclusion criteria)
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Sami	12	Male	5	Displacement, Exposure to war trauma, bereavement, victim of bullying, financial difficulties, illiterate, and interrupted schooling.
Shani	16	Female	6	Displacement, reported boredom, interrupted schooling, financial difficulties, parental distress, and unstable living arrangements.
Tom	12	Male	2	Displacement, Exposure to war trauma, victim of bullying, parental distress, domestic violence and physical abuse.
Samantha	12	Female	4	Displacement, exposure to war trauma, family separation, reported boredom, unstable living arrangements, parental distress and history of family health problems.
Peter	12	Male.		Displacement, exposure to war trauma, and unstable living arrangements.
Linda	13	Female	5	Displacement, exposure to war trauma, reported hopelessness, interrupted schooling, and unstable living arrangements.
Laura	15	Female	5	Displacement, reported boredom, interrupted schooling, and unstable living arrangements.
Amanda	13	Female	4	Displacement, reported boredom, reported hopelessness, interrupted schooling, family separation, unstable living arrangements, parental distress and history of family health problems.
Sarah	15	Female	6	Displacement, reported boredom, interrupted schooling, financial difficulties, parental distress, and unstable living arrangements.

2.5 Research instruments and data collection sources

Data was collected from multiple sources to gain a richer and more accurate representation of the phenomenon in question. Collecting data from multiple sources is known as triangulation, and it provides breadth and depth to the study by ensuring

complete and thorough findings (Speziale et al., 2011). Therefore, to enrich the phenomenological analysis of this research project, data was collected from individual face-to-face interviews with participants, participants' creative outputs, and researchers' field notes. By utilizing expressive arts as both a therapeutic tool and a research method, participants are empowered more ethically than traditional research (Clausen, 2014).

2.5.1 Individual interviews

A phenomenological exploration of participants' interviews, which were conducted after they participated in Art4lives, helped reveal their experience with armed conflict, resilience, and the workshop. The individual interviews with participants took place at the end of the workshop. I conducted individual open-ended face-to-face unstructured interviews that lasted roughly around 30 minutes (depending on interviewees input, interviews ranged from 30- 60 minutes). Questions were open-ended to provide interviewees with the opportunity to describe their experience during the workshop more fully and freely. For ethical reasons, participants were allowed to process their suffering if this emerged during the interviews (Bourgeois-Guérin & Beaudoin, 2016). They were face-to-face interviews which allowed the observation of nonverbal cues, such as gestures and facial expressions (Speziale et al., 2011) and note their coherence with the interviewee's discourse in the field notes. The interview did not follow a pre-set structure to allow it to flow organically. A few broad data-generating questions were nevertheless asked to initiate the dialogue such as how long they have been in Lebanon, how they fled Syria, and where they live. The unstructured format allowed for immediate clarification or expansion of the interviewees' thoughts and revealed more about personal experiences (Rubin and Rubin, 2011) by accounting for feelings, events, and contextual factors (Ponterotto, 2005a, 2005b). A list of interview questions can be found in annex A. The interviews were conducted in Arabic, and the verbatim for each interview was translated into English and then transcribed using a word processing

program. This was carried out by a volunteer who spoke both Arabic and English. The analysis was done by referring back to the Arabic version of the interviews to account for implicit meaning or information which may have been lost during translation.

2.5.2 Creative outputs

During the workshop, participants were asked to individually write or draw a personal or imaginary story about resilience. Since I wanted their stories to represent their unbiased conceptions and views of resilience, I provided them with full instructions that alluded to the construct of interest without providing a specific definition of the term resilience. I asked them to reflect on the moments, experiences, activities, beliefs, and people in their lives that helped them feel better and or stronger since the start of the conflict. By engaging the participants in creative writing, it allowed them to reflect on their strengths and identify sources resilience for them while providing the researcher with rich data about their conception of resilience. Although the instructions laid out here may not represent an exact translation of what was said in Arabic during the workshop, one could argue that instructions provided in the native tongue of the participants may have provided a more culturally relevant description of the concept of interest.

The short-animated movie about resilience that participants created collaboratively as a group during the workshop was also collected for data analysis. The animated movie, as well as any drawn-out stories of resilience, were transcribed and treated as additional stories of resilience to be analyzed. As the project evolved, it became apparent that a closer look at young refugees' conceptions of resilience was a crucial aspect of this study if it were to truly explore the relationship between expressive arts and resilience for the target population. I decided to analyze participants creative outputs since creative output tend to illustrate a clearer picture of an individual's physical and social context and a deeper understanding of their lived reality (Mitchell, Theron, Smith, Stuart, & Campbell, 2011). Such depth is often hard to express verbally, particularly

with youngsters, who have more difficulty communicating their feelings directly and with words. This is why I allowed participants to either, write or draw, personal or imaginary stories. Incorporating participants creative output in the research design is justified when conducting qualitative research as qualitative methods are increasingly relying on visual images and creative expression when exploring participants' experiences and the meaning they associated to them (Frith et al., 2005). Additionally, images and creative output are utilized in the field of psychology in various manners; whether it be as assessment tools, as a stimulus to trigger responses in people, or for displaying cognitive models and results (Bagnoli and Clark, 2010; Frith et al., 2005). In sum, visual representations help turn experiences and personal meanings more tangible, they improve contextual accuracy and relevance and are more useful when researching ethnically diverse population since they surpass language, age, and cultural barriers. Participants creative outputs (participants' individual stories of resilience and their movie about resilience) were, therefore, all collected and analyzed through Giorgi's phenomenological method.

2.5.3 Fieldnotes

In the field notes, researchers field notes will include general demographic information of participants, researchers' general impressions and observations, feedback from parents, facilitators or colleagues, as well as any other notable consideration noticed during the workshop, interviews with participations and projection of the movie. The notes also took into account any distinctive characteristics about the context in which the workshop and the interviews took place as well as any factors influencing the participants or the data collection process (ex: the space, observations about the demeanour of participants or facilitators, group dynamics during the workshop, etc.). The data collected was used to support the analysis of the interviews and creative outputs. The relevance of the researcher's field notes is validated in scientific research (Baribeau, 2005; Deslauriers, 1991; Schatzman and Strauss, 1973) as they allow data

triangulation by keeping written records of events in context (Baribeau, 2005). Field notes provide a rigorous and continuous record of relevant information about the research project. They account for encountered variations and unforeseen situations about the progress of the workshop, participants' behaviours or the group dynamics (Baribeau, 2005). These variables are particularly informative when conducting action-research, and thus, field notes are, therefore, an essential data collection tool in the case of this research project.

2.6 Data processing

The data collected from all sources were consolidated (after being translated and transcribed when applicable) to allow a more coherent analysis of the data. In this section, the research design is described in more detail, and the means are taken to ensure the validity of the results that emerged from the analysis is discussed.

2.6.1 Consolidated data for analysis

This qualitative study used phenomenological inquiry through personal stories and semi-structured interviews (see annex A) to obtain the lived experiences of the study participants. "Researchers in the phenomenological mode attempt to understand the meaning of events and interactions to ordinary people in particular situations" (Bogdan & Biklen, 2003, p. 23). I compared participants' conception of resilience, that emerged from their individual resilience stories, with the description of their experience with Art4lives, coupled with secondary data from field notes (like participant observation, parents accounts, other facilitators observations, and comments). From this comparison, I could assess if the workshop provided them with an experience that could foster resilience in the ways the participants had described resilience (before completing the workshop). The analysis of the individual stories of resilience and the collaborative movie created by the group allowed me to identify the main resilience factors (internal

and external) that apply specifically to Syrian refugees who participated in the workshop. The chosen approach ensures the collection of data that is culturally and contextually appropriate since it emerges directly for the participant's experience (Giorgi, 1997; Ponterotto, 2005a). It started free from hypotheses or preconceptions (commonly known as bracketing or 'epoché') to only analyze the components relating to resilience that emerged during the phenomenological exploration of participants discourse. This means that during the collection and analysis of the data, no specific constructs were measured or sought out. Conclusions were drawn from the phenomenological exploration relating more specifically to the topic of resilience under the theoretical framework. This is an important distinction to make as it clarifies the intent of this research within the phenomenological approach and the scientific rigour and potential of this method to draw concrete and scientific results and conclusions (Giorgi, 1997). Generally speaking, in a descriptive phenomenological study, the researcher analyzes the descriptions given by participants and divides them into meaning-laden statements. Those meanings, which are essential to the construct of the phenomenon being studied, are then gathered allowing the researcher to bring a written description of the structure of the phenomenon of interest (Giorgi, 1997). The next section will describe Giorgi's phenomenological method in more detail, the specific data processing method chosen for this study and the rationale behind its use.

2.6.2 Giorgi's data analysis method

Phenomenology offers an important shift from a positivist cause-effect focus to one of human subjectivity, where discovering the meaning of actions and phenomena from lived experience is favoured (Giorgi, 2005). Instead of drawing a causal relationship, this research, therefore, explored the experience of refugee youth with resilience as they participate in a creative workshop around the theme of resilience. Henceforth, in line with pure phenomenological research intent, this study aims primarily to describe rather than explain (Husserl, 1970). A phenomenological approach was therefore

adopted in this exploratory research aimed at gathering preliminary information on the relationship between expressive art interventions and resilience with young refugees. More specifically, the empirical phenomenological model of Giorgi described in the next section was used to analyze the data (Giorgi, 1997, 2005).

I will now focus on defining the phenomenological method of research in psychology as developed by Amedeo Giorgi (1997, 2005) and illustrate how it allowed me to analyze the interview data to answer the research questions. The data collected from interviews, personal stories created, and creative output from the workshop was analyzed following the phenomenological method of Giorgi. There are two descriptive levels to this method. The first level is the original data collected (interviews, dialogue, non-verbal observations, and movie), and the second level is the researcher's descriptions of the structure based on reflective analysis and interpretation of the research participant's account or story.

The 'epoche' is the golden rule of the phenomenological method of research. This rule imposes to approach the object of study by suspending, as far as possible, all prior knowledge or assumptions about the concept (Mucchielli, 1983). It is from this descriptive and judgment-free posture that Giorgi elaborates his definition of phenomenological psychology, namely "the study of phenomena as conscious human beings experience it, and the method of research for 'study of these phenomena' (cited in Bachelor and Joshi, 1986, p.11). Ultimately, to bring out the essence of the phenomenon, that is, to describe the experience provided by the participants (Giorgi and Giorgi, 2003). It proposes five essential steps:

1. Getting the sense of the whole by reading (or in this case also watching) the entire story to get a general sense of the whole statement and general themes.
2. Identifying shifts in meaning in the dialogue of participants (and in the script of the video) to discriminate "meaning units" from within a psychological perspective and with a focus on the phenomenon being researched, being the relationship of

expressive arts therapies and resilience pathways. At this stage, redundancies need to be eliminated and the "meaning units" need to be clarified by relating them to each other and the sense of the whole.

3. Transforming each of the relevant "meaning units" from the participants' language into psychological language with emphasis on the phenomenon being investigated.
4. Synthesizing transformed "meaning units" of each participant into a consistent statement of the structure of the experience (vertical analysis).
5. Final synthesis, which describes and captures the essence of the experience being studied (horizontal analysis).

2.6.3 Credibility and dependability

The qualitative research perspective relies on the participants' views for credibility as the only justifiable evaluator of the results. Credibility refers to the degree a researcher's analyses find participant agreement. Member check is the most critical credibility technique (Lincoln & Guba, 1985). To ensure rigour with data collection and internal validity, the themes that emerged from the analysis were confronted and reviewed with two other people, the research director, and a research volunteer.

Dependability is the degree to which results are consistent with data and emphasizes the importance of the researcher to account for the ever-evolving context within which the research takes place. This study aimed to describe the environment through those who experience it and not to necessarily generate replicability. Member checks enhanced the level of dependability of this qualitative study (Merriam, 1998).

2.7 Procedure

2.7.1 Workshop development and conceptualisation

An expressive art workshop, named 'Art4Lives', was developed for this research project. Art4lives invited participants to collaboratively create a short stop-motion animated movie about how they manage adversity in their lives (this was the broad definition of resilience provided). A movie-making workshop was chosen for this study

because I had coordinated similar workshops with young refugees while working with War Child and noticed that the intervention promoted collaborative work that appeared to empower the participants. I also viewed the animated movie as a potent and enriching data source that could provide contextual information about participants experiences with resilience and displacement. The short-animated movie followed a storyline and a script produced by the group. In small groups, the participants drew each frame, scene objects, and characters by hand. Afterward, they made a collage to create the different scenes of the movie. I opted to include a variety of artistic mediums and forms of creative expression throughout the workshop to keep the participants engaged. The intervention was based on a collaborative effort because I wished to encourage pro-social behaviour and in-group cohesion during the workshop since they have been associated with enhanced resilience among at-risk youth (Block et al., 2018; Frazier et al., 2013). Providing participants with a playful atmosphere and safe environment was another important aspect of this workshop. Facilitators were therefore encouraged to employ a non-judgemental, supportive, and non-directive approach and style with the participants. The participants were given freedom to include whatever they liked in the movie without censorship or suggestibility, which is generally uncommon in interventions provided by humanitarian organizations that seek to relay a particular message to the public about their interventions.

2.7.2 Workshop objectives

During the development phase, three main objectives were set for the workshop;

- Utilize expressive arts to provide a therapeutic experience helping participants make meaning and achieve insight into their feelings and experiences,
- Teach participants about movie animation and helping them reflect on the meaning of resilience,

- Provide a safe environment where participants feel secure and free to playfully engage with facilitators and other participants in a collaborative project.

2.7.3 Workshop structure

Below is a complete and detailed description of the workshop;

- On the first day of the workshop, the participants engaged in a few icebreakers after which they were initiated to art therapy through various art-therapy exercises that engaged them in artistic expression and reflection about their sense of safety, hope, and well-being. This traditional art-therapy day was aimed at helping participants experience creative expression in a therapeutic setting.
- On the second day, facilitators engaged participants in a discussion about resilience, coping, and emotional processing. Psycho-education about emotions, self-regulation, coping skills and resilience was also provided during these sessions.
- On the following days, participants were invited to tell their stories of resilience through various artistic modes, including writing, drawing, painting, or even orally in the form of a taped interview. They were asked to do this individually first, after which participants had to collaborate and create an animated movie around the topic of resilience.
- The first step to produce the short-animated movie is creating the storyline. Participants were taught about the basics of storytelling (writing the plot, the characters, and the script). With the guidance of the animation expert, the group was asked to create a story inspired by their group discussion.
- The second step to produce the short-animated movie is creating the frames for the short animation. The participants began drawing the scenes, cutting the objects and sticking them on the scene background. These are done on large cardboard.

- The third step to produce the short-animated movie is recording the voice-over of the script that was created.
- The final steps to produce the short-animated movie is compiling the frames together using a video camera, a tripod, and a computer to make the short animation movie come to life by using specialized software for stop-motion movie making.
- On the final day, an exhibition that showcased the movie was organized for participants, their families, and their friends. Participants decorated a large banner together where they wrote their future dreams and ambitions as a symbol of closing the workshop that was exhibited during the day of the projection. Participants also requested to be allowed to play at the nearby park to celebrate their achievements, which they were allowed to do.

Below are a few images of the location of the workshop, the participants, and the material used. Pictures with participants visible faces are included here at the request of the participants themselves. Their wishes were therefore respected.

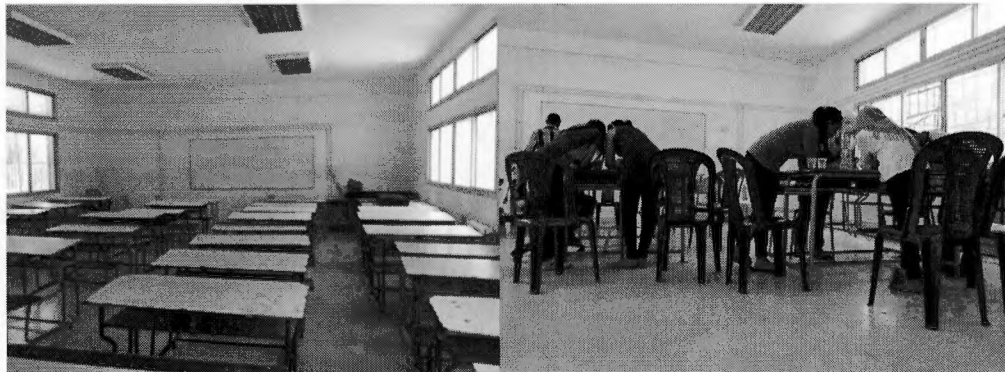


Image 2.1 The classroom before it was set up for the workshop & Image 2.2. The classroom set up a collaborative work environment

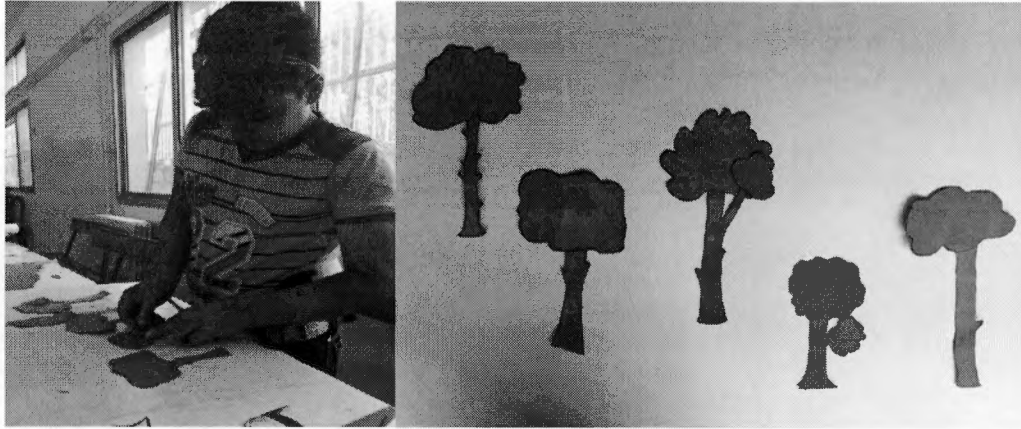


Image 2.3 Sami drawing and preparing the trees & Image 2.4. Trees for the last scene of the movie

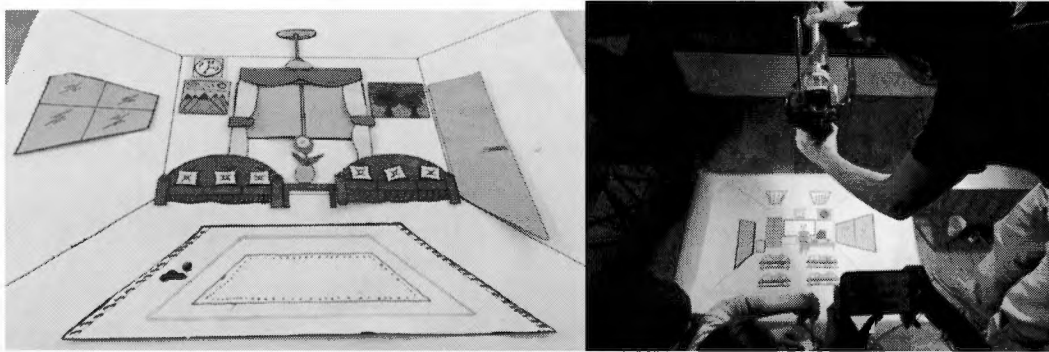


Image 2.5 A scene from the movie & Image 2.6. Participants were learning to create a stop-motion animated movie with specialized equipment.

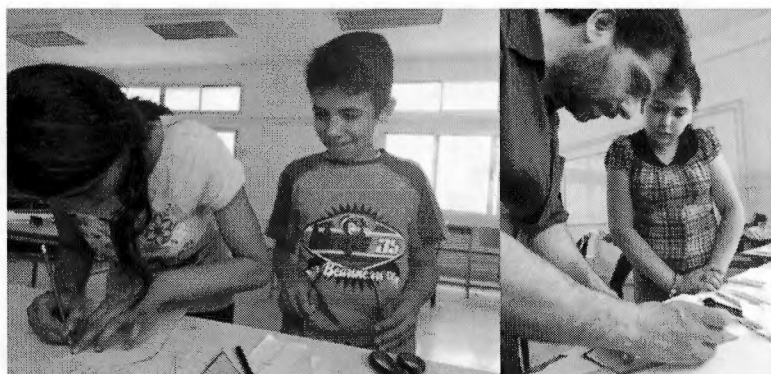


Image 2.7 Sarah and Tom (from left to right) working together & Image 2.8. Samantha learning to make scenes and working together



Image 2.9. The final day of the workshop.



Image 2.10. The Art4Lives logo

2.7.4 Workshop implementation

The Art4lives workshop was implemented in Lebanon in the summer of 2016 with ten young Syrian refugees and required extensive preparation, planning, and coordination. To implement the research intervention, I needed to raise enough funds to finance the project, which I decided to do through a crowd-funding campaign so I can maintain independence and impartiality in my research design. Raising funds directly from the community also provided me with media exposure, which helped me raise awareness about refugee mental health. I was also concerned with making sure I recruited a team of professionals and volunteers who were reliable, had experience working with young refugees, and who were aware of the sensitive nature of working with young refugees to minimize harm. I needed to secure access to participants and a safe location to conduct the intervention and collect the data before travelling to Lebanon. I was nonetheless unable to finalize and confirm the number of participants who would attend the workshop or participate in this research project until I arrived in Lebanon. For ethical reasons, all young refugee students that met criteria were invited to register to the workshop during the information session, and the first ten to register were selected to participate in the workshop. During the workshop itself, I needed to coordinate transportation for the participants, ensure they are covered by insurance, buy and replenish required art materials, and arrange for healthy meals for the duration of the workshop. This required a significant amount of planning and coordination to ensure the smooth progression and implementation of the intervention itself, all the associated activities, and to ensure the data collection was being done appropriately, ethically and in a scientifically sound way. I learned how to manage disruptive behaviour during the workshop while maintaining a playful and supportive atmosphere, which was initially challenging.

2.7.5 Workshop location and timeline

The workshop took place at Baissour Elementary School in Aley, Lebanon, during the summer of 2016 from July 14th to August 3rd, 2016. The school was the most appropriate setting for this workshop as it was free during the summer, contained all the facilities and equipment required and most importantly it was considered a safe space where participants and their families felt comfortable being. The workshop was conducted in Arabic, which was the participants' language of choice (all participants established a consensus). Most of the workshop was conducted in a classroom large enough to accommodate the group. The interviews were conducted in a separate conference room. The exhibition was organized in the school showroom. Since participants do not possess the necessary resources, they were provided with transportation, insurance, and healthy meals throughout the duration of the workshop to ensure they have access to the intervention.

2.7.6 Workshop facilitators and volunteers

The workshop was facilitated by a recruited animation expert, Diaa Malaeb, who had technical knowledge of stop motion and experience working with young refugees on workshops similar to this one. He was the leading workshop facilitator, and he was hired to lead the workshop for his technical skills, experience with a similar workshop with young refugees, and to reduce research bias (Ponterotto, 2005a). He was instructed to allow participants to express themselves freely and create a story, narrative, and images without suggestibility in order to allow for their personal experience to emerge through their creative output without bias. The team of volunteers included two interpreters and assistants, Joy Bassil and Guy Hajj. I also hired a driver and the school concierge to help. A certified art-therapist, Mona Chebaro, was also asked to conduct a full-day art-therapy session with the group on the first day of the workshop to initiate them to the concept of expressive arts therapy. All team members were briefed on the

challenges and ethical considerations involved with working with young refugees, as described in annex B.

2.7.7 Workshop materials

Materials needed for the movie included coloured carton paper, white paper, colouring pens, markers, clay, blue-tag, pencils, scissors, sharpeners, and erasers. Equipment used included a DSLR camera with a professional studio flashlight hooked up to a computer with a stop-motion movie making software. During the art therapy session, A3 papers, colouring pencils, markers, and oil-based pastels were used. During the exhibition, a projector was set up in the school showroom, and a large banner was designed and printed out for the group to draw and write on. Finally, voice recorders were used during the interviews and participants were given art books and art material to take home after the workshop.

2.8 Limitations

This research project was partly seeking to examine if it was possible to establish and implement a relevant, culturally appropriate, and positive intervention that utilized expressive arts in various ways to foster resilience. Being the primary researcher and having developed the intervention myself created a bias that placed limitations on my analysis. I did everything I could to be aware of my biases and set them aside. Despite not having facilitated the workshop myself, a desirability bias is likely to have been present during interviews with participants. I attempted as much as possible to ask open-ended and descriptive questions to reduce this bias. One of the participants, who was present and active throughout most of the workshop, dropped out before the interview was conducted. He reportedly got into an argument with another participant from the workshop while playing and decided not to come back. Challenges were encountered during data collection. For instance, collecting exhaustive field notes and

participant observations while coordinating all other aspects of the workshop (i.e. transportation, food, team members, participants, equipment, etc.) was challenging. Field notes were still collected during the workshop, and more thorough participant observation was possible from the video recordings of the workshop (recorded with consent). Interviewing children was also challenging for two reasons; for one encouraging youth to provide a thorough description of their experience and underlying feelings was challenging, and secondly differences in dialects between researcher and interviewees caused small language barriers during the interview. Although these research limitations existed, it was still possible to overcome language barriers thanks to an external translator who transcribed and translated the interviews from Arabic to English. Also, a closer phenomenological exploration of the interviews, corroborated by secondary data, revealed complete findings of participants' lived experience with this specific workshop.

2.9 Ethical considerations

An information session was organized at the school for parents and students who were interested in the workshop. The school principal had invited all Syrian families who had attended the school that year. The session aimed to introduce the project and obtain informed verbal consent from both the participants and their caregivers. I fully disclosed the research procedures and purpose of my study to the participants. Consent was obtained before the start of the workshop and before data collection (see annex D). Confidentiality was respected according to participants' requests, and no relationship of authority existed between the participants and the primary researcher who was responsible for participant recruitment and obtaining consent. Informed consent was therefore obtained verbally from all participants (children and their parents) before participating in any part of this research project. The participants and their families were informed of their right to withdraw from the study at any time.

To maintain participants anonymity and respect their privacy, all data collected and documents containing participant personal information were held in physical and electronic records sealed and managed only by the primary researcher. Pseudonyms were used throughout this research in an attempt to protect the anonymity of participants. During data analysis, personal and identifiable information was removed from interviews and personal stories before being shared with the transcriber and translator of the data. Confidentiality and anonymity were also maintained by not mentioning or sharing information that may be identifiable, such as the specific region or ethnic background of participants. For the same reason, I decided to opt-out of sharing raw data collected during the research project in this thesis. Extracts, quotes, and visual representation of participants creative outputs were nevertheless shared as they represent a richer understanding of the concepts being studied. Nonetheless, this was done cautiously and in consideration of the above-mentioned ethical dilemmas. Another critical ethical dilemma considered was the inclusion of pictures with participants faces. After careful consideration, it was deemed more appropriate to include pictures of participants with their faces visible because participants directly asked the researcher to share their photos and achievements with the community. For that reason, blurring their faces or omitting to include the photos in this project would undermine their achievement, which they were very proud to show off. To ensure additional precautions are taken, informed verbal consent was obtained by the participants and their caregivers before taking and sharing photos, audio, or video recordings.

Although empirical research can be challenging during an action-research project such as this one, particularly in a humanitarian context, scientific rigour was maintained by establishing and following pre-established and specific research guidelines. For instance, the workshop was led primarily by an animation expert and not by the primary researcher conducting the interviews and collecting data to reduce researcher bias and social bias (Ponterotto, 2005a). Also, a crowdfunding campaign was set up to finance

the project independently to prevent conflict of interest or influence from external sources or funders that risk rendering biased research results (Davies, 2015). Ethical constraints and safety of participants were prioritized throughout the project, and all precautions were taken to avoid inflicting any unnecessary harm or distress on participants or their families. To ensure this, all recruited team members working directly with participants had prior experience providing support and working with refugee youth. Additionally, they were all briefed about the ethical guidelines (see annex B) as well as about research rigour by the primary researcher before the start of the project. No person involved in this project was subjected to any unnecessary emotional or physical risk or harm during this research project.

The project received the ethics certificate from the Ethics Research Committee for student projects (CERPE) from the University of Quebec in Montreal. No relationship of authority existed between the participants and the researcher who was responsible for recruiting and obtaining free and informed consent (obtained by both children and their parents). A more detailed description of the ethical guidelines can be found in annex B and the ethics certificate in annex C.

2.10 Summary

This chapter provided a detailed description of this study's research methodology. A qualitative methodology was used to examine the lived experiences of young refugees who participated in a movie-making workshop about resilience. The participant sample was made up of nine volunteer participants. Data were collected through personal interviews, personal stories, and movie, and analyzed through Giorgi's method. Credibility and dependability were accounted for through member check. Limitations included sample criteria and desirability bias, as well as my own biases.

CHAPITRE III

ARTICLE I

In this chapter, I copied the first article of this thesis. It provides a theoretical review of the literature suggesting that expressive art-therapies are associated with enhanced resilience and that they may be a viable and culturally appropriate treatment option for refugee youth. The findings from the literature were mapped out on the ecological model. This first article was submitted to the Canadian Art Therapy Association Journal and is under consideration for publication. I copied the confirmation of submission in Appendices D and E.

Restoring lost resources for young refugees: An ecological review of the resilience-
building potential of expressive therapies

Abstract

Research on refugee resilience continues to lack an understanding of the social and cultural norms that influence resilience. Expressive therapies have been found to promote resilience in at-risk youth, but this claim is not supported by empirical research conducted specifically with war-affected youth. Studies focus mostly on risk factors causing psychopathology rather than on the protective factors that promote resilience. In this paper, we provide a theoretical review of the literature and suggest a relationship between expressive therapies and resilience among young refugees from an ecological perspective. We argue that expressive therapies can enhance young refugees' resilience by mediating factors across various levels of their ecology. The importance of considering environmental and cultural realities during program development is emphasized.

Keywords: Expressive art therapy; resilience; refugees; transcultural psychiatry; creativity; war trauma.

Anna is a nine-year-old Kurdish girl from Syria with pleasant memories of going to school and enjoying the outdoors with friends and family. But when war erupted in her hometown, she was forced out of her home after it was hit by a bomb during the night. After a dangerous and arduous journey out of Syria, she found herself in a refugee camp in Northern Greece. Her mother is ill from crying all the time, and Anna often cries too because she misses her father. He was separated from them while fleeing Syria. Living in the refugee camp, Anna often feels afraid because of the many dangerous strangers around and the uncomfortable living conditions. She does not attend school consistently because “it is too small and hot,” and she only has one friend. “I dream of enjoying warm meals with my family again,” she says. “I don’t know what is happening to us now” (“Migrant Child Storytelling : Anna’s Story,” 2016).

Anna’s story is a testament to how wars uproot people from their communities and disrupt their lives. They threaten people’s lives and destroy infrastructures, communities, and cultural identities (Chainoglou, 2019; Grodach, 2002). War causes psychological sequelae to its victims and starts by shattering their beliefs about the world being a safe and fair place (Janoff-Bulman & Frieze, 1983). Children were nevertheless considered to be fairly resilient to war until Herman (1997) noted the negative effects of repeated childhood trauma on personality. It has since become clear that war and its adverse effects are highly traumatic and impact children’s mental health in dark and often unknown ways. Childhood trauma can manifest in adulthood as anxiety, depression, or relationship problems and have long-term developmental or neurological consequences (Cook et al., 2017; Dye, 2018).

Escaping the immediate threat of violence, however, does not guarantee that these challenges will be avoided. Defined under international law as being outside their home country and having a well-founded fear of persecution often due to civic unrest or political conflict (UNHCR, 2017), refugees can continue to encounter damaging life-altering realities after fleeing violence. Refugees often have no clarity about the future

and frequently suffer from isolation, boredom, hopelessness, sadness, and trauma (Cavallera, Jones, Weissbecker, & Ventevogel, 2019). Children, who continue to bear a disproportionate burden of the suffering, made up more than half the world's refugees by the end of 2017 (UNHCR, 2017). Mental health problems have been found to be a leading cause of disabilities among refugee children and adolescents (Kieling et al., 2011), two groups with an increased risk for chronic diseases, mood disorders, psychotic disorders, and other symptoms of psychological distress, like enuresis or behavioral disorders (Cavallera et al., 2019). A systematic review of 7,920 refugee children also found that as many as 47% suffered from post-traumatic stress disorder (PTSD) (Attanayake et al., 2009).

According to the World Health Organisation, a treatment gap exists among the refugee population because top refugee-hosting countries are unable to respond to the overwhelming health needs of refugees due to pre-existing shortages in health-care resources (WHO, 2017). Preventing mental illness before it develops is a viable way of reducing the treatment gap (Shastri, 2009), yet doing so requires a shift from treating psychopathology to promoting resilience (Albright, 2013; Lester, 2012; Southwick, Bonanno, Masten, Panter-Brick, & Yehuda, 2014). Peltonen and Punamäki (2010) cautioned that by simply evaluating psychopathology, a child's capacity to overcome hardship is often overlooked, contributing to further victimizing them rather than empowering them. In light of these revelations, they emphasized the importance of prevention and of identifying protective factors that enhance resilience to childhood trauma. Such research suggests a symptom-focused approach is likely not comprehensive enough to tackle the developmental needs of young refugees.

Expressive therapies utilise the arts for therapeutic purposes and are increasingly being promoted as effective and recommended interventions with politically displaced children and adolescents (Boateng, 2017). According to Smilan (2009), expressive therapies can effectively treat trauma and prevent psychological illness by fostering

resilience in children in the aftermath of natural disasters by providing children with a sense of safety, opportunities for meaning-making, and spaces to process stress and trauma. However, there is insufficient research examining how expressive therapies foster resilience among young refugees. Given this research gap, more studies evaluating the resilience-building capabilities of expressive therapies with refugees and asylum-seekers is needed (Kalmanowitz, 2016; Quinlan, Schweitzer, Khawaja, & Griffin, 2016; Rowe et al., 2017; Ugurlu, Akca, & Acarturk, 2016). This paper reviews the literature on the relationship between expressive therapies and resilience among young refugees. The ecological model, which will put resilience in context, will serve as the main theoretical framework to examine this topic.

Method

We engaged in a comprehensive iterative search process to account for the limited research on the topic of interest. We conducted an electronic search of major databases (PubMed, PsycARTICLES, PsycINFO, SAGE Journals Online, MEDLINE, Scopus, Web of Science) and grey literature (books, policy, and statistical reports digital as well as theses on ProQuest Dissertations and Theses), generic web searches (Google Scholar, Google Books), and a manual search of reference lists in contributing articles and books. Searched keywords included but were not limited to: ["Resilien*" OR "Hardiness" OR "Coping" OR "Posttraumatic Growth" OR "Protective Factors" OR "Adjustment"] AND ["Art Therap*" OR "Creativ*" OR "Expressive Therap*" OR "Art based" OR "Expressive art*"] AND ["Refugee*" OR "war" OR "Armed conflict" OR "migration" or "displacement" OR "Asylum" OR "Political violence" OR "Post-conflict"]. This search was meant to find resources discussing the relationship between expressive therapies and resilience with young refugees and resources discussing the cultural aspects of expressive therapies or resilience among young refugees. Since such literature was scarce, we did not limit our search to specific countries, study designs, or study dates and included articles from 1990 to 2018. We found 21 empirical studies

out of 50, the rest of the supporting literature comprised of literature reviews, books, case studies, or studies that utilised descriptive methods. Data was then compiled and analyzed through the following theoretical framework to illustrate the potential impact of expressive therapies on fostering resilience in refugee youth.

The Theoretical Framework

Bronfenbrenners' bio-ecological model of human development organizes environmental conditions influencing an individual's development into distinct and overlapping systems that interact and influence one another (Bronfenbrenner, 1979; Bronfenbrenner & Morris, 2007). The ecological model can provide a complete visual representation of all internal and external factors mediating resilience, which is particularly useful in the case of displaced youth (Betancourt & Khan, 2008). We chose this model to explore the relationship between art-based interventions and young refugee's resilience because it emphasizes that resilience is a process mediated by individual characteristics and environmental factors, including those within larger contexts, such as culture or socio-political climate. This allows for a more robust study of resilience in children who have been affected by armed conflict. Vesely, Letiecq, and Goodman (2017, p.107) urged those working with refugee and immigrant families to adopt an eco-systemic approach "because existing resilience frameworks remain in danger of perpetuating family and community marginalization and social inequality when the burden of resilience is placed on individuals."

Resilience

Garmezy (1991) and Bonanno (2004) define resilience as the ability to adjust appropriately to problems that arise in life and remain healthy despite exposure to trauma. It has also been defined as the attainment of desirable psychosocial development and growth despite exposure to considerable risk (Luthar, 2015; Masten,

2015; Ong, Bergeman, Bisconti, & Wallace, 2006). While “hardiness” was once used to describe resilience and was defined as a set of intrinsic personal characteristics and traits that made people psychologically stronger than others (Kobasa, 1979; Maddi, 2012), resilience is now viewed as a process rather than an outcome (Masten, 2016). The term changed when Olsson et al. (2003) identified the family, the individual, and society as important sources of resilience and suggested that the ability to cope is not only dependent on personal traits but on access to internal and external coping resources.

Pathways to Resilience

Family. Strong family ties, family support, and secure parental attachments have a protective effect on the mental health of young refugees and parental depression, poor parenting, or exposure to domestic violence are risk factors (Denov, Fennig, Rabiau, & Shevell, 2019; Diab, Palosaari, & Punamäki, 2018; Peltonen & Punamäki, 2010; Punamäki, Palosaari, Diab, Peltonen, & Qouta, 2015). Levey et al. (2016) noticed that war-affected adolescents from Liberia who showed capacity for emotional regulation, cognitive flexibility, agency, social intelligence, and in some cases, meaning-making showed resilience outcomes in their lives. They noted that those who were estranged from family due to bereavement or separation were more likely to drop out of school, engage in substance use, and show less adaptive functioning compared to those who attended school.

Education and hope. The pursuit of an education, which is often disrupted in the aftermath of war, is important protective factor for young refugees (Betancourt & Khan, 2008). Education has been found to give young refugees a sense of hope and perspective for the future while alleviating isolation and restlessness (Al-Ajarma, 2010; Stermac, Clarke, & Brown, 2013).

Isolation, trauma, loss of identity. La Corte and Jalonon (2017) suggest refugees experience phases of loss, separation, and trauma, noting the importance of building resilience through community engagement and the impact of displacement on their identity and sense of isolation.

Displacement. Forced displacement is the coerced, and often violent, movement of people away from their home or home region. Howard and Hodes (2000) argue that refugees encounter more stressors before, during, and after displacement than from exposure to armed conflict. Displacement also has long-term effects on children (Huss, Nuttman-Shwartz, & Altman, 2012). Displacement involves a total transformation of a child's ecological context, depriving them of familiar community and family resources (Sleijpen, Boeije, Kleber, & Mooren, 2016; Vesely et al., 2017). Nasiroğlu, Çeri, Erkorkmaz, and Semerci (2018) found that most of the 136 young Yazidi refugees they assessed developed psychiatric disorders due to their unstable living conditions as refugees (interruption of education, lack of hope for the future, loss and adjustment). They found that 43.4% had PTSD, 27.9% had depression, 10.3% had nocturnal enuresis, 9.6% had behavioural problems, and 5.1% had anxiety disorders, with displacement being the major contributing risk factor. Conversely, Schulman and Korn-Bursztyn (2015) used Winnicott's concept of transitional space to discuss the positive aspects of migration, suggesting that displacement may provide an opportunity for growth depending on moderating effects of contextual stressors (Porter & Haslam, 2001).

Creative play. Children living in refugee camps lack the leisure time other children may have, and opportunities for growth are instead replaced by a struggle for survival. Expressive interventions allow children to engage in carefree, creative play that is central to normal development (Almon, 2003; Isbell & Raines, 2012; Slade, 1995). Most interventions for refugees incorporate expressive methods that have been found to help refugees overcome the adversities of war and forced migration (Tyrer & Fazel,

2014; Somasundaram & Sivayokan, 2013). Ungar et al. (2007) also noted that participation in artistic activities contributed to individual resilience among Palestinian youth just as much as family, community support, and pursuing an education. Yule (2002) argued that fostering mental health in displaced children starts with re-establishing safety, basic health needs, and education, but also recreation.

Cultural Aspects of Resilience

According to Kirmayer, Rousseau, and Guzder (2014), culture helps children conceptualize what is safe from what is dangerous. Sources of resilience can vary significantly across diverse cultures (Masten & Cicchetti, 2016; Panter-Brick & Leckman, 2013; Ungar, Ghazinour, & Richter, 2013). Community members' attitude towards mental health healing and the cultural meaning given to the experience of war itself can mediate mental health outcomes (Betancourt & Khan, 2008). Somali culture, for instance, relies heavily on community and social support, including spiritual leaders, to manage psychological symptoms as opposed to seeking mental health services. Hence, Markova and Sandal (2016) found that the perceived sources of psychological distress in Somali refugees were attributed to feeling socially isolated more than to war trauma. Abu-Kaf, Braun-Lewensohn, and Kalagy (2017) highlighted the significance of cultural influences on mental health outcomes when revealing the different coping and stress responses of adolescents from two ethnic groups in southern Israel.

Resilience as a Dynamic Multisystem Process

According to a review by Betancourt & Khan (2008), family and social support, positive relationships, culture, and meaning-making contribute to resilient outcomes in war-affected youth. However, traits ordinarily associated with resilient outcomes, such as character strengths, optimism, extroversion, and self-efficacy, have been found to have varied effectiveness in promoting resilience in young refugees (Duraković-Belko,

Kulenović, & Dapić, 2003; Ferren, 1999; Klasen et al., 2010; Shoshani & Slone, 2016; Walton, Nuttall, & Nuttall, 1997). Likewise, some coping mechanisms have been found to mediate resilience only in relation to certain contextual factors, such as the stage of the political conflict or the type of strategy adopted (Kocijan-Hercigonja, Rijavec, Marušić, & Hercigonja, 1998). Inconsistent results across studies indicates that resilience may be context dependent and requires further investigation as it pertains to young refugees.

Expressive Therapy with Young Refugees

Creative Expression and Resilience

Expressive therapy is the practice of using expressive art mediums such as imagery, storytelling, dance, music, poetry, or visual arts to foster human growth, development, and healing (Atkins et al., 2003; Malchiodi, 2013). Although some types of interventions that utilise the arts may follow a standard method, like formal art therapy, the use of creative expression for any therapeutic purpose is commonly called expressive therapy. Humanistic psychologists like Rogers (1954), Maslow (1943), and May (1975) found that creative people are more psychologically aware and in-tune with the world around them, allowing for self-actualization and resilience. Engaging in creative activities reportedly stimulates the brains' pleasure centers (Csikszentmihalyi, 1997), and according to Fredricksons' (2000) "broaden and build" model, such activities cultivate positive moods while enhancing coping resources. Silvia and Kaufman (2010) reported that creative individuals share a number of healthy characteristics associated with resilience such as persistence, autonomy, and having meaning in life. Creative persons also frequently practice divergent thinking—identifying, processing, and producing a variety of original ideas to solve complex problems (Rhoads, 2012), which can be helpful in overcoming adversity.

Cultural Relevance of Expressive Art

The literature on art therapy posits that human feelings, emotions, and thoughts are best explored by using imagination and thus are more easily expressed through art, especially in the case of children with limited verbal skills (Councill, 2015; Moon, 2016). Expressive arts transcend language barriers and are particularly useful when intervening with culturally diverse populations, especially when the art form used holds cultural value (Baker, 2006; Bal & Kaur, 2018; Kirmayer et al., 2014). For example, Roghanchi et al. (2013) used engraving with young Iranian university students because engraving is a recognized part of Iranian culture, and it helped improved students' self-esteem and resilience. When done in groups, expressive interventions have helped refugees integrate into their host country and feel less isolated (Block et al., 2018; Mitschke, Praetorius, Kelly, Small, & Kim, 2017). During resettlement, creative expression has also helped refugees explore their new identities while preserving their cultural traditions (Baker, 2006; Dokter, 1998; Schweitzer, Vromans, Ranke, & Griffin, 2014; Wellman & Bey, 2015).

Storytelling and Resilience

Hearing and sharing personal stories gives displaced children an opportunity to reclaim their lost voice and to share their story with a wider community (Akthar & Lovell, 2018; Baraitser, 2014; Kalmanowitz & Lloyd, 2005; Rousseau & Heusch, 2000). Prag and Vogel (2013) found that adolescent refugees participating in a photojournalism workshop benefited from conveying the plight of their people. Similarly, Al-Ajarma (2010) found that the arts successfully generated resilience and a sense of community by creating a means to share their feelings and political ideas with a wider audience. This sense of unification is fostered through art-based storytelling since it allows refugees to express, explore, and make sense of their experiences (Dokter, 1998). For refugees, Czamanski-Cohen (2010) found that such storytelling involved the "healthy

re-enactment of the displacement,” (p. 407), a process which can help restore a sense of normalcy and while strengthening disrupted social ties.

Healing Trauma while Enhancing Resilience

Processing feelings and meaning-making through art improves resilience by helping children articulate their feelings of traumatic experience (Smilan, 2009). Having a sense of meaning, as witnessed among many artists (Silvia & Kaufman, 2010), appears to give people the courage and strength to overcome hardship (Frankl, Kushner, & Winslade, 2006). Similarly, Malchiodi (2003) claims that artistic expression is helpful in reconnecting implicit and explicit memories of trauma. Imagination makes acknowledging painful realities more bearable (Cyrulnik, 2003; Manciaux, 2001; Moon, 2009), and art helps create a symbolic bridge between our internal reality and the outside world (Winnicott, 1971). The creative process thus becomes the space where it is possible to express thoughts or events that would otherwise seem senseless or obscene if explained with words.

Processing traumatic feelings, searching for meaning, and healing trauma via creative expression likely leads to enhanced resilience because it teaches children how to manage and overcome adversities in life (Rousseau, Measham, & Nadeau, 2013; Smilan, 2009). Jones (2018) describes how creative expression enables refugees to come together, find their voice, and learn how to narrate their stories of trauma. Likewise, art-based interventions implemented with refugee and immigrant students in Canada were able to reduce participants' psychological symptoms while improving social adjustment and self-esteem (Rousseau et al., 2007). Young earthquake survivors from Turkey displayed better overall social adjustment and fewer trauma symptoms after participating in a school-based expressive program, suggesting that the program likely enhanced resilience while healing trauma (Wolmer, Hamiel, Barchas, Slone, & Laor, 2011; Wolmer, Laor, Dedeoglu, Siev, & Yazgan, 2005).

Collective Meaning, Belongingness, and Empowerment

Al-Ajarma (2010) found that creative expression played an important role in helping workshop participants find meaning. Collective meaning has also been found to contribute more strongly to resilient outcomes (Ehrensaft, 2002). Commitment to specific community beliefs, like those towards enemy states, for instance, helps mitigate the effects of stress generated by war when shared amongst a group. Arts-based activities, including drumming, dancing, and drama, have also fostered meaning through in-group cohesion among refugees by restoring a sense of belongingness (Apergi, 2014; D. A. Harris, 2007). This kind of meaning gained through expressive therapies has helped participants move on from their past, form new identities, learn skills to manage stressors in their new environment, and experience hope and empowerment (Jones, 2018; Kalmanowitz & Ho, 2016; Schweitzer et al., 2014). Highlighting similar results Crawford (2017) found that expressive interventions can be pivotal for refugee social integration and adjustment in schools. Participants in her music intervention fostered a sense of wellbeing, social inclusion, and enhanced engagement. Expressive interventions have been found to provide young refugees with safety and an opportunity to process the past and heal from trauma while coping with loss (Jones, 2018; Kalmanowitz & Ho, 2016; Schweitzer et al., 2014).

Discussion

Our literature review suggests that expressive therapies are associated with enhanced resilience and that they may be a viable and culturally appropriate treatment option for refugee youth. Critically, the research shows that expressive therapies help restore protective factors while reducing risk factors affecting youth's mental health and resilience (Apergi, 2014; Betancourt & Khan, 2008; Kalmanowitz & Ho, 2017; Schweitzer et al., 2014). Enhancing resilience through expressive therapies may involve helping participants develop supportive relationships, experience better

community engagement and belongingness, experience a sense of empowerment, engage in emotional processing and meaning-making, and experience positive affect (Betancourt et al., 2013; Kolltveit et al., 2012; Rhoads, 2012; Thabet, Matar, Carpintero, Bankart, & Vostanis, 2011). Figure 3.1 visualizes the various ways expressive therapies may influence a young refugee's resilience, making clear the broad impact expressive therapies can have in fostering refugee youth's resilience across various ecological levels.

Displacement is represented by an arrow going across all levels of a child's ecological environment to illustrate its totalizing impact on the ecological environment. The various ecological levels are described below in relation to the internal and external factors impacted by expressive therapies

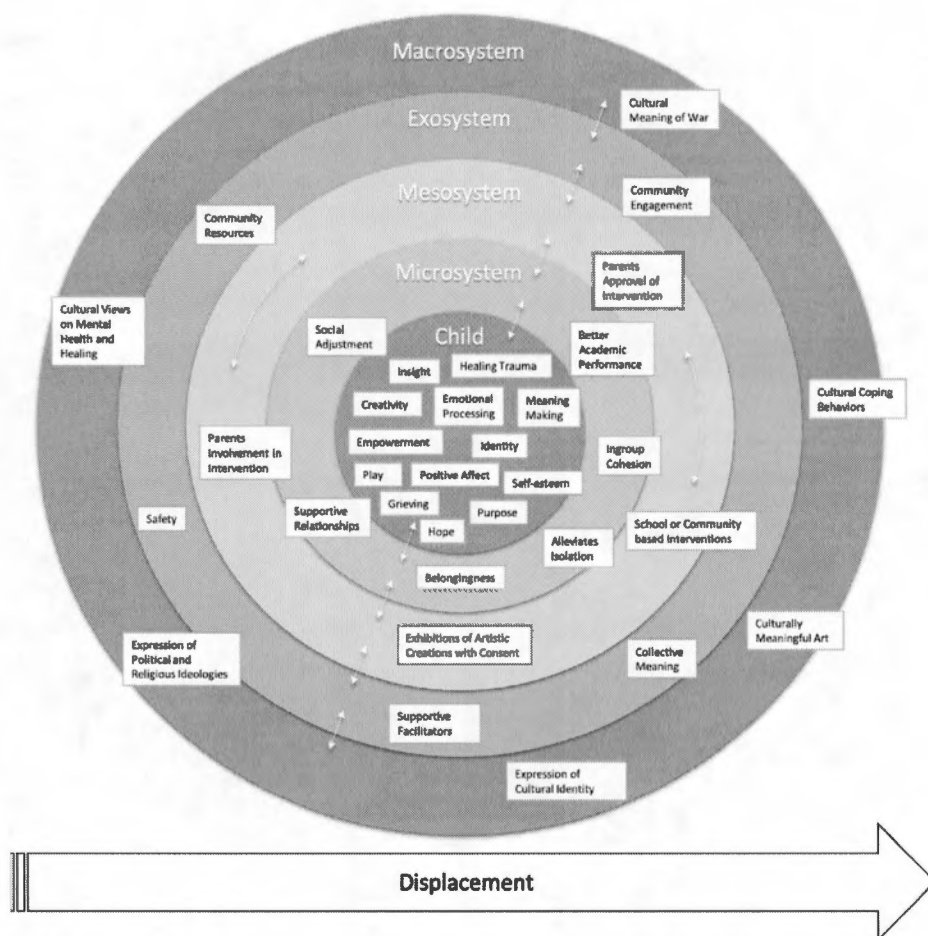


Figure 3.1. Mediating effects of expressive therapies on a young refugee's resilience mapped on Bronfenbrenner's Ecological Model of Human Development.

Macrosystem

Expressive arts can effectively foster resilience among culturally diverse and at-risk populations like refugees (Al-Ajarra, 2010; Ungar et al., 2007). This may be because expressive therapies allow participants to express themselves and their cultural beliefs and identities in relation to their culture, to the cultural meaning given to war, or to the political or religious ideologies associated with the conflict. Additionally, expressive therapies become more meaningful to participants when they include culturally

meaningful art forms, are accepting of culturally accepted coping behaviors, or when they align with the participants culture's views on mental health and healing practices. In addition to helping war-affected youth explore their cultural identity and trauma, pathology, and healing, expressive therapies may help promote resilience (Al-Ajarma, 2010; Muldoon, 2013).

Exosystem

Art programs are safer alternatives to involvement in political activity or other forms of violence and provide youth a safe space to express their political ideas and feelings as needed (Akthar & Lovell, 2018; Kalmanowitz, 2016; Weissbecker, Hanna, El Shazly, Gao, & Ventevogel, 2019). Spending more time in a safe environment reduces their risk of exposure to traumatic events, which is a significant predictor of psychopathology in war-affected youth (Massad et al., 2009). Expressive art interventions provide young refugees with opportunities to build and participate in a community, find collective meaning or purpose, and utilise community resources (Council, 2012; Somasundaram & Sivayokan, 2013; Thompson, 2019). Supportive facilitators can enhance the resilience properties on an intervention by providing a safe and encouraging environment that promotes in-group cohesion, collaboration, and mutual support (Block et al., 2018; Rousseau et al., 2013).

Mesosystem

The mesosystem represents the connections between the different elements of the microsystem (Bronfenbrenner, 1979). In this case, expressive therapies can influence the mesosystem by including parents in the interventions or having the interventions in a school setting for instance. Organising an exhibition where family and friends are invited to view participants creations and show appreciation for their art is an example of how expressive therapies can enhance resilience by mediating variables of the

mesosystem (M. W. Harris, Barnett, & Bridgman, 2018). Parents encouraging their children to participate in interventions is another example of how expressive therapy interacts at this level.

Microsystem

Most importantly, participating in art-based interventions encourages participants to engage with the community around them and learn to cooperate with others, counteracting isolation (Choi, 2010; Slayton, D'Archer, & Kaplan, 2010). This engagement leads to better social adjustment, better academic performance, and stronger relationships with others including family and friends. Furthermore, social support, especially from family, is a known predictor of positive mental-health outcome across all cultures (Ungar, Liebenberg, Dudding, Armstrong, & van de Vijver, 2013). Social support is even more crucial for young refugees who lose access to their usual community resources after being forcibly displaced (Hodes, 2009; Howard & Hodes, 2000). If young refugees can participate in expressive art programs with caring adults who can make them feel valued, listened to, and empowered (Harvey, 2007), they will be more likely to develop outcomes associated with positive mental health, such as a strong belief system, connection to the environment or community, friendships with supportive peers, and coping and social skills (Ungar, Liebenberg, et al., 2013).

Child

Expressive therapies allow young refugees to process trauma and heal from loss. Effective art programs can provide a sense of purpose as well as a creative space where participants can make meaning of their experiences and the conflict (Allan & Charura, 2017; Kalmanowitz, 2016; Park, 2016). This process involves creatively and purposefully processing and managing emotions while gaining insight about their

psychological state. This process of discovery can lead to an increased sense of empowerment, self-esteem, and hope, which help young refugees re-establish their identity or develop a new one (Beauregard, Papazian-Zohrabian, & Rousseau, 2017; Grodach, 2002; Muldoon, 2013; Wakholi & Wright, 2012). Additionally, creative play is essential to healthy learning and growth (Almon, 2003; Isbell & Raines, 2012; Slade, 1995), both of which war-affected children often lack but desperately need to remain psychologically healthy or experience positive emotions during wartime (Yule, 2002).

Introducing expressive therapies as a treatment objective for refugee youth can simultaneously affect various levels of their ecology and be a powerful mediator of resilience. Furthermore, positive steps taken in one domain produce positive changes across several domains, adding momentum to the resilience-building process (Masten, 2016).

Conclusion

While most of the currently available research on creative expression focuses on characteristics of resilient individuals engaging in art-making activities within a Western sample, this review supports the notion that expressive therapies can have a positive impact on the various environmental and personal factors which mediate resilience among youth exposed to armed conflict (Apergi, 2014; Betancourt & Khan, 2008; Kalmanowitz & Ho, 2017; Schweitzer et al., 2014). Expressive therapies can have an impact on both personal and environmental factors that mediate resilience in children. Consequently, such interventions can re-establish preventative factors across all levels of a young refugee's ecology and compensate for the risk factors involved with political displacement and war trauma.

However, systematic studies focusing specifically on the resilience-building properties of expressive therapies among refugee youth are still lacking (Jordans, Pigott, & Tol,

2016; Marshall, Butler, Roche, Cumming, & Taknint, 2016; Newnham, Kashyap, Tearne, & Fazel, 2018). Furthermore, the accumulated risks of war-related stressors, family loss, and migration can dramatically impact the psychosocial development of a child (Shaw, 2003; Lakhani, 2012). Hence, despite the various challenges involved with conducting rigorous and ethical research in a humanitarian setting, the importance of researching youth who have experienced war and displacement cannot be understated (Masten & Cicchetti, 2016; Motti-Stefanidi & Masten, 2017). Qualitative research, mixed method designs, comparative studies, and longitudinal studies seem especially promising in furthering an understanding of resilience needed support traumatised youth (Sleijpen, Heide, Mooren, Boeije, & Kleber, 2013).

In addition, resilience remains specific to the context in which individuals find themselves, which means future research needs to emphasize the particularity of ecological environments. Further research should attempt to find how local communities (including children) conceptualize psychological resilience in conflict environments. By exploring participants' conceptions of resilience, researchers could adopt culturally competent approaches to study resilience and harness the healing practices and coping mechanisms of a society to effectively foster it (Kirmayer et al., 2014). These approaches can further be compared with the literature to elucidate common resilience factors from those that are distinctive to refugee youth. A multi-system approach fueled by research that accounts for young refugees' complete ecology, including their cultural background and new identity as a refugee, is therefore suggested (Kira & Tummala-Narra, 2015).

Such improvements to research would inform program developers and practitioners about the mental health needs and resources of refugees. Aid workers are usually cognizant about the importance of remaining culturally sensitive and adapting their interventions to local customs (Vandekerckhove, Clarke, De Buck, Allen, & Kayabu, 2013), yet programs are often developed and carried out hastily. This raises concern

about the effectiveness of these programs, underlining the importance of generating more culturally sensitive research about art, resilience, and the relationship between them. Researchers should also consider exploring the perceived benefits of implementing art-based interventions with war-affected youth according to them, their parents, and their community.

Finally, research on war-affected youth usually assesses trauma or pathology, but more research focusing primarily on the strengths of young refugees and their ability to cope is needed. Resilience can prevent or mitigate the effects of trauma, and healing trauma may enhance resilience. The study of resilience, however, does not need to address trauma in order to be relevant and appropriate. Summefield (1999) stresses not to view refugees in terms of trauma only. Papadopoulos (2005) underscores that the refugee experience is not always one of pathology, and that despite the profound loss involved with political displacement and suffering some people develop psychological disorders while others seem to display unwavering resilience.

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CHAPITRE IV

ARTICLE II

In this chapter, I copied the second article of this thesis. It presents the Art4lives workshop that I developed for this study and the research results. The research results were presented and mapped out on the ecological model. This second article was published in the Canadian Art Therapy Association Journal in June 2019. The link to the article is here (<https://doi.org/10.1080/08322473.2019.1600895>).

The Lived Experience of Young Syrian Refugees with an Expressive Arts Workshop
about Resilience

Abstract

This phenomenological study explores the lived experience of nine young Syrian refugees age 12-16 who participated in an expressive arts workshop about resilience in Aley, Lebanon. The findings were collected through an unstructured interview and corroborated by field notes and participants artistic outputs. The study revealed various resilience factors associated with positive outcomes for at-risk youth. These factors were mapped out on the ecological model and compared to participants personal conceptions of resilience. The results of this study suggest that expressive therapies may be a viable way to assess resilience while fostering it. More research is needed on the relationship between expressive therapies and resilience among young war refugees.

Keywords: Expressive arts; Resilience; Syria; Refugees; Ecological model;
Creativity; War trauma.

This study presents Art4lives, an innovative, expressive arts workshop piloted in Lebanon with young Syrian refugees and examined its participants' lived experience during the workshop. Art4lives engaged participants in the collaborative production of a short stop-motion movie about resilience by utilizing different forms of creative art such as drawing, painting, collage, story writing, acting, and photography. Little is known about how expressive therapies promote healing among young refugees (Barenbaum, Ruchkin, & Schwab-Stone, 2004; Birman et al., 2005; Lustig et al., 2004; Yule, 2002). The study focused on resilience, and by exploring the children's views on mental health, we believe that it uncovered the different aspects of the workshop that relate to resilience in a way that was meaningful to the participants.

Art4lives was explicitly designed for refugee youth to assess resilience while attempting to foster it. In this paper, we present the workshop and findings in the hope that it be useful for researchers seeking a more comprehensive understanding of the mental health needs of displaced youth. It was piloted in an elementary school in Aley, Lebanon in the summer of 2016 with 10 Syrian refugees, ages 12-16 years old. Post-workshop interviews, conducted with each participant, and their artistic outputs created during the workshop, were collectively analyzed using a phenomenological approach.

Literature Review

In Lebanon, there are currently over half a million displaced children and adolescents from Syria (United Nations High Commissioner for Refugees, 2019) who have been uprooted from their known surroundings and exposed to war-trauma. War-affected children from low and middle-income countries possess the fewest resources (e.g., infrastructure, health professionals) and carry the world's largest burden of disease (Masten & Narayan, 2012; Werner, 2012; World Health Organization, 2014). They are considered among those at highest risk of developing physical and mental

health problems, causing a phenomenon referred to as the treatment gap (Kohn, Saxena, Levav, & Saraceno, 2004).

Expressive therapies, which utilize expressive arts to promote healing (Atkins et al., 2003) effectively treat trauma, depression, and other common psychiatric symptoms found in war-affected youth (Kalmanowitz & Lloyd, 2005; Thabet, Karim, & Vostanis, 2006; Thabet, Matar, Carpintero, Bankart, & Vostanis, 2011). Malchiodi (2008) asserts that creative production, an aspect of expressive therapy, helps restore a sense of control in the creator, provides an outlet for expressing negative emotions, and helps persons visualize trauma in a non-threatening way. Addressing outward symptoms in traumatized individuals is essential; however, it only tackles part of the problem (Peltonen & Punamäki, 2010). Mental health is more than just the absence of mental illness; it is possible to feel positive emotions despite the presence of pathological symptoms (Bergsma, Have, Veenhoven, & Graaf, 2011).

With overwhelming shortages in health resources, overreliance on treatment cannot fulfill the mental health needs of the population. Trauma prevention, however, would shorten the treatment gap by promoting resilience and reducing the number of people requiring treatment. Resilience is defined as one's ability to prevent psychopathology following adversity (Bonanno, 2004). It can be fostered by helping people develop resilient traits (Block & Block, 1980) or altering environmental factors that mediate resilience (Betancourt & Khan, 2008). Expressive therapies can help individuals overcome hardship by promoting positive emotions and fostering resilient traits (Rhoads, 2012). Authors Choi (2010) and Slayton, D'archer and Kaplan (2010) argue that expressive therapies provide a safe and nurturing environment where participants develop ties, gain social support, and learn to be resilient (Choi, 2010; Slayton, D'Archer, & Kaplan, 2010). Young refugees in Canada who engaged in creative activities enhanced their resilience by improving social adjustment, self-

esteem, and academic performance (Rousseau et al., 2007; Rousseau, Drapeau, Lacroix, Bagilishya, & Heusch, 2005).

Unfortunately, expressive art is utilized with refugees without consideration of participants' appreciation of art or its significance within their culture (Boateng, 2017). The cultural meaning of art and war must be considered when assessing children's resilience. Youth from regions in conflict will express psychological distress and foster resilience in culturally specific ways (Rousseau, Measham, & Nadeau, 2013). Few studies focus on this, and limited evidence exists on communities' perceptions of resilience which suggests that existing studies and interventions may be overlooking signs of pathology while undermining culturally specific coping behaviors.

In this study, we used the ecological model to understand the resilience factors that emerged from the exploration of our participants' experience with resilience and Art4lives. Bronfenbrenner's bio-ecological model (Bronfenbrenner, 1979; Bronfenbrenner & Morris, 2007) classifies environmental conditions that influence human development into distinct and overlapping systems that interact and influence one another; broadly, these systems comprise of one's family and social environment, their community, and their societal and cultural context (Bronfenbrenner & Morris, 2007; Peltonen & Punamäki, 2010). It is a good model to study resilience since it recognizes mediating variables affecting a person. It is particularly useful in this study as it accounts for the sociopolitical and cultural context specific to our target population. Schulman et al. (1999) revealed that cultural bias drove decision making in health care rendering mental health interventions inaccessible or ineffective to minority groups. We, therefore, developed and implemented the Art4lives workshop utilizing expressive arts to transcend language barriers and adopt a culturally competent approach (Hocoy, 2005; Howie, Prasad, & Kristel, 2013). We define cultural competence as acknowledgment and incorporation of culture in the assessment and treatment of mental health (Whaley & Davis, 2007). We maintained cultural competence by

examining factors emerging from the study participants' experiences in relation to their views on mental health.

Method

Research Question

The research aimed to describe young Syrian refugees' experience with Art4lives in relation to resilience in a culturally competent manner using a qualitative method.

Research Method

A phenomenological approach was used to analyze the individual interviews conducted with the 10 participants after the workshop concluded. General demographic information was collected, and the interviews were translated and transcribed in English. Data was collected from three sources for triangulation to increase the credibility and validity of results; interview data, direct observation of participants behaviors and conversations (video recorded), and parental or facilitator feedback. Results were analyzed through Giorgi's descriptive method (Giorgi, 1997) to reveal emerging themes related to resilience. Results were corroborated by co-researcher to ensure distance, rigor, and objectivity. Findings were presented on the ecological model (Bronfenbrenner, 1979) to reveal the resilience factors that ensued from the workshop and related to our participants' unique sociopolitical context and culture. The model helped elucidate resilience factors unique to the target population.

Workshop Location

The pilot workshop took place at Baissour Elementary School in Aley, Lebanon during the summer of 2016 from July 14 to August 3, 2016. The school provided access to the target population and space to conduct the study. It was a safe space and contained all the facilities and equipment required. The workshop was conducted in

Arabic as per participants preference. Transportation, insurance, and healthy meals were provided.

Ethical Considerations

The project received the ethics certificate from the Ethics Research Committee for student projects (CERPE) from the University of Quebec in Montreal, and no relationship of authority existed between the participants and the researcher responsible for recruiting and obtaining free and informed consent (obtained by both children and their parents). Scientific rigor was maintained by establishing and following pre-established research guidelines. A crowdfunding campaign financed the project to minimize influence from external sources. Ethical constraints were respected to cause no harm. After careful consideration and in accordance with their parents, we accepted participants request to include photos of them and their creative outputs in the study. Ridley (1985) argued that cultural competence is an ethical obligation. We contend that so is the application of cultural humility, which involves accessing knowledge about participants' culture without alienating them. Cultural humility guides non-oppressive therapy and instigates changes on different ecological levels (Bal & Kaur, 2018). Hence, our research design adopted a descriptive phenomenological approach that gently considers aspects of cultural identity that are most valuable to the participants (Hook, Davis, Owen, Worthington, & Utsey, 2013).

Workshop Participants

The workshop was conducted with 10 Syrian refugees (6 girls and 4 boys, ages 12 to 16) who attended a small-town elementary school in Lebanon that catered to refugees. Participants were from different regions of Syria living in Lebanon for several years. They fled areas that were directly or indirectly affected by armed conflict and suffered from the adversities of displacement in similar ways as most refugees.

Families were separated, and some of the participants were grieving the loss or imprisonment of a loved one.

Many experienced unstable living arrangements with distressed parents struggling to make ends meet. Some described feeling sad or guilty, others were frustrated with their parents' growing impatience, and a few admitted to being punished with physical force. Participants also felt insecure, unwelcomed, and ostracized by the Lebanese people. In their hometown, they played outside and regularly enjoyed family gatherings, but they were far from their families and community in Lebanon and spent most of their time isolated at home. A loss of hope was prominent among the participants interviewed, and many described feeling more stressed and anxious than usual.

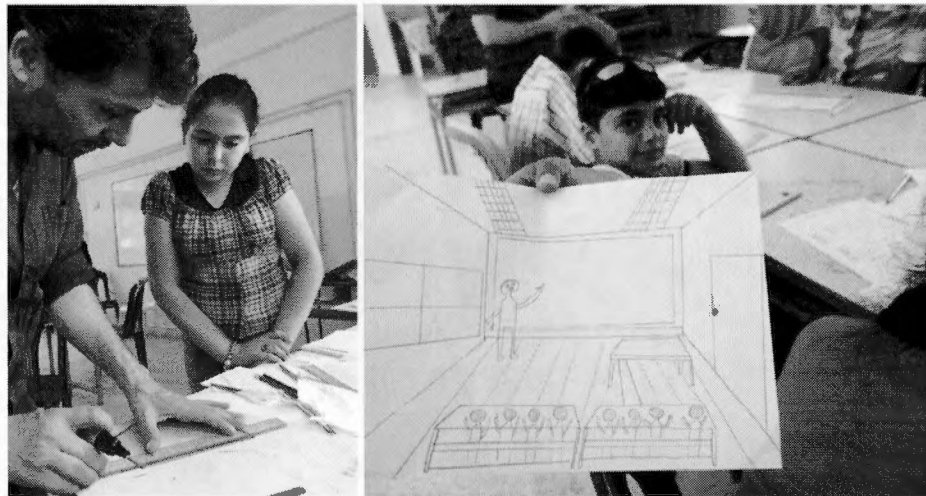


Figure 4.1. Participants learning about perspective drawing and showing off their work during the Art4lives workshop in Aley, Lebanon, July 18, 2016.

Workshop Description

The primary goal of the 10-day workshop is engaging participants in a collaborative production of a short stop-motion animated movie about resilience,

which was broadly defined as ‘how to manage adversity’ so as not to influence their views.

The workshop began with an icebreaker session and a full day of traditional art therapy. On the second day, participants were encouraged to reflect on their coping abilities after the conflict erupted and write personal stories of resilience without suggestibility or censorship from facilitators. Group discussions focusing on the contrast between good and bad times inspired the final movies’ storyline and script. In smaller teams, participants drew the characters and movie scenes', and created the different frames of the movie through collage (see Figures 4.1 and 4.2). They then recorded the voiceover, compiled the frames together using a video camera and tripod, and the animation expert edited the final movie using software for stop-motion movie making.

On the last day of the workshop, participants decorated a large banner on which they wrote their future dreams and ambitions. The final movie was showcased to friends and family in the school auditorium. Figure 4.3 shows a snapshot of the movie they produced with a link to the YouTube video for viewing. In the end, the participants requested to play at the nearby park to celebrate their achievements, which we all did.

Workshop objectives included; helping participants make meaning of their experiences, helping them gain insight into their feelings, introducing creative arts as a form of self-expression, and teaching participants art skills. Various modes of expression and artistic mediums were utilized to keep participants engaged. A collaboration was essential to encourage pro-social behavior and in-group cohesion known to foster resilience among at-risk youth (Allsopp, Santos, & Linn, 2000; Plötner, Over, Carpenter, & Tomasello, 2015). Facilitators were encouraged to employ a non-judgmental, supportive, and non-directive approach to provide a safe and playful atmosphere (Atkins et al., 2003).



Figure 4.2. Participants collaboratively working together to create the movie scenes and characters during the Art4lives workshop in Aley, Lebanon, July 19, 2016.



Figure 4.3. Art4lives. (Publisher). (2017, February 23). Let's do it together! [Video file]. Retrieved from <https://www.youtube.com/watch?v=u3SucAUYkaM>

The Team

The leading researcher coordinated the project and collected and analyzed the data. The workshop facilitator was a stop-motion animation expert with experience working with young refugees. A certified art therapist conducted the art therapy sessions. The team of volunteers included an interpreter, an assistant, a video producer, a videographer, a driver, and the school concierge. All were briefed on the ethical practices of working with young refugees.

Results

Five themes, presented in order of prominence, emerged from the phenomenological analysis of participants' narratives.

Positive Affect

Positive affect is experiencing positive emotions, and participants felt happy with the fun atmosphere of the workshop. It elicited positive emotions, such as enjoyment, pride, and a sense of calmness from producing art. A 14-year-old participant said, "It makes me feel good and relaxed to draw natural scenes." Participants reported a lack of opportunity for recreation and tension at home due to their parents' distress, increasing their risk of maladjustment (Betancourt & Khan, 2008). "Can I keep coming to help you out after today? I do not like to be home, my mom and dad always hit me," asked a disruptive 12-year-old boy on the last day of the workshop. Another stated, "I liked it because we do not study here but draw and play."

Positive Relationships

Supportive and positive relationships developed between group members and facilitators. "I was not expecting you all [the facilitators] to be merry and jolly. I felt like we were brothers and sisters. I did not feel a distance between us," said a 14-year-old participant. The workshop allowed them to deepen their friendships as one

participant explained, "I do not see my friends here [in Lebanon] except at school and during this workshop too." Team members helped each other complete tasks and praised one another, which embodies the supportive nature of the relationships they developed. Many also felt compelled to share their personal stories and feelings with the group, as noted by a 14-year-old participant who said:

When you asked us to write our personal story, I liked that because I wrote it in a way that clearly showed what my story is to everyone and how I feel.

Community Engagement

Community engagement involves access to public establishments and community resources and establishes safety, trust, and opportunity for community members (McLaughlin, 2000). The children from this study experienced a loss of community after displacement. They were forbidden from registering to schools upon their arrival to Lebanon which, in addition to contributing to isolation, interrupted their education. Parents appeared excited to enroll their children in a social project that took place in a trusted establishment since they were otherwise afraid to allow their children, especially daughters, to go on outings with friends, which increased boredom, restlessness, and isolation. A participant stated, "I am happy I am back at this school because I have all my friends here."

Every single participant mentioned enjoying teamwork and feeling good about working towards a common goal with the support of their team members. A participant stated, "I learned about how teamwork is very good and that if we do not work together the work will not be as efficient," and another said, "I liked drawing and working in groups with my friends." Participants avoided conflict with disruptive group members and felt responsible towards one another. This is indicative of their desire for belongingness and safety.

Meaning and Purpose

Purpose involves applying personal values, passions, and abilities in a meaningful way. Participants felt privileged to join the Art4lives project since it was established in Canada. Recognition from friends and family, being interviewed, and being filmed by western movie producers made participants feel proud and special. The experience also held a personal meaning for each participant. Some felt a strong sense of accomplishment, others became hopeful about future prospects, and some viewed the workshop as a positive outlet. A 14-year-old participant stated, "My sister and I always dreamt of making a movie."

Empowerment

Empowerment is the perceived ability of an individual to make decisions and have control over their life outcomes (Greene, Burke, & McKenna, 2013). War strips a person from their sense of control since it primarily aims to terrorize and forcibly displace people against their will. Some joined the workshop to regain a sense of control; either to alleviate boredom, escape a dysfunctional home environment, or to regain hope in prospects. A 13-year-old explained the reason she joined stating, "I'd like to be famous, like be a painter or a singer. Like I told you I have a lot of dreams."

Participants grew more confident in their abilities and reported being amazed at the final movie. "I did not think that I would be able to do such a thing, be like a director and produce a movie myself," exclaimed a participant. They learned to identify and express their feelings. A young and reserved 13-year-old admitted, "I held something in my heart [...] and kept it to myself. During these ten days, I learned to express my feelings and not fear talking about them." One participant noted, "Moving the characters is difficult, but I thought it was an art, and drawing is also an art. All this expresses our feelings."

Summary of results

Figure 4.4 presents a summary of our findings mapped out on the ecological model.



Figure 4.4. Illustration of the Art4lives workshop participants' sources of resilience according to the ecological model. Adapted from Bronfenbrenner (1979).

Discussion

The Ecological Model

The ecological model allowed us to elucidate, from participants experience, their resilience factors. Research on war-affected children identified war-related factors causing pathology (Betancourt & Khan, 2008) and neglected to recognize the importance of identifying personal sources of resilience for this population. This study sheds light on young refugees' sources of resilience.

Individual level.

The individual level of the ecological model identifies biological and personal factors (i.e., age, gender, personality traits, etc.) that influence the likelihood of being resilient to adversity (Bronfenbrenner, 1979). We found that positive affect which arose from play was a prominent part of participants' experience. It may have contributed to resilience by increasing their self-esteem while combatting isolation (Dua, 1993; Franklin, 1992). During recreation, we observed resilient traits in participants such as having an open-minded attitude, being sociable, and collaborating (Aknin, Van de Vondervoort, & Hamlin, 2018; Isen, 2009; Wilson, 2006). These findings suggest that providing an opportunity for recreation and encouraging positive affect can foster resilience among young refugees who lack such opportunities. This aligns with the notion that children cope, by playfully imitating activities that reflect the realities of adult life (Ryan & Needham, 2001; Schaefer & O'Connor, 1983).

We also found that Art4lives elicited a sense of empowerment which generates hope, improves motivation, and fosters resilience (Brodsky & Cattaneo, 2013). Participants described feeling empowered as they recognized their potential, learned to express their feelings and confidently assert themselves, and learned essential skills like perspective drawing and working in teams. This suggests that, despite the war and social upheaval, Art4lives was able to ignite a sense of empowerment in its participants.

A notable part of the participants' experience was the meaning they associated with it. Boateng (2017) highlighted the relationship between expressive therapies and meaning-making in the context of armed conflict. The process of meaning-making itself improves resilience and participants felt a sense of purpose which also improves overall health and self-esteem (Allan & Charura, 2017; Park, 2016). Participants associated a unique overarching meaning to their experience and were engaged in the process of meaning-making which they had somewhat lost due to displacement.

Social level.

The social level of the ecological model identifies environmental and social factors (i.e., family, friends, school, etc.) that directly influence the individual and mediate their likelihood of being resilient to adversity (Bronfenbrenner, 1979). During the workshop, the participants produced a movie about friendship being a valuable source of resilience which reveals its significance to them. The positive relationships developed with facilitators and team members enhanced participants' experience and helped them feel secure enough to share their concerns and receive support in return (Gloria & Steinhardt, 2016; Luthar, 2015). Providing an environment that nurtures the development of positive relationships is therefore likely to enhance the resilience building effects of an intervention.

Community level.

The community level of the ecological model encompasses more distal influences on an individual's environment (i.e., culture, sociopolitical context, community, etc.) that indirectly affect their resilience (Bronfenbrenner, 1979). We found that Art4lives provided participants an opportunity to engage with their community, which they were deprived of in Lebanon. It allowed them and their families to re-establish a connection with the community which they felt they had lost. Social and community ties provide a sense of belonging and security that can be a source of protection and support when an individual is in distress (Simplican, Leader, Kosciulek, & Leahy, 2015). Community engagement also alleviates isolation which is a predictor of poor mental health (Ungar, Liebenberg, Dudding, Armstrong, & van de Vijver, 2013). Working in teams contributed to better in-group cohesion and trust among members, which led them to feel a stronger sense of belonging. These results suggest that the Art4lives workshop contributed to participants resilience by engaging them with their community.

Cultural Competence

Based on the literature on at-risk youth, our findings suggest that Art4lives promoted resilience among its participants. However, since we have discussed the importance of adopting a culturally competent approach when studying resilience (Ungar & Liebenberg, 2008), we used findings that explored our participants' sources of resilience to review the cultural relevance of our results. During the workshop, we asked participants to write a story about how they overcome hardships, that we analyzed through Giorgi's phenomenological method (Giorgi, 1997) to reveal their underlying conception of resilience. Their stories presented resilience as an occurrence that resolves a problematic situation. These occurrences were: fleeing a dangerous situation; letting time pass; reaching out to family and friends for support or safeguard; receiving parental guidance; working with others to solve a problem as a team; experiencing an ordeal collectively; hope of achieving a personal dream; being in school; faith or prayer; and feeling a sense of responsibility and purpose. Their stories, including the story of the final movie the group produced about friendship, had positive endings; the characters' safe environment was usually restored, or a lesson was learned about the situation. The story endings invoked a feeling of acceptance, empowerment, and security in the reader.

Participants reported experiences during the workshop that relate to the ways they believed one copes with adversity. For instance, Art4lives engaged young refugees in creative activities that gave them hope and purpose (especially when related to their life dreams), which are sources of resilience participants identified in their stories. During the workshop, they shared and worked towards a collective purpose with team members, which is precisely how many of the children resolved problems in the stories they wrote. The workshop facilitated the development of a social support system and invited opportunities to experience family and community support, which they recognized as significant sources of resilience. The stories also revealed that, in order to overcome adversity, the children needed to feel safe. Since our results revealed that Art4lives restored a sense of safety among the participants by engaging them with their

community, this suggests that the workshop fostered resilience in a way that related to their unique needs.

Most of the sources of resilience cited in the children's stories were part of their experience with Art4lives which suggests that the project touched on various levels of resilience in a culturally competent manner. It may be interesting to investigate the cultural role of faith and prayer in relation to coping and expressive therapies since they were the only sources of resilience identified by the children that were not part of their experience.

Conclusion and Future Research

Hamdan-Mansour and colleagues (2017, p.17) conceded that displaced Syrian children managed psychosocial adversity during displacement and stated,

It is possible that the Syrian children could be coping effectively with their displacement. Further studies to identify coping strategies and resilience levels among displaced Syrian children are warranted.

Art-based interventions can have positive outcomes with refugee youth, yet authors are calling for more empirical research to support their claims (Hamdan-Mansour, Razeq, AbdulHaq, Arabiat, & Khalil, 2017; Kalmanowitz, 2016; Quinlan, Schweitzer, Khawaja, & Griffin, 2016; Reyes, 2013; Rowe et al., 2017; Ugurlu, Akca, & Acarturk, 2016). We believe that researchers are more likely to draw culturally competent conclusions when they explore young refugees' views on resilience in the aftermath of war before attempting to measure program effectiveness (Burton, Pakenham, & Brown, 2010; Leckey, 2011; Quinlan et al., 2016). In response to the gaps in research, this study generated preliminary knowledge on the relationship between expressive therapies and culturally competent resilience building among young Syrian refugees. However, more research on this relationship needs to emerge to support our results.

This study identified, as per the literature on at-risk youth, the personal and environmental factors that mediated resilience through Art4lives, such as developing supportive relationships, community engagement, empowerment, meaning-making, and experiencing positive affect (Betancourt et al., 2013; Kolltveit et al., 2012; Rhoads, 2012; Thabet, Matar, Carpintero, Bankart, & Vostanis, 2011). When we compared our results with the children's perspectives on resilience, we found that the workshop also mediated resilience factors that the children identified on their own. It provided: a sense of safety that the children needed; an opportunity to work in teams and foster positive relationships which they identified as an essential source of resilience; and an opportunity to make meaning of their experiences or restore hope in their prospects. In other words, it provided opportunities for participants to foster their resilience in a way that is congruent with their personal and cultural definition of resilience.

Our action-research model was descriptive in nature and utilized Giorgi's phenomenological method (Giorgi, 1997) to analyze participants' lived experiences while providing psychosocial support. This approach allowed us to describe and compare participants' definition of resilience with their experience during the workshop. Our study model thus provided a useful and practical way to study and foster resilience in a culturally competent manner.

Future research should focus on identifying risk and protective factors that mediate young refugees' resilience, by specifically focusing on the socio-cultural context of the target population (Betancourt et al., 2013; Kolltveit et al., 2012; Reed, Fazel, Jones, Panter-Brick, & Stein, 2012). Thus far, studies on the topic have focused too strictly on war-related risk factors at the expense of exploring other relevant protective factors that can be fostered through expressive therapies (Agaibi & Wilson, 2005; Baingana & Mangen, 2011; Betancourt, Speelman, Onyango, & Bolton, 2009; Bolton, Bass, Betancourt, & et al, 2007; Masten & Narayan, 2012). Our results have highlighted the importance of community engagement and social support after

displacement (Brodsky & Cattaneo, 2013; Council, 2012; Reyes, 2013). The relationship between community engagement and psychological health after displacement needs to be explored in more depth. Studies should focus on how interventions impact other personal and community-based sources of strength and resilience that may be disrupted in the aftermath of war, specifically with refugee youth (Betancourt & Khan, 2008; Masten & Narayan, 2012). Such research would better inform program development and may help mitigate the sequelae of war.

In sum, a preventative approach is needed to address the mental health needs of war-affected youth (Albright, 2013; Lester, 2012; Southwick, Vythilingam, & Charney, 2005). Given the dearth of existing research, more studies need to examine the relationship between resilience and expressive therapies with this specific population (Council, 2012; Kalmanowitz, 2016; Quinlan et al., 2016; Rowe et al., 2017; Ugurlu et al., 2016). We hope that this study will invite further research on this important relationship.

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CHAPITRE V

RESULTS

This chapter first presents the individual synthesis that emerged from the analysis of the nine interviews conducted as part of this project and the nine resilience stories written by the participants during the Art4lives workshop. The different themes relating to the research questions are presented individually, for each of the participants, enriched by data collected from observation, parental or facilitator feedback, and field notes. The analysis of their interviews reveals the main themes related to their experience during the Art4lives workshop, and, the analysis of their stories of resilience reveals the central themes associated with their conceptions of resilience. A brief description of each participant is provided, after which the individual synthesis of each participant's interview about their experience with Art4lives is presented separately from the individual synthesis of their resilience stories. In a second step, a final comparative synthesis is formulated, regrouping the recurring themes between the nine participants. Each of these themes is presented and then supported by a description of the underlying statements relating to them. The final synthesis describes and captures the essence of the experience being studied by presenting the common emerging themes from all participants.

5.1 Individual synthesis – sami

5.1.1 Sami's profile

Sami is a 12-year-old Syrian boy who had been living in Lebanon for five years with his parents and siblings. They moved around and tried to register to various schools in Lebanon until they eventually settled in their current location. Sami never learned to read or write and was expelled from school after getting into a physical altercation with a classmate. When asked about the incident, he finally admitted he hit a provocative classmate across the face with a compass. At the time of the interview, he lived in a small hut and played at an abandoned junkyard with his siblings. Sami mentioned that their neighbours often give them a hard time for being Syrian. When asked how his family fled to Lebanon, he said he did not remember.

During the art therapy portion of the workshop, he drew a dagger with a bleeding snake wrapped around it during an activity asking participants to draw a place that makes them feel safe in a circle of "safety." He said, "The dagger can protect me when I am in danger even from a snake." He was an excellent drawer, and I noticed that most of his freestyle drawings displayed violence, blood, or death. When asked about the violence depicted in his drawings, Sami said he saw much violence in Syria. He mentioned that his uncle, whom he was very close to, was shot and died in Syria. He also mentioned that his mother had a stillbirth, which was described as traumatizing to him and his family.

Sami displayed signs of hyperactivity and externalizing behaviour as he appeared unable to control his aggressiveness during play yet never alluded to malicious intentions towards others. He became visibly startled on several occasions when confronted about his behaviour. Sami was able to remain focused and concentrated on his drawings and created beautifully detailed drawings that everyone admired.

5.1.2 Individual synthesis of sami's experience with art4lives (interview analysis)

Six themes emerged from the analysis of Sami's interview about his experience participating in the Art4lives workshop.

5.1.2.1 Enjoyed working in teams with friends.

Sami mentioned that one of the things he liked most during the workshop, other than drawing, was that he was able to work on the project with his friends. He said, "I liked drawing and working in groups with my friends."

5.1.2.2 Felt proud of the final movie and how it was produced.

He recalled loving the movie they created and emphasized that his favoured scene was the one in the classroom. He stated, "I loved the first scene, the scene in class when we were drawing and cutting. I liked that." He mentioned that he particularly enjoyed seeing the movie come together.

5.1.2.3 Felt excitement and nervousness about joining the workshop.

When he first heard about the workshop, Sami and his parents worried he would not be allowed to participate since he did not know how to read or write. He emphasized how happy he felt when he was allowed to draw and dictate his personal story of resilience to the facilitator. Sami mentioned he was initially excited to join the workshop, thinking it was about acting. When he learned that it included a fair amount of drawing and playing, he reportedly became much happier because he loves to draw. During the interview, he mentioned that he felt sad to learn the workshop was ending. For Sami, participating in art4lives was lived as an opportunity to return to a school setting that provided him with the opportunity to engage in activities that he enjoyed and felt competent at, like drawing. The workshop provided Sami with the opportunity to be part of a group project and of something he felt was important to him. It appeared

to be a source of hope for this family who had been struggling to enroll him in educational programs or school.

5.1.2.4 Felt proud of his output and enjoyed presenting it to the group.

When asked about the intricate drawings he had done during the art-therapy section of the workshop, he enjoyed describing his drawings. He mentioned feeling proud of himself for creating drawings he found beautiful. He explained that his output helped motivate him to try harder and to draw more often as he enjoyed showing the facilitators what he can do. Sami was also very excited about drawing and showing his skills to adults. During the interview he excitedly questioned me, the interviewer about what I would like to see him draw, he asked, "If you give me something to draw, I can draw anything that you want. I can draw a ship with dolphins no matter how big the paper is. I can draw this octopus that can eat the fish that comes near him. I can draw fish and all the rocks in the sea." Art was, for Sami, an alternative mode of expression other than writing or speaking. Sami had the chance to participate in a productive project that made him and his parents proud. After the workshop, an exhibition was organized for participants and their parents. Sami's parents were thrilled to see their son's accomplishment and reported being proud of his achievement. Sami was filled with joy as he was showing his parents what he had done. I recall seeing him staring at his parents with a smile as they watched the movie during the exhibition.

5.1.2.5 Enjoyed drawing and the supplies provided.

He mentioned being excited about having access to a variety of supplies and a vast array of colours. It made him feel like he could get creative and make his drawing as beautiful as they were in his imagination. He stated, "I found many colours to use here that would make it nice. At home, I do not have many colours to use when drawing but here there are lots of colours to use." While drawing, he was observed being wholly absorbed in his task. He explained that when he is drawing, his mind is clear of any

thoughts and he is only thinking and focused on the image he is trying to draw that he has created and envisioned in his mind. He said he likes to figure out how to draw images from his imagination and try to draw them. He stated while referring to his drawings, "I imagine it and like to imagine how to draw things."

5.1.2.6 Wanted to reunite with his friends from school.

Sami said he wanted to join the workshop to reunite and play with his friends from school whom he missed. He stated, "I am happy I am back at this school because I have all my friends here. They are all here [at the workshop], so I am happy." During the workshop, he and his friends fought and made up regularly. They teased each other and physically fought with one another while playing. This distracted Sami from his work despite his attempts to ignore them or stay focused. He said, "When I am drawing, they start fighting, and I get excited and want to join their fight." Sami did admit, however, that this is occasionally irritating and felt as though it was unfair when he would get in trouble for responding to their incessant teasing. He explained, "Yes, sometimes when I am just sitting on the chair, one of them, comes and hits me and runs. I ignore him, but he still hits me and runs. I get angry and then hit them. I tell the teachers, but no one hits them back, so I do it." Sami mentioned, however, still feeling loyal to his friends because he felt he could relate to them and their desire to joke around. His sense of belongingness to the group was observed when Sami became visibly angry and defensive of a group member who was bullied by a group of Lebanese kids. He stated, "Yes, it is just like that we fight, but then we get back together."

5.1.3 Individual synthesis of sami's conception of resilience (analysis of stories)

The following three themes emerged from the analysis of Sami's personal story of resilience, which he drew and described verbally, that relate to his perspective of resilience:

- Parental guidance and family support,
- Letting time pass and resolve a situation on its own,
- Reaching out to family and friend for support and safeguard.

Sami never learned to read or write and therefore drew his personal story of resilience instead of writing it as others did. Sami described a personal story of resilience, as he understands the phenomenon of coping with stressful situations. He decided to tell a true personal story about how he overcame his uncle's death. He described being very close to his uncle and enjoyed spending time with him. He explained that when his uncle needed to leave for work, university or the military service, he recalled feeling sad to see him leave. One day, while his uncle was away, Sami learned that he was shot and died. Sami described feeling sad and crying for a long time until his parents tried to cheer him up and console him. He said they were very supportive and loving, which helped him overcome his sadness. He explained that he was still a little sad and missed his uncle but that he felt happy again, thanks to his parent's support. Below are the images that Sami drew to tell his story because he did not know how to read or write.

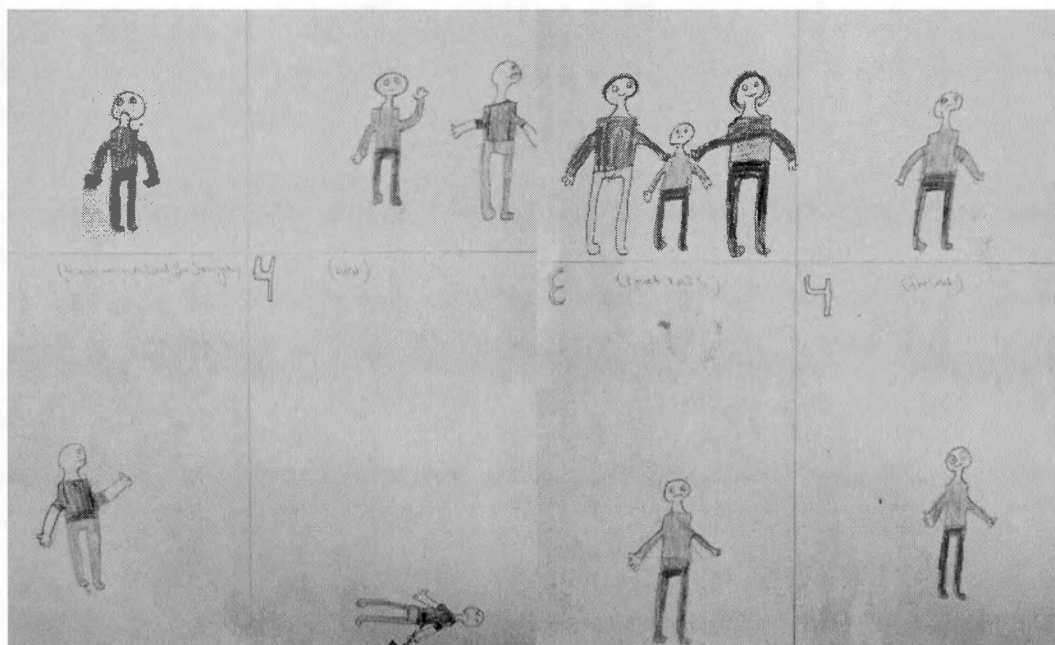


Figure 5.1. Images depicting Sami's personal story of resilience.

5.2 Individual synthesis – shani

5.2.1 Shani's profile

Shani is a 16-year-old teenage girl living in Lebanon with her two parents and her siblings. She lived in a city in Syria that was affected by the conflict early on. Her family moved from a beautiful large home in Syria to a small two-bedroom apartment in Mount Lebanon six years ago, and she has not returned to Syria since. Her father was unemployed at the time of the interview, and her two older brothers worked at a sewing factory, that required a commute of two hours each way, to provide for the family. She mentioned that the family travelled to Lebanon by van to join her father and her brother who were already working in Lebanon at the time. Shani mentioned that two of their prior landlords needed their homes back and forced them out of the

house without prior notice. Shani had a fiery nature; she dressed casually, liked to play sports, and displayed a masculine attitude. She said she liked to watch romantic shows and she liked to talk about boys and to fall in love.

Upon her arrival to Lebanon, Shani missed two years of school before she was finally able to enrol. When asked what she did to occupy her time during those two years, Shani stated she stayed home. She started school again four years ago at the time of the interview. In Syria, Shani explained that the family gathered almost daily to sing and play instruments together but that since moving to Lebanon, this rarely happens anymore. When asked what she has been doing during the summer, she responded, "At home, nothing much." She explained that in Syria, when she was bored at home, she would go outside and play ball with her friends but that this was not possible in Lebanon. When she is bored or home alone, she said she now likes to draw "I like to draw when it is quiet around me. I cannot focus or concentrate if it was too noisy around me. I lose the ideas and thoughts that I had in mind." She said. She explained why she liked drawing and said, "I like everything in drawing, and I draw everything. It makes me feel good and relaxed to draw natural scenes."

5.2.2 Individual synthesis of shani's experience with art4lives (interview analysis)

Nine themes emerged from the analysis of Shani's interview about her experience participating in the Art4lives workshop.

5.2.2.1 Felt a sense of belongingness and responsibility.

Shani took on the role of leader and protector in this group and felt a sense of responsibility and belonging with each member. She led the whole group and took on many responsibilities during the workshop. She had a protective attitude towards the group. Shani mentioned that she was considering leaving the workshop after a conflict occurred with a group of Lebanese children at the school because she did not feel

welcome anymore but decided to come back because she felt a sense of responsibility and commitment towards the group and the facilitators.

5.2.2.2 Felt excitement and nervousness about joining the workshop.

Shani was very excited about joining the workshop. She mentioned, however, that she was not sure what to expect or how to produce a movie. She said she enjoyed participating in the workshop even though it did not end up being anything like she expected.

5.2.2.3 Joined the workshop with a sense of purpose.

Shani said she plans to become an actress when she grows up. Shani loved movies too, and when she heard about the Art4lives project she was determined to join it even though she was older than most other members. Working on creating a short-animated movie was a way for Shani to get closer to her professional objectives; she wanted to work in the movie business. For Shani, participating in the Art4lives workshop was lived as an opportunity to gain valuable knowledge and skills that would allow her to reach her personal goals and lifelong dreams of becoming a famous actress. She had dreamt of making a movie with her sister and when she heard about the workshop she immediately wanted to join because she would get the chance to learn all the steps involved in making a movie and learn how to do it for herself and her sister. She stated, "My sister and I always dream of making a movie. When we heard of this workshop, we thought it would be a good idea to join so that we try and learn the steps of how to make a movie." Shani took the tasks and activities in the workshop very seriously. She felt motivated, interested, and was responsible during the whole workshop.

5.2.2.4 Enjoyed art-making and utilized creativity as an emotional outlet.

Music and art were an outlet for emotional expression for Shani as seen by her ability to self-regulate by singing or focusing on her drawing. One day, Shani got into an

argument with someone who mocked a member of the group and stormed out of the room. When I went looking for her, I found her sitting at the end of the playground; her eyes were closed, she had headphones on, and she was singing loudly. I decided not to disturb her as I realized at that moment that the music and the singing were helping. She later explained that "Listening to music relaxes me and makes me feel much better. Every-time I am sad or angry, or in a bad mood, I put the earphones on and listen to music. I like to listen to music and sing along with it. Some people scream and shout when they are angry, but I deal with it in this way." Shani took time to draw during the workshop. She reportedly loves drawing, especially in a quiet environment where she can focus and concentrate on her task. She said drawing, mainly when its natural scenes, helps relax her.

5.2.2.5 Appreciated the facilitators' demeanour and what they taught her.

Shani mentioned that she felt comfortable with the facilitators and appreciated the support and lessons they taught her. She was happy to learn the technical aspects of creating an animated movie. She also mentioned that she liked being able to share her feelings about her personal and love life with some of the facilitators.

5.2.2.6 Enjoyed working in teams and engaging in a collaborative project.

She knew the participants from school, some more than others (as some were her neighbours too). She felt in-group cohesion even though the members of the group were not her close friend before participating in the workshop, that the boys from the group were disrespectful towards the woman and often disruptive and annoying during class. Shani learned to ignore disruptive behaviour and focus on her work. She learned to manage her emotions and cool off when something bothers her.

5.2.2.7 Felt engaged and productive, which helped alleviate the boredom felt at home.

This workshop also allowed participants to stay active and engage in a productive project instead of staying home bored during the summer.

5.2.2.8 Felt nervous about her performance in the workshop.

During the workshop, participant worried that most of their and her efforts would go to waste because she was not sure if the movie would turn out well or if it would be possible to create the movie at all. She said, "I was afraid that it might not work and all our efforts in drawing and colouring might just be wasted."

5.2.2.9 Felt proud of herself, the final movie produced, and how it came together.

Shani was amazed to learn how quickly the movie could come together and how moving the characters and the stop motion technology allowed the scenes and characters to come to life so realistically. She was amazed when she saw how simply sticking and removing the mouth over the characters face in between snaps made them appear as though they are speaking. She loved this part of the workshop despite feeling as though it was the hardest part. She was initially worried that she could not do it when she was appointed with that responsibility from the facilitator, but she surprised herself at how well she did. She said her commitment to the project pushed her to take a risk and try her best. This allowed her to recognize that she can do anything she wants to even though it may seem hard. She stated, "I learned how to move characters because when the teacher told me it would be my duty to move the character, I thought I might not be able to do it. I was surprised that I was able to do it."

5.2.3 Individual synthesis of shani's conception of resilience (analysis of stories)

The following three themes emerged from the analysis of Shani's personal story of resilience that relates to her perspective of resilience:

- Fleeing a dangerous or potentially dangerous situation and place,
- A sense of responsibility or purpose, which allows a person to be stronger than anticipated.
- Learning something new about oneself and abilities, others or a situation, which brings a different perspective.

Shani described a personal story of resilience as she understands the phenomenon of coping with stressful situations. She decided to tell a true personal story about how she dealt with a fire that started at her house. Her story is;

"Our house was burnt one day. My sister was sick and sleeping alone in her room when the fire started. When we saw the fire, we ran out, but I could not leave because I wanted to see my small sister. I took her in my hands and ran outside. After that, I felt pleased and was comforted. I felt secure and relieved."

Shani described how worried she was about her sister, who was sick and sleeping alone in another room when her house caught fire. She explained that everyone ran out of the house when they noticed a fire, except for her, because she wanted to check up on her sister. She felt as though she was able to remain strong and courageous despite being afraid, which allowed her to save her young sister. She felt like she was able to find the strength to go into the room and carry her sister out in her arm and take her outside where it is safe. After she ran outside, she described feeling relieved and safe, which made her happy and comforted her.

5.3 Individual Synthesis – Tom

5.3.1 Tom's profile

Tom is a 12-year-old boy from the Syrian countryside and had been in Mount-Lebanon for over two years at the time of the interview. His father worked as a painter, but the family has reportedly been in financial strain for the past few months as his father was unable to find work contracts and there was reported domestic violence in the home. Tom lived with his parents and three younger siblings but said that he liked to spend most of his time outside of the house, working various small jobs or playing video games at his friend's house. Tom described fleeing Syria by bus with his mother and siblings and bribing authorities along the way. He said, "We came by bus; we paid the driver money to take us to Lebanon. We also had to pay at checkpoints to be able to pass. The last checkpoint was determined not to let us pass until we gave him money. Everything with money or cigarettes will work." He explained being frightened in Syria as he lived in a region where conflict was active, he stated, "There was this tank in front of our house. When the tank was gone, we left the house and came to Lebanon. It was massive; I used to freak out when I see it. The guy sitting in it was shooting all the time. Planes used to drop rockets too, a rocket once hit a car next to our house and the car shattered to pieces. My uncle took me to see it." Tom was a charming young boy with a witty personality, yet he had a difficult time concentrating and staying still. Tom described being bullied by friends in Syria and spending most of his time with relatives. Since his arrival in Lebanon, Tom has tried to make friends he enjoys spending time with yet appeared to do so by attempting to impress them in various ways. He spends a lot of his time working and trying to be useful to others. Tom was exposed to political violence in Syria and suffered from physical abuse and trauma at home as well. Tom's parents would physically discipline him, and he was exposed to domestic violence.

5.3.2 Individual Synthesis of Tom's experience with Art4lives (Interview Analysis)

Eight themes emerged from the analysis of Tom's interview about his experience participating in the Art4lives workshop.

5.3.2.1 Enjoyed the workshop despite initially feeling unsure about wanting to join.

He said his mother forced him to join because he assumed, he had to study, but after learning more about the workshop, he enjoyed it and wanted to come back.

5.3.2.2 Felt proud and excited about working on a meaningful project.

Tom was excited about producing a movie and told his family about it. He said, "I did not want to come [to the workshop], but my mom said you have to go. [...] I came the first day, and I liked it. I told my family that the project is doing a movie."

5.3.2.3 Felt angry and sad about the workshop ending

Tom felt sad and angry about the workshop ends. On the final day of the workshop, Tom was withdrawn and rejected an invitation to participate in the workshop activities and refused to take home any colouring material that was given away. He was so anxious about the workshop ending that he asked me repeatedly if he could continue coming as a volunteer to help out with any remaining work. He stated, "Can I come and help you out with the workshop after today [last day]. I do not like to be at home because my mom and dad always hit me. My mom told me that dad would hit me today because I broke the window."

5.3.2.4 Felt safe and secure in the workshop.

One day, Tom arrived at the workshop with cuts and bruises on his hands and arms. When asked about the bruises that were visible on Tom's arms, he stated: "My neighbours started making fun of me, so I cursed them badly, and my mom hit me for cursing at them and saying bad words." His mom reportedly locked him in a room and

told him he was not allowed to go to the workshop on that day as punishment. He became so angry that he punched through the window to get out and hurt himself doing so. His mother later relayed the same story to me to emphasize how much he loved coming to the workshop. He described regularly getting in trouble with his parents and often feeling left out, bored and restless at home. It became clear to me at that moment that this workshop provided Tom with an escape from home. During the workshop, he was safe, he was able to engage in creative activities of his choice, and he was able to be useful in ways he enjoyed. The workshop offered Tom the structure, stability, and freedom needed to regain a sense of control over his life's outcomes.

5.3.2.5 Felt a sense of responsibility towards the group and the facilitators.

He mentioned feeling a sense of responsibility towards the team and the facilitators in particular that pushed him to want to attend the workshop even when his mother had refused to let him go. He insisted, "People were surprised today why my mom hit me that hard. Mom told me you could not go to school today, but I told her that you need me to be here. Then she said go." He mentioned that he wanted to impress the facilitators, which helped push him to try and work harder.

5.3.2.6 Was excited to join his friends and learn about movie-making.

Tom was excited to join his friends, play, and learn new things like drawing. Tom described many encounters with friends during the workshop requiring emotional regulation, teamwork, and social building which provided him with the opportunity to engage in prosocial behaviour, manage his emotions, create stronger bonds with friends and adults, keep his anger controlled and just learn to navigate and manage interpersonal conflicts.

5.3.2.7 Felt encouraged and empowered by the facilitators.

He described feeling happy and grateful to the facilitators for teaching him how to draw and cut paper because it helped him realize that, even if he felt like he could not draw well, with some encouragement from facilitators he was able to produce a satisfactory drawing. He stated, "Drawing was the hardest for me at the beginning. Now, I feel much better while drawing. I try to draw, and there is an outcome, and I feel much better." He described feeling, nevertheless, like he was unable to contribute as much as he could have otherwise if he knew how to draw or write better.

5.3.2.8 Felt supported by his peers and group members.

During the workshop, many of the group members accepted Tom easily as a part of the team without conditions and facilitators were encouraging and patient, which provided Tom with a different social experience. For instance, he described feeling comfortable sharing that his mother hit him with the group members because they showed unexpected concern for him when seeing the bruises on his arms. They supported him, and the workshop provided him with a safe space to talk about his experience. His dedication reportedly gave him the courage to continue coming to the workshop despite his visible bruises.

5.3.3 Individual synthesis of tom's conception of resilience (analysis of stories)

The following three themes emerged from the analysis of Tom's personal story of resilience that relates to his perspective of resilience:

- Fleeing a dangerous or potentially dangerous situation and place,
- Letting time pass and resolve a situation on its own,
- Working with others as a team, experiencing an ordeal collectively and sharing similar feelings towards it.

Tom described a personal story of resilience as he understands the phenomenon of coping with stressful situations. He decided to tell a true personal story of an incident when he felt left out. His story is;

"We were playing in the field in Syria and war erupted so we moved to another house and war erupted again, so we immigrated to Lebanon. In Lebanon, we played, and we were happy. In Lebanon, next to our house, there is a big yard where we play. In Lebanon, I have four brothers, and my youngest brother used to give me lots of trouble. We had neighbours, and my younger brother used to go play with the neighbours but not with me. My brother eventually started playing with me, and we would play in the big yard together."

Tom started his story describing his happy memories playing in the fields of Syria, which were disrupted by war. He explained that the war forced them out of Syria and into Lebanon, where he said he was also happy because he had a big yard near his house that he would play in. However, this changed, and he became unhappy as his younger brother started causing him what he described as problems when he would play with their neighbours instead of playing with him. This most likely made him angry and hurt his feeling. He then said that his brother eventually started playing with him again, which made him feel better and solved his problem. He felt he was able to overcome his sadness after happily playing with his brother in their big yard.

5.4 Individual synthesis.– samantha

5.4.1 Samantha's profile

Samantha is a quiet 12-year-old girl who portrays a calm and wise demeanour. She lived in the countryside in Syria near many of her relatives. She moved to Mount-Lebanon from Syria four years prior with her parents and two siblings (an older sister and a younger brother). During those four years, the family had moved eight times until they settled in a suitable home. She said she felt bored in Lebanon, confined to her

home since she did not have any activities to engage in, other than house chores and chatting with her mother or sister to occupy her time. In Syria, she explained that she played outside, went swimming, gathered with family, and visited her grandfather regularly. She said, "In Syria, we have a farm, and we used to swim every day" adding that in Lebanon "Dad is usually at work and we cannot leave mom or go out without dad. So, we stay at home."

When asked about how she left Syria Samantha revealed that the day they fled was not planned, but instead, they were visiting family members at a nearby town when shootings began and blocked all roads leading back home. They stayed with family for about a month, until their grandmother urged them to flee to Lebanon for safety. Samantha further recalled that when they were crossing the border into Lebanon, a bomb exploded at a gas station right by them which frightened her. She mentioned that she stood close to her mother for safety, which helped calm her and added: "We said our goodbyes to Syria with a bomb." Samantha's family is now spread out in different places in and outside Syria with no plans of reuniting soon. Samantha explained that she misses them dearly, stating, "I love them very much and miss them a lot and cannot see them now." She further added that she did not believe that her family was happy in Lebanon because of poor job prospects and having no close ties, she said "My mom is not very happy since she does not have relatives here. She cries every time she speaks to them on the phone." She lamented about feeling lonely in Lebanon, worrying about her relatives whom she missed dearly, and crying when thinking about them. She stated, "I cry because I feel [...] lonely since I do not have my grandmother, grandfather, aunts, uncles, and relatives. For example, my uncle cannot come since the borders are all closed." Samantha described various other family issues, such as having a brother with health issues that may have contributed to family distress and negatively affected her.

5.4.2 Individual synthesis of samantha's experience with art4lives (interview analysis)

Eight themes emerged from the analysis of Samantha's interview about her experience participating in the Art4lives workshop.

5.4.2.1 Felt excited and nervous about joining the workshop

Samantha was excited and nervous on the first day of the workshop. She was delighted she was allowed to join. Her older sister, Amanda also attended the workshop. She was so nervous she would not do well that she could not sleep the night before. She and her sister wanted to come prepared, and so they began thinking of stories before the workshop started. She said, "I was afraid that I might not be able to do the work."

5.4.2.2 Was happy to make friends and play during the workshop

By the end of the workshop, Samantha felt she had made new friends, one of whom she said she considered to be a best friend. She exclaimed, "Lindsey is my best friend!"

5.4.2.3 Felt supported by the group.

Samantha explained that she was able, through her drawing, to process her feelings with others and feel validated. This process allowed her to grow closer to the other members of the group and foster meaningful new friendships. During the art-therapy sessions, she drew her grandfather, and when asked to present her drawing to the group, she began crying and ran out of the room. The group eventually consoled her. The group validated her feelings and admitted they also missed their families from their hometowns as much as she did.

5.4.2.4 Alleviated her boredom by joining the group and engage in social life.

Samantha described her experience during the workshop as an opportunity to alleviate her boredom. "When Amal, my sister, was invited to join, my mom told me she would

ask if I could join too. When she told me that I could go, I was very happy and could not sleep that night!" During the summer, she does not see any of her friends she had met at school, and she does not visit her relatives as she used to in Syria because none of them are in Lebanon. Joining the workshop gave her a reason to socialize with others in school; a setting that her parents trusted. She said, "I do not see my friends here except at school and during this workshop too." The workshop, therefore, provided Samantha with the ability to get out of the house, engage in productive activity and be social again. She was able to see her friends from school and created a strong bond with one of the participants whom she considers her best friend now.

5.4.2.5 Felt like she overcame her social anxiety during the workshop.

During the workshop, she became emotional and cried when sharing her story with the group. She said, "I was shy and confused the first couple of days, and then when I got used to the group and saw them every day, I got used to them and was feeling better." When asked how she felt about the group, she mentioned that no one annoyed her, she said she wasn't even annoyed at the boys who were disruptive and kept teasing everyone because according to her, there is nothing that can be done to change their attitudes and they have always been like this even in school.

5.4.2.6 Appreciated being taught new skills by the facilitators.

She was happy to learn how to draw and appreciated the facilitator's calmness, patience and willingness to teach them how to draw. She stated, "I learned how to start a movie and how to draw. Now when I go home, I take a plain paper and start drawing the things I remember in the class. I am happy because I never knew how to do such things, and now in those ten days, I learned a lot and how to do it." She said she learned about perspective and about how to make a room and items in it look realistic and 3-d.

5.4.2.7 She felt proud of what she learned and accomplished during the workshop.

When her parents saw what they did, they were impressed, which made her feel proud and engaged in the activity further. She said, "My mom and dad were shocked when they saw the classroom. They asked us how we did it. They were shocked and asked how come it looks like it was a real room, that is what my parents said. When we did those lines, it looked like a real room." She found that moving of the characters was the hardest part but enjoyed seeing the movie as a final product. This pushed her to want to draw and practice more at home and put her work on display.

5.4.2.8 Enjoyed the movie and related to the story.

She said she loved the movie that was made and felt like she could relate it to her personal life experiences. Although she said she did not enjoy drawing as much as her sister did, the workshop helped motivate her to draw more at home. She also learned how a movie is made and was surprised to learn that certain people she had not expected were good at drawing, which made her learn to appreciate and recognize others' efforts and talents. She said, "I did not know that Jameel knew how to draw when he drew the sword and serpent it was lovely."

5.4.3 Individual synthesis of samantha's conception of resilience (analysis of stories)

Her handwriting was imperceptible, and it was, therefore, impossible to analyze her personal story of resilience.

5.5 Individual synthesis – peter

5.5.1 Peter's profile

Peter was a 12-year-old boy who had been living in Mount-Lebanon for four years with his parents and six siblings. His father works as a fisherman, and he mentioned he

wanted to be a policeman when he grows up because "I like them because they kill criminals." Peter lived in the countryside in Syria in a region with active conflict. In Syria, Peter witnessed a rocket falling by his house, which killed a man and injured about twenty other people. He said, "My mom was sick, so my aunt took her to the doctors. When she was there, and the rocket fell from the plane and killed a man and injured about 20 others. One boy's head was cut in two pieces. We were at the steps of our house since the rocket fell next to our house. When my sisters started crying, a lady from our neighbours' house came and calmed them down until my mom came back. One of the injured people was taken to my grandfather's house to be rescued. When I went to my grandfather's house, he was gone, but there was much blood everywhere." Peter remembered coming to Lebanon by bus and staying up late in the night until they finally arrived. He recalled changing houses three times since his arrival and mentioned one of the houses they stayed at was haunted.

5.5.2 Individual synthesis of peter's experience with art4lives (interview analysis)

Seven themes emerged from the analysis of Peter's interview about his experience participating in the Art4lives workshop.

5.5.2.1 Felt initially nervous about joining the workshop

Peter heard about the workshop from his neighbours who invited him to join. He described feeling hesitant about joining the workshop because he was unaware of its details, such as the expectation, activities, or length of the project. His mother pushed for him to join regardless as she wanted him to go out and be active instead of staying home all summer doing chores. When asked why his mother pushed for him to join the workshop, he said, "Because she wants me to have fun since we do not go out anywhere and we are always at home."

5.5.2.2 Wanted to engage in social life through the workshop.

For Peter, participating in art4lives was lived as a social and personal experience with an opportunity for personal growth. The group welcomed him, but it quickly became evident that he did not get along with the other boys as there was animosity between them, which he explained had begun at school. Being introduced to the workshop a little later than others, Peter strived to gain acceptance and validation in the group. It appeared as though he was trying to manage tensions and gain acceptance in the group in whatever way possible while still attempting to stand up for himself. He was observed sitting alone in the classroom during breaks where he continued drawing instead of playing with the others in the school courtyard. He explained that he stayed in the classroom because he wanted to avoid trouble with the other boys from the group. He stated, "I told him [one of the boys] that I do not want trouble and left, but he started making fun again and told me 'If you are a man come here,' and I just went back to class to continue my painting. I do not want trouble."

5.5.2.3 Enjoyed drawing.

Peter mentioned enjoying the workshop and drawing in groups. He said he loved drawing in general but that, when he did it at home, his younger sister always grabbed the crayons from him or tore his scrapbook, which his parents were unable to replace. He mentioned that he found drawing to be the most natural and most enjoyable part of the workshop, especially since, unlike at home, he had many colours to choose from during the workshop.

5.5.2.4 Enjoyed working in teams.

He recalled enjoying working within a team to create one of the scenes of the movie. He recognized some of his colleague's efforts and the work they did during the workshop. He liked drawing with others and complained about it not occurring at home because his siblings do not like drawing. He lamented, "I like others to draw with me."

We have fun when we draw together, but no one draws with me at home. They do not like drawing. My eldest sister used to draw, but she does not like to draw anymore."

5.5.2.5 Felt a sense of purpose and was sensitive to criticism.

He mentioned putting effort and time in his drawings emphasizing that he worked over four hours on one of his drawings and became defensive when he was told the drawing was ugly. He stated, "They [the other boys] started making fun of me. He [one of the boys] made a nice painting, and I worked on mine for at least four hours then he told me that mine is not nice. So, I told him that I never asked for his opinion anyway." He mentioned he also feels defensive and sensitive about criticism from others. He described feeling frustrated when the facilitator told him that he did not put in enough work in drawing the scenes and characters of the movie and eventually admitted to it being true but put the blame on the facilitator whom, he says, did not give him any work to do despite him continually asking for it. He was seen destroying beautiful images he drew soon after he completed them, especially when someone was peeking at his drawing. When Peter was encouraged to reflect on his images before destroying them, he grew more tolerable of them and began keeping some of the images or offering them to others even if he felt they were not perfect.

5.5.2.6 Appreciated the support and lessons the facilitators taught him.

Peter mentioned he enjoyed practicing new drawing techniques and learned to draw objects and the dimensions of objects which made him feel like he could do the work well. He said, "The teacher taught me how to do the chair legs, and he gave me all the dimensions, and I was able to do it. The teacher also taught me how to draw the wall." He also learned about voice over acting, and he learned that making a stop motion movie and computing the scenes together is not as complicated and lengthy as he expected. He stated, "Drawing was the easiest thing, and I thought that the movie would take a very long time to do and be very difficult, but it turned out to be very easy."

Peter enjoyed the workshop and said that the facilitators were part of the reason he liked it so much.

5.5.2.7 Felt proud of the final output and related to the movie's story.

Peter mentioned that he liked the final story of the movie and would not change anything about it. The movie represented to him the advantages of friends working together, which leads to everyone winning.

5.5.3 Individual synthesis of peter's conception of resilience (analysis of stories)

The following five themes emerged from the analysis of Peter's personal story of resilience that relates to his perspective of resilience:

- Fleeing a dangerous or potentially dangerous situation and place,
- Letting time pass and resolve a situation on its own,
- Reaching out to family and friend for support and safeguard,
- Parental guidance and family support,
- Faith or religious belief and prayer.

Peter described a personal story of resilience as he understands the phenomenon of coping with stressful situations. He decided to tell a true personal story of how he felt scared and unsafe living in a haunted house. His story is;

"The scary house. My family and I lived in a very scary house once. The second day I heard strange voices. I told my dad that I heard terrifying voices, but he told me these are hallucinations. I went to sleep, but before I slept, I prayed, and the washing machine fell on my feet, and I started shouting from pain. The second day at night, my mother and sister were

sleeping when my dad called them to get up and pray the night prayers, but my mom and sister did not hear my dad. My dad then heard a strange voice and noise. The house was haunted. The next night my sister was sleeping when the demons got into her. She started reading verses from the Quran until the demon left her body. She was crying. The second day we left the house peacefully and went to a better house."

He sought comfort from his father, who reassured him that the voices were not real. Although that put him at ease, Peter was still afraid and decided to pray to feel better and keep himself safe. At that moment, something eerie happened to him (washing machine suddenly falling on him) that caused him pain to the point of shouting out loud. In the next few days, things got worse in the house, and the author was feeling more and more afraid as time went by. His father eventually began hearing the voices too, and demons possessed his sister one night. It was only thru prayer that his sister was able to fight off the demons. The family decided to leave the haunted house immediately after that incident to keep everyone safe. Once Peter moved to a better house that was not haunted, he felt safe and relaxed again.

5.6 Individual synthesis – linda

5.6.1 Linda's profile

Linda is a 13-year-old girl living in Lebanon with her parents and siblings for five years. Her father is a carpenter and steelworker and her older sister, Laura, also attended the workshop. The family lived in the city in Syria and left immediately after the conflict started. She is currently completing 3rd grade at Baissour Elementary School, which she said she loves because she has friends and teachers she liked at the school. She had changed school a few times until she registered to Baissour Elementary school a year prior and stated, "I studied at other schools before but not like this school. Schools were more entertaining rather than educational."

They have moved homes three times since their arrival to Lebanon for various reasons. Linda remembered coming to Lebanon late at night by bus and recalled the trip was long. She recalled little community violence before leaving Syria but remembered experiencing an explosion that shook the ground.

5.6.2 Individual synthesis of Linda's experience with art4lives (interview analysis)

Six themes emerged from the analysis of Linda's interview about her experience participating in the Art4lives workshop.

5.6.2.1 Felt excited about joining the workshop.

Linda said she felt comfortable and excited about coming to the workshop because it was being conducted at her school.

5.6.2.2 Excited about reuniting with her friends.

Linda mentioned that she knew all the participants from school and was excited to join the workshop so she could reunite with them. She was hoping to find one of her friends at the workshop whom she had lost contact with after school ended so they could continue to build a stronger friendship, which they reportedly did. She stated, "I saw her when they distributed the reports cards for us, but I forgot to take her phone number to contact her by what is up. I took it but lost it then, but now I retook it." She mentioned hoping that they will continue to see each other and remain in contact outside of school and after the workshop is over. By the end of the workshop, she was reportedly not interested in participating in any of the activities anymore but specified that she wished she could continue coming to the workshop to see her friends. She stated, "We want to keep coming because we like to be with our friends."

5.6.2.3 Felt empowered from participating in the workshop.

For Linda, participating in art4lives was lived as an empowering experience which taught her to speak up for herself, express her feelings confidently, re-establish connections, and reinforce friendships she cared about. She admitted nevertheless that some of the participants bothered her, referring specifically to the boys of the group who were disruptive as they teased everyone and were often disrespectful by mocking others or cursing. She said they did not tease her directly, but that their attitude in general and toward other members of the group disturbed her. She mentioned that she learned to stand up for herself and told them off whenever they bothered her friends, and, at other times, she reportedly ignored them until they went away. She also described another incident when she felt she was able to stand up for herself. She said she was able to express herself and tell her friend that she made her feel uncomfortable when she tried to pressure her to reveal her romantic interest to a boy from school and felt like it made their friendship stronger. Linda described how sad she felt when she heard that this said friend considered leaving the workshop halfway because of a conflict which made her tearful. She further explained that she felt relieved when she was able to convince her to stay even though it made her cry. She said, "I was sad a couple of days ago when she wanted to leave. [...] I liked her very much, and I thought that if she leaves the workshop, I will no longer see her. We wanted to make her feel better and told her we would do something she wanted to make her happy so she would stay. This is why she stayed." Linda clearly stated that this workshop helped her become more daring and feel more empowered. She described feeling like she could say anything that's on her mind during the workshop without fear. When asked what she learned during the workshop, she stated, "I learned to be more daring. I am able now to say anything I want without fear. I can talk about my feelings now." She also described feeling like she was able to talk about her feelings more freely than usual and remembered always feeling like she needed to repress her feelings by keeping them to herself and bottling up her emotions. She said she used to fear to talk about her feelings,

even with her friends, because she was inherently worried that it would turn against her. She also worried that her friends would expose her feelings to everyone. She explained,

I had something in my heart and felt that I have always repressed it and kept it to myself. During those ten days [in the workshop], I learned to express my feeling and not fear to talk about them. I used to fear to talk about my feeling to people. I used to fear to talk to my friends because deep down inside I worried that they would tell others about my feelings. I used to fear that my sister, for example, might tell my mother about my feelings. Now I feel stronger, and I can express my feelings without fear.

So, during the ten days in the workshop, Linda described having learned to express her feelings and face her fear of talking about them. After her experience with Art4lives, she described feeling stronger and able to express her feelings more easily and confidently than before

5.6.2.4 She liked the movie and related to the story.

She described loving the storyline of the movie because it was about friendship, and the group created it. She indicated feeling confident that the movie would turn out great, stating, "The movie will turn out nice." She mentioned that she found it amusing to create the characters of their movie after people they knew in their personal life. She explained that the girls created and drew the characters to look like people they knew from school, particularly in the image of a boy they all reportedly have a crush on (including herself). She said, "The description of the characters was the best. I liked the descriptions of all the characters."

5.6.2.5 Enjoyed working in teams.

She described having no specific interest in any of the activities of the workshop but mentioned having a preference to certain activities over others which she found more or less annoying (i.e. she enjoyed drawing more than writing or moving the characters).

She did, however, describe enjoying the teamwork that was involved in creating the different scenes of the movie. She highlighted that her role was to; help build the house, mark the borders of items, and glue them together, while the rest of her teammates were responsible for drawing the house and cutting the pieces.

5.6.2.6 Appreciated the support of facilitators and their demeanour.

Linda appreciated how comfortable she felt with the facilitators of the workshop because she felt she could express her emotions and reveal personal information to them freely.

5.6.3 Individual synthesis of Linda's conception of resilience (analysis of stories)

The following four themes emerged from the analysis of Linda's personal story of resilience that relates to her perspective of resilience:

- Fleeing a dangerous or potentially dangerous situation and place,
- Reaching out to family and friend for support and safeguard,
- Parental guidance and family support,
- Learning something new about oneself and abilities, others or a situation, which brings a different perspective.

Linda described a personal story of resilience as she understands the phenomenon of coping with stressful situations. She decided to tell a true personal story of a time when she overcame her fear of dogs during a family excursion in a beautiful forest filled with animals and trees. Her story is

"Once upon a time we went to a forest full of animals and trees. The forest was beautiful, and the animals were beautiful. I saw a dog that was nice and beautiful, and I saw another bigger dog, and I started running towards my brother who told me 'do not to be afraid, it is a beautiful dog.' So, I started playing with the dog."

Linda described seeing a beautiful dog which did not scare her, but also seeing a much bigger dog that did. She was so afraid she ran away to her brother for protection and safety. Her brother was able to reassure her by calmly asserting to her that she does not need to be afraid. Her brother's support and words of encouragement helped her overcome her fear, and she was then able to enjoyably play with the bigger dog too.

5.7 Individual synthesis – laura

5.7.1 Laura's profile

Laura is a 15-year-old girl living in Lebanon with her parents and siblings for five years. Her father is a carpenter and steelworker and her younger sister, Linda, also attended the workshop. They have moved homes three times since their arrival to Lebanon for various reasons. Linda remembers leaving Syria early in the morning coming to Lebanon by bus. The family lived in the city in Syria and left immediately after the conflict started. Laura mentioned that it took her two years after coming to Lebanon before she could register to school. She completed 5th grade at Baissour Elementary School and will be going into 6th grade.

5.7.2 Individual synthesis of laura's experience with art4lives (interview analysis)

Seven themes emerged from the analysis of Laura's interview about her experience participating in the Art4lives workshop.

5.7.2.1 Enjoyed working on a meaningful project with a sense of purpose.

For Laura, participating in Art4lives was lived as an opportunity to engage in a creative art project with a purpose which is something she mentioned enjoying. She recalled being proud of a painting she created for a peace project organized by her previous school, which made her appreciate artistic activities more. She said, "I like them [my paintings] all, but the last one I did is the best. It's called 'Yallah Bis.' There was a peace project at one of the schools I went to, and I participated in it, and we had a party. I drew a painting, and we hung it on the wall." She described enjoying drawing and painting in particular, which she regularly does at home before going to bed. She mentioned she wished art classes were still part of her curriculum since they are not offered to Syrian students in her current school and said that her family encourages her to draw. Her father, who is an artist, was reportedly excited to teach her to draw after she told him that she aspired to become an interior designer and draw on walls. She said, "My dad is pleased about it. He teaches me, and I feel that he is happy teaching me."

5.7.2.2 Wanted to join the workshop to learn new art skills.

Participating in art4lives allowed her to practice drawing and improve her skills, which she felt brought her closer to her career objectives and made her feel more hopeful about reaching them. She also appreciated learning other artistic skill she would otherwise have not been exposed to, such as writing and moving the characters to create a stop-motion movie from a static scene. Laura described being more interested in the project itself and the activities of the workshop more than the recreational and social part of it. She mentioned being frustrated at some of the boys of the group who were disruptive throughout most of the workshop as they made it more challenging to concentrate and focus on the task at hand. She stated while referring to one of the boys from the group, "While we are drawing, he starts screaming and shouting and does not listen."

5.7.2.3 Enjoyed certain activities more than others.

Laura found some activities to be more enjoyable than others. For instance, she indicated that she preferred drawing and moving of the characters because of it more challenging and watching the characters move was fun for her. She stated, "The project is very nice. I liked the drawing, moving of characters, and all. [...] I liked moving of the characters. It is a difficult thing and moving them was nice." Despite this, she admitted to feeling bored when working on tedious tasks related to the drawing part of the workshop, such as cutting and sticking the different objects and items on the different scenes of the movie.

5.7.2.4 Enjoyed working in teams.

Laura described enjoying the teamwork that was involved in creating the movie, which made her appreciate it even more. She indicated that she loved the movie and would not change anything about it mainly because the whole team had contributed to it (even though she admitted that she would have preferred to make the movie longer and include a more exciting plot otherwise). She stated, "I liked the story of the movie very much because we all participated in writing it." She mentioned having accepted to write the movie script at everyone's request despite not wanting to do so, which suggests that she was a "team player."

5.7.2.5 She was surprised with her skills and abilities and appreciated the positive feedback received from the group.

She added that she always felt dissatisfied with her handwriting and was surprised to learn that everyone thought she had beautiful handwriting. She stated, "They asked me to do it [write the script]. They said my handwriting was nice. Strange, because I do not find it to be nice. When I start writing, I felt it was nice, but once I was done, I did not like it that much anymore." She also mentioned that she usually worries about how her drawings will turn out but that she realized that they mostly end up being nicer than

she expected and that when they do not, she can erase them and start over. The group's positive feedback helped boost her self-esteem and helped her realize that other views can sometimes differ from our own when it comes to the personal expectation of ourselves.

5.7.2.6 Enjoyed drawing.

Laura mentioned that she would continue drawing after the workshop ends since she enjoys it so much. From the description of her experience during the workshop, it appears that Laura appreciated engaging in artistic activities the most, like drawing, for instance, which she mentioned was her favourite activity of the workshop.

5.7.2.7 Felt proud of herself and her creative output.

Laura described feeling a sense of happiness and pride in her work despite being worried about the final output. She felt this pride in part, thanks to the group effort put forth and her dedication to her team. Engaging in a creative project like this one was also experienced as a way for Laura to improve her artistic skills, which she believed would improve her chances of becoming an internal designer. Hence, it contributed to more hope for the future. She described also learning to be less anxious and more perseverant when she works on a project.

5.7.3 Individual synthesis of Laura's conception of resilience (analysis of stories)

The following five themes emerged from the analysis of Laura's personal story of resilience that relates to her perspective of resilience:

- Fleeing a dangerous or potentially dangerous situation and place,
- Reaching out to family and friend for support and safeguard,

- Working with others as a team, experiencing an ordeal collectively and sharing similar feelings towards it,
- A sense of responsibility or purpose, which allows a person to be stronger than anticipated.
- Learning something new about oneself and abilities, others or a situation, which brings a different perspective.

Laura described a personal story of resilience as she understands the phenomenon of coping with difficult situations. She decided to tell an imaginary story about teamwork. Her story is;

“We went to the forest one day to admire nature when we saw a big bear coming towards us to eat us. We teamed up together and prepared a trap for the bear. We were afraid that our plan might not work and that the bear will eat us, but the bear fell in the trap, and we succeeded because we teamed up and were not separated. We felt very strong and happy because we defeated the bear.”

The story takes place in a forest where a group of people went to enjoy a day outdoors and contemplate nature. A bear that was spotted coming towards the group of friends to eat them disrupted their day and caused fear. At that moment, everyone teamed up out of desperation and fear. They decided to prepare a trap together to catch the bear and stop him from eating everyone. They began working together to prepare the trap, yet everyone was still afraid and worried that the trap may not work and that they may all die. The trap ended up working because everyone worked together as a team and never separated from each other, and this helped relieve everyone's fear. Working together as a team and defeating the bear together made everyone feel strong and happy that they were undefeatable.

5.8 Individual synthesis – Amanda

5.8.1 Amanda's profile

Amanda is a 13-year-old girl living in Lebanon with her parents and siblings for four years. She lived near relatives in countryside of Syria and described missing her home and her family since she left. Amanda's father works lots of small jobs in construction and her younger sister, Samantha, also attended the workshop. During those four years, the family moved several times (eight times) to different regions of Lebanon until they finally settled in a suitable home in Baisour. Amanda described a series of distressing events that occurred since the start of the conflict in Syria and her arrival to Lebanon. She also described various family problems causing distress to her parents and consequently to her as well. She complained about being placed in fifth grade when she should be in seventh grade because of the limited schooling options available to Syrians in Lebanon. She missed over two years of school when she first arrived in Lebanon, explaining, "We would go register our names at schools, and they would tell us 'we will call you,' but they never call." She described how this affected her morale as she had hopes of becoming a doctor, which dissipated as she grew more restless and concerned when she was not allowed to pursue her education. Her parents reportedly continue to encourage her to pursue her dreams of becoming a pediatrician, even when she had given up on it. She mentioned that she also stopped drawing, "When I first came to Lebanon, I brought my drawing tools with me. I used to draw a lot of nice things, but I stopped drawing about three years ago. Just like that, I did not feel like drawing anymore. What is the point if I draw something, and there is no one to see it or value it? I lost interest in drawing. I used to draw beautiful paintings that my grandmother used to take with her to Saudi Arabia to show our relatives there. She would hang them on the walls of her Atelier there." She further explained, "I do not have the inspiration to draw anymore. I do not know why; I gave up and lost hope, and I did not see anything that makes me want to draw. I once drew a heart – I like to draw

hearts usually – I drew the heart with a flower on top and showed it to mom and she loved it. My mom always tells me to keep trying and tells me 'I will buy you the tools to draw' but I tell her that she cannot afford to buy those for me now and that there is no need to do so. I know that we count every expense and so the money is better spent on other things that my brothers and sisters need."

5.8.2 Individual synthesis of Amanda's experience with art4lives (interview analysis)

Nine themes emerged from the analysis of Amanda's interview about her experience participating in the Art4lives workshop.

5.8.2.1 Was excited to join the workshop and engage in a meaningful project.

Amanda described a genuine interest in participating in the Art4lives project as she saw potential personal gains from participating.

5.8.2.2 She wanted to engage in her social life and reunite with her friends.

She indicated that, although she enjoyed her time in the workshop and appreciated the people who joined, she initially hoped to find some of her close friends from school so she could reconnect and spend time with them. She said, "I thought that my friends would probably be joining the workshop too. I was shocked when I first came and found out that I do not know any of the boys and that none of my best girlfriends were in the workshop. I did not mind it, though, since I wanted to participate for my own sake and not for the sake of my friends."

5.8.2.3 Felt excited and nervous about joining the workshop.

She described feeling anxious and nervous about not knowing what to expect from the workshop or what is expected of her and how well she would do. She stated, "I was afraid that I would not be able to do well or do things the right way. I was also afraid

that I might not be able to come up with ideas and participate during the class. That is why I was afraid. [...] I was very happy [in the end] that I was able to draw and participate in the whole story." She went on to describe how she overcame her performance anxiety when she first joined the workshop, saying "When I first heard of the idea for the workshop, I freaked out, but my mom told me do not be afraid and that I can tell the supervisors if I did not wish to participate [in an activity]. After two days, I was comfortable and felt good."

5.8.2.4 Enjoyed working in teams.

She mentioned that she particularly enjoyed working in teams and described learning about effective teamwork. She stated, "I learned about how teamwork is very good because if we do not work together, the work will not be as efficient." She added, "The story is very nice, especially because we all participated in writing it."

5.8.2.5 Enjoyed drawing and the challenge involved in it.

She described feeling happy to be drawing again, even though she found it to be difficult. She lost interest in drawing after her family fled Syria because she was no longer receiving praise and encouragement. She described a loss of a sense of motivation in drawing or pursuing her personal goals. During the workshop, however, Amanda felt motivated to draw again. It pushed her to creatively engage in a purposeful and collaborative project which she described appreciating. She stated, "I liked it [the workshop] very much because there is much teamwork as well as drawing, and I love drawing." Amanda further described feeling nervous and frustrated while attempting to draw the characters of the movie as she was struggling with the dimensions. She nevertheless persisted and sufficiently practiced her newly learned drawing skills until she managed to create a proportionally realistic drawing that she was proud of.

5.8.2.6 She enjoyed sharing her story with the group and felt empowered.

When asked which activity from the workshop she favoured Amanda responded “When you asked us to write our personal story, I liked that because I wrote it in a way that clearly showed what my story is to everyone and how I feel. For example, it showed where I live, where and how I was born, but also how all my dreams were dashed.” Amanda experienced an opportunity to share her personal story with others, which appeared to have helped her regain confidence in herself and feel somewhat liberated. She said she enjoyed sharing her story, especially because she felt comfortable expressing her true feelings to the group. She described feeling proud she was able to share her dreams clearly through her written personal story of resilience. During this workshop, Amanda felt able to express herself and her feelings through a creative output she felt comfortable with among a group of people she seemed to trust.

5.8.2.7 Liked the movie and felt like she related to the story.

She also felt that their movie was a great illustration of the group’s (and her own) perspective on friendships and resolving conflicts with friends.

5.8.2.8 She appreciated the support of the facilitators and their demeanour.

She described enjoying every part of the workshop and appreciated having the freedom to express herself and share her thoughts freely with the facilitators of the workshop.

5.8.2.9 Felt a sense of responsibility and commitment.

She demonstrated a commitment towards the group and the workshop as she strove to be present for the whole duration of the workshop despite feeling sick. She stated, “Today, my mom told me to stay home since I was not feeling well, but I insisted.” For Amanda, participating in art4lives was lived as an opportunity to re-engage in a productive and creative project that she can showcase to her friends and family makes and feel proud of.

5.8.3 Individual synthesis of Amanda's conception of resilience (analysis of stories)

The following seven themes emerged from the analysis of Amanda's personal story of resilience that relates to her perspective of resilience:

- Fleeing a dangerous or potentially dangerous situation and place,
- Letting time pass and resolve a situation on its own,
- Reaching out to family and friend for support and safeguard,
- Parental guidance and family support,
- Having a personal dream, having hope, being in school,
- A sense of responsibility or purpose, which allows a person to be stronger than anticipated.
- Learning something new about oneself and abilities, others or a situation, which brings a different perspective.

Amanda described a personal story of resilience as she understands the phenomenon of coping with stressful situations. She decided to tell her true personal story of resilience in the aftermath of war. Her story ending is, however, imaginary and depicts a positive ending for her. Her story is;

"This story is about a girl who is Syrian and was born in Saudi Arabia and lived there for six years and then went back to Syria. When she became seven years old, she went to school and passed third grade. Within the next few days, the girl had a dream of becoming a famous pediatrician, but unfortunately, the war erupted in Syria, and the girl left for Lebanon. In Lebanon, in the beginning, Syrians were not able to go to school, so the girl stayed at home for two years without schooling. Her hopes and dreams were crushed, and she thought that her dream would not come true. Her family did not give up on her and kept encouraging her to pursue her dream.

After a while, schools for Syrians were open in Lebanon, and the girl went to school and wanted to work hard to be the best. Her hopes were up, and her dream came true. When she grew up, she became a famous pediatrician, and everyone loved her.”

Amanda described her personal history, starting from the day she was born. She went on to describe her dreams and aspirations before the war erupted in Syria, which forced her to flee to Lebanon. She explained how her success at school in Syria had inspired her dream to want to become a famous pediatrician. This dream encouraged Amanda to work hard in school and have hope. When the war erupted in Syria, and she and her family were forced out of Syria into Lebanon, Amanda explained that she was taken out of school. When she was unable to continue in her education in Lebanon, she described feeling hopeless about pursuing her dream of becoming a pediatrician. She described feeling like her dream could never come true anymore since she was not attending school. She felt as though her dreams were crushed and described losing all hope of ever becoming a pediatrician. She missed over two years of school upon her arrival in Lebanon, and this made her sad because she was wasting her time at home doing nothing. However, her family and parents never gave up on her. They kept encouraging her to pursue her dream regardless of the situation. This helped Amanda stay patient and cheer up, yet she still had not restored hope in her dream. Eventually, she was able to enroll back in school when the schools in Lebanon opened up for Syrian students. This motivated and pushed her to want to work as hard as she can to be the best in school because she was regaining hope that her dream may come true one day. She felt happier, as she regained hope and a sense of purpose again when working towards her goal. Her story ends with her envisioning her future success as a famous pediatrician that everyone loves.

5.9 Individual synthesis – sarah

5.9.1 Sarah's profile

Sarah is a 15-year-old girl living in Lebanon with her two parents and her siblings. Her older sister, Shani, also attended the workshop. She lived in a city in Syria that was affected by the conflict early on, and so the family moved from a beautiful large home in Syria to a small two-bedroom apartment in Mount Lebanon six years ago and have not returned to Syria since. Her father was unemployed at the time of the interview, and her two older brothers worked at a sewing factory almost two hours away to provide for the family. She mentioned that they travelled to Lebanon by van to join her father and her brother who were already working in Lebanon at the time. She stated, "When they came to visit us, they freaked out about the situation in general and all the bombs dropping around us. We, on the other hand, had gotten used to it and would get excited– we would say "Hey" whenever we heard a bomb. He decided that within a week, we will all leave and go to Lebanon. We gathered our stuff, sold all the furniture and came to Lebanon. We only got our clothes with us. Now our house here is full of beds and things." Shani mentioned that they moved several times since they have been in Lebanon. Upon her arrival, Shani missed two years of school. She described her home life at the time of the interview as being more stressful than usual because her mother and brother keep having a fallout about finances. She said, "Every day when I go home, we fight, and I cry."

5.9.2 Individual synthesis of sarah's experience with art4lives (interview analysis)

Twelve themes emerged from the analysis of Sarah's interview about her experience participating in the Art4lives workshop.

5.9.2.1 Was excited to join while alleviating boredom and engaging in her social life.

Sarah said she joined the workshop to keep herself busy and pass the time doing something fun and productive instead of sitting at home feeling restless and bored (she does not go out in Lebanon or do any activities as she used to in Syria).

5.9.2.2 Was excited to join because she felt it led to her personal goals.

She also added that she joined because she wants to be famous. She responded to the question saying "First, to pass the time and because I would like to be famous like be a painter or a singer. Like I told you I have many dreams. My first dream is to become famous in a way that people know who I am as an artist." The family is artistic.

5.9.2.3 Enjoyed art and learning new art skills.

Participating in Art4lives gave Sarah the chance to learn new skills related to movie making and all the steps involved in turning still images into a live stop motion movie (such as drawing, story writing, collage, acting and the computation of frames into a stop motion movie).

5.9.2.4 Felt empowered by the experience.

Sarah experienced what it feels like to be a movie director and stated, "I did not think that I would be able to do such a thing; to be like a movie director and create a movie myself." She described this as an exciting opportunity for her, as she had always dreamed of making a movie. She explained that this experience prepared her for her future career goals of becoming a famous actress making movies. It fostered more confidence, ambition, and hope for her future.

5.9.2.5 Felt nervous about the outcome but was proud of her abilities.

She described feeling worried about the movie, not turning out well but persevering until the project was completed. When she saw the final product, she said she felt

relieved and satisfied with how it turned out. She added that it surprised her that she was able to do some of the more laborious tasks as well as she did and felt like she could achieve anything she puts her mind to. She felt so confident that she mentioned having promised to buy her brother anything he wants when she becomes famous.

5.9.2.6 Felt motivated and inspired by the workshop.

She mentioned that the workshop inspired her to buy a camera and create another movie.

5.9.2.7 Enjoys art-making and feels like it helps her express her feelings.

Sarah described loving art and making art; she says it helps her express her feelings, and this was observed during her time at the workshop. She stated, "I like both drawing and singing because both release our feelings and makes us feel relaxed. [...] I never felt love, except when I started drawing, I felt like there is something in me."

5.9.2.8 Was proud of her creative output and enjoyed getting recognition for it from family and friends.

Sarah described how nice it felt to show off her work to her friends and family and get recognition for it. She was excited about showing the movie during the projection and showcasing the movie on Facebook. She talked about how she is looking forward to showing off the movie on Facebook to her cousin, who thinks she is better than her because she speaks English. She said, "I want to be an artist so that people will not show off at me anymore. [...] I was pleased about the movie because it will be on Facebook, and she will be able to see it and know that I did this movie."

5.9.2.9 Enjoyed seeing her friends during the workshop.

Sarah described feeling happy to be seeing her friends and wished more of them would join.

5.9.2.10 She felt supported and appreciated the facilitator's demeanour.

Sarah said she felt a sense of closeness to the teachers and facilitators. She stated, "I was pleased with the teacher. I was not expecting it to be like that, and I felt like he is my brother or mother or even dad." She described enjoying working as a team as it made her feel united with a group and explicitly mentioned that she liked feeling like she belongs.

5.9.2.11 Felt a sense of responsibility and commitment.

Sarah described feeling a sense of responsibility towards the people and the teachers in the workshop that helped keep her engaged in the project even when feeling wrong about something or feeling stressed out. She said that coming to the workshop gave her some respite from home stress and allowed her to be absorbed with art-making.

5.9.2.12 Enjoyed the workshop.

All in all, the workshop was fun and enjoyable for Sarah and provided her with a space to foster her artistic abilities, connect with others, and spend time engaging in fun activities and interactions with others. This may have contributed to an improved sense of wellbeing, happiness, confidence, hopefulness, belongingness, motivation and pride. Sarah mentioned that she would always hold a fond memory of the workshop for the rest of her life, which suggests that this kind of workshop is memorable and unique in participating children's view. Participating in Art4lives made Sarah feel closer to reaching her dreams of becoming a recognized famous artist.

5.9.3 Individual synthesis of sarah's conception of resilience (analysis of stories)

The following seven themes emerged from the analysis of Sarah's personal story of resilience that relates to her perspective of resilience:

- Fleeing a dangerous or potentially dangerous situation and place,

- Reaching out to family and friend for support and safeguard,
- Parental guidance and family support,
- Working with others as a team, experiencing an ordeal collectively and sharing similar feelings towards it,
- Faith or religious belief and prayer,
- A sense of responsibility or purpose, which allows a person to be stronger than anticipated.
- Learning something new about oneself and abilities, others or a situation, which brings a different perspective.

Sarah described a personal story of resilience as she understands the phenomenon of coping with stressful situations. She decided to tell an imaginary story about a family of dinosaurs fleeing danger. Her story is;

"The story of Dinosaurs. Once upon a time in a big forest, there were lots of animals, and there was a female and male dinosaur who had three young baby dinosaurs. After that, the big dinosaur came with a chicken to feed the baby dinosaurs, but the mom dinosaur told him that they were vegetarians. The mom dinosaur saw that the chicken was still alive, so she said: 'let this chicken go and live her life.' On the same day at night, a vicious evil one wanted to kill and eat the baby dinosaurs, but the big dinosaur felt the danger, so he took the baby dinosaurs and their mom dinosaur to a high place. It was hard for the baby dinosaurs and their mom to climb up the hill, so the big dinosaur helped them with his big tail and settled them up. The mom dinosaur thanked the big one telling him: 'How kind of you.' By the next morning, the evil one knew their place, and he followed them, but the big dinosaur made a trap for him and hid somewhere. When the evil one came to kill them, he fell in the trap that the big dinosaur made. Then he jumped on him and killed him. This way, the baby dinosaurs were rescued with their mom from the evil one."

The story takes place in a big forest where many different animals lived. In that forest lived a family of dinosaurs made up of a big daddy male dinosaur and a 'mommy' female dinosaur with three baby dinosaurs. The daddy dinosaur wanted to feed his babies and went looking for food for them. He came back with a chicken to eat, but the mommy dinosaurs warned him that they are vegetarians and cannot eat the chicken. When she noticed that the chicken was still alive, she told daddy dinosaur to set it free so it can live its life (mother being empathetic). When nightfall came, daddy dinosaur had an intuitive feeling that his family was in danger and to keep them safe, he decided to take them to a place that is high up out of reach. It was hard for the baby and mommy dinosaurs to go up the hill alone, but the daddy dinosaur was so big and strong that he was able to help settle them up to the hill thanks to his long tail. It turned out the father's intuition were right because there was an evil one who wanted to kill the baby dinosaurs and eat them. The evil one knew where they were going and followed them up to the hill, but luckily the daddy dinosaur set a trap for him, which he fell into when he tried to attack them. When the evil one fell into the trap, the daddy dinosaur was able to rescue his family and secure their safety.

5.10 Final synthesis of emerging themes from participants interview narratives about their experience with art4lives

The following five themes were selected following the analysis of the individual interviews for the nine participants. They are listed in the order of the number of participants who referred to them, as indicated in parentheses. Thus, participants experience with Art4lives involved:

- Enjoying the workshop activities and playing with friends (9/9),
- Appreciating the support received from facilitators and group members (7/9),
- Enjoying working in teams at school and fostering a sense of community (7/9),

- Having a sense of purpose or meaning from participating in a collaborative project (6/9),
- Feeling a sense of empowerment from engaging in the workshop (6/9).

Table 5.1. Brief description of the main themes that were held in the final synthesis of participants experience with the Art4lives workshop

Theme	Theme Description
Recreation and Positive Affect	This theme relates to any form of enjoyment, play, or positive feelings experienced by participants during the Art4lives workshop.
Supportive and Secure Relationships	This theme relates to any experience or moment participants felt supported and secure with others in the workshop, whether it be the workshop facilitators, team members, peers or other participants of the workshop. This includes feelings of trust, comfortableness, and appreciation of others. Collaboration, teamwork, and positive feedback is part of supportive and secure relationships.
Social and Community Engagement	This theme describes opportunities for participants to engage with a community and feel a sense of belongingness from participating in the workshop. Examples include engaging with community establishments such as a school or with people experiencing a similar plight. In-group cohesion, trust, and safety experienced from working collaboratively with others are part of this theme.
Meaning and Purpose	This theme relates to any form of purpose, pride, or sense of meaning experienced by participants during the Art4lives workshop and from contributing to the achievement of the Art4lives project. Creative production is an essential contributor to these feelings.

Empowerment	This theme relates to any form empowerment experienced by participants from participating in the Art4lives workshop. Empowerment is about feeling stronger and more capable. It also involves a sense of hope, motivation, and a sense of self-esteem.
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5.11 Final synthesis of emerging themes from participants resilience stories

Nine main resilience factors that emerged from analyzing participants stories of resilience were held in the final synthesis. The participants' stories begin with a threat that elicits fear, anxiety, sadness, despair, or a combination of those fearful feelings. The end of their stories portrayed positive outcomes of resilience as being accompanied by feelings of acceptance, adjustment, empowerment, and security. Analysis of their stories revealed that they identified the following nine resilience factors as a means of overcoming adversities and negative feelings:

1. Fleeing a dangerous or potentially dangerous situation and place,
2. Letting time pass and resolve a situation on its own,
3. Reaching out to family and friend for support and safeguard,
4. Parental guidance and family support,
5. Working with others as a team, experiencing an ordeal collectively and sharing similar feelings towards it,
6. Having a personal dream, having hope, being in school,
7. Faith or religious belief and prayer,
8. A sense of responsibility or purpose, which allows a person to be stronger than anticipated.
9. Learning something new about oneself and abilities, others or a situation, which brings a different perspective.

CHAPITRE VI

DISCUSSION

In this chapter, I discuss my research findings according to my specified theoretical framework. I start by discussing the main themes that emerged from the analysis of participant's lived experience with the Art4lives workshop according to Bronfenbrenner's bio-ecological model of human development. I present the themes in order of most prominent and specify where each theme is situated on the ecological model. This helped reveal the location of the various resilience factors mediated by the Art4lives intervention across the different level of the participant's environment. In the second part of the discussion section, I discuss the relationship between the resilience factors identified by participants and the themes that emerged from the experience with the Art4lives workshop. After discussing how the themes emerging from their experience mediated factors in their environment that aligned with their views on resilience, I discuss the cultural relevance of the Art4lives intervention as both a therapeutic intervention and research method.

6.1 Participant's experience with art4lives

Five themes emerged from the phenomenological analysis of participants' interviews and are presented in order of most mentioned.

6.1.1 Theme 1 - recreation and positive affect

Recreation is an activity of leisure often done for enjoyment and is an essential part of human life. Play and recreation are often synonymously used when referring to children. Recreational activities are considered to be "fun" and usually elicit positive affect, which is one's propensity to experience positive emotions and interact with others and with life's challenges in a positive way. All of the participants described experiencing positive emotions throughout the workshop and mentioned liking the fun atmosphere of the workshop as it allowed them to play and joke around with each other and the facilitators.

Children often playfully imitate activities that reflect the realities of adult life to play out adversity and practice coping in an unthreatening way (O'Connor, Schaefer, & Braverman, 2015). Recreational activities have positive effects on an individual's self-esteem and tend to reduce feelings of loneliness (Hood & Carruthers, 2013; Spruit, Assink, van Vugt, van der Put, & Stams, 2016). People with a high positive affect have healthier coping styles, more positive self-qualities, and are more goal-oriented (Cohn, Fredrickson, Brown, Mikels, & Conway, 2009; Xing & Sun, 2013). Many of the participants, who were experiencing enjoyment from engaging in creative play, described feeling more focused, proud, and calmer. They also felt compelled to continue to engage in creative play at home after participating in the workshop. Positive affect promotes an open-minded attitude, sociability, and helpfulness (Isen, 2009; Moore, Diener, & Tan, 2018).

Art4lives is recreational because of the fun and social atmosphere that engages participants in creative play. According to participants, the Art4lives workshop elicited positive affect and enjoyment that was reflected in their attitude towards themselves and others. They described enjoying the workshop and related activities, which generated feelings of accomplishment and purpose. They also enjoyed engaging socially with friends. The Art4lives intervention was, therefore, able to mediate factors within the participants' onto-system, the one representing the individual's traits and characteristics, by fostering resilient traits through positive affect as well as within the participants' microsystem, their social world, by alleviating isolation.

6.1.2 Theme 2 - supportive and secure relationships

Supportive relationships occur with friends, family, and other personal connections who provide support and buffer the adverse effects of stress and loneliness. Healthy relationships are a vital component of overall health. Strong family ties, friendships, and involvement in social activities can increase a sense of security and self-esteem and provide a psychological buffer against stress, anxiety and depression (Feeney & Collins, 2015; Gardner & Webb, 2019). Supportive relationships are the cornerstone of resilience (Masten, 2018); their presence is a significant protective factor as much as their absence is a risk factor.

The majority of participants mentioned that they felt comfortable and supported enough by the workshop facilitators to have fun with them and to open up freely about their personal feelings. Many of the participants shared personal stories about themselves, their family or love life, which they may not have been comfortable sharing with any other adults or parental figure. They reported appreciating their relationship with the facilitators' because they were patient, taught them new skills, and provided support, as well as, a playful atmosphere during the workshop. The facilitators managed to provide a supportive learning environment that was also fun, which contributed to

participants' sense of safety, appreciation towards the facilitators, and a feeling of closeness and trust towards them.

The group dynamics and collaborative nature of the workshop provided participants with the chance to engage with a team, foster stronger social ties while socializing with friends, and experiencing a sense of belongingness and cohesion with a group. It allowed participants' to naturally practice interpersonal skills, conflict management, and communication skills in a real-life setting. Plus, the final movie, that they collaboratively produced was about fostering supportive friendships and overcoming interpersonal conflict.

Through the workshop, they fostered friendship and better social ties while helping them improve their resilience. Social ties provide a sense of belonging, security, and a community where people can share their concerns and support others (Block et al., 2018; Feeney & Collins, 2015). These were found to be sources of resilience for our participants who described feeling more secure and as they belonged to a community of supportive peers by participating in Art4lives. The Art4lives intervention was, therefore, able to mediate factors within the participants' microsystem, which encompasses an individual's relationships and immediate surroundings, by fostering an environment where participants could establish friendships and supportive relationships with peers and trusted adults.

6.1.3 Theme 3 - social and community engagement

Community includes social connections and networks, as well as shared public services and resources usually defined within specified geographical areas (MacQueen et al., 2001). Community engagement is said to promote equity, create trust, foster altruism, reduce corruption and enhances overall health (Jason, Stevens, & Light, 2016; Jose, Ryan, & Pryor, 2012; Puvimanasinghe, Denson, Augoustinos, & Somasundaram, 2014). Together they establish safety, opportunity, and wellbeing for all community

members (Bokszczanin, 2012; McCabe et al., 2012; Mosavel, Ahmed, Ports, & Simon, 2015; Palacio, Maya-Jariego, Blanco, Amar, & Sabatier, 2017). When populations are displaced, they are removed from their known community and stripped away of their community resources. In Lebanon, since the influx of Syrian refugees has overwhelmed the already fragile socio-political situation, governmental resources are scarce (Rabil, 2016). The history of political tension and controversy among Lebanese and Syrians causes additional insecurities in the Syrian refugee community (Rabil, 2016).

The participants felt a sense of responsibility towards each other, towards the project, and the facilitators. These feelings are indicative of a sense of community and belongingness. The facilitators managed to keep them engaged in the project and motivated to do their best. In-group cohesion was evident from the protective attitude group members adopted towards each other, especially against people outside of the group. When a group of Lebanese kids bullied a member of their group, and they all stood united against them. Members also felt close and comfortable enough with each other to share their feelings and stand up of themselves within the group. Participants consoled and supported each other throughout the workshop. They helped each other out with tasks and provided each other positive feedback and praise on the work they did. Working in teams and giving each other constructive feedback contributed to better in-group cohesion, trust, and improved personal sense of self and confidence among group members. The group strived to maintain cohesiveness by avoiding conflict (i.e. the group did not want to lose any of their members, and the group would ignore disruptive behaviour to avoid unnecessary conflict). In-group cohesion was also evident, even though the participants were not close friends before beginning the project, many of them formed closer connections and friendship throughout the workshop. The participants also formed a Facebook group they all joined to stay connected and reminisce on the project. Most participants looked forward to reuniting

with friends and re-establishing a social life as they experienced isolation and boredom in Lebanon during the summertime.

Socializing was a big part of the Art4lives workshop and participants experience with the workshop. Seeing their friends, or making new ones, were noted as the main reason participants were excited to join. During the workshop, participants all mentioned feeling closer to each other, having enjoyed spending time with friends, and having fostered stronger friendships with group members.

The workshop structure and activities encouraged teamwork, which all the participants recalled enjoying. They enthusiastically described working on the different scenes and characters of the movie within a team (team members each had an assigned role or shared responsibilities).

Most importantly, the workshop took place in the school where participants felt safe. They knew it would be a place they would be safe and comfortable as the parents trusted the school and the establishment. Many of the participants' parents, particularly the girls, do not allow them to go on outings with friends and could not afford or did not trust to enroll them in summer activities or camps. Both parents and the participants were happy to finally be offered an activity that is free and taking place in a community establishment they trusted.

Engaging with the community is a protective factor situated in the exosystem of the bio-ecological model. It is an essential contributor to resilience as it allows displaced individuals who lost their community resources to re-establish community protective factors. The exosystem contains elements of the microsystem which do not affect the individual directly but do so indirectly. Art4lives mediated variables of the mesosystem, representing the connections between the different variables of the microsystem, by implementing the intervention in the participants' school setting.

6.1.4 Theme 4 – meaning and purpose

Having purpose is about applying personal values, passions, and abilities in a way that is meaningful. Each person's purpose or meaning will be unique to them, but their awareness of it is an essential ingredient of quality of life. Having a purpose and meaning in life has since been shown by research to improve mental and physical health, decrease the chances of depression, increase overall wellbeing, enhance self-esteem, and foster resilience (Allan & Charura, 2017; Park, 2016; Puvimanasinghe et al., 2014). Victor Frankl (2006) believed that the difference between those who lived and died in concentration camps came down to those who felt they had meaning and purpose in their lives.

The Art4lives workshop provided participants with the opportunity to engage in creative activities within a meaningful project. Some participants felt like they were learning skills that would help them reach their dream job of becoming a producer, an interior designer, or a famous artist. In that way, Art4lives provided a sense of purpose and hope for the future. Participants described feeling excited, proud, and nervous about joining the workshop. Participants and their families viewed the Art4lives project as a unique project and viewed it as being more credible than locally organized interventions. They felt privileged for taking part in Art4lives and felt excited about being interviewed about their experience. The workshop gave participants hope because they felt like they learned essential life skills. They felt a great sense of pride from participating as they received recognition and attention from their friends and family.

The Art4lives workshop provided participants with the chance to engage in a meaningful project that offered them purpose and hope. The workshop mediated variables of the onto-system by enhancing feelings that promote resilience.

6.1.5 Theme 5 - empowerment

Empowerment is the perceived ability of an individual to make his or her own decisions or to have control over his or her life's outcomes (Hennink, Kiiti, Pillinger, & Jayakaran, 2012). Community empowerment involves individuals acting collaboratively and collectively to gain greater influence over the determinants of quality life and health in their community (Brodsky & Cattaneo, 2013; Christens, 2012). Empowerment and a sense of control have a significant influence over the feeling of hope and motivation a person experiences and is closely linked to resilience (Pulla & Mamidi, 2015).

Through the Art4lives workshop, many of the participants learned how to manage interpersonal conflicts better more effectively. They described feeling empowered as they felt able to express their feelings and assert themselves more comfortably without fear of judgement.

According to some of the participants, their experience helped improve their confidence and self-esteem as they described how it helped them recognize their abilities and strengths as well as helped them have the courage to express their feelings. They explained how they felt more confident in their ability to draw after being taught specific drawing skills which improve their artistic abilities. They also received positive feedback and praise from others, which helped them recognize their achievement and boost their confidence.

The Art4lives workshop boosted participants confidence and encouraged participants to experience a sense of hope and motivation as they engaged in a project that brought them recognition from their community and taught them valued skills. The workshop, therefore, mediated variables of the onto-system by empowering its participants and boosting their self-esteem.

6.2 Participant's conception of resilience

The main description of the phenomenon of resilience as viewed by young Syrian refugees through their personal or imaginary stories revealed nine main resilience factors, presented in the results section, that relate to six main themes in line with participant's experience with Art4lives. The resilience factors they identified as ways of overcoming adversity were grouped in the following six themes;

6.2.1 Safety

The phenomenon of resilience for the young Syrian refugees who participated in the Art4lives workshop can be described as an occurrence that helps make a problematic situation disappear. The problematic situation is usually perceived as an external threat that is either dangerous or potentially dangerous to one's safety (and sense of self). This threat usually elicits feelings of fear, anxiety, sadness, and despair. Tom described feeling unsafe at the start of his story and wrote, "Once upon a time I was in school when a tapped car burst in front of my school. I was terrified."

6.2.2 Hope

Resilience was perceived as a particular occurrence such as leaving or fleeing a dangerous situation or place or hope that a combination of occurrences may contribute to a higher likelihood of experiencing positive adjustment after a traumatic experience, such as the passing of time combined with strong familial support. Sarah's story described how following instincts and faith helped keep her characters safe. She wrote; "On the same day at night a vicious evil one wanted to kill and eat the baby dinosaurs, but the big dinosaur felt the danger, so he took the baby dinosaurs and their mom dinosaur to a high place."

6.2.3 Supportive relationships

Most of the participants described feeling better after receiving guidance, support, or being reassured by their parents or trusted family members. Peter's story reveals how he was reassured after, "My father told me they were just hallucinations." Amanda described how her family encouraged her when she was losing hope and wrote about herself, "Her hopes and dreams were crushed, and she thought that her dream would never come true. Her family did not give up on her and kept encouraging her to pursue her dream."

6.2.4 Community

There is a sense of community, belongingness, and teamwork that seeps through most of participants stories. Linda's story is about a group of heroes who form a sort of community and come together to save the world, for instance. She wrote, "The heroes are practicing and training to defeat the evil person."

6.2.5 Purpose

The participants' stories talk about a common goal or purpose in their stories that either gave them hope or strength to fight back. Laura wrote, "We teamed up together and prepared a trap for the bear." Amanda ends her story by writing, "After a while schools for Syrians were open in Lebanon, and the girl went to school and wanted to work hard to be the best. Her hopes were up, and her dream came true. When she grew up, she became a famous pediatrician, and everyone loved her."

6.2.6 Empowerment.

When a person can overcome traumatic experience from being resilient in the ways described above, the outcome is generally a feeling of acceptance and adjustment, empowerment, and security. These feelings are either generated from restoring a safe or familiar environment or from learning something new about oneself and abilities,

others or a situation, which brings a different perspective. Laura's story talks about feeling empowered when she ends her story by writing, "We felt very strong and happy because we defeated the bear."

6.3 Common themes found in participant's experience and their conception of resilience

Since personal and environmental factors mediate resilience in a culturally and contextually distinctive way (Bronfenbrenner & Morris, 2007; Masten, 2018), it is more interesting and relevant to investigate these themes according to participants' conception of resilience instead of comparing them to general findings from the literature. Interestingly, by comparing the data and findings in that way, I found that participants described benefiting from the workshop in ways that related to their conception of resilience. When compared to participants' conceptions of resilience, results from this study suggests that the resilience factors they identified in their personal stories were part of their experience during the Art4Lives workshop. For instance, teamwork is an example of a protective factor found in participants resilience stories that they highly appreciated during the workshop.

The workshop provided each participant with a distinctive and personal experience to which they associated a unique overarching meaning, yet there were common themes associated with their experiences that contribute to resilience as they defined it. Regardless of the distinctive significance each participant associated with their experience, they all described feelings associated with the feeling of hope, having supportive relationships, access to a community, having a sense of purpose, and feeling empowered. From comparing the emerging themes from the analysis of the study data, the common themes found between participant's experience and their conceptions of resilience are represented by six main themes.

- 6.3.1 The workshop helped them “flee” their unstable, boring, or abusive home environment and spend time in a safe space.

For some participants, the workshop was a means of escaping the home (either to alleviate boredom or to escape a dysfunctional home environment). One participant asked if he could continue coming to the workshop after it was over-explaining, "I do not like to be at home because my mom and dad always hit me."

- 6.3.2 The workshop gave them a sense of hope for the future and engaged them in a productive project while providing a learning experience in a school setting.

For some of the participants, the workshop provided an opportunity to engage in creative activities and participate in a meaningful project, while others sought to learn new skills that gave them hope of reaching their future dreams. When asked why she joined the workshop a participant said "First to pass the time and because I would like to be famous like a painter or singer" adding "My sister and I always dreamt of making a movie. When we heard of this workshop, we thought it would be a good idea to join".

- 6.3.3 The workshop gave them a chance to foster supportive relationships with facilitators and friends whom they could reach out to for support.

Participants looked forward to reuniting with friends, re-establishing a social life, or merely regaining acceptance within a group or an establishment (like the school). Participants said they joined, "Because of my friends and because I like to come to school." The workshop called for teamwork and a collaborative effort towards a common goal. Participants received praise and support from parents to participate in the workshop.

- 6.3.4 Through the workshop, they engaged with a community with which they felt a sense belonging and common purpose.

They described enjoying collaborating and being creative with a group of peers and facilitators with whom they felt supported and comfortable. By providing a social and

interactive space where participants needed to collaborate and could also play together and foster relationships, participants were able to learn better communication skills, emotional regulation, teamwork, and improve interpersonal skills and social relationships.

6.3.5 The workshop gave them a chance to engage in a project that provided purpose, structure, and opportunity.

Engaging in a productive and creative project with a purpose where participants were allowed to express themselves freely and safely helped them to learn new skills, be creative, produce a tangible output that they could display to others, and feel accomplished. The workshop produced a sense of responsibility within them towards others or purpose in the project.

6.3.6 The workshop allowed them to feel proud, empowered, and accomplished.

The workshop helped them learn something new about themselves and their abilities, as well as about others, which gives them a different perspective on themselves and a situation. They felt accomplished and proud of their achievement.

6.4 Findings mapped on the ecological model

Figure 4 (published in the second article copied in chapter IV of this dissertation) illustrates the main themes that emerged from the findings and, visually presents them on the ecological model of human development. These themes represent outcomes that emerged from participants experiences during the Art4lives workshop that also emerged from participants descriptions of resilience.



Figure 6.1. Illustration of the Art4lives workshop participants' sources of resilience according to the ecological model. Adapted from Bronfenbrenner (1979).

6.5 Cultural relevance of art4lives

The findings from this study indicate that, according to participants experience, the Art4lives workshop contributed to their resilience in a culturally relevant and appropriate manner. As demonstrated in the discussion, this phenomenological study revealed how the experience participants had during the workshop were associated with resilience outcomes. I found that Art4lives did not only mediate resilience factors identified in the literature but that it mediated resilience factors related more specifically with the study participant's views of resilience. The findings from this study suggest that the workshop appeared to contribute to participants' resilience in a culturally meaningful way since they described outcomes from their lived experience with the workshop which they had referred to when describing their conception of resilience in their personal resilience stories. This study's research model appears to be a viable model to study and foster resilience while taking into consideration the unique

cultural and contextual experience of young refugee participants and their personal views on the constructs of resilience.

CONCLUSION

The results of this research revealed that the Art4lives workshop mediated culturally validated resilience factors across different ecological levels. The findings were culturally validated by analyzing participant's views about resilience and comparing them to their lived experience during the Art4lives workshop. The workshop helped young refugees engage in artistic and creative activities and helped them be part of a group project with a purpose. It contributed to participants' resilience by providing them with a safe space where they could connect with others, express their feelings. Through artistic expression, group discussion, and self-reflection, participants could unconsciously and safely explore their feelings and exteriorize their psychological distress while connecting with others. More importantly, this creative workshop helped alleviate participants' isolation and restlessness, which was significantly contributing to their psychological distress. Also, it gave them a sense of pride, purpose, and hope, which boosted their self-esteem. In sum, the findings suggest that Art4lives helped restore a sense of community and belongingness among its participants, which was lost due to displacement. The findings reveal that the workshop restored a sense of purpose, hope, and empowerment among its participants who identified those as sources of resilience. Finally, participants could socialize, play, and establish friendships during the workshop. These activities contribute to their notion of resilience, which aligns with the literature on resilience.

This phenomenological analysis, therefore, suggests that expressive therapies similar to Art4lives are conducive to building resilience in young refugees in a culturally appropriate way. This study brings new and valuable data to the scientific literature on

young refugees' mental health needs. It also enlightens us on the potential of expressive therapies in reducing the treatment gap among young refugees by fostering resilience in culturally appropriate ways. The methodology utilized for this study put young participants' voices forward and made them an active part of the research findings. This study also highlights the importance of using expressive mediums with young refugees both as interventions and research tools to maintain cultural competence.

Follow up studies would have been interesting to see if the intervention had lasting effects on participants and how they relate to resilience. Facilitator and parents or caregiver's feedback were incorporated in the field notes, however, including them in the research design would provide more comprehensive data and may have compensated for the limited insight children were able to verbalize during interviews. Comparing the effects of Art4lives to other forms of artistic or resilience-building interventions would help elucidate the specific components of the study intervention that contributed to resilient outcomes. Finally, it would have been interesting to include local children's struggles and experiences with resilience in this study as they have also been, and continue to be, significantly impacted by the massive influx of refugees.

The current literature continues to focus on how creativity fosters western styles of resilience among a western population, yet this paper argues that expressive therapies also help mediate environmental and internal resilience factors among a refugee population. Further studies on the topic of art-based resilience building among youth exposed to political conflicts are highly encouraged.

The acquisition of empirical data can be challenging during a humanitarian crisis, so few studies have examined effective ways of helping displaced youth overcome the adversities they face. Future research should, therefore, focus on exploring culturally and contextually relevant risk and protective factors that relate to refugee youth. Studies should adopt a culturally sensitive and community-based approach, like this

research has, to account for the differences between cultures. Empirical studies should focus more closely on the relationship between resilience and expressive arts or play therapies among displaced youth affected by armed conflict. Another critical consideration requiring the attention of researchers is to identify effective and ethically appropriate ways of implementing expressive art therapies and resilience-building programs with young refugees. Future studies should attempt to answer the following questions: How does the local community (including the children) conceptualize psychological resilience in a conflict-driven environment? In what ways does it differ, if indeed it does, from Western conceptions of resilience? How do expressive art interventions benefit refugee youth? How does creativity foster resilient traits in refugee youth? How can expressive art therapies foster a protective environment for refugee youth?

Despite the ugliness of war and the hardships faced by young refugees, expressive art interventions are promising ways of alleviating their suffering and providing them opportunities for growth. Art is a basic human need and is a powerful reminder of the positive side to life. It is also a driving force to restore one's resilience and restore normalcy during a time of turmoil. It is recommended that similar projects be explored with similar populations. Most importantly, treating visible symptoms of trauma is a reductionist perspective to mental health treatment, especially among refugee children and adolescents. Expressive therapies can be used systematically and universally with young refugees to help prevent or alleviate mental health symptoms before they persist. Expressive therapies need to be considered as valuable resources during this time when witnessing the highest levels of displacement and refugees worldwide on record (UNHCR, 2019).

Working with these young refugee children and adolescent has been precious, and it highlighted the importance community and belongingness had in these young refugees' lives. It also helped me recognize how pivotal childhood experiences can be, may they

be positive ones, like participating in a project like Art4lives, or traumatic incidents like displacement. I urge future researchers and practitioners working with young refugees to consider evaluating participants' views about resilience and the benefits of implementing expressive art interventions according to them, their parents, and their community.

ANNEXE A

INTERVIEW QUESTIONS

The interview will not follow a specified interview structure in order to allow the interview to flow organically yet a few broad, data-generating questions will be asked to initiate the interview process. Probes are used as needed to clarify the meaning of responses and encourage in-depth descriptions. What is important is that by the end of the interview a better idea about the participants experience is achieved in relations to the following questions:

10. How was your experience during the workshop?
11. What do you think about the way the workshop was conducted?
12. What did you learn from the workshop? Any new skills, information, insight? What did you learn about art? What did you learn about yourself? What did you learn about others?
13. How did you feel about the people who participated in the workshop?
14. How did you feel about the facilitators?
15. What do you remember most about the workshop?
16. What did you like most about the workshop?
17. What did you like least about the workshop?
18. What did you find the hardest to do or understand during the workshop?
19. What was the easiest for you during the workshop?
20. What would you change?
21. What is your general impression?

22. How do you feel about the final movie?
23. Do you feel that the movie represents your thoughts, feelings, and opinions?
24. How do your parents-friends-community feel about this workshop and the movie that was created?
25. How would you feel about sharing the movie and exhibiting it?
26. What do you like most about the movie and what do you like least?
27. Tell me about a time you felt particularly bad during the workshop (sad, confused, unheard etc..).
28. Tell me about a time you felt particularly good during the workshop (happy, fun, accomplished, etc..).

ANNEXE B

ETHICAL CONSIDERATION WHEN CONDUCTING RESEARCH WITH REFUGEE YOUTH

If research must commence immediately post-disaster, we suggest that whenever possible researchers use research methods that are either unobtrusive (if possible) or non-invasive on the research participant and his or her well-being. Regardless of when it begins, researchers should be prepared to sacrifice some degree of methodological integrity once they are in the field (Stallings, 2002). Regardless, as Norris et al. (2006) state, there is no single right time to begin a study, but the timing of the study must match the questions and vice versa. We argue that the physical and emotional wellbeing of the research participant should have top priority

Disaster victims frequently suffer from psychological and emotional distress bearing signs of acute anxiety, depression, posttraumatic stress, and severe forms of grief (Boyd Webb, 2004; Myers & Wee, 2005; Roberts, 2005; Newman et al., 2006; North et al., 2012). These emotional factors, combined with the additional stresses of the possibility of permanent dislocation, social disruption, strains on family life and financial implications, concerns about the environment, and ecological stress, can cause participants to be more vulnerable and hamper their ability to make informed decisions (Norris et al., 2006).

In other words, researchers should cast a wide net when defining “vulnerability,” to ensure that they protect the interests of those recently affected by a traumatic event and do not add to their burden by including them in a research project. Thus, by erring on the side of caution, researchers can conduct research that is ethical in nature.

Associated risks that might be faced by the disaster researcher include but are not limited to physical harm, legal action, inconvenience for the participants, economic hardship, psychological discomfort, loss of dignity for the participants, breach of confidentiality and exposure, unwanted media attention, social media exposure, and over exposure to disaster research (Norris et al., 2006).

A relatively unknown risk is the use of social media platforms in disaster research. There has been a significant increase in research usage of social media and disasters (Palen, Starbird, Vieweg, & Hughes, 2010; Murthy & Longwell, 2012). Social media pose potential risks for the researcher and study participants. It is the task of the researcher to ensure that extra precaution is taken when working with social media formats (e.g., Facebook, Twitter etc.). De-identification of participants should be considered at all times and the use of photography of participants should be avoided if possible. The use of social media during disasters has unpredicted outcomes (Lindsay, 2011). The incorrect use of social media, such as inaccurate posting of information or not de-identifying participants in a way consistent with the research protocol could lead to both potential harm and over exposure for vulnerable participants.

Another potential risk that might surface with disaster research involving human participants is emotional distress (Norris et al., 2006 and Myers and Wee, 2005; Newman et al., 2006; Legerski & Bunnell, 2010). It is essential that the disaster researcher be able to assess the mental health status of participants. Since disaster research involves remembering events, the emotional distress can cause retraumatization. Norris et al. (2006) argue, however, that the use of the term

“retraumatization” can be misleading within the context of disaster research, and may lead to over-exaggeration of the risk involved in study participation. Disaster studies with diverse populations have found that the majority of participants have indicated that disaster research can be beneficial (Boscarino et al., 2004; Newman et al., 2006). Precautions should be taken in assessing the risk-benefit ratio of a research protocol, which will ensure that there is not an over- or underestimated risk involved for the participant in the research. ensure that the proposed research is ethical in nature and does not infringe on the rights of participants.

Providing assistance to research participants

The researcher has to be sensitive regarding possible negative emotions experienced by some individuals during post-disaster research. In order to address emotional distress, clinical care referral to a social worker or psychologist working in the area of disaster mental health could address possible emotional distress symptoms (Newman et al., 2006). Disaster researchers should also be familiar with disaster-related practices concerning disaster aid and shelter. Research participants could feel a sense of belonging if some of their questions and concerns could be answered by the disaster researcher in the wake of a disaster. Also, researchers should disseminate a resource sheet to participants that tells them what services are available and how to access them.

Maintaining anonymity or confidentiality

Subject privacy and confidentiality are important in all forms of research, but in the case of disaster research these concerns may be even more pronounced, since participants might be in a heightened state of vulnerability (Barron Ausbrooks et al., 2009). When conducting survey research, the clearest concern is the protection of participants’ identities, which relates to their interests and wellbeing. If there were to be an unintentional disclosure of some sort that would cause injury to the wellbeing of

participants, it would be a breach of research ethics. Either anonymity or confidentiality can be regarded as the norm to protect participants. In terms of federal regulations, anonymity refers to data that cannot be linked back to the research subject, even by the researcher. In this way it is “de-identified.” Confidentiality means that the researcher knows the identity of the subjects and can link them back to their responses (e.g., this can be important in measuring changes in an attribute between pre and post-test), but works hard to protect their privacy by using codes rather than names to link subjects back to their responses. Anonymity is preferable in disaster-related research, since the researcher does not want to exacerbate the stress that subjects are already experiencing post-disaster. The disaster researcher should ensure that either anonymity or confidentiality is upheld among all members of the research team.

Cultural considerations

“It is crucial for the disaster researcher to be sensitive towards gender, cultural differences, bias, and dynamics of the research population. Prioritizing the social work concept of “respect” will ensure that ethical standards with vulnerable populations are maintained during the research process.”

ANNEXE C

CERTIFICATE D'ETHIQUE CERPE

UQÀM | Comités d'éthique de la recherche
avec des êtres humains

No. de certificat: 493
Certificat émis le: 09-06-2016

CERTIFICAT D'APPROBATION ÉTHIQUE

Le Comité d'éthique de la recherche pour les projets étudiants impliquant des êtres humains (CERPE 4: sciences humaines) a examiné le projet de recherche suivant et le juge conforme aux pratiques habituelles ainsi qu'aux normes établies par la *Politique No 54 sur l'éthique de la recherche avec des êtres humains* (1 janvier 2016) de l'UQAM.

Titre du projet:	Exploration phénoménologique d'un atelier artistique portant sur le thème de la résilience avec des jeunes vivants dans des zones de conflits.
Nom de l'étudiant:	Lara KALAF
Programme d'études:	Doctorat en psychologie (profil scientifique-professionnel)
Direction de recherche:	Pierre PLANTE

Modalités d'application

Toute modification au protocole de recherche en cours de même que tout événement ou renseignement pouvant affecter l'intégrité de la recherche doivent être communiqués rapidement au comité.

La suspension ou la cessation du protocole, temporaire ou définitive, doit être communiquée au comité dans les meilleurs délais.

Le présent certificat est valide pour une durée d'un an à partir de la date d'émission. Au terme de ce délai, un rapport d'avancement de projet doit être soumis au comité, en guise de rapport final si le projet est réalisé en moins d'un an, et en guise de rapport annuel pour le projet se poursuivant sur plus d'une année. Dans ce dernier cas, le rapport annuel permettra au comité de se prononcer sur le renouvellement du certificat d'approbation éthique.

Thérèse Bouffard
Présidente du CERPE 4: Faculté des sciences humaines
Professeure, Département de psychologie

ANNEXE D

DEBRIEFING SESSION AND INFORMED CONSENT

Titre du projet de recherche

Exploration phénoménologique d'un atelier artistique portant sur le thème de la résilience avec des jeunes vivant dans des zones de conflits.

Étudiant-chercheur

Lara Kalaf, Doctorat En Psychologie, lara.kf@gmail.com

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Préambule

Nous vous demandons de participer à un projet de recherche qui implique votre participation à un atelier artistique de 10 jours suivis d'un entretien individuel avec l'étudiant-chercheur d'environ 30 minutes. Avant d'accepter de participer à ce projet de recherche, veuillez prendre le temps de comprendre et de considérer attentivement les renseignements qui suivent.

Ce formulaire de consentement vous explique le but de cette étude, les procédures, les avantages, les risques et inconvénients, de même que les personnes avec qui communiquer au besoin.

Le présent formulaire de consentement peut contenir des mots que vous ne comprenez pas. Nous vous invitons à poser toutes les questions que vous jugerez utiles.

Description du projet et de ses objectifs

À travers deux ateliers de 10 jours, deux groupes de cinq jeunes collaboreront ensemble pour produire un court métrage par la technique 'stop-motion' (les images, l'histoire, le scénario, les personnages, etc.). Avec l'aide d'un animateur et d'un thérapeute les participants seront encouragés à présenter les diverses façons qu'ils arrivent à surmonter les difficultés dans leur vie. Après l'atelier, l'étudiant-chercheur posera quelques questions à chacun des participants individuellement sur leur expérience (environ 30 minutes).

L'atelier est conçu pour des jeunes entre 12 et 14 ans ayant vécu une guerre.

L'objectif principal est d'offrir un programme d'intervention artistique aux participants qui les aideront à exprimer leurs besoins par rapport à leur bien-être.

Nature et durée de votre participation

Le participant est demandé d'assister à la totalité de l'atelier qui durera 10 jours complet avec trois pauses dont une plus longue pour le repas. Durant l'atelier il sera demandé de produire un court métrage en collaboration avec le groupe selon les directives de l'animateur principal et du thérapeute. Les tâches demandées incluent le partage de ses idées, le dessin, prendre des photos, apprendre à se servir de l'équipement et du logiciel pour produire le film, pensé à des personnages, écrire le texte du film, collaborer avec ses collègues, suivre les règles établies et les directives de l'animateur, etc.

Après l'atelier les participants seront posés quelques questions en individuel avec le chercheur pour environ 30 minutes.

Les participants ne sont pas obligés de répondre aux questions ou de partager des informations s'ils ne sont pas à l'aise.

L'atelier et les entretiens vont prendre place dans un 'child friendly space' une salle au sein d'un organisme communautaire ou une école sécuritaire et conçu pour accueillir des jeunes. Le transport de votre domicile au lieu où se déroulera l'atelier sera fourni au besoin.

L'atelier et les entretiens seront enregistrés par vidéo et audio, avec votre consentement. Si vous ne souhaitez pas être pris en photo ou enregistré par vidéo vous pouvez le mentionner et votre confidentialité sera respecté.

Avantages liés à la participation

Vous allez recevoir soutien psychosocial et participez à une intervention susceptible d'améliorer votre bien-être et santé mentale.

Vous allez apprendre de nouvelles connaissances (art, stop-motion, informations diverses) et développerez vos compétences artistiques. À travers l'expression artistique et la prise de parole vous pourrez partager votre expérience et aider les autres à comprendre comment vous avez été fort et maintenu une bonne humeur à travers les difficultés que vous avez vécu. Vous allez aussi apprendre à vous servir de l'expression artistique pour explorer vos émotions.

Vous aurez un moment où vous pourrez jouer, manger sainement, partager leur histoire et faire de nouvelles connaissances (et réseau social) dans un milieu sécuritaire.

Risques liés à la participation

Vous pourrez encourir des blessures physiques au cours de l'intervention (ex: tomber, se couper, etc.) ou quelqu'un pourrait dire quelque chose qui vous fera sentir mal ou vous rappellera d'un mauvais souvenir. Si cela ce produit n'hésitez pas de parler avec les adultes et les animateurs qui sont formé en relation d'aide et qui pourront vous aider.

Si vous avez des difficultés au cours de l'atelier/entrevu, encore une fois n'hésitez pas à en parler. Si vous n'êtes pas confortable d'être pris en photo et sur une vidéo il n'y a aucun problème, faut simplement nous le mentionner lors du consentement avec la chercheuse.

Confidentialité

Vos informations personnelles ne seront connues que des chercheurs et ne seront pas dévoilées lors de la diffusion des résultats. Les entrevues transcrites seront numérotées et seuls les chercheurs auront la liste des participants et du numéro qui leur aura été attribué. Les enregistrements vidéo, les photographies et tous les documents relatifs à votre entrevue seront conservés sous clef durant la durée de l'étude. L'ensemble des documents sera détruit dix ans après la dernière communication scientifique. Votre court-métrage ne contiendra une mention de votre nom ou rattaché à vos informations personnelles. Dans le cas qu'un documentaire ou un article sera diffusé dans les médias ou dans une exposition, aucune image dans laquelle vous apparaitrez ne sera présenté sauf si vous nous le permettez, et aucune mention de votre nom ou vos informations personnelles n'y sera rattaché.

Participation volontaire et retrait

Votre participation est entièrement libre et volontaire. Vous pouvez refuser d'y participer ou vous retirer en tout temps sans devoir justifier votre décision. Si vous décidez de vous retirer de l'étude, vous n'avez qu'à aviser Lara Kalaf verbalement; toutes les données vous concernant seront détruites.

Si inapte à consentir, le tiers autorisé a le droit de vous retirer (avec votre accord si possible) en tout temps sans justification et sans pénalité d'aucune forme.

Indemnité compensatoire

Aucune indemnité compensatoire n'est prévue. Par contre, vous serez assuré au cours de l'atelier, le transport et des repas seront offerts.

Des questions sur le projet?

Pour toute question additionnelle sur le projet et sur votre participation vous pouvez communiquer avec la responsable du projet qui sera présente tout au long de l'atelier : Lara Kalaf, lara.kf@gmail.com.

Des questions sur vos droits ? Le Comité d'éthique de la recherche pour les projets étudiants impliquant des êtres humains (CERPE) a approuvé le projet de recherche auquel vous allez participer. Pour des informations concernant les responsabilités de l'équipe de recherche au plan de l'éthique de la recherche avec des êtres humains ou pour formuler une plainte, vous pouvez contacter la coordination du CERPE : cerpe4@uqam.ca

Remerciements

Votre collaboration est essentielle à la réalisation de notre projet et l'équipe de recherche tient à vous en remercier.

Consentement Oral

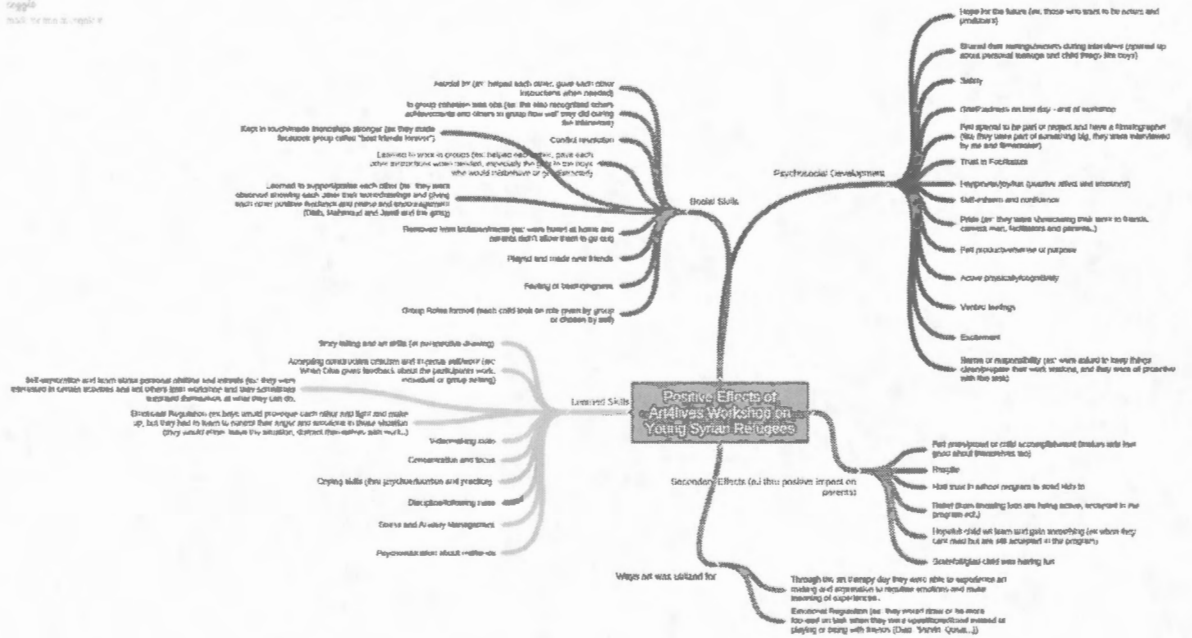
Je déclare avoir lu et compris le présent projet, la nature et l'ampleur de ma participation, ainsi que les risques et les inconvénients auxquels je m'expose tels que présentés dans le présent formulaire. J'ai eu l'occasion de poser toutes les questions concernant les différents aspects de l'étude et de recevoir des réponses à ma satisfaction.

J'accepte volontairement de participer à cette étude. Je peux me retirer en tout temps sans préjudice d'aucune sorte. Je certifie qu'on m'a laissé le temps voulu pour prendre ma décision.

APPENDICE A

MINDMAP

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APPENDICE B

DETAILED DESCRIPTION OF GIORGI'S METHOD

Generally speaking, in a descriptive phenomenological study the researcher analyzes the descriptions given by participants and divides them into meaning-laden statements. Those meanings, which are essential to the construct of the phenomenon being studied (war-affected youths experience with expressive arts), are then gathered allowing the researcher to bring a written description of the structure of the phenomenon of interest (Giorgi, 1997). Analysis will start with data from the interviews, followed by analysis of the movies produced and finally analysis of field notes that will all be put in relation with each other and the “meaning units”.

This method of analysis consists of five essential steps:

1. Getting the *sense of the whole* by reading (or in this case also watching) the entire story in order to get a general sense of the whole statement and general themes.
2. Identifying *shifts in meaning* in the dialogue of participants (and in the script of the video) in order to *discriminate "meaning units"* from within a psychological perspective and with a focus on the phenomenon being researched, being the relationship of expressive arts therapies and resilience pathways. At this stage redundancies need to be eliminated and the “meaning units” need to be clarified by relating them to each other and to the sense of the whole.

3. *Transforming each of the relevant “meaning units” from the participants language into psychological language with emphasis on the phenomenon being investigated.*
4. *Synthesising transformed “meaning units” of each participant into a consistent statement of the structure of the experience (vertical analysis).*
5. *Final synthesis, which describes and captures the essence of the experience being studied (horizontal analysis).*

There are essentially two descriptive level to this method, the first level being the original data collected (interviews, dialogue, non-verbal observations, and movie), and the second level being the researcher’s descriptions of the structure based on reflective analysis and interpretation of the research participant's account or story.

APPENDICE C

THE BIO-ECOLOGICAL MODEL

Individual characteristics have provided the focus of much previous research, yet a number of protective processes contribute to positive mental health outcomes in youth and inversely certain factors increase the likelihood of developing pathology (Masten et al., 2009; Rutter, 1999). Bronfenbrenner argued that such protective and risk factors should be considered through the lens of a child's social ecology and developed the bio-ecological model of human development (Bronfenbrenner, 1979; Bronfenbrenner and Morris, 2007) that classifies environmental conditions influencing an individuals' development into distinct and overlapping systems that interact and influence one another (Bronfenbrenner and Morris, 2007; Peltonen and Punamäki, 2010). The individual, or child, along with his genome, is found at the center of the models' systems, which grow further, and more distant from the individuals' direct environment but which continue to influence him indirectly. The first and closest to the center is the microsystem; it represents the child's direct social environments - home and school – including all situations and people the child personally interacts with. The mesosystem represents the interrelations between the elements of the microsystems, such as family-school relations. The exosystem involves societal structures and events that directly impact the child's development, such as health care service accessibility, while the macrosystem is the overarching system that incorporates elements of shared group values and beliefs, like culture or ideology and over which the child has no control. Individuals interact with these systems and exert influence on them as well. Finally,

the chronosystem was included to represent transitions and timeline of life events. (see figure 1).

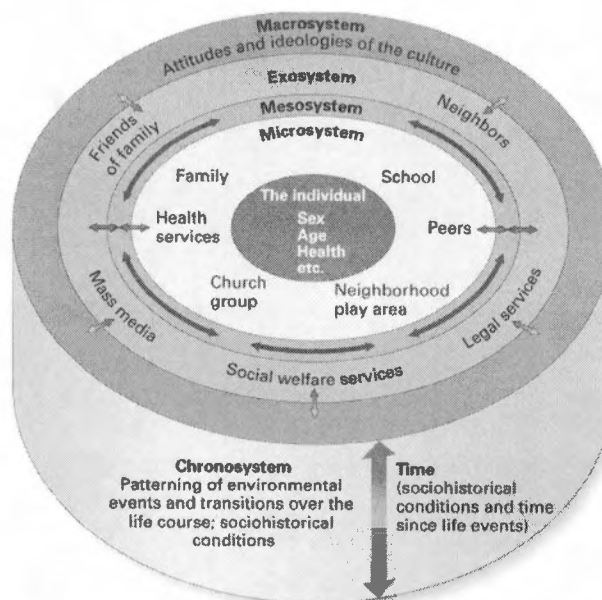


Figure 1: The bio-ecological model of human development

Source:

<https://jeremypmyers.files.wordpress.com/2011/11/bronfenbeenners20ecological20system.jpg>

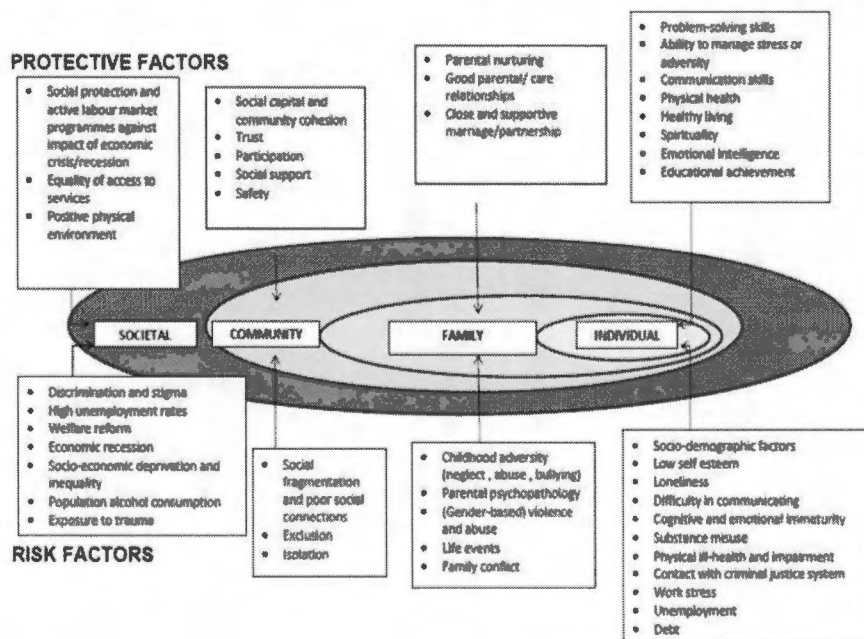


Figure 2: Risk and protective factors mediating resilience according to community prevention research

Source: http://www.nhstayside.scot.nhs.uk/OurServicesA-Z/PublicHealth/PROD_211171/index.htm

The model helps map out risk and protective factors that mediate individuals' capacity for resilience as demonstrated in figure 2.

A variety of risk and protective factors work together to shape young people's vulnerability to adverse experiences and resilience (Masten et al., 2009; Rutter, 1999) and the loss of protective systems around a youngster markedly contributes to a higher vulnerability to adversity (Masten et al., 2009). War is a chaotic force that significantly impacts all spheres of life; families are broken, social infrastructures are destroyed, people are displaced, and the routines of daily life are often irreversibly distorted (Betancourt and Khan, 2008) – so unlike changing schools, which disrupts variables of the microsystem primarily, displaced refugee youth have their whole social ecology uprooted. Bronfenbrenner (1979) calls these changes “ecological transitions” and after being separated from their known resources, restoring protective systems becomes central to their wellbeing.

APPENDICE D

CONFIRMATION OF SUBMISSION

Gmail - Submission Confirmation for UCAT-D-18-00035R1

7/29/19, 7:04 PM



Lara Kalaf <lara.kf@gmail.com>

Submission Confirmation for UCAT-D-18-00035R1

1 message

CATA Journal <em@editorialmanager.com>
Reply-To: CATA Journal <journal@canadianarttherapy.org>
To: Lara Kalaf <lara.kf@gmail.com>

Mon, Jul 8, 2019 at 10:19 PM

Ref.: Ms. No. UCAT-D-18-00035R1

Restoring lost resources for young refugees: An ecological review of the resilience-building potential of expressive therapies

Dear Ms. Lara Kalaf,

Canadian Art Therapy Association Journal has received your revised submission.

You may check the status of your manuscript by logging onto Editorial Manager at (<https://www.editorialmanager.com/ucat/>).

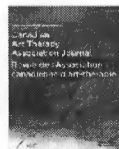
Kind regards,

Canadian Art Therapy Association Journal

In compliance with data protection regulations, you may request that we remove your personal registration details at any time. (Use the following URL: <https://www.editorialmanager.com/ucat/login.asp?a=r>). Please contact the publication office if you have any questions.

APPENDICE E

CONFIRMATION OF PUBLICATION



Canadian Art Therapy Association Journal



ISSN: 0832-2473 (Print) 2377-360X (Online) Journal homepage: <https://tandfonline.com/loi/ucat20>

The Lived Experience of Young Syrian Refugees With an Expressive Arts Workshop About Resilience (L'expérience vécue de jeunes réfugiés syriens dans un atelier d'arts expressifs sur la résilience)

Lara Kalaf & Pierre Plante

To cite this article: Lara Kalaf & Pierre Plante (2019) The Lived Experience of Young Syrian Refugees With an Expressive Arts Workshop About Resilience (L'expérience vécue de jeunes réfugiés syriens dans un atelier d'arts expressifs sur la résilience), Canadian Art Therapy Association Journal, 32:1, 18-30, DOI: 10.1080/08322473.2019.1600895

To link to this article: <https://doi.org/10.1080/08322473.2019.1600895>

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APPENDICE F

COMPREHENSIVE LIST OF THEMES REVEALED FROM THE PHENOMENOLOGICAL EXPLORATION OF PARTICIPANTS' INTERVIEWS AND FROM SECONDARY DATA LIKE PARTICIPANT OBSERVATION AND FIELD NOTES

Main Theme	Theme Description	Count
Meaning & Purpose	Be active/ productive work	Mentioned by 6 and observed in 7
	Enjoyed teamwork	Mentioned by 5 and observed in 6
	Feeling proud of self and group	Mentioned by 4 and observed in 8
	Engaged and serious about activity	Mentioned by 4 and observed in 5
	Committed to project/serious about the tasks and activities / and about learning	Mentioned by 3 and observed in 5
Social & community engagement	Group Cohesion and belongingness	Mentioned by 7 and observed in 8
	Excited/happy to join (whether they initially wanted to or not)	Mentioned by 6 and observed in 9
	Accepting or ignoring disruptive group members to maintain peace or group cohesion	Mentioned by 6 and observed in 7
	Socialize	Mentioned by 5 and observed in 9
	Stop boredom / get out of house	Mentioned by 4 and observed in 9
	Alleviate Isolation / loneliness	Mentioned by 4 and observed in 7

	Sense of responsibility towards project/team/facilitators	Mentioned by 4 and observed in 5
	Strived to gain acceptance and validation	Mentioned by 4 and observed in 5
	Liked having workshop at school	Mentioned by 2 and observed in 5
Supportive & Secure relationships	Appreciated and liked facilitators	Mentioned by 7 and observed in 7
	Improve/strengthen relationships/friendships	Mentioned by 6 and observed in 7
	Manage interpersonal conflict	Mentioned by 5 and observed in 9
	Experienced sharing a personal story and feelings with group	Mentioned by 5 and observed in 6
	Recognizing others talents/efforts/ giving positive feedback	Mentioned by 2 and observed in 5
Recreation & Positive affect	Liked/enjoyed the workshop all in all	Mentioned by 7 and observed in 8
	Some activities found nicer/less fun than others	Mentioned by 6 and observed in 9
	Enjoyed drawing/ / working on scenes/characters/ cutting/contour/glue	Mentioned by 6 and observed in 7
	Absorbed by art	Mentioned by 5 and observed in 6
	Improved mood / wellbeing/affect	Mentioned by 5 and observed in 6
	Related to story / scenes / characters to real life	Mentioned by 4 and observed in 4
	Found some activities boring.	Mentioned by 3 and observed in 5
	Escape / Remove from stressful/dangerous/distressing family & home environment /sad	Mentioned by 3 and observed in 4
Motivation, Hope & Empowerment	Became engaged / motivated / interested in art more	Mentioned by 4 and observed in 5
	Learned how to draw with perspective and dimensions etc.	Mentioned by 6 and observed in 6
	Learned how a stop-motion animated movie is made	Mentioned by 5 and observed in 9
	Improved confidence /self-esteem	Mentioned by 5 and observed in 6

	Enjoys/wants/likes to put work on display/show off what they can do / get feedback on work.	Mentioned by 4 and observed in 7
	Activity/outcome ended up better than expected	Mentioned by 4 and observed in 4
	Hope for future goals/objectives	Mentioned by 3 and observed in 4
	Felt Empowered	Mentioned by 2 and observed in 3
	Able to speak up / stand up for self	Mentioned by 1 and observed in 3
	Feeling comfortable and compelled to share feelings and personal information about self to facilitator	Mentioned by 5 and observed in 6
	Parents were impressed and looking forward to seeing movie and praised children	Mentioned by 3 and observed in 5

APPENDICE G

SUMMARY OF MAIN THEMES EMERGING FROM INTERVIEWS

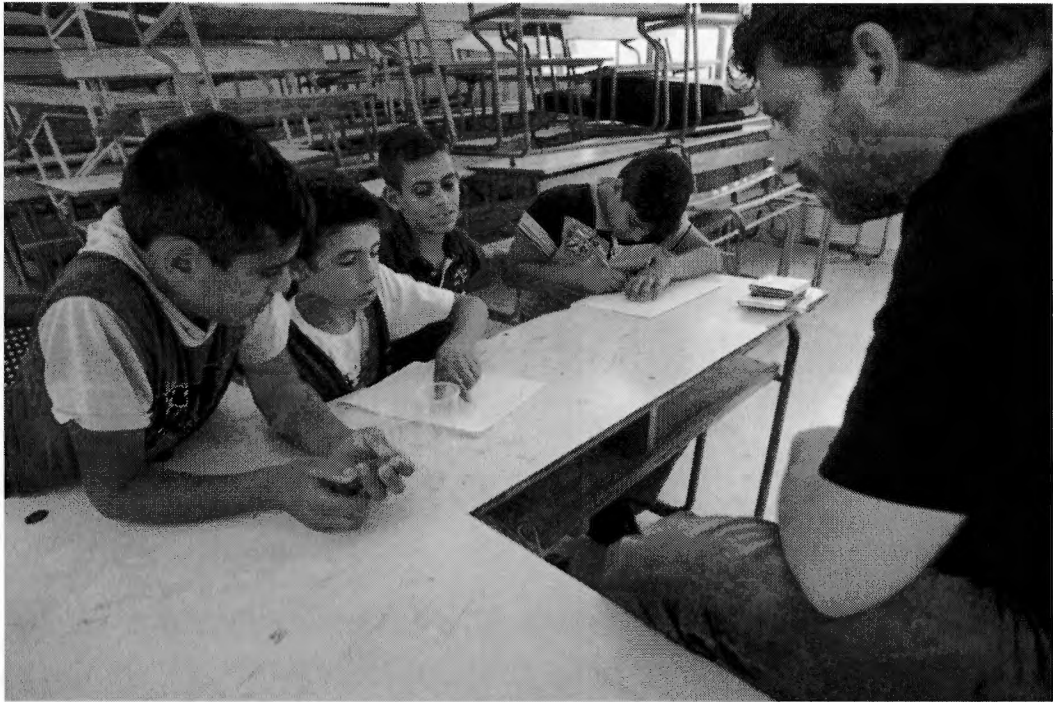
1. Participants all mentioned that they liked the facilitators, appreciated what they taught them, their demeanor, and felt comfortable sharing personal information about themselves with them.
2. Participants felt a sense of belonging and cohesion to a group, as well as a sense of responsibility towards the project, the group, and the facilitators. They felt committed to the project and most of them took their tasks and the activities seriously and wanted to learn as much as they could.
3. Participants learned new skills, like drawing techniques, stop-motion animation, and learned to recognize their own, and others', abilities and talents.
4. Participants mentioned that they enjoyed the drawing and creation of the scenes and characters and loved the movie and the storyline they created.
5. Participants mentioned that they loved working in teams.
6. Participants were able to identify, express, and manage the emotions that emerged during the workshop like anxiety, stress, anger, or sadness.
7. Participants were able to re-engage in a social life, make friendships, as well as alleviate boredom and isolation at home.
8. Participants could practice appropriate interpersonal skills, like managing interpersonal conflict, ignoring disruptive group members, standing up for one's self, and gaining acceptance in a group.
9. Participants enjoyed the workshop altogether. They felt happy during the workshop and their moods improved.
10. Participants found some of the workshop activities more or less boring and/or difficult than others depending on their personal preferences.
11. Some participants' felt that the workshop could bring them closer to their future goals, which gave them purpose and hope.

12. Participants were amazed when seeing the final product (animated movie) come to life.
13. Participants had the opportunity and space to engage and become absorbed in artistic and creative expression, which helped them feel more relaxed and/or happy.
14. Participants felt productive and proud. They enjoyed gaining recognition from others (like friends and family members) and seeing that the outcome of their work was better than they had expected, which helped improve their confidence and self-esteem.
15. Participants did not know what to expect when they initially registered for the workshop but ended up happy that they joined (whether they initially wanted to or not).
16. Some of the participants felt like the workshop helped them escape from their family and home life, which was either stressful, sad, threatening or distressing to them.
17. Some of the participants also mentioned that the workshop helped them feel stronger, more confident, and more able to stand up for themselves.

APPENDICE H

PICTURES OF THE WORKSHOP









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