



You Create

Psychosocial, Youth-Driven, Arts-Based Program Report



Terre des hommes

Helping children worldwide.



IICRD

INTERNATIONAL INSTITUTE
FOR CHILD RIGHTS AND DEVELOPMENT

Key Findings: Desk Review, Key Informant Interviews and Field Visits

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Prepared by: International Institute for Child Rights and Development
For:





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Report Summary

This report was prepared by the International Institute for Child Rights and Development for Terre des hommes to provide important background information on the current state of arts-based programming for young people impacted by migration and adversity worldwide. The lessons learned in this report will be applied directly to the development of an arts-based youth-led methodology to support young people's psychosocial wellbeing and build on their self-confidence, resiliency and empowerment, as part of the You Create project. Three key components form the basis of the report included a literature review, key informant interviews, and field visits.

Literature Review

A literature review was conducted to explore the peer-reviewed academic literature and grey literature, including articles, chapters, reports, and toolkits, that relate to the key themes of young people's psychosocial wellbeing, empowerment, participation, protection and arts-based programming. In total over 200 documents were reviewed.

Key Findings from the Literature Review:

- **Use a holistic approach to mental health & psychosocial support for young people on the move.** Based on the Inter-Agency Standing Committee's Guidelines on Mental Health and Psychosocial Support in Emergency Settings, as well as current scholarship that considers the importance of family and community supports over individualized counselling or other forms of specialized care, and focuses on daily life stressors in addition to any possible past traumas (Alfadhli & Drury, 2016; Interagency Standing Committee (IASC), 2007; Miller & Rasmussen, 2010).
- **Community and culturally-based MHPSS services can be empowering and build resilience.** Use a holistic, preventative, and broad-based approach that promotes community resilience (Mattingly, 2017) including social mobilization as a tool for culturally grounded awareness, understanding, and action (Wessells, 2008).
- **Arts, health, and wellbeing is a growing field with many exciting opportunities.** The field of arts and health has reached a tipping point and there is growing acceptance and use of the arts to support individual and community health and wellbeing (Clift & Camic, 2016). The arts can aid recovery, meet major challenges in the field of mental health, and help reduce costs (All Parliamentary Group on Arts, 2017).

- **The burden of 'proof' in arts-based programming.** There is a gap in empirical research on the arts and mental health, though the research is growing in quality and quantity.
- **Art-based programming can positively impact MHPSS, some aspects of resilience, and young people's sense of wellbeing.** Though the research is not yet robust, there is a good deal of evidence linking the arts to positive changes in different elements of MHPSS, resilience, and wellbeing.
- **Arts-based programming can support peace building and reconciliation.** Art can play a vital role in peace building and reconciliation, through a psychosocial process that enables young people to revive and revise their culture and traditions that, due to conflict, adversity or displacement, may have been threatened (Hanebrink & Smith, 2013).
- **Culture and context are important in arts-based programming.** Culture is a fundamental component to consider in arts-based psychosocial programming, taking into account beliefs, practices, ceremonies, and forms of arts based expressions such as song, dance, music, and body paint that are central to healing in a specific culture (Nylund, Legrand, & Holtsberg, 1999).

Young people on the move are agents of change. Young people play an active role in the migration process, especially older children and youth (Dobson, 2009) and young people's roles and responsibilities after migration both change and increase (Guruge, Hynie, Shakya, Akbari, Htoo, & Abiyo, 2015).

- **Young people's meaningful participation can enhance their development and improve programming** (Lansdown & O'Kane, 2014). Engaging young people in decision-making practices is important (Lundy, 2007a) and their active involvement in the resolution of challenges can make a significant impact (Lansdown & O'Kane, 2014).
- **Adult allies play an important role in supporting young people.** Engaging adult allies that can relate with young people's experiences and reflect their culture and context is important to delivering a successful program (Fanian, Young, Mantla, Daniels, & Chatwood, 2015).
- **Participatory arts-based programming can support young refugees' sense of agency and empowerment.** Though the majority of data is anecdotal, there is an opportunity for arts-based activities to have a positive impact for young people affected by migration and adversity.
- **Engage youth as leaders in arts-based programming.** Offering opportunities for young people to support each other is particularly important when access to peer networks is disrupted due to displacement (R. S. Cox, Scannell, Heykoop, Tobin-Gurley, & Peek, 2017).
- **Building meaningful relationships and social cohesion are key to successful arts-based programming and engaging refugee and host communities deepens this process.** Anecdotal evidence suggests that arts-based facilitated process between groups can increase social cohesion and support reconciliation (O'Kane, 2013).
- **In community-based arts both the art as process and the art as product are important.** Community-based art is a "collaborative creative process" involving professional and non-professional artists and community members where the artistic process is equally important to the final art product (Hutcheson, 2016, p. 5).

- **Importance of establishing safety and normalcy.** Art can aid this process, by offering a safe space for people to spend time, express themselves and explore ideas of safety (Hanebrink & Smith, 2013).

Key Informant Interviews

From January to March 31st 2018, the International Institute for Childs Rights and Development team conducted over twenty-five semi-structured key informant interview dialogues with a cross section of community based organizations, international development organizations, academics, and artists working in individual or multiple countries inclusive of: Africa (4), the Middle East (4), Latin America (2), Asia (4), Europe (3), and North America (10).

Key Findings from Key Informant Interviews:

- **Youth Engagement/Youth-Led:** Importance of building young capacity and confidence to meaningfully participate, listening effectively, and enabling young people to have control over key decisions that impact their lives.
- **Art-led/Art-informed:** Art is an effective method for young people to process challenging experiences and engage in positive social change.
- **Monitoring and Evaluation Tools:** Though many organizations are using creative arts-based monitoring and evaluation tools, this was a challenge for smaller organizations with few resources.
- **Facilitation.** The importance of quality facilitation as a technique for youth capacity building, that highlights accessible, engaged learning that is flexible, with more equal power dynamics.
- **Culturally/contextually driven:** The importance for culturally and contextually driven content when working with refugee young people to respect and support lived experience and the transition process into new communities.
- **Community Engagement:** Engage spheres of young people's social ecological environment.
- **Funding Challenges:** Across the majority of organizations, funding for youth art-based programming for refugee young people was limited.

Field visits:

Field visits to organizations implementing arts-based programming for young people impacted by adversity were organized in order to observe arts-based programming in action, speak with staff about their approach and lessons learned in practice, and also have the opportunity to meet with young people to learn how they experience these programs, from their own perspective. Field visits were conducted in Cairo, Egypt engaging young people from Syria, Eritrea, Sudan and Egypt; Mae Sot, Thailand, engaging Karen youth from Myanmar; and Vancouver and Victoria, Canada, engaging youth from a wide cross-section of migrant youth globally.

Key Findings from the Field Visits to Egypt, Thailand, and Canada:

- **Offer multiple art modalities.** Ensure young people can access and experiment with a variety of arts modalities to determine their interests and develop their skills.
- **Connect to local culture & heritage.** The arts are an effective way to build confidence and pride in culture and heritage, which is important for young people impacted by migration. The arts also provide an opportunity for intergenerational dialogue, collaborative work, and discovery.
- **Art can help break down stereotypes.** The arts can be an important method to build relationships and breakdown stereotypes based on gender, ability, religion, race, culture, nationality, etc.
- **Theatre and drama are important methods for youth development.** Theatre and drama are strong methods for building confidence, resilience, and healing as well as working on social justice issues.
- **Safety is of utmost importance when young people are engaged in social change.** Arts methods that build young people's agency can support young people to engage their peers, families, and communities in positive social change though their personal security can also be at risk through these activities. Organizations need to be aware and responsive and ensure young people's safety is paramount.
- **Educate on child rights.** Integrate child rights into arts programming in a culturally respectful format to help young people learn about active citizenship and apply these lessons in community.
- **Art can be used to support psychosocial wellbeing in a variety of ways.** The arts can be used both as direct and indirect ways to support and build young people's psychosocial wellbeing. Either way, it is extremely important to build trust and understanding before engaging them directly around psychosocial wellbeing.
- **The arts can an effective a way to build community for young people.** The arts create a stimulating environment and can offer young people a way to explore their own ideas and interests, find a sense of belonging, connect with like-minded peers and mentors, and imagine positive ways they can impact their communities.
- **Youth Councils are an effective way to ensure youth have a voice/role in decision-making.** A Youth Advisory Board or Youth Council are effective ways to ensure young people's voices are heard at all stages of project development and implementation, particularly within the context of larger programs and organizations.

Key opportunities and challenges regarding the use of arts-based programming with young people impacted by migration and adversity (emerging from KIs and Field Visits):

There is opportunity to:	Challenges are to:
Grow a global community of practitioners and youth using the arts to support psychosocial wellbeing of young people	Encourage meaningful youth-led arts-based programming/
Increase innovative arts-based youth led Monitoring and Evaluation	Provide young people access to resources and materials to carry out arts-based programs
Impact the lives of young AND their host communities and countries through arts-based programming	Implement culturally relevant mixed-methods monitoring and evaluation

Recommendations:

Key recommendations for consideration in the You Create project:

1. A holistic social ecological approach to MHPSS should be implemented.
2. Supporting the resilience of young people should be a main goal of arts-based programming.
3. Develop an approach that positions young people as change makers.
4. Enable young people to connect with their peers through peer-networks.
5. Develop strong trusting relationships between adult allies and youth leaders.
6. Ensure facilitators are properly trained and supported to lead an interactive participatory approach.
7. Apply a gender lens to arts-based programming.
8. Respectfully challenge discrimination based on gender, culture or nationality through arts
9. Find ways to encourage social cohesion through arts-based programming by intentionally bringing diverse groups together.
10. Provide time and budget for relationship and trust building in all trainings, workshops, and in program activities with young people.
11. Ensure that all activities are grounded in culture and context. Engage local community members and teams in the contextualization and design of activities.
12. Recognize the value of art as a tool for strengthening psychosocial wellbeing and creating social change. Build this into program design more broadly across programs.
13. Carry out a stakeholder analysis prior to/upon inception of projects in order to ensure that a community engagement model is applied.
14. Seek out opportunities for research grants and partnerships with research institutions to contribute innovative research and evidence to support youth-led arts-based programming to strengthen psychosocial wellbeing and protection of young people.
15. Encourage a youth-led mixed methods approach to Monitoring and Evaluation.



GLOSSARY OF KEY TERMS

Agency:

Agency is the social process where (Cohen, 2013) by social actors or ‘agents’ (young people, adults, etc.), influence their own lives, the lives of others, as well as the societies in which they live (Dahlberg, Moss, & Pence, 2007).

Arts:

The arts are a broad field and include, but are not limited to, the following: visual and performing arts, digital arts, crafts, dance, film, literature, music, gardening and culinary arts (All Parliamentary Group on Arts, 2017). When referring to ‘the arts’ this report will be referring to “everyday human creativity” rather than formal cultural expressions (All Parliamentary Group on Arts, 2017, p.19).

Arts-based Programming:

Arts-based programming, then, refers to any activity, program or initiative that engages people in this “everyday human creativity” (All Parliamentary Group on Arts, 2017, p.19).

Art-based Research:

Arts-based research is a form of qualitative research and refers to the use of any form of art during the research process, including gathering data, interpreting data or communicating findings (Knowles & Cole, 2008).

Child:

The United Nations Convention on the Rights of the Child defines a “child” as a person below the age of 18, unless relevant laws recognize an earlier age of majority (United Nations, 1989).

Child Participation:

Child participation is defined by the UN Committee on the Rights of the Child (in GC 12) as an “ongoing processes, which include information-sharing and dialogue between children and adults based on mutual respect, and in which children can learn how their views and those of adults are taken into account and shape the outcome of such processes” (Committee on the Rights of the Child, 2009, p. 5). According to the United Nations Convention on the Rights of the Child (Articles 2 and 12), all children, regardless of their sex, race, colour, language, national origin, age, class, religion or political beliefs, have the right to participate in decisions that affect their lives (United Nations, 1989).

Child Protection:

According to the Child Protection Working Group and the Minimum Standards for Child Protection in Humanitarian Action, child protection is “the prevention of and response to abuse, neglect, exploitation and violence against children” (Child Protection Working Group, 2012). Therefore child protection refers to the protection of these specific children’s rights.

For Terre des hommes, child protection is based on the United Nations Convention on the Rights of the Child, while respecting cultures and traditions, and includes:

- The right to protection against “all forms of physical or mental violence, injury or abuse, neglect or negligent treatment, maltreatment or exploitation, including sexual abuse” (Art. 19, UNCRC) and, more widely,
- Protection of the rights accorded to children as subjects of law, in particular the best interests of the child, well-being, the right to health, education, access to justice, etc.

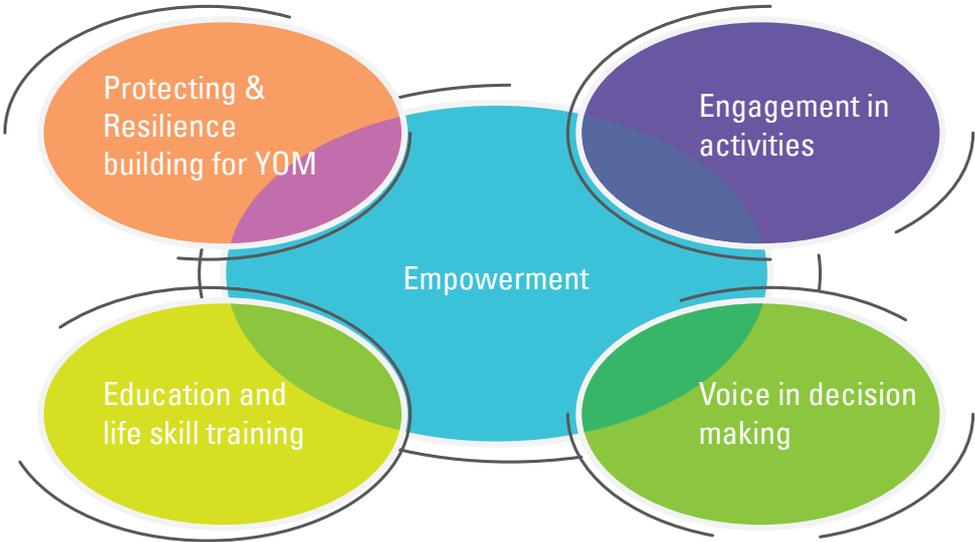
Child-Centred Systems Change:

Building from a traditional child rights-based approach, this adheres to the following principles:

- Leading with children: children are the focus and intention of our work
- Rights-based and community-centred
- Non-discriminatory, inclusive and equitable
- Participatory
- Builds from local wisdom and strengths: communities, contexts and cultures
- Accountable and based on rule of law
- Partnership-focused (Currie & Heykoop, 2012, p. 16).

Empowerment:

Innovations that support young people to empower themselves and “create social change agents who can influence and lead on solving problems in their communities. The ability for young people to connect to each other and counsel each other also allows them to share and scale their own solutions” (UNICEF, 2016). For Terre des hommes, the following model of empowerment is used to highlight the various components of empowerment:



Health:

The positive dimension of mental health is stressed in WHO's definition of health as contained in its constitution: "Health is a state of complete physical, mental, and social well-being and not merely the absence of disease or infirmity" (World Health Organization, 2006, p. 1).

Mental Health Psychosocial Support (MHPSS):

In the Inter-Agency Standing Committee's Guidelines on Mental Health and Psychosocial Support in Emergency Settings, the terms mental health and psychosocial support refer to "any type of local or outside support that aims to protect or promote psychosocial well-being and/or prevent or treat mental disorder" (Interagency Standing Committee (IASC), 2007, p. 1).

Well-being:

"...(W)ell-being can be defined as the realisation of children's rights and the fulfilment of the opportunity for every child to be all she or he can be in the light of a child's abilities, potential and skills. The degree to which this is achieved can be measured in terms of positive child outcomes, whereas negative outcomes and deprivation point to the neglect of children's rights" (Bradshaw, Hoelscher, & Richardson, 2007).

The WHO explores how wellbeing is related to children and adolescents mental health: "Children and adolescents with good mental health are able to achieve and maintain optimal psychological and social functioning and well-being. They have a sense of identity and self-worth, sound family and peer relationships, an ability to be productive and to learn, and a capacity to tackle developmental challenges and use cultural resources to maximize growth. Moreover, the good mental health of children and adolescents is crucial for their active social and economic participation.(World Health Organization, 2005)".

Migrant:

According to UNHCR, a migrant "describes any person who moves, usually across an international border, to join family members already abroad, to search for a livelihood, to escape a natural disaster, or for a range of other purposes" (UNHCR, 2018, p. 1). UNHCR cautions that although migrants and refugees may follow similar routes, methods of transport and networks, they are not the same thing (UNHCR, 2018).

For Terre des hommes, children affected by migration include any of the following categories:

1. Children and young people on the move (engaged in a migration process);
2. Children and young people who are potential migrants (living in environments highly affected by the migration of children and young people and/or migration compelled environments forcing them to move for economic, social, cultural, historical, or political reasons, etc.);

3. Children and young people whose kin (siblings, guardians) have migrated (children left behind);
4. Children and young people temporarily or permanently out of migration (integrated, reintegrated, and returned).

Monitoring and Evaluation (M&E):

A series of activities and processes that include:

- “Ongoing learning within an initiative, program or system with respect to its contributions and influence, including unintended results (whether negative or positive), and
- Bottom-up and top-down accountability to the full range of stakeholders involved – from the intended beneficiaries (e.g. children and young people), to communities, to local and international stakeholders, to project partners and to funders” (Currie & Heykoop, 2012, p. 15).

Monitoring refers to the regular and ongoing collection of data to assess a program or initiatives contributions, lessons learnt and the context in which the work is taking place (Currie & Heykoop, 2012). Evaluation refers to a more in-depth assessment in a specific moment in time (Currie & Heykoop, 2012).

For Terre des hommes, monitoring and evaluation refers to:

- **Monitoring:** The collection, analysis, and use of data concerning events and processes related to a project’s progress. It is used to assess a project’s progress and ensure it is on the right track to achieve the expected results, or to observe and understand discrepancies, difficulties or even new opportunities. Monitoring is a key part of effectively steering projects and programmes.
- **Evaluation:** A systematic and objective assessment of an on-going or completed project, its design, implementation, and results. It must provide information that is credible and useful, enabling the incorporation of lessons learned into the decision-making process (Tdh, Project Cycle Management, 2012).

Note: Monitoring and Evaluation can also be referred to as Monitoring, Evaluation, and Learning (MEL) to emphasize the continuous learning component of M&E.

Refugee:

“A refugee is someone who has been forced to flee his or her country because of persecution, war, or violence. A refugee has a well-founded fear of persecution for reasons of race, religion, nationality, political opinion or membership in a particular social group. Most likely, they cannot return home or are afraid to do so. War and ethnic, tribal and religious violence are leading causes of refugees fleeing their countries” (UNHCR, 2017).

Resilience:

Resilience is a “dynamic process encompassing positive adaptation within the

context of significant adversity” (Luthar, Cicchetti, & Becker, 2000 in Ungar, 2011, p. 543). According to Terre des hommes, resilience is the capacity of girls, boys, families, communities and systems to anticipate, cope, adapt, and transform in the face of shocks and stresses (Terres des Hommes, 2017).

Community Resilience:

Community resilience incorporates an understanding of how human biological and psychological systems, along with people’s physical and social ecologies dynamically influence each other to create vulnerabilities, adaptive capacities, and shared resilience (R. Cox, 2015; R. S. Cox & Hamlen, 2015). This includes interconnected social, cultural, psychological, and structural factors that affect local capacity to anticipate, adapt to, and respond to emergencies and crisis (Folke, 2006; Gotts, 2007).

Social cohesion:

According to the UN Department of Economic and Social Affairs, social cohesion is the “glue that holds society together.” “A cohesive society is one where people are protected against life risks, trust their neighbors and the institutions of the state and can work towards a better future for themselves and their families. Fostering social cohesion is about striving for greater inclusiveness, more civic participation and creating opportunities for upward mobility” (United Nations, 2012, p. 1).

Violence Against Children:

UN Secretary-General Report on Violence Against Children combines both the United Nations Convention on the Rights of the Child definition of violence from Article 19 and the World Health Organization’s definition of child abuse:

“All forms of physical or mental violence, injury and abuse, neglect or negligent treatment, maltreatment or exploitation, including sexual abuse” (United Nations, 1989).

And,

“All forms of physical and/or emotional ill-treatment, sexual abuse, neglect or negligent treatment or commercial or other exploitation, resulting in actual or potential harm to the child’s health, survival, development or dignity in the context of a relationship of responsibility, trust or power” (World Health Organization, 1999).



METHODOLOGY

Three key components form the basis for the project's methodology: (1) A desk and literature review exploring the peer-reviewed literature and grey literature, including reports and toolkits, that relate to the key themes of young people's psychosocial wellbeing, empowerment, participation, protection and arts-based programming. (2) Key informant interviews with individuals and organizations from around the world with expertise in the field of arts-based programming supporting young people's wellbeing. (3) Field visits to organizations implementing arts-based programming for young people impacted by adversity, where IICRD had the opportunity to observe programming in action, speak with staff about their approach and lessons learned in practice and also have the opportunity to meet with young people to learn how they experience these programs, from their own perspective. These three components of the methodology provide the basis for the development of the arts-based programming for young people on the move, as part of the You Create project.

Guiding Questions

The following overarching questions guide all aspects of the desk and field research (see also see Appendix A for a full list):

1. What is the relationship between child and youth engagement, art, psychosocial well-being, empowerment, protection and resilience?
2. How does participation in the creative arts influence young people's full and healthy development, resilience, agency and empowerment, thereby building young people's protective mechanisms and supporting them to mitigate risk?
3. What are the most promising methods used to support, engage and promote young people's meaningful participation in their psychosocial well-being, through the arts?
4. When considering young people's participation in the arts, what are the most promising methods used to monitor, evaluate and learn about the impacts on psychosocial well-being, empowerment and protection outcomes?

Contextual Lenses of Analysis

In order to gather information on the use of the arts to support young people's psychosocial wellbeing, this study will explore the broader context within which the arts are utilized to support young people's wellbeing, including social attitudes, cultural practices and knowledge. This includes seven main contexts:

1. Young people's experiences and life stories,
2. Home-life and the family (including mothers, fathers, caregivers, siblings, aunts, uncles, grandparents and extended family),
3. Educational settings (including formal and informal education settings, teachers, principals and fellow students),
4. Community (including community centres, recreation, work, arts and cultural

- activities, and religious institutions),
5. Formal and informal support services (including social services, state care, judicial system),
 6. History and context of the crisis or adversity setting, such as long-term unrest or recent upheaval.
 7. Cultural values, beliefs and norms that shape young people and adults' perceptions, attitudes and behaviours with respect to the arts and psychosocial wellbeing; and
 8. Young people in exceptionally difficult circumstances, such as children with disabilities, children who identify as LGBTQI, children traveling alone, specific minority, ethnic or religious groups etc.

Methodological Goals of the Research Process

1. Engage young people in both a meaningful and enjoyable manner, helping to build trust during the research process (Guruge et al., 2015).
2. Enable young people to produce a tangible product during the research process, strengthening their sense of self in the research process (Guruge et al., 2015).
3. Provide young people with an opportunity to learn more about their own personal situation and that of their peers, reflecting on their situation individually and collectively and developing their words and ideas around the subject, thereby enabling them to better articulate their situation and advocate for themselves.

Overarching Theories and Approaches

The theoretical framework for this project draws on an interdisciplinary child and youth rights based approach, as well as a social ecological approach (Bronfenbrenner, 1979; James & Prout, 2015; Wilson, 2008). The **social ecological framework** considers the various levels of a young persons environment – i.e. individual, family, community, national – and is valuable in relating the social ecologies of young people to child rights, including rights to protection and holistic well-being, including psychosocial (Cook & Du Toit, 2005). A social ecological and holistic approach emphasizes an interrelated understanding and application of evidence on arts activities on young people's psychosocial well-being that links individual, family, community, culture and broader social systems (Garbarino & Kostelny, 1992; Jack & Jordan, 1999 in Wright, 2004).

The project will employ a **resilience enhancing strengths-based approach**, emphasizing young people as social actors who exhibit agency, the ability to influence their own lives, the lives of others, as well as the societies in which they live (Dahlberg et al., 2007). A common element that exists across sometime divergent definitions of resilience is the experience of adversity and a positive adaptation

(Noltemeyer & Bush, 2013). Acknowledging that resilience is transactional and negotiated within unique contexts and cultural settings, and is not merely the result of a young person's internal resources, is important in developing strategies that support young people in adversity to navigate their way to psychological, social, cultural and physical resources that sustain their well-being (Noltemeyer & Bush, 2013; Ungar, 2011). Theories of social resilience take into account one's ability to prepare for and respond to adversity as well as the culture shapes how individuals understand resilience (Macleod, Aikins, & LeBaron, 2016).

Therefore, a **qualitative arts-based participatory research** process will be employed that draws on a participatory action research (PAR) approach to conduct research in collaboration with young people and adults (Reason & Bradbury, 2006). The **participatory approach** is valuable for research conducted with young people and can support relationships between children, youth, and adults, as well as support research participants to critically analyse, reflect, co-construct meaning, and identify actions and solutions (Christensen & James, 2000; Christensen & Prout, 2002; Clark, 2010; Currie & Heykoop, 2012). Young people's involvement in participatory research has the potential to build their capacity, including their coping skills and resilience (Ward (Lee) & Eyber, 2009). Vecchio and colleagues (2017) note the importance of such approaches with young people who are in displacement contexts, noting "participatory methodologies are important because they invite refugee children to partner with researchers to produce knowledge" (Vecchio, Dhillon, & Ulmer, 2017, p. 133).

Arts-based methods have been shown to increase levels of empowerment, and to positively impact social inclusion and mental health (All Parliamentary Group on Arts, 2017; Allen & Allen, 2016; Hacking, Secker, Spandler, Kent, & Shenton, 2008; Spandler, Secker, Kent, Hacking, & Shenton, 2007). In a scoping review of arts-based research in health, Boydell and colleagues (2012) suggest that when qualitative methodologies are broadened to include arts-based research methods this "presents different ways of knowing" (p. 1) that strengthen the research. Arts based research has been described as dynamic, supporting the socio-ecological model, as it "encourages the expression of multiple perspectives, and brings them together to produce new meanings and raise further questions at the individual and societal level" (Boydell & Belliveau, 2017, p. 194). Boydell and colleagues (2012) go on to indicate that we may be witnessing a paradigm shift in how researchers approach social inquiry and the emergence of a new tools and techniques that will strengthen the field. (Boydell, Gladstone, Volpe, Allemang, & Stasiulis, 2012). In a qualitative review of a national research study in England on participatory arts programming for people with mental health challenges, Spandler and colleagues (2007) determined that in the six programs they reviewed key outcomes included the "fostering of hope, creating a sense of meaning and purpose, developing new coping mechanisms and rebuilding identities (p.271)..". Although these outcomes were emphasized, the authors cautioned imposing arts-based programming, as it may not support everyone impacted by mental health issues (Spandler et al., 2007).



**KEY FINDINGS FROM
THE LITERATURE REVIEW**

Literature Review Methodology

A scoping literature review was chosen to identify relevant literature and gaps to support the review of the arts as a support for young people's psychosocial well-being as well as child and youth-led initiatives, child protection, empowerment, resilience and social cohesion among youth in migration and adversity settings. This was not a systematic review and rather focused on core themes to inform subsequent steps in the project.

The academic and grey literatures included in this study were selected based on the quality, relevance, and rigour of the theoretical positions, research methods, findings, and practicality. The study includes: academic literature and relevant grey literature-unpublished documentation in the form of assessments, policy papers, toolkits, manuals, and other resources. The use of academic and grey literature further supports strengthening research-practitioner linkages and opportunities for strategic collaboration and learning across sectors.

To identify and evaluate the literature, we briefly reviewed over 200 published and unpublished pieces of literature, while focusing on a smaller number for more pertinent pieces as referenced in the bibliography below. The process of collecting this literature involved surveying a diversity of subject specific search engines and databases. In our preliminary search we used key words and phrases ensuring that there was always an intersection of at least two terms inclusive of, but not limited to, for example "child participation+resilience+arts-based methods" so that we could eliminate articles/tools that did not interconnect with the interrelated themes and hone in on the relationship between the core terms. The following categories of key words were used as a guide:

- Various stages of childhood and terms for children, adolescents and youth
- Arts and the various types of arts including digital arts, music, theatre etc.
- Context: humanitarian, adversity, refugee, migrant, displacement
- Psychosocial areas including wellbeing, mental health, MHPSS
- Participation including engagement, child and youth-led
- Core concepts such as resilience, empowerment, agency
- Social change concepts including social transformation, social cohesion, advocacy
- Important factors including gender, LGBTQT, (dis)ability
- evaluation, assessment, good or promising practice, ethics

The main search engines used for this literature review included: Google Scholar, Sage Research Methods online, St. Francis Xavier University, DiscoveryEd University of Edinburgh, JSTOR, Google, Google Books and Mendeley. Publications from the last 10 years, 2007-2017/8, were given preference, while including older seminal papers and reports.

Once the preliminary literature was collected, we used a snowballing technique to locate further research in the field; this included review of reference lists in articles, related articles searches via academic journals, and communication with experts in the relevant fields. We spent time with individuals and organizations who participated in key informant interviews, to go over specific articles, reports, and tools that they found most useful in their work. Additionally we connected with children's rights colleagues and networks, inclusive of IICRD's global child rights network, to identify grey literature including reports related to creative approaches, child protection, psychosocial well-being, and other tools. A number of hubs of resources were accessed including [Art Bridges](#) and International [Centre of Art for Social Change](#).

Due to the nature of the psychosocial programming that this review will be used to guide and develop, as well as to the time available for the literature review, there were a number of interesting areas of research that we did not explore or go into depth on. These include literature relating to arts and health, with a focus on neurobiological evidence as well as formal art-therapy programs and approaches that require trained specialists.

Key Learning from the Literature Review

The following sections highlight the key learning that emerged from the peer-reviewed and grey literature:

Use a holistic approach to mental health & psychosocial support for young people on the move

In the 1990s and early 2000s, the impact of humanitarian crisis was understood within a trauma informed paradigm, focusing on psychological and social stressors leading to reactions such as post-traumatic stress disorder (PTSD) (Wessells, 2008). Since that time, the trauma-paradigm has been challenged due to its close alignment with a western medical model that views human suffering as individual and disregards the collective and broader social, political and historical context of adversity (Alfadhli & Drury, 2016; Wessells, 2008). Wessells (2008) suggests interventions that view the collective and social aspects of the challenges of war better reflect the intergenerational impacts and are woven into collective identity.

In the Inter-Agency Standing Committee's Guidelines on Mental Health and Psychosocial Support in Emergency Settings, the terms mental health and psychosocial support refer to "any type of local or outside support that aims to protect or promote psychosocial well-being and/or prevent or treat mental disorder" (Interagency Standing Committee (IASC), 2007, p. 1). The IASC Guidelines suggest a more holistic approach that emphasizes the importance of family and community supports over individualized counselling or other forms of specialized care (Interagency Standing

Committee (IASC), 2007; Wessells, 2008). The IASC (2007) stresses that people are affected by emergencies differently requiring different types of support, and therefore MHPSS is best delivered through a system of complementary supports that meet these varying needs.

The IASC (2007) MHPSS intervention pyramid reflects consensus on good practice from practitioners with diverse experience across sectors, and from different geographic regions. There are 4 levels of the IASC MHPSS intervention pyramid:

- **Basic services and security:** The lowest and largest layer of the pyramid highlights the importance of establishing security, adequate governance and services for basic human needs such as food, shelter and water in “participatory, safe, and socially appropriate ways to protect people’s dignity, strengthen local social supports and mobilise community networks”(Interagency Standing Committee (IASC), 2007, p. 11).
- **Community and family supports:** The second layer focuses on supports for a smaller group of people who are able to maintain their psychosocial wellbeing with key community and family support services (Interagency Standing Committee (IASC), 2007).
- **Focused, non-specialized supports:** The third layer focuses on the supports required by an even smaller group of people who require individual, family or group interventions by trained and supervised workers (Interagency Standing Committee (IASC), 2007).
- **Specialized services:** The top layer focuses on support services required by the smallest group of people who, in addition to the supports already mentioned, require additional supports such as psychological or psychiatric services to treat severe mental disorders (Interagency Standing Committee (IASC), 2007).

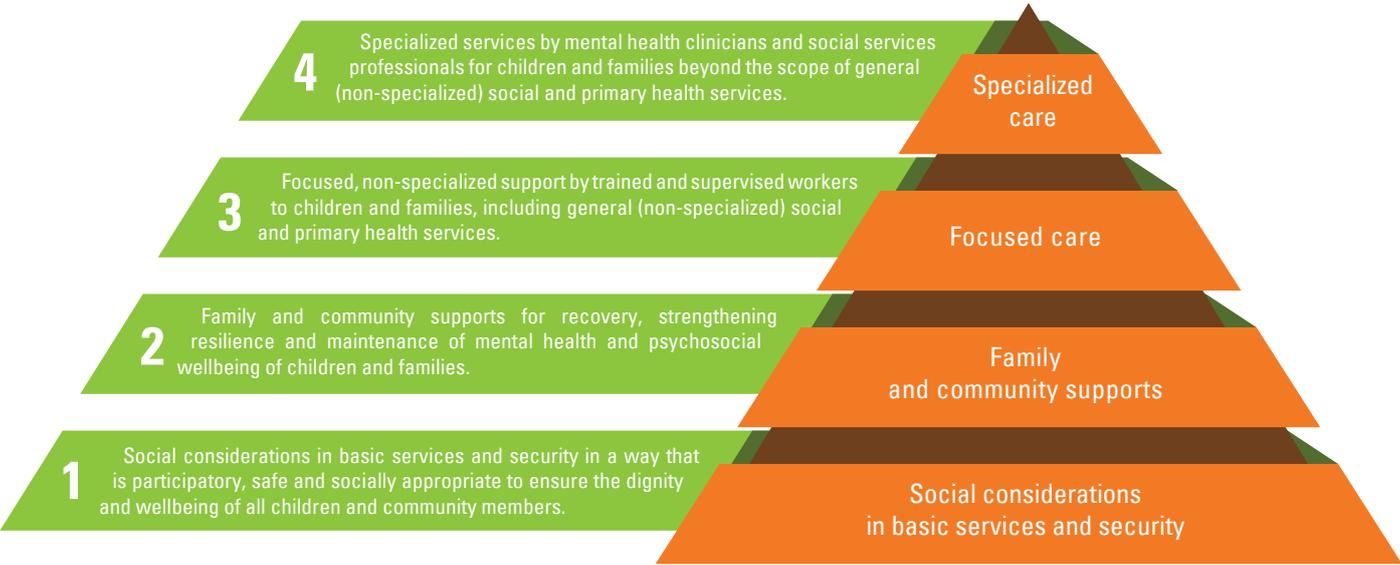


Figure 1: IASC MHPSS Pyramid (from Tdh MHPSS lit review)

Focusing on trauma alone overestimates the impact of direct war exposure on mental health, while neglecting to consider the social and material conditions of daily life, or daily stressors, that contribute to negative mental health of individuals in conflict and post-conflict settings (Miller & Rasmussen, 2010). Neglecting challenges of daily life contradicts that fact that the majority of refugees live in a post-emergency situations, that have different challenges than the emergency situation they left behind (McDougal & Beard, 2011). Alfadhi & Drury (2016), in their comprehensive literature review, suggest that more attention needs to be paid to the daily stressors faced by refugees in their current lives, rather than the trauma they may have experienced in the past. They suggest that psychosocial interventions use a social identity approach in MHPSS interventions that focus on second level of the IASC pyramid, community and family support, to address shared social identity between refugee groups (Alfadhi & Drury, 2016).

Community and culturally-based MHPSS services can be empowering and build resilience

Rather than focus on individual clinical diagnosis, it is important to use a holistic, preventative and broad-based approach that promotes community resilience (Mattingly, 2017). In support of this holistic approach, Wessells (2008) suggests including social mobilization as a tool for culturally grounded awareness, understanding and action, whereby local people undertake a process of reflection to understand the meaning of events and develop plans for collective action. Using a community-based, resilience-focused holistic approach can actually help reduce the number of people who require specialist attention (Mattingly, 2017). Further, it can be argued that efforts that root programming in local culture and context serve to reduce any risk of harm, improve outcomes, and ensure that resources are used efficiently (Greene et al., 2017). The term 'cultural vitality' refers to measures of MHPSS that reflect the cultural and contextual understanding of health and wellbeing (Ager, Robinson, & Metzler, 2014). Drawing on values, traditions, and cultural practices around healing, and developing new narratives can lead to empowerment (Wessells, 2008). In addition to the importance of culturally and contextually relevant understandings of MHPSS, it is important to focus on people's strengths and resilience, at the same time as supports are provided for challenges that may develop as a result of adversity (Mattingly, 2017; Wessells, 2008).

Empowerment can be viewed as both an internal and individual process as well as part of a collective process of a larger group of people, and both are crucial in community mobilization and action (Wessells, 2008). A key component of this, as stressed by the IASC (2007), is that people take ownership of the relief process whenever possible and appropriate. Effective empowerment and social mobilization are complex and require attention to often excluded groups such as children, youth and women, strengthening social networks and laying the ground work for healing (Wessells, 2008). For young people, opportunities to strengthen connections with family and community, restoring a sense of normalcy and participating in daily life is an important component of psychosocial interventions that support young people's development as well as healing (Kalksma-Van Lith, 2007).

The International Network for Education in Emergencies provides a list of key factors that are crucial for the successful implementation of MHPSS programming, including:

- Children’s participation
- Involvement of parents and caregivers
- School-based approach
- Contextualized responses
- Ensure children’s safety and security
- Re-create “normal” routines
- Ensure that programs are designed to be inclusive
- Identify referral services (International Network for Education in Emergencies, 2016, pp. 21–23)

Arts, health, and wellbeing is a growing field with many exciting opportunities

The literature on arts-based programming in support of health and wellbeing is a growing field, with many exciting opportunities for development. Prominent academics in the field of arts and health argue that it has reached a tipping point, as can be seen in the number of papers, reports, conferences, organizations and professional networks, and there is growing acceptance and use of the arts to support individual and community health and wellbeing (Clift & Camic, 2016). According to a recent literature review of the arts and health field, the following categories within the arts and health literature emerged (Currie, Fox, Brennan, & Clement, 2017):

1. Art for health education;
2. Art therapy;
3. Art-based programming (including descriptions and evaluations of arts-based programming for specific ailments, such as music therapy for dementia and specific arts-based programming for health and wellbeing, such as studies on dance therapy);
4. Arts-based research and evaluation;
5. Art for social change;
6. Social determinants of health and equality; and
7. Bio-medical reports on the use of arts-based programming
8. Arts engagement through museums, libraries, galleries etc.

In the UK’s seminal All-Party Parliamentary Group on Arts, Health and Wellbeing Inquiry Report, the authors provide both a current and a comprehensive description of the field of arts and health. As part of its key messages, the report suggests that:

- “The arts can help keep us well, aid our recovery, and support longer lives better lived.
- The arts can help meet major challenges facing health and social care: ageing, long-term conditions, loneliness, and mental health.

- The arts can help save money in the health service and social care” (All Parliamentary Group on Arts, 2017, p. 4).

These are strong messages, indicating the opportunity available for government and civil society to take a renewed look at how to involve the arts in supporting human wellbeing.

Based on their comprehensive literature review, Stuckey & Nobel (2010) concluded that there are 4 forms of arts-based interventions that are most commonly used to support health and wellbeing: music engagement, visual arts, movement-based creative expression, and expressive writing (Stuckey & Nobel, 2010). There are multiple forms and approaches to arts-based programming that can be tailored to the specific context, age groups and identified needs and interests.

The burden of proof in arts-based programming

It is important to understand how art affects human development in order to develop programs and services to best meet people’s needs states the white paper prepared by the US National Endowment for the Arts and the US Department of Health and Human Services (Hanna, 2011). Stuckey & Nobel (2010) suggest that engaging in arts-based activities can contribute to reducing stress and depression, as well as alleviate suffering from chronic disease. This article charts some of the neurobiological evidence that links specific arts-based practices to changes in health.

Health agencies are eager for empirical proof that arts-based activities can treat medical conditions and that they are cost-effective (Clift & Camic, 2016). For health researchers, random controlled trials are needed to establish causal connections that can be measured (Clift & Camic, 2016). Others in the arts community suggest that by relying on controlled quantitative studies it is impossible to capture the “magic” that unfolds during arts-based programming. Clift & Camic (2016) suggest that a mixed-methods approach is used, that includes both quantitative and qualitative approaches, to better understand the impact the arts has on health and wellbeing.

Art-based programming can positively impact MHPSS

Mirroring the conversation taking place in the literature about the impacts of arts on health and wellbeing, many mental health studies cite the need for empirical evidence including high-quality quantitative and qualitative research on MHPSS that is systematically evaluated, as well as controlled studies (Alfadhli & Drury, 2016; Andemicael, 2011; Zarobe & Bungay, 2017). In an effort to shed light on the ongoing criticism that there is insufficient evidence to claim benefits of arts-based activities on mental health, Van Lith and colleagues (2013) conducted a critical review of current research on the impact of arts-based practises on mental health. The authors concluded that, “art-based practices are of high benefit to psychological and social recovery particularly in the areas of self-discovery, self-expression, relationships and social identity” (Van Lith, Schofield, & Fenner, 2013, p. 1309). They acknowledged the need for continued rigour and development of mixed-methods studies to validate the current evidence.

There are a myriad of approaches to arts-based programming for MHPSS, not only in the type of art modality that is employed, be it performing arts, digital arts or visual arts, but also in the methods and process used to implement the arts. Rigorous arts-based programming for mental health can have a very prescriptive and highly structured process that supports research outcomes (Ager et al., 2011), can be led by artists or organizations with a type or art modality in mind, that is then co-constructed with community (Howard, 2004; O’Kane, 2013) or can take on a more participatory community-development approach enabling participants to co-create both purpose, meaning and art modality, such as might be reflected in participatory action research. Each type of programming has its own merit, and application may depend on purpose, available partners, funds and resources, amongst other considerations.

In an evaluation of two arts based programs in refugee camps operated by International Mercy Corps, though not a rigorous study, O’Kane suggests that arts-based activities such as mural making and theatrical performances help participants to express and reshape negative emotions, at the same time that the product of the art physically transforms a space and memory of a space (O’Kane, 2013). In a relatively small controlled school-based trial of creative art therapy supporting the psychosocial needs of young refugees, researchers concluded that those in the treatment group had a significant reduction in emotional symptoms and a reduction in behavioural difficulties (Quinlan, Schweitzer, Khawaja, & Griffin, 2016).

In a review of arts-based programming in refugee camps conducted by UNHCR in 2011, the author discusses anecdotal evidence from UNHCR programs of arts-based activities as a means of supporting holistic human development, with a focus on psychosocial needs of refugees (Andemicael, 2011). Interestingly, the author draws attention to the many professional artists living in refugee camps, and these individuals may very well be able to support the broader engagement of other refugees, including youth (Andemicael, 2011). Both by working with professional artists, who are also refugees, and by engaging refugees themselves in art-based activities, the arts can help to address the misconception of refugees as “passive recipients of aid”, and in addition provide opportunities for refugees to make tangible contributions to broader society, both economically and culturally (Andemicael, 2011, p. 8). The arts are an effective way to address challenging or taboo subjects, though attention must be given to negotiation around whose message is shared and how, as there are power dynamics embedded in this (Andemicael, 2011). For example, this could include challenging cultural taboos such as gender norms within refugee communities or could be a way for refugee communities to express their frustrations with the services they receive.

Arts-based programming can have a positive impact on some aspects of resilience

In a recent literature review, Zarobe & Bungay (2017) point to a major gap in the research evidence that links participation in arts-based programming with the promotion of young peoples' resilience and wellbeing. In their review they were only able to find one study that explored changes in resilience, though they were able to find evidence of impacts on certain components of resilience including intrinsic factors such as sense of belonging and identity formation; confidence and self-esteem, and extrinsic factors such as secure relationships (Zarobe & Bungay, 2017). Despite the lack of links to resilience, the studies they explored in detail were able to connect arts-based programming to "positive youth development, social and emotional development, reduction in emotional problems and the promotion of social development and wellbeing" (Zarobe & Bungay, 2017, p.341).

Arts-based programming can positively impact young people's sense of wellbeing

In a school-based study of over 200 children in Northern Uganda, with a comparison group of 200 children, local indicators of child wellbeing were developed in a participatory process with children, parents and teachers in preliminary research (Ager et al., 2011). General wellbeing increased over the 12-month period for all children, which the authors attribute to the broader reconstruction efforts taking place outside of the project, but they found that the wellbeing of children involved in the program was further bolstered (Ager et al., 2011). This was a highly structured intervention that included "15 progressively structured sessions leading from themes of safety and control, through those of awareness and self-esteem, to personal narratives, coping skills, and future planning" (Ager et al., 2011, p. 1125).

Arts-based programming can support peace building and reconciliation

Scholars suggest that art plays a vital role in peace building and reconciliation, through a psychosocial process that enables young people to revive and revise their culture and traditions that, due to conflict, adversity or displacement, may have been threatened (Hanebrink & Smith, 2013). In Hanebrink and Smith's (2013) visual, performance and literary artwork with youth in Northern Uganda, an exploration of arts-based psychosocial programming within a community setting found programs to be more effective than individual interventions. Their work highlighted the value of art on individual and collective self-expression and individual and collective identity as well as relationships (Hanebrink & Smith, 2013).

Culture and context are important in arts-based programming

Building on Wessells (2008) reflections on the importance of culture and context in psychosocial programming, the same would apply for arts-based psychosocial programming. Culture is a fundamental component to consider in arts-based psychosocial programming, taking into account beliefs, practices, ceremonies, and forms of arts based expressions such as song, dance, music, and body paint that are central to healing in a specific culture (Nylund et al., 1999). Building on what children already know and can relate to is an important component of arts-based psychosocial programming (Nylund et al., 1999).

Young people on the move are agents of change

When narrowing the literature review to focus on children and/or youth who have experienced migration and/or adversity with arts-based programming to support their psychosocial wellbeing, resilience, and empowerment, the results become much slimmer and very few intersecting peer-reviewed papers could be identified. Although there is a growing interest in this area (Dobson, 2009; Hopkins & Hill, 2008), research on people's perspectives of migration continues to be adult-centric and there remains a need for young people's perspectives to be brought forward.

Young people play an active role in the migration process, especially older children and youth, even when they are not part of the decision-making process about moving (Dobson, 2009). In a community-based arts-informed qualitative study to understand refugee youth's roles and responsibilities upon resettlement, Guruge and colleagues (2015) found that young people's roles and responsibilities after migration both changed and increased. Newly acquired roles and responsibilities within the family, upon resettlement in Canada, included interpretation and translation, emotional and moral support, financial support, acting as a liaison between family members and various organizations or institutions, as well as undertaking household chores and pursuing educational goals (Guruge et al., 2015). In addition to the agency young people show in their external roles in family and community, Dobson (2009) posits that young people's agency is also introspective, as they develop their sense of identity in a fluctuating context and culture.

Young people's meaningful participation can enhance their development and improve programming (Lansdown & O'Kane, 2014)

The United Nations Convention on the Rights of the Child recognizes that children and youth are rights-holders who are entitled to be actively involved in decisions that affect them, in accordance with their evolving capacities (Lansdown & O'Kane, 2014; United Nations, 1989). The United Nations Convention on the Rights of the Child (UNCRC) includes a set of participation clauses (art.12.1, art 13.1, art 14.1, art. 15.1) that require adults to see young people as partners in planning for their own well-being (Hart, 1997). There are a number of models that describe young people's meaningful participation globally, including but not limited to: Harts' Ladder of

Participation (Hart et al., 2016) (Hart, 1992); Treseder's Degrees of Participation (1997) (Denov, Blanchet-Cohen, Bah, Uwababyeyi, & Kagame, n.d.); Shier's Pathways to Participation (2001); Lundy's Model of Participation (2007) and Kirby and colleagues' Model of Participation (2003) (Department of Children and Youth Affairs, 2015). Participation theorists, such as Lundy, urge adults to take young people's ideas seriously and engage them effectively in decision-making processes (Lundy, 2007a). Global engagement of young people has shown that they have unique perspectives of the challenges they face, and their active involvement in the resolution of these challenges can make a significant impact (Lansdown & O'Kane, 2014).

Mayall (2011) asserts that young people need to be understood as "agents whose powers, or lack of powers, to influence and organize events-to engage with the structures which shape their lives" (p.3). Not only can young people's involvement have a positive impact on their own development, but it can enhance the quality of programming and services across the various systems (Lansdown & O'Kane, 2014). In Zarobe and Bungay's (2017) literature review on arts-based programming in support of young people's resilience and wellbeing, the authors suggest that young people have the opportunity to choose to participate in various kinds of arts-based activities, as this may have an impact on their engagement. Young people can work together with adult allies, who have access to resources, connections and commitment, to bring their ideas to fruition (Chawla & Driskell, 2006)

In their evaluation of arts-based programming using the arts to explore community issues and find solutions with young Indigenous people in northern Canada, researchers found that participation had the potential to build resiliency, grow relationships, and foster discussion around community change (Fanian et al., 2015). They describe the intersection of using the arts as a process to support the health and wellbeing of young people as well as to create social change (Fanian et al., 2015). Young people in the program reflected that they had a positive experience because of 4 main factors: development of new skills, positive relationship between facilitators and youth, culturally relevant; and use of the arts to discuss community issues and positive social change (Fanian et al., 2015).

Adult allies play an important role in supporting young people(Lundy, 2007b)

Rather than as an expert, O'Kane (2013) advocates the role of the artist is to work alongside migrants and other local artists, honouring their creative abilities and enthusiasm. Using a strength-based approach, artists can support young people to develop their skills and talents. Engaging adult allies that can relate with young people's experiences and reflect their culture and context is important to delivering a successful program (Fanian et al., 2015). This approach is strongly reflected in various participatory action research processes, where adult researchers and allies are working alongside young people in a collaborative and supportive role (Currie & Heykoop, 2011; Save the Children, 2018).

Participatory arts-based programming can support young refugees' sense of agency and empowerment

Arts-based activities are used for achieving a wide variety of humanitarian efforts, including in support of refugees, though the majority of the data on these activities is anecdotal (Andemicael, 2011). What is clear from both the peer-reviewed literature and the grey literature is that there is a real opportunity for arts-based activities to have a positive impact for young people affected by migration and adversity. For example, after reviewing participatory visual research methodologies with children and youth impacted by adversity, D'Amico and colleagues (2016) concluded that arts-based methods including photo-voice, participatory video, painting, and mapmaking among others could serve as both sources for data and means of intervention.

In her review of arts-based programming in two refugee camps, O'Kane (2013) suggests that camp residents often have little opportunity to exert agency or decision-making about their daily lives and arts-based programming offers people a chance to connect to themselves as artists with a role and purpose in their community, using the arts to construct their own stories. "Visual, performance, and literary arts offer participants a chance to communicate that which can be difficult to verbalize, enables agency regarding which experiences are explored, embraces the idea that adversity can have a range" (Hanebrink & Smith, 2013, p. 216). Further supporting this, the UNHCR review of arts-based programming refugee camps, suggests that participatory methodologies that incorporate the arts offer an opportunity for people to have control over the activity, therefore supporting their agency (Andemicael, 2011). When focusing on agency and empowerment of refugees, scholars suggest that organizations must be prepared to redistribute power and decision making accordingly (Andemicael, 2011).

Engage youth as leaders in arts-based programming

Interestingly, in their research with young people in Canada and the United States who had experienced disaster, Cox and colleagues (2017) found that young people were particularly interested in peer-to-peer support, offering opportunities for young people to support each other which is particularly important when access to peer networks is disrupted due to displacement (R. S. Cox et al., 2017). Research further suggests that group-based creative activities with youth "generate new learning through the shared and individual act of creation" (McNiff, 2004, in Fletcher, Cox, Scannell, Heykoop, Tobin-Gurley, & Peak, 2016, p.151). Peak (2016) and colleagues suggest that stories arts-based stories generated through research have benefits to young people themselves and have "potential to inform and inspire those around them thorough words, creativity, and actions" as exemplified by adults in their research highlighting interest and passion for photo-stories, videos, animated shorts, and other creative outputs of the youth (p. 103).

Building meaningful relationships and social cohesion are key to successful arts-based programming and engaging refugee and host communities deepens this process

Building a relationships through conversation and shared goals is a common theme in reports and papers that document the results of arts-based programming (All Parliamentary Group on Arts, 2017; O’Kane, 2013). The process takes time, but is a crucial element for the success of any initiative (Yashinsky, 2006). In an evaluation of two arts-based programs operating in refugee camps in Jordan and France, O’Kane (2013) found that not only did art-based programming positively impact participants psychosocial wellbeing, especially when combined with other initiatives to meet their needs, but they also served to increase collaboration between camp residents and members of the local community (O’Kane, 2013). She suggests that a facilitated process between groups can build relationships that increase social cohesion and support reconciliation, and suggests that this can extend to the international community by sharing humanizing stories of refugees experiences with the support of technology that lead to positive social change (O’Kane, 2013). Through the theatrical performances in an underserviced French refugee camp, arts-based activities brought together hundreds of European volunteers, inspired fundraisers, campaigns for better services, and resulted in new construction in the camp (O’Kane, 2013).

In community-based arts both the art as process and the art as product are important

Community-based art is a “collaborative creative process that involves both professional artists and social institutions, grassroots groups or individuals” where the artistic process is equally important to the final art product (Hutcheson, 2016, p. 5). Hutcheson (2016) suggests that community-based arts projects can be initiated by anyone within this group and often have a broader social or communal purpose, such as building relationships or creating social change, and can also be undertaken for the pleasure of making art communally. A well-renowned community artist in Toronto, Canada suggests that both social relationships and the context created during the art-making process are part of the art itself, rather than only a means of achieving the artistic product (Howard, 2004). Important components of community-based art include “a commitment to an open-ended art process of co-creation” that “honours the perspectives, knowledge, stories, skills and cultural practices of community members” where the final product is “co-authored and co-owned” (Hutcheson, 2016, p. 6). Community-based arts assist community members to share their stories with a broader audience, and despite the use of new technologies, cultural forms that have been passed down through generations often create the basis for the art (Hutcheson, 2016).

The following principles of Community-Engaged Art are adapted from (Hutcheson, 2016):

1. **Mutual Respect:** Participants are giving and receiving freely from one another, while showing respect through listening, valuing what is shared, and investing time and energies
2. **Co-Creation:** This includes both the idea of collaboration but also reference to the open-endedness of the art process and product. Participants may work together to form goals and objectives, and co-creation refers to the process of evolution of ideas and creations.
3. **Inclusivity:** Even if a project aims to work with a specific group, such as youth, efforts need to be made to be inclusive of members of that group such as youth with physical challenges, and that their knowledge, perspectives and ideas are represented. For example, think about accessibility, translation, transportation, the kind of food available, and cultural forms that may end up as dominant.
4. **Appreciation of Difference:** View difference as a strength and find ways to acknowledge it within the arts process and outcome.
5. **Generosity of Spirit:** This can be described as the willingness to trust the arts process and to meaningfully contribute to the collective creative process. This may require a level of vulnerability and openness that people are not accustomed too.

Importance of establishing safety and normalcy

A return to normalcy after disaster or adversity is something commonly cited as important in the psychosocial literature, including establishing routines (Mattingly, 2017; Nylund et al., 1999). Several scholars argue that nourishing people's capacity to imagine a different future than their past which may be characterized by violence, is an important component of any peace-building program (Cohen, 1997 in Hanebrink & Smith, 2013). Further, offering a safe space for creative self-expression allows people to develop and give meaning to their own ideas of safety (Cohen, 1997 in Hanebrink & Smith, 2013). In their chapter reflecting on participatory research with war-affected youth, Denov and colleagues (2018) suggest that understanding the complexity of young people's experiences both during flight and then upon resettlement, can help to build on individual and community strengths, when offered alongside other appropriate services (Denov, Blanchet-Cohen, Bah, Uwababyeyi, & Kagame, 2018).

Important Lessons Learned in Arts-based Programming

The following box includes important lessons learned from Kts'ìihłta ("We Light the Fire") Project: Building resiliency and connections through strengths-based creative arts programming for Indigenous youth in northern Canada (Fanian et al., 2015).

Important Lessons Learned from Kts'ìihłta ("We Light the Fire"):

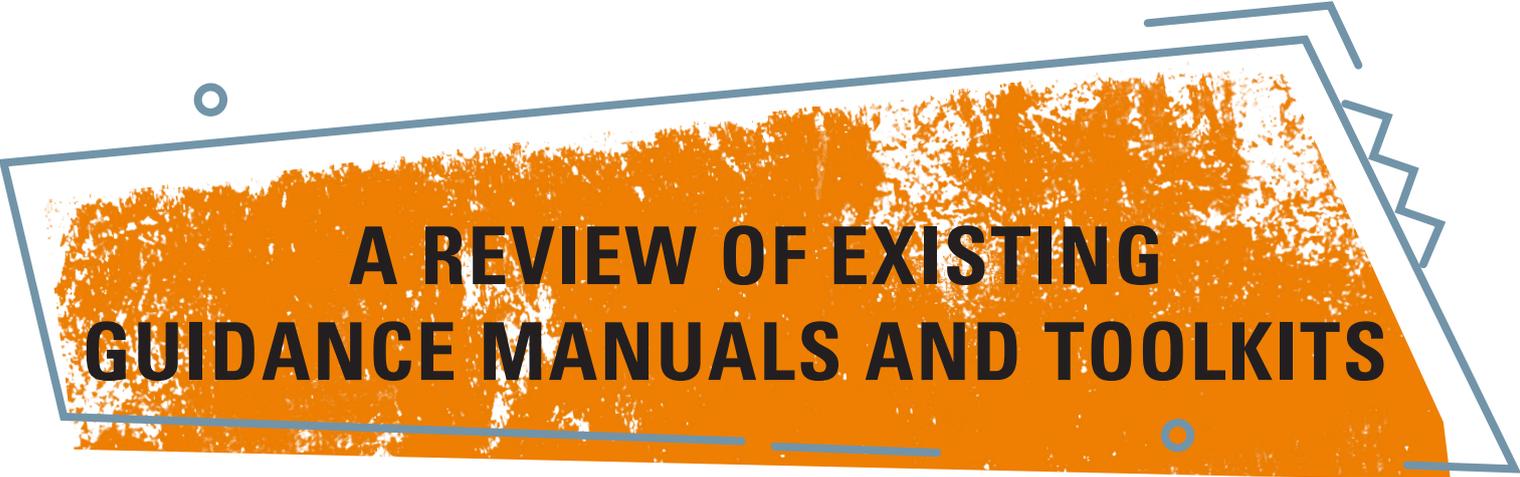
- **Flexibility:** Before every activity re-evaluate the agenda and make changes based on young people's interests, number of youth and facilitators present, space etc.
- **Structured and un-structured time:** Include both structured time such as learning new skills as well as unstructured time for young people to choose what best meets their needs.
- **Individual and Group Development:** It is equally important to facilitate team building and cohesiveness, as it is to facilitate individual development.
- **Safe Space:** Co-developing ground rules with the group help create a safe space for young people. For example, young people will understand how much they want to share, and be empowered to remind others to respect confidentiality.
- **Process vs Product driven:** Agree as a group whether the objectives of the work will be "process driven," focusing on the value of the process of the art making or "product driven," focusing on the value of the end product such a mural or video.
- **Ownership of artwork:** Young people need to be the decision makers about what art they want to share, if any, and how, when, where they want to showcase it.
- **Collaboration:** Ensure opportunities for collaboration and sharing of skills and talents between young people.
- **Shared experience between artists & facilitators and youth:** In addition to skills in their respective fields, hire artists and facilitators that can relate to young people.
- **Focus on a manageable number of arts-based activities:** Depending on the size of the group and number of support staff, select a manageable number of arts-based activities.
- **1 facilitator per 3-4 youth:** Ensure there are enough support staff to support young people.
- **Cultural relevancy:** Create a creative space that reflects the culture(s) of the young people in a respectful manner.

Acknowledging that the evidence gathered from UNHCR’s arts-based activities in refugee camps is anecdotal, a number of helpful recommendations are offered based on lessons learned from a broad cross-section of programming in Africa, Asia, Europe and the Middle East (Andemicael, 2011).



Lessons Learned from UNHCR's arts-based programming in refugee camps globally:

- Support existing refugee-driven arts-based activities and partner with these artists as well as their community leaders.
- Help connect refugees with various artistic resources such as training and equipment, as well as with other artists in the host community.
- Enable refugees to play a lead role in visioning, planning and implementing arts-based programming, supporting ownership of the process, building on local knowledge and talent and contributing to more sustainability.
- Ensure activities are structured in a way to include and engage traditionally marginalized groups.
- Encourage collaboration between people living in camps and members of the host community, raising awareness about the art that is taking place in camps, while improving collaboration and cooperation.
- Although artistic expression is shared by all cultures, the use of arts to support psychosocial wellbeing needs to be approached in a culturally relevant manner.
- Utilize a flexible and responsive approach to arts-based programming, in order to be able to respond to changing context in the camps, such as political changes or demographic shifts.
- Opportunities to collaborate with other national and international organizations within camps, who are also interested in or already offering arts-based programming, supports efficiency and expands the opportunities for refugees.
- Further, collaboration with local government and host community programming, can help build shared understanding between refugees and host communities, and can address any redundancy in programming.
- Sustained engagement over the long term is more likely to benefit refugees, than short-term initiatives, and most often results in stronger programming, even when the participants themselves may be shifting due to resettlement.
- Arts-based programming needs to be part of a broader framework of psychosocial services offered to refugees, to support their wellbeing.



**A REVIEW OF EXISTING
GUIDANCE MANUALS AND TOOLKITS**

This review presents guidance manuals and toolkits that have particular relevance to arts-based programming in support of young people impacted by migration and/or adversity. The manuals included here reflect those deemed the most pertinent, based on the following:

- A direct focus or potentially strong application for young people impacted by migration and/or adversity;
- Some integration between the arts and psychosocial wellbeing;
- A direct focus on young people or potential to adapt for young people; and
- Inclusion of handbooks to conduct arts-based programs and/or advice and tools for programme design and management (including monitoring, evaluation, and learning)

The following graph highlights some of the most relevant tools and toolkits related to PAR, psychosocial wellbeing, arts-based practices, young people exposed to adversity and/or migration, and monitoring and evaluation. These 15 resources were selected from about a broader pool of close to 50 toolkits and resources identified in our desk review. (Please note: Tdh resources are not included in the table below).

Most manuals included in the Table are available online, however a few were provided directly by individuals and organizations and may not be publically available. This list is not exhaustive.

Please see **Appendix III: Manual and Toolkits Table.**



Young men engage in photography session, Resilience by Design Lab, Canada



**KEY FINDINGS FROM THE
KEY INFORMANT INTERVIEWS**

Key Informant Interview Methodology

From January to March 31st 2018, the International Institute for Children's Rights and Development (IICRD) team conducted over twenty-five semi-structured key informant interview dialogues with a cross section of community based organizations, international development organizations, academics, and artists working in individual or multiple countries inclusive of: Africa (4), the Middle East (4), Latin America (2), Asia (4), Europe (3), and North America (10). These organizations and artists focused on a combination of art, youth-led/youth- adult partnerships, psychosocial wellbeing, and child protection with migrants and young people facing adversity. Dialogues ranged from thirty minutes to one hour. Consistent with the objectives of the study the discussions were facilitated conversations using open-ended questions to learn about diverse programs and explore innovations, insights, and tools in the thematic areas of focus. The selection of Key Informants was based on an initial scoping of arts-based, youth-led/adult-youth partnership, psychosocial, and child protection organizations across the globe. A snowballing technique was employed that allowed for programs to be referred to our team from other organizations in the sector. The majority of interviews were conducted via skype, with the exception of two conducted in person in Canada. A list of Key Informant organizations and open-ended questions can be reviewed in Appendix I and III. Notes from the discussions were coded thematically by hand. Key themes emerging from the study include: Youth Engagement/Youth led initiatives, art-led and art-informed program models, Monitoring and Evaluation approaches, facilitation style, contextually and culturally driven resources, the role of community engagement, and funding implications. Further Key Informant Interviews will be conducted throughout April and themes and findings will be adjusted accordingly.

Key Findings from Key Informant Interviews

Youth Engagement/Youth-Led

Across youth engagement and youth-led models establishing a trusting foundation was emphasized as a critical process. Life skill development to support acquisition of core social and emotional competencies was highlighted by several Key Informants (KI's). A focus on life skills within programs acted as a foundation for young people to strengthen capacity and confidence to meaningful participate in decision-making opportunities and lead initiatives within their communities. For example, one organization focused on the following social and emotional life skills: communication, interpersonal, decision-making, critical thinking skills, creativity, coping, and self-management. Additionally, KI's stressed the importance of establishing safe, supportive spaces for young people to build trust and confidence prior to planning and leading initiatives.

Key Informants (KIs) emphasized the importance of effectively listening to young people and creating programs based on their lived experiences, needs, and interests. As one KI stated “when I work with young people...the root of it all is listening to understand where they are coming from to make an informed decision.” The value of storytelling was recognized across KIs as a critical tool to create space for youth to have an “active voice to facilitate their creative expression” and to share their stories across peers and community. As one organization proclaimed, refugee young people have limited control over the majority of decisions that affect their lives. A programmatic space where they have decision-making power provides them with a sense of control and aids them to be agents of change in their own and others’ lives. When discussing youth-adult partnerships, multiple KIs suggested the role of adults should be as facilitators of a process without power or prescription. Youth were active at varying levels in organizations from leading at the activity based implementation level, to engaging young people in different phases of the project life cycle (e.g. Monitoring and Evaluation leadership) and in governance (e.g. roles in strategic planning, board members). Importantly, key informants stressed the need to engage both young women and men in youth-led processes, as everyone has skills and experience to bring into the process and deserves the opportunity to develop their art and leadership skills.

Art Modalities used by Key Informants
Music and dance (song, dance, inclusive dance, movement, performance), Theatre (psychodrama, drama, play-back theatre, art-theatre, miming), hand art forms (drawing, graffiti, painting (colour, water-pencil, watercolour, mystery painting), plastic art), clay modelling and sculptors, mosaic, digital art (Photovoice, digital storytelling, animation, photography, video), play design, puzzles, storytelling and writing (writing, story writing, spoken word, comic design), art therapy



Rays of Youth music program (Thailand)

Art-led/Art-informed

All KI's interviewed included art with varying degrees of approaches from art-based programming, to art therapy programming, to youth programs/mental health programs that included elements of art. As one organization emphasized, an arts-based approach is more accessible than a verbal approach alone and supports young people to explore issues that are "unspeakable atrocities." Art based methods, such as designing comics, were used to tell stories of journeys and challenges faced by young people. Art-therapy based organizations used a variety of techniques and art modalities to support psychosocial wellness. For example, sewing had been used to support self-regulation of young people's neurophysiological system through its rhythmic and meditative process. In other programs, the staff focus on providing space for young people to find their own artistic process. In intermodal models that use all the senses "art was infused into daily living, rather than being an entity on its own." Each organization contextualized their approach to align with the needs of the young people they were working with and based on the expertise of the organizations themselves.

Monitoring and Evaluation Tools

Across all KI's the active engagement of young people in Monitoring and Evaluation with specific tools was very limited. A couple organizations, however, had developed creative child and youth advisory/led M&E process. One organization engages a child and youth advisory in using photovoice, body mapping, social mapping, child-to-child interviews and child-to-adult interviews) as part of its regular monitoring and evaluation. Another used audio-journaling and encouraged young people to record their reflections on a regular basis with weekly peer-to-peer storytelling and use of photovoice. The same organization used surveys additionally to support a mixed-methods approach. While the organizations we spoke with had a range of diverse expertise and creative modalities, it was recognized that monitoring and evaluation tool development and tracking is often limited for smaller organizations with less resources. As such, program design and implementation is frequently prioritized over M&E.

"Young people come for the snacks and the music but they stay for the relationships, the arts and the support for their hopes and dreams." Lighthouse Relief

Facilitation

Across organizations facilitation is used for training of trainers and/or directly training young people. Facilitation techniques with young people require particular approaches to support active engagement. One organization highlighted the importance of reducing barriers and practicing professional vulnerability to connect

at a human level with young people. Additionally, the organization spoke to the importance of adaptability and youth-driven processes in their model. Youth need ownership and ability to make decisions for themselves in workshops. As one organization expressed “We’re never telling anybody what to do”, “we’re sharing ideas,” “we are on the same level and we are providing services with” young people. The importance of changing vocabulary and power was recognized across several organizations. As the context and content of workshops addresses sensitive subject matter with vulnerable young people who may have experienced trauma and/or toxic stress, it is crucial that safety mechanisms are in place to prevent and respond to protection and care issues. As such, it was recommended to always have two facilitators in a room. This allows for one person to step aside to support if a young person needs immediate assistance/referral and also allows for facilitators to take turns facilitating and providing a bird’s eye view to identify any potential challenges. Furthermore, as young people are building trust, it is also useful to have two different figures present who may meet the needs of young people differently. This may also include having facilitators of different gender and backgrounds.

Culturally/contextually driven

Several KI’s highlighted the significance of culturally/contextually nuanced and competent programming. While some organizations had pre-developed models, those that did communicated the importance of contextually modifying and being sensitive to complex realities. One organization explained how it provides a process and sample tools for trainers who then develop specific tools with contextual relevance. Another organization is developing a resource with limited use of language to support non-verbal communication and easier exchanges across languages. While all programs benefit from community-driven content, KI’s highlighted greater importance for culturally and contextually driven content when working with refugee young people to respect and support lived experience and the transition process into new communities. Working with trained artists that reflect the culture and context of young refugees and using traditional or modern art forms that reflect this culture and context are very important elements for program design.

Community Engagement

A valuable element of several programs was engaging spheres of young people’s social ecological environment. In particular this included supporting young people to host public events to enhance awareness of their parents/caregivers and members of the community. These events supported parents/caregivers to see their children’s capabilities and learn about their perspectives on different strengths and challenges. Additionally, these events enhanced public awareness around refugee young people’s lived experiences and valuable perspectives. Events varied from hosting photo exhibitions, to intergenerational activities, to creative one-off initiatives,

such as handing out flowers to the general public and supporting mural painting in schools bringing together refugee and non-refugee young people. Through youth-driven community events greater relationships and social cohesion was fostered across communities and respect for young people’s abilities and contributions was also developed in certain areas.

Funding Implications

Across the majority of organizations, funding for youth art-based programming for refugee young people was limited. A few organizations asserted that funding for the arts is lacking and difficult to get support for. One organization posited that a greater evidence base is needed on the value of these programs. This proves to be challenging for organizations that lack funds/research partnerships to lead research and monitoring and evaluation in their programs. An additional funding challenge is the short-term funding model that often perpetuates programs in humanitarian contexts. These bursts of funds allow for emergency-response programming yet limit capacity for sustainable long-term visioning and programs. As a result, organizations are forced to work in the short term and/or very creatively with limited resources and support. Additionally, a couple organizations highlighted the challenges for staff compensation, long hours, and lack of benefits that impact staff member’s own psychosocial wellness and self-care. This was recognized as problematic as it is important for facilitators/support staff to be able to have time and resources to care for themselves to effectively support young people. A push for greater funding for these programming across organizations was highlighted particularly in Europe. Additionally, some KIs suggested that compensation might have been given to organizations engaging in these interviews as a means to recognize their time and expertise.



Spotlights and Promising Practices

Spotlight Digital Programming: Voices Beyond Walls

Voices Beyond Walls is a participatory media initiative that supports creative expression and human rights advocacy among youth through digital storytelling workshops, new media production, and global dissemination of their work. The program operates in partnership with youth groups in refugee camps in West Bank. The organization uses a variety of project models with particular emphasis on digital programming. Digital storytelling supports youth to share their ideas and feelings about situations happening around them and provide recommendations that can be showcased. In Monitoring and Evaluation, the team is using creative models with 4 or 5 variations. The Monitoring and Evaluation is designed in partnership with local teams to support a participatory bottom-up approach. Digital themes in M&E include audio-journaling which creates space for children to record what they are going through on a regular basis. Additionally on a weekly basis peer-to-peer storytelling is used in urban neighbourhoods. Photovoice has also been used across contexts to support M&E. While creative qualitative methods are prioritized, surveys are also used to add a mixed-method element to M&E to triangulate data.

Monitoring & Evaluation Spotlight: Humanities and Inclusion-Growing Together Program

Humanities and Inclusion's Growing Together project works with 13,000 children 0-18 seeking refuge in Bangladesh, Pakistan, and Thailand using art and play based methods inclusive of photovoice, digital storytelling, dance, play, creative playground design and theatre for development. Participatory art and play-based Monitoring and Evaluation and research tools driven by young people are a newer movement across arts-based child-centered programming for refugee young people. Humanities and Inclusion refugee program in Thailand, Bangladesh, and Pakistan is an exemplary model for moving the needle on child and adult-led Monitoring and Evaluation processes. The organization has both child-led and parent/community member led M&E advisory groups. These groups use a variety of creative tools, such as, photovoice, body mapping, and social mapping to explore child protection, Focus Group Discussions, and child-to-child and child-to-adult interviews. Each of these M&E tools are used to address different themes, inclusive of, Disaster Risk Reduction, child protection, and psychosocial wellness. Additionally, the organization sets up suggestions boxes for young people to share additional ideas that they do not feel confident/safe sharing in participatory collective environments. As the project has recently launched greater learning will be shared on its approaches throughout the project's journey.

Facilitation and Youth Engagement Spotlight: Storytelling without Borders

Storytelling without Borders is a storytelling project working with and for refugee children. It is a creative and intersectoral partnership between six creative arts and humanitarian organizations in Sweden, Greece and Denmark. Storytellers without Borders prioritizes quality facilitation to support strong youth engagement in its programming. The KI's interviewed highlighted the importance of allowing processes to evolve, and being flexible to adapt and modify based on young people's ideas recognizing "what [they] said actually matters." Refugee youth need some form of control in their lives, with ownership and ability to make decisions, so the facilitators create ample opportunities for youth to contribute to decision-making.

Breaking down adult-youth barriers and relating on a human to human level with mutual respect and idea sharing without expert titles through conversation and shared vulnerability is critical in their workshops and in programming. The team seeks to set a tone of mutual respect from the start and shift power language that recognizes the expertise of young people.

"Once you plant the seed it's kind of there you just have to cultivate it and grow with, people overthink youth programming so much, you just have to create a simple framework of mutual, respect, you just have to ask people all the time what they want and what they need and go with it."





KEY FINDINGS FROM THE FIELD VISITS

The following is a summary of overarching lessons learned from the field visits in Cairo, Egypt; Mae Sot, Thailand; and Vancouver and Victoria, Canada:

- **Offer multiple art modalities.** Ensure young people can access and experiment with a variety of arts modalities to determine their interests and develop their skills.
- **Connect to local culture & heritage.** The arts are an effective way to build confidence and pride in culture and heritage, which is important for young people impacted by migration. The arts also provide an opportunity for intergenerational dialogue, collaborative work, and discovery.
- **Art can help break down stereotypes.** The arts can be an important method to build relationships and breakdown stereotypes based on gender, ability, religion, race, culture, nationality, etc.
- **Theatre and drama are important methods for youth development.** Theatre and drama are strong methods for building confidence, resilience, and healing as well as working on social justice issues.
- **Safety is of utmost importance when young people are engaged in social change.** Arts methods that build young people's agency can support young people to engage their peers, families, and communities in positive social change though their personal security can also be at risk through these activities. Organizations need to be aware and responsive and ensure young people's safety is paramount.
- **Educate on child rights.** Integrate child rights into arts programming in a culturally respectful format to help young people learn about active citizenship and apply these lessons in community.
- **Art can be used to support psychosocial wellbeing in a variety of ways.** The arts can be used both as direct and indirect ways to support and build young people's psychosocial wellbeing. Either way, it is extremely important to build trust and understanding before engaging them directly around psychosocial wellbeing.
- **The arts can an effective a way to build community for young people.** The arts create a stimulating environment and can offer young people a way to explore their own ideas and interests, find a sense of belonging, connect with like-minded peers and mentors, and imagine positive ways they can impact their communities.
- **Youth Councils are an effective way to ensure youth have a voice/role in decision-making.** A Youth Advisory Board or Youth Council are effective ways to ensure young people's voices are heard at all stages of project development and implementation, particularly within the context of larger programs and organizations.

Field Visit Overview 1 / Youth at the Dawar Centre, Cairo Egypt



Field Visit Overview 1

Location	CAIRO, EGYPT
<p>Organizations (name and short summary)</p>	<p>Wa Lessa is a non-formal theatre troupe that uses the arts for positive social change, as well as individual development.</p> <p>Alwan wa Awtar is an art for development organization running 4 arts centres in very impoverished regions of Cairo. They have a large staff that offers diverse arts-based programming as well as arts for learning activities. Their mission is to create a conducive environment enabling children and young persons in marginalized areas to develop their artistic sense, intellectual and creative abilities and self-awareness through arts and non-traditional learning techniques.</p> <p>Dawar for Arts and Development is an arts and wellbeing organization that utilises participatory theatre, therapeutic drama and other arts-based processes for healing, dialogue and societal transformation from the grassroots up.</p> <p>Terre des hommes Egypt operates arts-based programming for children and youth through its centres that focus on psychosocial wellbeing, child protection and fun.</p>
<p>IICRD team member</p>	<p>Vanessa Currie</p>
<p>Dates</p>	<p>April 5-9 & 12, 2018</p>
<p>Structure of Field Visit</p>	<p><i>Visits were conducted with 3 organizations in Cairo, providing the opportunity to observe arts-based psychosocial programming in action, and then explore important themes further through various activities and tools. The activities conducted by IICRD were revised activities from the IICRD Field Visit Methodology. For the 4th organization, Tdh Egypt, it was not possible to visit programming in the available time, but a focus group discussion with staff was conducted.</i></p> <p>Wa Lessa: <u>Overview:</u> 3 Wa Lessa facilitators; psychosocial arts-based activities from 12PM-6PM; 19 young people, mainly Syrian and Eritrean at Tdh community centre; IICRD conducted activity and focus group discussion with youth <u>Activities:</u></p> <ol style="list-style-type: none"> 1. Love, Fear and the in-between 2. Clay Moulding 3. Focus Group Discussion with 3 Eritrean Girls 4. Well-being Body mapping <p>Alwan: <u>Overview:</u> Visit to 2 centres; meetings with 4 staff, tour around two different facilities and visit various programs in action; IICRD conducted activity and discussion with 10 youth, mainly Egyptian and Syrian. <u>Activities:</u></p> <ol style="list-style-type: none"> 1. Focus Group Discussion with Staff at Centre 1 2. Focus Group Discussion with Staff at Centre 2 3. River of Life

Location	CAIRO, EGYPT
Structure of Field Visit	<p>Dawar: <u>Overview:</u> Visit to Dawar centre; participated in activities conducted with approximately 18 young people by 2 Dawar staff members; youth ranged in age from about 18-25, mainly Egyptian and Syrian; IICRD conducted an activity and discussion afterwards. <u>Activities:</u></p> <ol style="list-style-type: none"> 1. 4 hours of activities led by Dawar staff. The activities are part of a “psycho-drama” methodology that Dawar has developed that encourages young people to use movement and story to process emotions 2. Mapping Strengths and Challenges in Participation in Arts, Culture and Creativity <p>Tdh Egypt <u>Overview:</u> IICRD conducted a 2 hour focus group discussion with 7 staff from 4 Tdh community centres offering arts-based programming for psychosocial wellbeing <u>Activities:</u></p> <ol style="list-style-type: none"> 1. Focus Group discussion with Staff
Overview of Key Lessons Learned	<ul style="list-style-type: none"> • Introduce the arts to young people to enable them to see themselves as artists in their daily lives • Ensure young people have access to many different kinds of art modalities that they can experiment with • Build trust and a foundation with young people before opening up anything related to psychosocial wellbeing • Include art and movement-based arts activities • Art, particularly theatre, is a good tool to help young people build confidence when it is accompanied with: supportive staff and peers, a safe space and attitudes that encourage experimentation. • To respectfully change values and beliefs at the community level takes time and patience, and can be supported by open door policies, programming for parents (especially mothers), and showcasing young people’s talents • The sense of community, sense of belonging and the creation of a safe space to explore and dream are fundamental • Young people are eager to contribute to their communities and work on social change, though this also puts them at some personal risk. • Young people need an opportunity to safely go against the grain or “rebel”, so they can feel a sense of freedom and get in touch with their feelings. If this is a guided process it can relieve pent up frustration and be positive. • Art is an excellent tool to help break down gender norms as well as to help build relationships between various nationalities when tension exists. By giving young people an activity they can immerse themselves and requires teamwork, they learn to see each other as equals and partners rather than focusing on their differences. • There is a need for well-developed tools that use the arts for psychosocial rehabilitation that do not require implementation by a psychologist or other specialist.

Location	CAIRO, EGYPT
<p>Overview of Promising practices & approaches</p>	<p>Wa Lessa:</p> <ul style="list-style-type: none"> Guided graffiti or other activities that encourage young people to break rules safely and experience a sense of freedom. <p>Alwan:</p> <ul style="list-style-type: none"> The sense of community, sense of belonging and the creation of a safe space to explore and dream are fundamental to the good feeling and incredibly strong young people at Alwan. Drama was is an excellent tool to support young people’s development of confidence. There is a resource called Seeds of Change Measuring Tools we are trying to locate <p>Dawar:</p> <ul style="list-style-type: none"> Psychodrama was a very effective way for young people to share their stories with one another, work together to develop them and “feel” each others stories, building empathy and understanding. Also great for building understanding with a wider audience.
<p>Findings from Arts-based Research Tools (Children & Youth)</p>	<p>Wa Lessa:</p> <ul style="list-style-type: none"> It is helpful to introduce the concept of the arts and explore this with young people, to dispel the idea that art needs to be “excellent” and introduce art as something we all do each day as part of creating beauty in our lives. The first activity invited young people to write what they love, fear and the in-between in 3 concentric circles. They were then invited to cross out, with great force, everything they fear. This was very freeing for the young people and being invited to do something that is considered wrong, like cross out words on a page. The school system and other systems can be quite repressive, so this let young people have some release. This really had a positive impact on the kids and their moods began to shift from tense to more relaxed. Young people were very interested and enjoyed art as well as movement activities. More movement activities could have been incorporated in the earlier part of the day, as art can be quite stationary (though it doesn’t need to be). <p>Alwan:</p> <ul style="list-style-type: none"> Importance of learning different types of arts and through trial and error finding what you like best. • Many girls (and even a few boys) spoke about feeling very shy and introverted and how the art-programs helped them become more extroverted. Self-discovery and confidence building were a huge part of young people’s experience of the arts, opening up freedom to dream. Theatre was huge for helping young people build confidence, as well as Staff encouragement to try new things and experiment; other factors that supported confidence building: safe space gave freedom to try new things; the support from everyone around to try new things; attitude to try before you judge

Location

CAIRO, EGYPT

Findings from Arts-based Research Tools (Children & Youth)

Dawar:

- Movement, sound and drama based activities that build in intensity were incredibly strong at gradually bringing people out of their shells and creating a sense of community. In a 4-hour workshop a group of young people who did not know each other were able to dramatize very challenging stories in front of the group.
- “Psycho-drama” where people in the circle would share stories. There were 2 variations. 1st everyone was asked to assume a posture that related to the story and the storyteller could tap anyone they wanted to find out more about the posture. 2nd a team was asked to form a posture to represent the story and again were asked to talk about it. The stories were allowed to be anything- funny, sad, happy etc. Everyone who spoke told a hard story. It seemed to be a safe space for them to share things they had never shared before and they felt heard and supported by the group.
- Self-expression was very important to them. Relationships with family and mothers were very important.
- One interesting discussion was around the high level of uncertainty and safety that there is for activists and a constant worry of being arrested or disappeared. Everyone said they shared this fear.
- There is a common understanding of how repressive the systems are around young people, from school, to family to government young people are constantly told what to do and given very little opportunity to think through their own ideas and use their imagination.
- Most young people were actively involved in their communities and in the arts, many through Dawar.

Findings from Focus Group Discussions and KIIs (Children, Youth, & Staff)

Wa Lessa:

- 3 Eritrean girls expressed how much better they felt at the end of the day’s activities. One girl spoke of a confrontation with her mother in the morning and how the day’s activities had helped her to process this.
- They didn’t mind working alongside boys.
- They suggested giving sessions for adults, so they see how its important to give kids freedom.

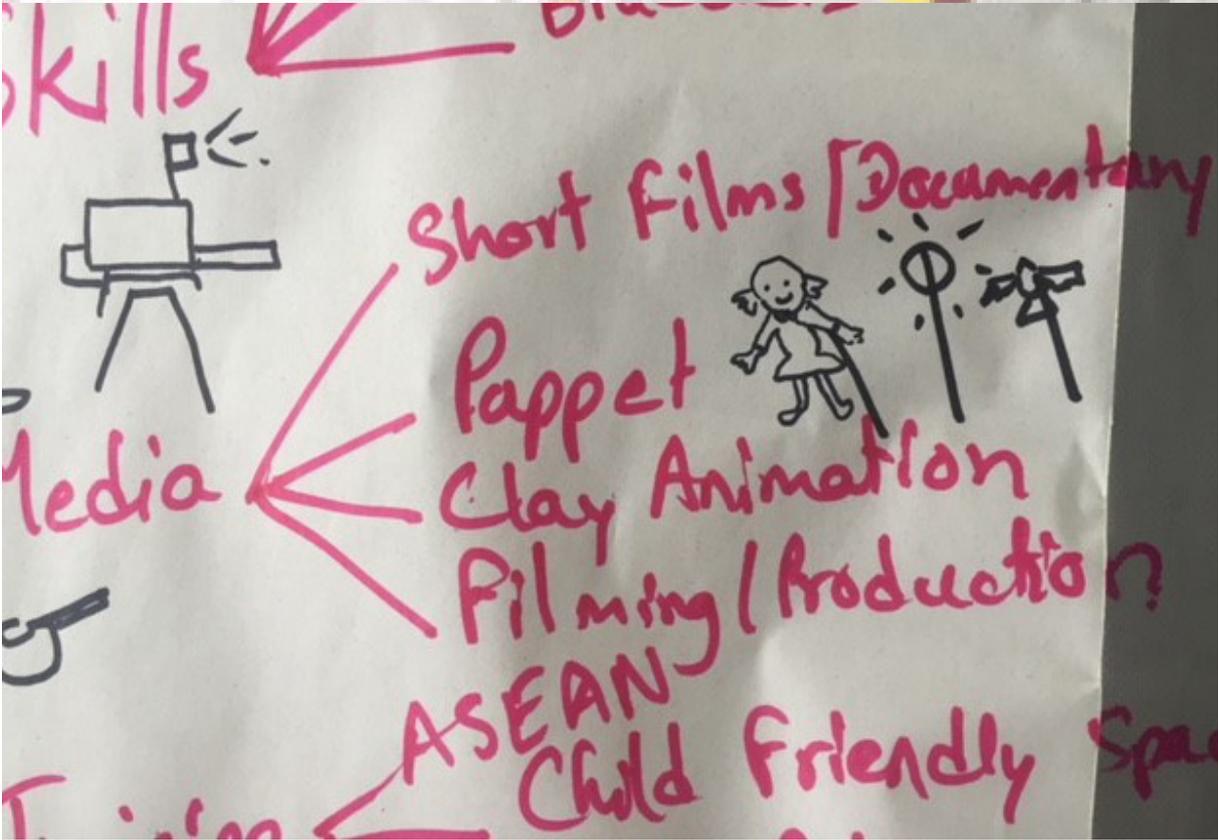
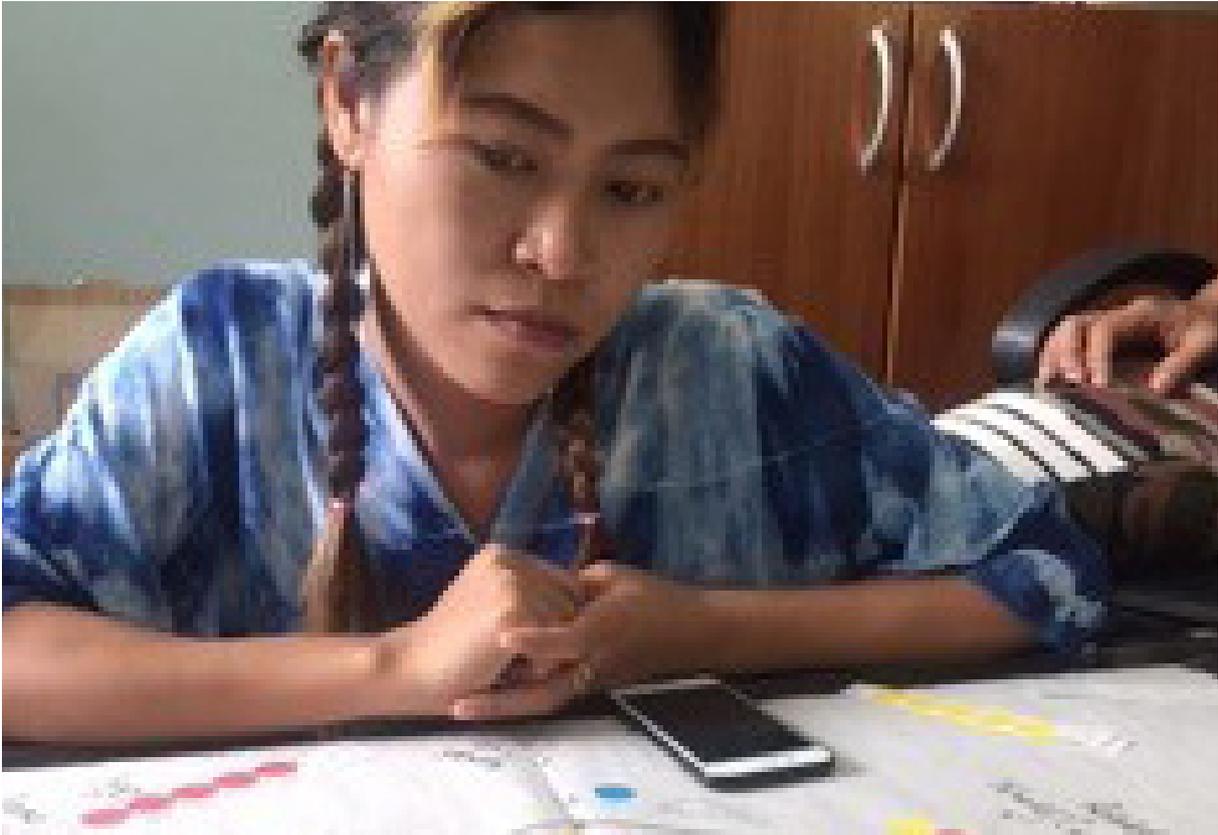
Location**CAIRO, EGYPT****Overview of Promising practices & approaches****Alwan:**

- Working with young people through the arts to improve self-confidence is very important, as this is not supported in schools.
- The importance of moving slowly and respectfully when upholding the organizations' values that may challenge community values E.g. gender equality: first having boys and girls in the same room but sitting apart, inviting families and community members in to see it was ok, standing in between the boys and girls when hold hands in a circle, always moving slowly and now activities are integrated.
- Programs for mothers helped to change the communities' negative perception of the arts, as they realized how much they enjoyed it and got to see young people enjoy it as well
- Main strengths in the communities: sense of community like an extended family, intergenerational families, strong family leaders
- Give kids exposure to many of different types of arts (visual, performing, crafts, sounds, digital etc.)
- Kids are part of the design, creating their physical space, from painting walls and furniture, taking ownership of the space and creating beauty in dank laces with colour
- Older boys play an important role in non-violent conflict resolution
- Art as a tool makes learning and education so much stronger and opens young people's minds
- Sense of belonging and acceptance is so important, community centres become like a family for young people where they can be themselves

Tdh

- Exposure to multiple forms of art is very important and Tdh provides a wide variety of arts-based strategies and theories to expose young people to. Staff take inspiration from young people and build on their ideas in programming.
- Work with mothers on arts-based initiatives to increase their participation and help them address some of their challenges.
- Art used for small group therapeutic work, though more tools and resources are required here.
- Art is primarily for psychosocial support, protection and fun.
- It takes work to get the different nationalities to work together. Art is a great way to overcome these barriers.
- Lack of freedom permeates everything young people do: for example kids were very worried about getting dirty so didn't want to paint. Staff needed to talk to parents to make sure it was ok
- Breaking down gender norms as well as different gender dynamics related to the arts, e.g. need to work with boys to see that it is ok for boys to do art as well. Takes time and its gradual, need support from male staff.
- They need a psychosocial methodology to offer arts-based programming. They want to learn more about how to use the arts for psychosocial support, since this is their main need and they only have one psychologist. They want more information about process.

Field Visit Overview 2



Location	MAE SOT, THAILAND
Organizations (name and short summary)	<p>Help Without Frontiers (HWF) is a Thai NGO that promotes refugee children’s rights and child and youth well being through school based programs and community youth leadership activities. The latter program is entitled Rays of Youth and applies creative arts and media engagement to support youth leadership.</p> <p>Rays of Youth (ROY) works primarily with Karen (indigenous) youth aged 12-22 who have been displaced by the conflict in Myanmar. ROY uses a mix of music, drama and media arts to enhance youth life skills, rights awareness and self and collective empowerment. Youth enrol in a 2-year program with resident learning and community based field applications. Since 2014 ROY has engaged in a cross border project to support vulnerable Ethnic Minority (mostly Karen) communities in Myanmar.</p>
IICRD team member	Philip Cook
Dates	April 29 – May 5, 2018
Structure of Field Visit	<p><i>Visits were conducted over 5 days with ROY providing the opportunity to observe arts and media based psychosocial (through life skills capacity building) and leadership programming in action, and then explore important themes further through various activities and tools. The activities conducted by IICRD were revised activities from the IICRD Field Visit Methodology. These activities combined participatory tools with you leaders in the ROY first, second and third cohorts and focus group discussions and key informant interviews with program leaders, the HWF Executive Director and 4 ROY youth leaders (2 boys and 2 girls).</i></p> <p><u>Overview of activities:</u> Worked with 2-3 ROY facilitators, conducted IICRD participatory research activities and observed some of the ROY creative arts (e.g. drama and music) and media (community radio, Facebook posts). Sessions ran daily from 8-5pm.</p> <p><u>Activities:</u></p> <ol style="list-style-type: none"> 1. Well-being body mapping (ROY 3rd cohort, 10 girls, 10 boys ages 12-16) 2. Community social mapping (ROY 3rd cohort, 10 girls, 10 boys ages 12-16) 3. River of life: Most Significant Change (ROY 1st and 2nd cohorts 10 girls, 10 boys ages 16 - 22) 4. Spidergram and Focus group discussion with 3 ROY facilitators 5. KII with HWF Executive Director 6. 2 KII with 4 ROY youth participants (2 boys and 2 girls)

Location	MAE SOT, THAILAND
<p>Overview of Key Lessons Learned</p>	<ul style="list-style-type: none"> • Apply drama, music and media arts as tools to help young people recover from past challenges, build resilience and develop life skills to further present and future well-being • Work with Karen youth and their communities to enhance a sense of pride in culture and build understanding between Karen, Burmese and Thai peoples • Use the arts as a tool to engage youth in supporting other vulnerable youth living in remote Myanmar Ethnic Minority communities • Ensure young people have access to many different kinds of art modalities that they can experiment with • Create peer to peer learning networks through arts and life skills • Integrate child rights into arts programming to help young people learn about active citizenship and apply these lessons in community • Psychosocial interventions are a secondary component of ROY programming and builds from developing personal and collective aspects of trust, relationship, life skills and agency • Western art and traditional Indigenous arts, such as painting and music, are combined to enhance youth sense of pride in cultural identity • Drama is a powerful tool to reflect on personal challenges and strengths and to communicate social justice messages to communities • More recently creative arts (e.g. drama) and sharing food have been applied to help build social cohesion between refugee Karen, Thai and Burmese communities • Arts can be a powerful way for youth to help vulnerable peers and adults in their community recover and thrive • Creative arts and youth agency add a key dimension in MHPSS interventions
<p>Overview of Promising practices & approaches</p>	<p>ROY:</p> <ul style="list-style-type: none"> • Social media enhances face to face arts activities, for example youth create skits using drama and then share these social messages via community radio broadcasts • In the context of the Burmese Karen diaspora, displaced Karen youth have gained an important sense of self worth and confidence by being able to engage in cross-border projects in which they help less fortunate Karen youth living in remote Burmese villages • The combination of creative arts and celebrating food has been an innovative way of building trust and personal networks and strengthening social cohesion between Karen, Burmese and Thai communities (youth and adults)

Location

MAE SOT, THAILAND

Findings from Arts-based Research Tools (Children & Youth)

ROY:

- Art can be a helpful way for displaced young people to gain confidence, make friends, learn to communicate with their peers and “play” with serious topics like discrimination, violence, and human trafficking
- For young people, creative arts is inherently a social experience that is motivated and shaped by navigating relationships with other boys and girls
- For Karen young people accustomed to a “heartless” form of political leadership in Myanmar, creative arts combined with life skills training has helped foster new leaders with “heart and mind”
- As more displaced Karen young people start using cheap smart phones made in China, the interaction between creative arts training and social media expression is growing, for example young people enjoy learning art activities together, then take these skills and develop public education and awareness raising projects/ dramas which are then shared more widely both in Thailand and Myanmar using Facebook
- Youth enjoy having opportunities to choose from various artistic media before choosing one that they enjoy most, they prefer programs that offer this broad selection of arts
- Most significant changes resulting from ROY leadership and creative arts training included:
- Building self awareness, communication, personal awareness and greater compassion for others
- Helping less fortunate youth recover from the conflict in Myanmar

Findings from Focus Group Discussions and KIIs (Children, Youth, & Staff)

ROY:

Example Case Study (KII) with Karen Girl

My My name is Naw Mue Lweh Paw (not real name). I am 22 years old and have been involved with HWF since 2010. I am originally from Ta Aye Say, a small Karen village in Myanmar. My parents and younger sister are still there. My brother is here in Mae Sot with me and just started the leadership music program here at HWF. I was born in Myanmar and went to the local school until grade 7. Then my parents ran into financial difficulty and could no longer afford to send me, so I dropped out. Lucky for me though, my uncle came to visit a year or 2 later and asked my parents why I was not in school. When he understood the situation, he offered for my brother and I to come to Mae Sot with him to attend Parami Migrant Learning Center. It was there that I saw the flyers about HWF’s Rays of Youth Leadership program and applied. They had over 50 applicants that they interviewed that year (2010) and I was one of 20 students selected to attend. I felt very lucky, so even though it was difficult getting all of the homework done with doing school work all week and the leadership program on the weekends, I stuck with it. I learned so much in the leadership program, practical thinking, creative skills, project writing and communication and presentation skills. The leadership program is different than school, it uses creativity, media and drama to share information and gives you lots of opportunities to practice. I don’t think I could have learned to be brave without this. It really helped to build my confidence. Now I have the ability to lead my team and am very good at presentations.

Location	MAE SOT, THAILAND
<p>Findings from Focus Group Discussions and KIIs (Children, Youth, & Staff)</p>	<p><i>Often the teachers even come to me for help to do power points. The best part is sharing my knowledge and skills with my community. While this started as one of our mini projects (the final stage of the leadership training), it has now become part of our rural development project in Myanmar that we are doing as part of our Cross Border Project. They really need it! (Karen youth, Case study, KII interview).</i></p> <ul style="list-style-type: none"> • ROY has had a significant positive impact on youth PSS well-being and is easier to find donor funding than other HWF programs (KII ED) • ROY is peer driven and program design is youth lead • Creative arts increasingly merging with social media • Weakness in program monitoring and evaluation, interested in follow up opportunities to apply Tdh/IICRD arts M&E tools • Importance of providing youth with opportunities to “imagine” a better future that they can then be given life skills to plan towards and actualize <p>Youth feedback on the ADAPT MHPSS framework:</p> <ul style="list-style-type: none"> • Need to alter some headings to be more in keeping with young boys and girls reality, for example: • Safety /security stayed the same though they each looked at it in different contexts (personal /home and in community at large) • For Bonds/Networks - they suggested Relatedness / Networks /connection /non-discrimination • For Justice - they suggested Rights/Active Citizenship which included sharing their knowledge and volunteering • For Roles/Identity - they suggested strengths/weaknesses or challenges as well as culture/roots • For Existential meaning - they suggested purpose/meaning • They also added a new dimension entitled Inspiration/creativity that involved emotional intelligence (heart/feeling) and imagination
<p>Challenges in implementing programming and potential solutions</p>	<p>ROY:</p> <ul style="list-style-type: none"> • This program has generally been quite successful and is in many ways the flag ship program for Help Without Frontiers, some challenges were identified and these include: • Continuity of youth leadership: Youth have been instrumental in designing and implementing the curriculum for each of the 3 ROY cohorts, a challenge was identified that this can be challenging as youth age out of the program, marry move on etc. HWF has attempted to hire a full-time youth coordinator to ensure this continuity • Cultural inclusion: ROY was initially focused on Indigenous/Ethnic Minority young people, in particular Karen youth. The population of ROY is now expanding and other Ethnic Minorities are participating (e.g. Mong, and Rohingya), ROY is attempting to ensure the cultural components of the program include these new groups • Political support: This is a very sensitive issue in Thailand as the Thai government both wants to be seen to be fulfilling its commitments to refugee populations while also responding to public sentiment that it’s now time for Burmese refugees to return to Myanmar. This widely shared public attitude is at odds with the realities of many ethnic minority young people from Myanmar who feel it is still unsafe to return to their communities.

Field Visit Overview 3



Location	BRITISH COLUMBIA (VANCOUVER AND VICTORIA), CANADA
<p>Organizations (name and short summary)</p>	<ul style="list-style-type: none"> • Fresh Voices: A group of immigrants and refugees “inspiring each other to make B.C. a better place for young newcomers.” This group carries out public engagement, research, and partnership work, often through creative means, to improve the experience of newcomer youth in B.C. As young people, they strive to make sure young newcomers are heard on the issues that affect their lives. • Intermodal arts in Action: Based in Vancouver, BC, Carrie Macloed has a goal of facilitating dialogue, enhancing creativity, and inspiring fresh response through engagement with arts. • Leave Out Violence BC (LOVE BC): Since 2000, Leave Out Violence (LOVE) Society BC has been delivering award winning youth-driven media arts-based violence prevention and intervention programming to youth who face multiple barriers. LOVE youth use media arts to document their experiences and share their views of the world, and build leadership skills to break the cycle of violence in their lives and communities. • ACCESS TO MEDIA EDUCATION SOCIETY (AMES): AMES uses digital media, artistic collaboration, and creative facilitation to engage marginalized youth in personally and socially transformative storytelling practices. • ResiliencebyDesign (RdB) Lab: The interdisciplinary RbD team is committed to applied, participatory research with youth to address the complex and interrelated problems (disasters, climate change, and conflict). Research methodologies are varied (e.g., arts-based, participatory video, digital storytelling, surveys) and are combined with capacity building. Young people are viewed as resilience leaders and change makers. In partnership with youth, the RbD Lab uses creative processes, innovation and research to explore, connect and seed new ideas and social change with the goal of developing and implementing strategies, practices, and policies that improve local, national and international disaster risk reduction and climate change adaptation. Learn more here: http://resiliencebydesign.com/ and here https://www.facebook.com/ResiliencebyDesignlab/

Location	BRITISH COLUMBIA (VANCOUVER AND VICTORIA), CANADA
IICRD team member	Laura Lee
Dates	March – April 2018
Structure of Field Visit	<p>Key informant interviews with practitioners from organizations were carried out:</p> <ul style="list-style-type: none"> • Alejandra Lopez Bravo – Manager of Youth Engagement, Vancouver Foundation, (was the Fresh Voices Program Manager) • Carrie MacLoed, Intermodal arts in Action • Judith Mercuse, Simon Fraser University, Monitoring and Evaluation in Art for Social Change • Lambrini Soulos, ED, LOVE BC • Deblekah, ED, AMES <p>I also attended an Open House of the RbD Lab (April 17th 2018) where I was able to learn about the projects and speak to the RbD Lab team (Dr. Robin Cox, Dr. Cheryl Heykoop, Dr. Sarah Fletcher, Tiffany Hill & Dr. Leila Scannell)</p> <p><i>*Note that we are scheduled to meet the youth from Fresh Voices in May 2018 – they have been transitioning from a Vancouver Foundation project to a youth-led organization</i></p>
Overview of Key Lessons Learned	<p>Youth engagement strategies</p> <ul style="list-style-type: none"> • Engage youth through a supportive role. As adult allies, assist them to form a Youth Advisory Committee (YAC) and allow them to truly guide the process. All programming decisions go through the YAC (Fresh Voices); • Engage youth as partners in both organizational and project specific design and decision-making. For example, the RbD lab hosts a Youth Advisory for each project to support research methodology decisions and to engage in data analysis. • ‘Arts is infused into daily living, rather than being an entity on its own’ • Perhaps this draws attention to the application of an ‘arts plus’ approach. There is value in integrating arts into everyday activities. For example in MacLoed’s work with Kinbrace Society (an organization who works with refugees in Vancouver) they created maps (resources etc.), and used improve theatre, but they also integrated artistic approaches into the life skills training (banking, finding jobs, etc.) (Intermodal Arts in Action). • LOVE BC also used arts to bolster programs that work on ‘hard skills’ and ‘life skills’ such as finding employment, whereby arts are used to help design portfolios, to practice mindfulness, etc. • When going through legal processes, youth have to tell their stories – there is pressure to articulate their story, truncated into a traditional framework. Arts (song, voice work, theatre exercises) can help youth to articulate their stories and to gain confidence (Intermodal Arts in Action). • The ResiliencebyDesign lab uses art as a tool for Creative Action Research recognizing it as a methodology, capacity building opportunity for young people, and a process of healing.

Location

BRITISH COLUMBIA (VANCOUVER AND VICTORIA), CANADA

Overview of Key Lessons Learned

- Seek opportunities to bring together refugee / migrant youth and Indigenous youth
- There is value in some settings in bringing together refugee and migrant youth with Indigenous youth, as they share a story of displacement (AMES) (RbD also has plans to support shared stories of displacement and climate change adaptation in 2019).
- There is opportunity to develop innovative and powerful M&E tools for arts-based programs
- The challenge of evaluating arts for social change programs has been recognized and this is why the www.ascevaluation.ca project was set up (Mercuse)
 - Tdh has an opportunity to break new ground in initiating youth led arts-based M&E processes (as much as possible)
- Arts-based activities are a powerful youth led tool for engaging the community on key issues.
- The Rbd Lab's Creative Action Research process, [Youth Voices Rising: Recovery and Resilience in Wood Buffalo](#) (where there was a wildfire disaster in 2016) brought together youth in a youth led process to create and share messages of recovery and resilience.
 - The use of Arts as an advocacy tool could be very powerful for migrant and refugee youth in various contexts. It would be beneficial to brainstorm with them what messages would be important for them to share to help their communities bolster resilience and adapt to new environments.
- Gender and generation are both important considerations.
- Gender dynamics should be considered, for example in the BC context some young women with Muslim backgrounds were uncomfortable doing collaborative programming with the young men, however, over time they got to know each other and now do mixed programming (sometimes splitting into groups by gender).
 - It is important to consider intergenerational learning and possibilities for engagement. This could take the form of involving elders in storytelling and learning with young people or engaging parents to witness the artistic process of their children through public exhibits or dramas, for example. (RdB Lab, AMES, FV)

Overview of Promising practices & approaches

- Fresh Voices
- Focus is on Policy and Advocacy – and various strategies are used to influence systems; to bring the youth to the front of the systems
 - Youth engagement strategy involved forming a Youth Advisory Team of refugee youth and having adult allies partnering with them to support their initiatives, ideas, assist to gain resources etc.
 - Used development of comics to tell stories of journeys and challenges youth were facing
 - Use art for youth engagement and community development; used all sorts of media – done participatory videos, campaigns, youth design the media and use media to tell stories
- Intermodal Arts in Action
- Creating opportunities for intergenerational engagement is important. For example, have parents witness what the you do and invite them into the process
 - To apply an intermodal arts approach, chose a few modalities and allow there to be fluidity between then – don't restrict youth to applying one art form – you can 'layer' an arts-based process i.e. start with art, move to song -storytelling; veer away from rigidity; work to excavate the themes alive for youth and follow these threads
- Love BC
- Offers a one year Media Arts Program (MAP), a free after school program for youth ages 13-18 that employs arts such as photography, film and writing to tackle issues of social justice and anti-violence. A one-year Leadership program

Location

BRITISH COLUMBIA (VANCOUVER AND VICTORIA), CANADA

Overview of Promising practices & approaches

follows this for those who have gone through MAP. These programs offer free bus tickets, media tools and art supplies. Though this model may not be possible in Tdh program settings, the concept of having a follow up program to YouCreate focused specifically on developing leadership abilities (where youth may also lead part of YouCreate) is a possibility.

- SMILE program – Arts are used to help to prepare youth to enter into employment and prepare them for employment (developing portfolios, visual boards, ART Therapy, mindfulness; trauma informed practices)
- Staff: there is a team of social workers (trauma informed), artists and art therapists

AMES

- ‘DisPLACeMent’: a program that brings together migrant + refugee youth and Indigenous youth to create short videos that bust myths, creatively explore changing ideas of ‘home’ and ‘belonging’, and shine light on the forces behind and consequences of displacement and re-settlement. The focus is on developing hard skills in videography, as well as increasing awareness of the underlying systems that fuel forced migration and the associated changes (and encourage youth to activate change).

RbD Lab

- Visual storytelling is used in order to document people’s stories, provide recommendations for change at policy level, and move hearts and minds. This is done through photovoice, visual explorer approaches, and digital stories.
- A Creative Action Research process has been developed that involves arts-based methods, creative process, and storytelling in a participatory, action oriented research methodology. CAR interconnects and build on PAR to emphasize a process as a tool not only for research, but for concurrently building capacity of young people in research (Cox et al., 2019).
- A diversity of arts based tools are developed in collaboration with community partners and youth to explore resilience of young people (e.g. music showcases, Feather Walls, Wellness Jenga, etc.) <https://www.facebook.com/ResiliencebyDesignlab/videos/818914964983960>
- A Youth adult partnership model entails adult allies working closely with youth leaders. Youth advisory members have been hired as Research Assistants, invited to co-lead workshops at conferences, co-author journal articles, etc.
- Research Certification: A Resilience Leadership Research and Social Innovation Skills Certificate has been developed that supports youth to engage in and lead creative arts-based research and be engaged in innovative projects. Youth receive a continuing education certificate from Royal Roads University upon completion.

ASC Evaluation

- This website has an online Arts for social change ‘Evaluation mini research course’ that includes online modules, quizzes, scenarios, and examples / resources. This could be a potentially useful model for Tdh to train on YouCreate or other methodologies.

M&E:

- The use of arts for expression has the power to transcend language barriers
- However we need arts-based work to be more transferable – need an interesting blend of mixed methods that are culturally nuanced and culturally competent.
- M&E tools should ideally build on creative capacities, be a mix of qualitative and quantitative and be flexible to adapt to various contexts.

Other Findings

Spotlight Youth-Adult Partnerships for Arts-based Research: ResiliencebyDesign Lab (RbD), Royal Roads University

The ResiliencebyDesign Lab (RbD) is committed to applied, participatory research with youth to address the complex and interrelated problems of disasters, climate change, and conflict. Their Creative Action Research approach interconnects capacity building with a range of research methodologies (e.g. arts-based, participatory, video, digital storytelling, surveys, play-based activities). In partnership with youth, the lab uses creative processes and social innovation to explore concepts, connect ideas and seed new process for transformative social change.



RbD's arts-based research methods include a wide arrange of activities inclusive of digital stories, photo-stories, song writing, lyrics analysis, resilience paint nights, creative feather productions, and more. Capacity building for young people includes a Resilience Leadership Social Innovation Skills Accredited Certificate (modified for each project) that supports youth to acquire research skills and social innovation capacity. Additionally, the lab fosters opportunities for young people to lead their own creative approaches. For example, in the Resilient Youth in Stressed Environments (RYSE) research project, after an adult led resilience paint night for youth to explore their thoughts on resilience through paint, one of the youth advisors, with artist expertise and interest, began hosting a series of creative nights inclusive of painting, stamp making, and other art modalities. In the Youth Voices Rising (YVR) project, youth led on producing photo-stories about strengths and challenges in their communities and also began to write and perform songs on resilience after the fires in Fort McMurray.

Furthermore, RbD is keen to engage young people in Knowledge Mobilization opportunities where young people are driving social change in communities, and at the policy level. In the RYSE project, youth advisory members spoke to Members of Parliament at the provincial level about priorities in their community, and one of the youth advisory members co-facilitated at a provincial conference with the Research Coordinator. In other projects, youth have been involved in co-authoring journal articles and providing insight into policy. RbD seeks to work in partnership with young people through creative arts-based processes throughout the research journey.

You can learn more about RbD here: <http://resiliencebydesign.com/> and be kept update on activities here <https://www.facebook.com/ResiliencebyDesignlab/>



**OPPORTUNITIES
AND CHALLENGES**

The following **opportunities** for Tdh's You Create program emerged from the KIs and Field Visits:

Grow a global community: KIs responded positively to the idea of creating a global space for practitioners to share lessons learned, to highlight innovative approaches, and to showcase exciting initiatives. Drawing attention to the important work that is going on around the world to support young people through and with the arts is an important step in continuing to legitimize the field and draw the attention of donors and funders.

Field visits and associated research partnering with displaced young people also indicate that many displaced adolescents and youth are hungry for opportunities to connect with other displaced youth in other countries and contexts.

Increase Monitoring and Evaluation: Due to the lack of strong monitoring and evaluation practices and tools in operation in the field, there is an opportunity to make a strong contribution by piloting and refining arts-based tools for M&E driven by young people.

Create more arts-based programming for refugees: Although the community of practitioners and organizations using arts-based programming to support young people's wellbeing is impressive, there are fewer programs focused specifically on young people impacted by migration. There is an opportunity to draw this group closer together and work together to continue to refine approaches, strategies and share lessons learned.

The benefits of arts based programs for young people impacted by migration AND their host communities and countries: The broad based benefits of arts programs for displaced youth are worth sharing to mitigate growing global negative attitudes to displaced/refugee populations. Evidence collected from field visit research highlights that arts based programming not only supports vulnerable displaced boys and girls, but in some instance also benefits the wider host community and country.

The following **challenges** emerged for Tdh's You Create program from the KIs and Field Visits:

Encourage more youth-led programming: While many of the programs reviewed by the research thus far have a positive impact on adolescents and youth, there are still limited numbers of programs in which young people are meaningful participating in program design, implementation and evaluation. More attention should be given to supporting youth-led initiatives.

Provide young people with access to resources and materials: A challenge with a true youth led processes is accessing resources and materials – youth struggle to initiate and follow through with ideas because of a lack of art materials as well as meeting space and other resources to support their efforts.

Increase culturally relevant mixed-methods monitoring and evaluation: There are innovative qualitative evaluation strategies for arts-based work, however, there is value for arts-based work to be transferable as well. There needs to be an interesting blend of mixed methods that are culturally nuanced and culturally competent.





RECOMMENDATIONS

This section outlines key recommendations from the peer-reviewed and grey literature, the Key Informant Interviews and the Field Visits, drawing from existing research and practice in arts-based programming in support of young people's psychosocial well-being displacement contexts.

- 1. A holistic social ecological approach to MHPSS should be implemented.** A holistic social ecological approach to MHPSS, rather than an individual approach, that focuses on the daily stressors in refugees' lives as well as any negative past experiences is important.
- 2. Supporting the resilience of young people should be a main goal of arts-based programming.** Use arts-based programming to have a positive impact on young people's MHPSS, some aspects of resilience, their wellbeing as well as contribute to peace building and reconciliation.
- 3. Develop an approach that positions young people as change makers.** Young people need to be seen as leaders in any participatory arts-based programming. Develop and implement a model that support young people impacted by migration and adversity to develop social and emotional competencies to then act as agents of change and to play meaningful decision making roles for themselves, families, and communities.
- 4. Enable young people to connect with their peers through peer-networks.** Youth leaders can effectively engage more vulnerable young people, when provided with the necessary resources and support. In addition, young people are eager to connect with their peers globally with similar experiences and interests.
- 5. Develop strong trusting relationships between adult allies and youth leaders.** Work in partnership with adult allies to support them to play important roles as listeners and supports (when asked by young people) during participatory arts-based programming with young people. Encourage youth to develop Youth Advisory Teams or Committees who work closely with adult allies.
- 6. Ensure facilitators are trained to lead an interactive participatory approach.** Quality facilitation is an art and requires experience and training. Ensure facilitators are well equipped with competencies to be adaptable to the needs of young people and to lead interactive participatory activities. Always invite two facilitators when facilitating on sensitive subject matter.
- 7. Apply a gender lens to arts-based programming.** Gender dynamics should be taken into consideration in each context where the project is implemented. Most organisations interviewed in this research process employed programs for mixed groups of young women and young men, but there were some occasions where programming was done separately by gender. Furthermore, organizations identified different psychosocial challenges and needs based on gender and specific art-based programming that met these needs. For example, in one program it was suggested that males faced greater symptoms of psychosocial challenges due to their active engagement in conflict.
- 8. The arts offer strong methods to respectfully challenge discrimination based on gender, culture or nationality.** The arts can be an effective platform to respectfully challenge current gender norms and/or discriminatory practices, through shared learning and experiences.

- 9. Find ways to encourage social cohesion through arts-based programming by intentionally bringing diverse groups together:** Engage both refugee and migrant youth and youth from the host community to support social cohesion and reduce discrimination. Art can be a unifying force that brings youth together. Young people have an opportunity to forge positive relationships with each other that can spill over into wider family and community circles.
- 10. Provide time for relationship and trust building in all trainings, workshops and in program activities with young people.** Ensure trust and team building activities are embedded into workshops and program activities upon inception of arts-based programming to support relationships building and successful arts-based programming.
- 11. Ensure that all activities are grounded in culture and context.** Ensure MHPSS services and all associated programs, such as arts-based initiatives, are community and culturally grounded and that staff and art-modalities reflect young's people culture, context, and daily lives. Adapt and modify activities to effectively meet needs.
- 12. Recognize the value of art as a tool for strengthening psychosocial wellbeing and creating social change.** Value and respect the process of creating art and recognize the art that is produced has value and meaning. Arts-based methods are not only valuable in bringing diverse groups of youth together, but may have transformative and healing benefits. Further, the process of engaging young people in the arts is intended to foster creativity, imagination and to encourage them to work out shared identity, values and aspirations. It is hoped that this process will encourage social participation and action. Arts-based programming can be both an intervention and outcome.
- 13. Carry out a stakeholder analysis early on in the process in order to ensure that a community engagement model is applied.** Ensure community is engaged in the youth-led arts based programming from the start of the project in Iraq and Egypt. Draw from and build their expertise in a co-development model.
- 14. There is potential to contribute innovative research and evidence to support youth-led arts-based programming to strengthen psychosocial wellbeing and protection of young people.** There is a dearth of evidence on youth-driven arts based programming as exemplified by the literature review and the Key Informant Interviews. Invest in research in collaboration with academics and practitioners to become leaders in research in this area and contribute to the evidence base to support programs and policy.
- 15. Encourage a youth-led mixed methods approach to Monitoring and Evaluation.** Many arts-based programs have budgetary limitations that impede youth led participatory M&E. As a program working with CBOs, identify how to best support smaller arts based programs to develop low cost approaches to engage young people as leaders in this process. Work to think of innovative methods that combine quantitative and qualitative evaluation methods of arts-based programs.



Field Visit Overview 3 / A Feather Wall created by young people, Resilience by Design Lab



APPENDICES

Appendix I: KII Semi-Structured Interview Questions

1. Can you tell me a bit about the context in which you are working?
2. Can you tell me more about your program? What are the goals/objectives?
3. What age group of young people are you working with?
4. Have you used any specific methods or tools to build your approach? Do you have any toolkits or papers you could suggest?
5. How are children and youth engaged in the process?
6. What lessons have you learned through your work? What have been your biggest “aha!” moments?
7. What resources or supports would be most useful to you in your work?

Appendix II: List of Organizations Interviewed as Part of Key Informant Process

1. Humanities and Inclusion: Growing Together Project
2. Uwezo
3. Voices without Borders
4. The Create Institute
5. Voices Beyond Walls
6. Wa Lessa
7. Common Threads
8. Taonga Temba
9. MABELLEarts
10. Right To Play, Promoting Life Skills with Aboriginal Youth (PLAY) Program
11. UNHCR
12. Butterfly Gardens
13. Healing Through Arts
14. International Centre of Art for Social Change
15. Yes Theatre
16. Lighthouse Relief
17. Lighthouse Relief, Storytelling without Borders Program
18. Arts network for Children and Youth
19. UNHCR Toolkit Team at Clickarts
20. Intermodal Arts in Action
21. Cirque de Soleil
22. Amaka
23. Fresh Voices
24. Love BC
25. ResiliencebyDesign

Appendix III: Manual and Toolkits Table

#	1	2
Reference	Ager, A., Robinson, S., & Metzler, J. (2014). Methodologies and Tools for Measuring the Mental Health and Psychosocial Wellbeing of Children in Humanitarian Contexts: Report of a Mapping Exercise for the Child Protection Working Group (CPWG) and Mental Health & Psychosocial Support (MHPSS) Reference . New York: Columbia University, Columbia Group for Children in Adversity and Child Protection in Crisis (CPC) Network.	Ager, A., Akesson, B., Stark, L., Flouri, E., Okot, B., McCollister, F., & Boothby, N. (2011). The impact of the school-based Psychosocial Structured Activities (PSSA) program on conflict-affected children in northern Uganda. Journal of Child Psychology and Psychiatry and Allied Disciplines, 52(11), 1124–1133. http://doi.org/10.1111/j.1469-7610.2011.02407.x
Organization (if applicable)	Columbia Group for Children in Adversity	STC Uganda
Short Description	Detailed methods and measurement tools for MHPSS for children in adversity settings within the IASC Guidelines.	Outlines Psychosocial Structured Activities (PSSA) program in school-based settings. Rigorous process including identifying local perceptions of wellbeing/resilience, do a scale for each individual (baseline and end).
Key Thematic Areas	MHPSS in conflict and natural disaster	Psychosocial, children in adversity & MHPSS
Population: Ages / Country, region	Children and adolescents globally	Children, school-based in northern Uganda
Most useful components	Strong methods and tools for measuring children’s MHPSS in adversity. Challenges to measurements and Recommendations are key sections.	Excellent rigour for locally defining resilience

3	4
<p>Currie, V., & Heykoop, C. (2011). Child Protection Partnership (CPP) Circle of Rights workbook series: Reflective planning for social change. Victoria, BC. Retrieved from http://www.iicrd.org/projects/circle-rights-intentional-planning-social-change</p>	<p>Currie, V., & Heykoop, C. (2012). Child and Youth-Centred Accountability: A Guide for Involving Young People in Monitoring & Evaluating Child Protection Systems, Child-Centred Accountability and Protection Evaluation (CAPE) Project. Victoria. http://www.iicrd.org/sites/default/files/resources/IICRD_CAPE_Child_and_Youth_Centred_Accountability_0.pdf</p>
<p>International Institute for Child Rights and Development</p>	<p>International Institute for Child Rights and Development</p>
<p>A child rights and strength-based participatory action research process with children and youth for child protection systems change</p>	<p>Child and youth participation in monitoring and evaluation. Step-by-step tools</p>
<p>Children & youth, PAR, social change</p>	<p>Children & youth, adversity, participation, monitoring and evaluation</p>
<p>global</p>	<p>Children and youth, globally</p>
<p>Very detailed PAR process</p>	<p>Strong participatory Monitoring and evaluation tools</p>

#	5	6
Reference	Gibbs, S., Mann, G., & Mathers, N. (2002). Child-to-Child: A Practical Guide Empowering Children as Active Citizens. London: Child-to-Child (CtC). Retrieved from https://resourcecentre.savethechildren.net/sites/default/files/documents/2589.pdf	Hutcheson, M. (2016). Framing Community: A community engaged art workbook. Toronto. Retrieved from http://www.arts.on.ca/oac/media/oac/Publications/Framing-Community-A-Community-Engaged-Art-Workbook.pdf
Organization (if applicable)	Community Health South London	Ontario Arts Council
Short Description	Child-to-Child (CtC) is an approach to health promotion and community development that is led by children and includes evaluation tools.	Introduction to community-engaged art, includes tools, framework, advice and techniques to assist artists and community groups to plan implement and evaluate community engaged art projects This is a foundational kit that helps organizations plan and establish community-arts projects and highlights case studies
Key Thematic Areas	Health and wellbeing, participation, community development	Community-engaged art
Population: Ages / Country, region	Children and youth	Any
Most useful components	Peer based approach to setting up projects along with evaluation component.	Useful for Program planning and development

7	8
<p>IICRD. (2016). <i>Outcome Mapping to Support Reflective Action in Child Protection Training Guide: Social Cohesion and Peacebuilding through Child Protection and Education In Chad and Burundi</i>. Victoria, BC. Retrieved from http://www.iicrd.org/projects/chad-burundi-child-protection-social-cohesion</p>	<p>Jones, N., Gercama, I., Presler-Marshall, E., & Abu Hamad, B. (2017). <i>Adolescent perspectives on services and programmes in conflict-affected contexts: A participatory research toolkit</i>. London.</p>
<p>International Institute for Child Rights and Development</p>	<p>Gender and Adolescents: Global Evidence (GAGE)</p>
<p>Contains step by step guidance on various PAR tools; includes participatory indicator development (progress markers)</p>	<p>Participatory Research Toolkit with detailed explanation of tools for assessing adolescent wellbeing and services/ programmes with a gendered lens. Some arts-based tools.</p>
<p>Social cohesion</p>	<p>Empowerment, participation, gender, adversity</p>
<p>Children and youth, Chad, Burundi</p>	<p>Adolescents (primarily girls but boys also included), MENA</p>
<p>Useful M&E tools</p>	<p>Strong MEL tools, including coding process for young researchers</p>

#	9	10
Reference	Lansdown, G., & O’Kane, C. (2014). A Toolkit for Monitoring And Evaluating Children’s Participation. Save the Children.	Ontario Arts Council. (1998). Community Arts Workbook. Toronto: Ontario Arts Council.
Organization (if applicable)	Save The Children	Ontario Arts Council
Short Description	Guide, including indicators and tools, to carrying out a participatory M&E with children to measure levels of participation. (Not arts-based)	A guide to developing, implementing and evaluating a community-arts based program, with multiple international case studies.
Key Thematic Areas	Participation & MEL	Community-based arts
Population: Ages / Country, region	Children and youth up to the age of 18	General
Most useful components	Monitoring and evaluating children’s participation, including indicators, tools and a process guide	This is a helpful resource to understand the range of community-based arts programming.

11	12
<p>MacLeod, C., Atkins, A., & LeBaron, M. (2016). Enacting Resilience Toolkit: Arts-based activities. Vancouver, BC: Peter A. Allard School of Law. Retrieved from http://www.allard.ubc.ca/sites/www.allard.ubc.ca/files/uploads/faculty/enacting_resilience_toolkit_2016.pdf</p>	<p>Monitoring and Evaluation in Art for Social Change - A Research Project on Art for Social Change in Canada. http://www.ascevaluation.ca</p>
<p>Public Safety Canada</p>	<p>International Centre of Art for Social Change, Simon Fraser University</p>
<p>Art-based activities focusing on resilience, wellbeing & preventing extremist allegiances. Workshop activities were structured around 4 aspects of community resilience identified by the group: Identity, Community, Leadership & Perspective Wide variety of arts-based tools including visual, narrative, theatre, movement, music, photography, cultural</p>	<p>A website of arts-based monitoring and evaluation tools, including a large database of tools for various age groups, themes, settings etc. Website includes an interactive toolkit, a mini course with 5 sections, and a 7 step evaluation guide. It also contains a lit review where you can search by various terms.</p>
<p>Resilience & Wellbeing</p>	<p>Arts-based MEL</p>
<p>Canada South Asian community members in Vancouver</p>	<p>Groups engaged in arts for social change work; geared towards practitioners</p>
<p>Very detailed manual with step-by-step guide to arts-based resilience focused activities</p>	<p>Very useful training and suite of tools and resources</p>

#	13	14
Reference	Mullett, J., & Fletcher, S. (2017). <i>Creating Digital Stories with Youth to Promote Healthy Communities</i> . Victoria, BC.	Montour, C. (2012). <i>Start Something Fierce: A Young Woman's Guide to Grassroots Organizing</i> . Montreal.
Organization (if applicable)	Centre for Healthy Communities Research Vancouver Foundation	Girls Action Foundation
Short Description	Explains digital stories & photography in detail; also includes popular theatre examples with a mental health focus.	A how-to guide for girls and young women starting projects to promote social change, including fundraising, media outreach, evaluation and self-care.
Key Thematic Areas	Engagement, empowerment, capacity building & mental health	Gender, Social Change, Youth-led
Population: Ages / Country, region	Youth, Canada	Indigenous Youth, Canada
Most useful components	Step-by step tools useful for digital arts and theatre activities	Art as cultural therapy section and self-care section are useful as well as the gendered lens

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<p>Save the Children. (2018). Youth Voices: Participatory action research with adolescents affected by the Syria crisis in Egypt and Lebanon: Lessons Learned Report and “How To” Guide. Save the Children. Retrieved from https://resourcecentre.savethechildren.net/node/13182/pdf/par_lessons_learned_report_how_to_guide.pdf</p>	<p>Save the Children. (2016). Children’s Mira: listening to children during emergencies: a tool for conducting multi-cluster initial rapid assessments with children. Manila.</p>
<p>Save the Children</p>	<p>Save the Children Philippines</p>
<p>A PAR guide focused on youth engagement, and lessons learned from implementation in MENA. Standard PAR youth-focused tools, including some arts-based.</p>	<p>Rapid assessment tool using IASC guidelines including 3 stages – Preparation, Consultation, Report writing/ utilization</p>
<p>Youth, PAR, adversity, social change</p>	<p>Arts-based, adversity</p>
<p>Youth, Egypt and Lebanon</p>	<p>Philippines, post tsunami 3 groups: 6-9 years 10-12 13-17</p>
<p>Lessons learned is helpful for focus on MENA</p>	<p>Arts-based tools for rapid assessment</p>

#	17	18
Reference	<p>Save the Children Norway. (2008). A Kit of Tools: for participatory research and evaluation with children. A compilation of tools used during a Thematic Evaluation and Documentation on Children’s Participation in Armed Conflict, Post Conflict and Peace Building. Oslo.</p> <p>https://resourcecentre.savethechildren.net/sites/default/files/documents/kit-of-tools_1.pdf</p>	<p>Search For Common Ground. (2014). Better Together: A Youth-Led Approach To Peaceful Coexistence in Lebanon Conflict Perceptions and Baseline Assessment. Beirut.</p>
Organization (if applicable)	Save the Children Norway	Search for Common Ground
Short Description	Explores children’s experiences, perceptions, & environments. Wide variety of excellent participatory arts-based tools for action planning and analysis, visual tools and M&E.	Report includes a review of a social cohesion and peace building project with Syrian refugee youth and their Lebanese peers. Includes a detailed description of a baseline assessment conducted to understand the current situation of the youth.
Key Thematic Areas	Armed conflict, Post-conflict & peace building	Youth-led, social cohesion, migration, adversity, peace-building
Population: Ages / Country, region	Children & young people	Youth, Syrian and Lebanese
Most useful components	Action planning and M&E are useful components	Indicators, interview questions and recommendations are helpful



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For access to the full list of references gathered for the literature review, please
contact: Vanessa.anne.currie@gmail.com

International Institute Child Rights and Development



Authors: Vanessa Currie, Laura Lee & Laura Wright



Psychosocial, Youth-Driven, Arts-Based Program Report
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