

Refugee Youth in Halifax and Toronto: Exploring Integration and Social Justice Through Art

Presenters:

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As you attend to the presentations,
we ask you to reflect:

1. in what ways, if any, do the youth's stories (as told by the presenters) resonate with you?
2. How might the youth's stories help inform educators, service providers and policy-makers?
3. What is the role of art in understanding the experiences of newcomer youth?

P2P Conference
Montreal, P-Q
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Exploring social justice
using photography
with refugee youth
in Halifax, NS

Susan M. Brigham
MSVU, Halifax NS





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Outline

1. Project description
2. Methodology
3. Preliminary Findings
4. Preliminary Conclusions



SOCIAL JUSTICE IN FOCUS

Youth Photography Project

Youth with refugee experience explore social justice through photography in Halifax

Join us for a 12-week youth photography project!

We are looking for 10 participants, aged 16-24, who arrived in Nova Scotia as refugees and are interested and able to commit to 12 weeks of photography workshops and activities.

In this project you will:

- Get training from professional photographers, social activists and artists
- Find a safe and empowering space to develop new skills and express yourself creatively
- Learn about resources available to you to further develop your skills as an artist
- Develop a deeper understanding of social justice and social activism
- Meet other young people with an interest in art and/or social justice
- Develop your public speaking skills, share your perspective about social justice and showcase your photographs at a public forum
- Access financial support to help with your expenses

Please contact us by March 2, 2018.

To apply for the project or get more information please contact:

Hilary Thorne | 902-406-8608 | hthorne@isans.ca

This is a research project to support youth who came to the Halifax Regional Municipality as refugees. Participants will explore concepts and issues of social justice and social activism, and learn about participatory photography methods.

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YAC Youth
Art
Connection

isans immigrant settlement
integration and new society



Government of Canada
Ministère du Patrimoine canadien

Government of Nova Scotia
Ministère de la Culture et des Langues

Canada

Methodological considerations

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graph TD; A[Methodological considerations] --> B[Epistemology]; A --> C[Ontology]; B --> D[Theories of knowledge, nature of knowledge, and ways of investigating and acquiring knowledge.]; C --> E[Deals with "questions about the nature of reality" which include both the physical and social reality (Carter & Little, 2007, p. 1326).];
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Epistemology

Theories of knowledge, nature of knowledge, and ways of investigating and acquiring knowledge.

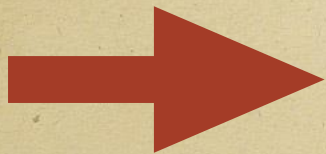
Ontology

Deals with "questions about the nature of reality" which include both the physical and social reality (Carter & Little, 2007, p. 1326).



Participatory photography gravitates more towards the interpretivist qualitative research

- 1- PP adopts a collaborative and participatory approach to research
- 2- PP adopts a collaborative and participatory approach to research
- 3- PP emphasizes participants voice and values their emic or insider perspective
- 4- PP seeks to access subjective meanings as constructed through subjective experiences
- 5- It seeks interpretation and 'empathetic understanding' (Bryman et al., 2009)



"Visual methodologies are located within a constructivist and interpretivist paradigm"(Woolhouse, 2017, p. 3).

Participatory photography is:

- action-oriented
- theoretically informed by insights from action research and participatory community-based research
- research participants are in a “meaningful way, either ... the subjects of the research, co-researchers, or ... researchers of their own experiences” (Eliadou, 2015 cited in Barromi Perlman, 2016, p. 6)”

Stages of participatory photography according to Hergenrather et al., (2009)

1. Identification of Community Issue
2. Participant Recruitment
3. Photovoice Training
4. Camera Distribution and Instruction
5. Identification of Photo Assignments
6. Photo Assignment Discussion
7. Data Analysis
8. Identification of Influential Advocates
9. Presentation of Photovoice Findings
10. Creation of Plans of Action for Change

Ethical issues in participatory photography

- 1- Informed consent
- 2- Confidentiality
- 3- Dignity
- 4- Cultural misunderstandings
- 5- Vulnerability

Considerations for doing ethically sound PP research

- 1- Conduct research in a way that respects the dignity of participants
- 2- Protect the privacy and confidentiality of participants
- 3- Respect participants' cultural specificities and ethnic sensitivities
- 4- Develop intercultural competencies
- 5- Use culturally appropriate ways to get informed consent
- 6- Avoid disseminating photographs that include embarrassing or incriminating data such as photographing individuals using drugs
- 7- Visual researchers should "always ask permission before photographing someone, and always get written permission before publishing the photograph" (Chaplin, 2004, cited in Clark et al., 2010, p. 85).



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WiFi:
Password:
5/16/17

Community Standards

- Every voice counts
- Respect - Respect - Assume the best
- Accessibility - One and the same
- Openness - honesty
- Play do make mistakes
- Support - encourage each other
- Don't alcohol drink
- Ask for help
- Have fun!

SOCIAL
IN FOCUS











I am trying to connect my story with the pictures. So back home in Africa we have all kind of civil war ...we were living in darkness. And our ...minds were wondering, wondering like the birds in the air.... wondering about tomorrow. Do we have a future? Will we have good education? We keep moving place to place. Looking for something to help us push to go forward.



Above all that we were resilient. We were not giving up our dream of hope. We were strong ... We had family full of love... It give us strength to go forward...



In front of us we could see a light. It was coming into our heart and in our mind. ...Like immigration told us we are going to Canada, so ... that means new country, new culture, new values, new attitudes, and everything. We are trying to integrate, ...we are standing here very strong. We can see our goal from afar. We are trying to get stability and protection. This is our goal.

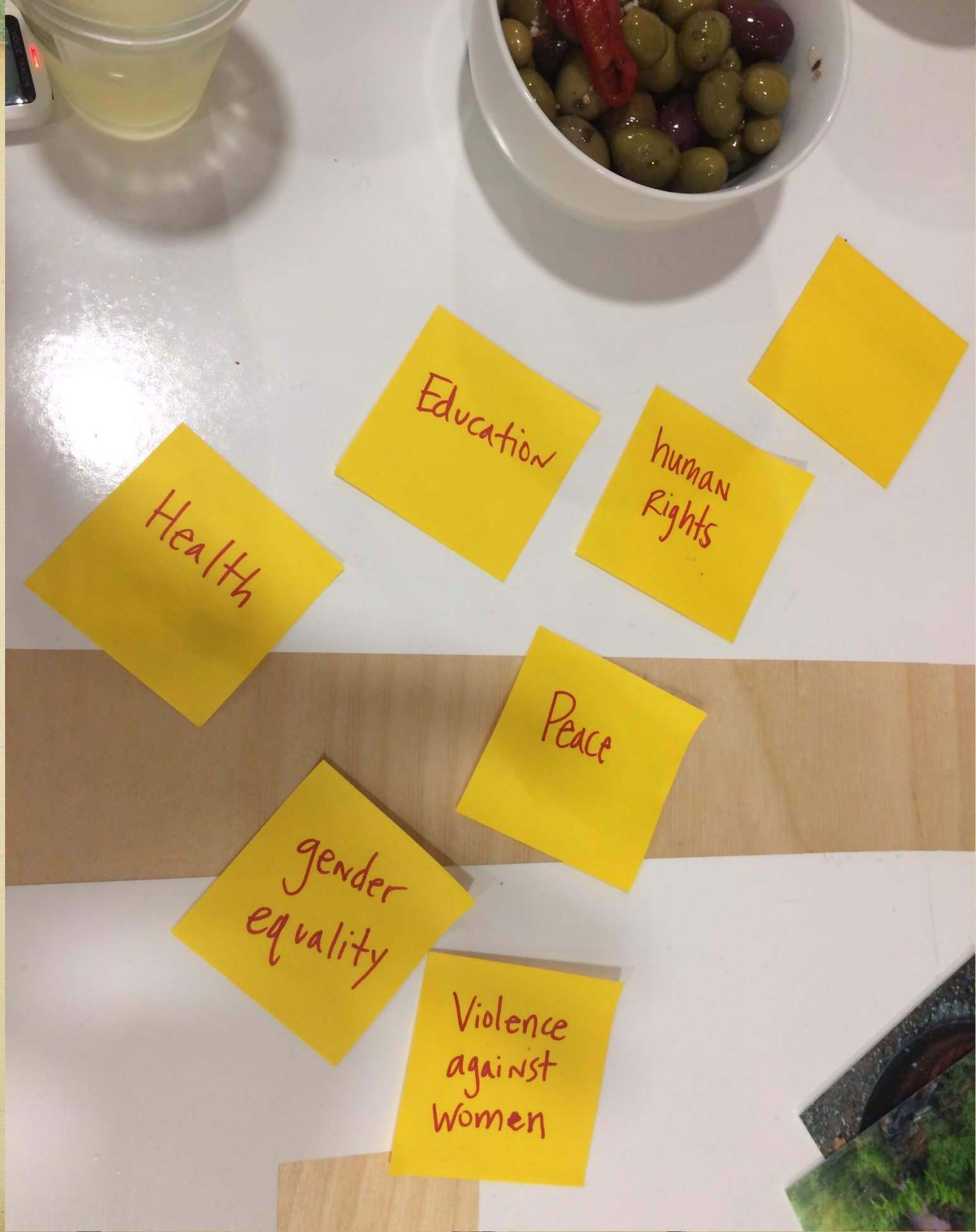


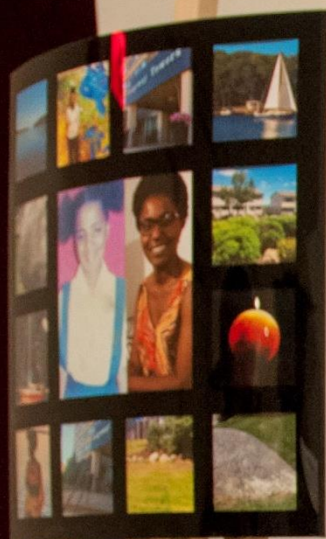


This photo introduces the shisha, an old fashioned part of my culture that I bought with me to Canada. It's about relaxing and being slow. I want people to know I came here with my culture and religion, and I will save it wherever I go, and keep it in my heart.



I always pictured my life as a path. Over every path there is destination. We always hope for the best, the bright light at the end of each road. The journey doesn't end there; we keep on facing more challenges.





I paint in and low key and for the first time
have been identified with the sea and
here to tell me a good seaman.
— Mary Shelley to Adelaide Kuntz, 1936



Shadi

Lujain	Mutasim	Ism	Rami
Aim	Lara	Mayar	Rania
Rami	Lara	Rania	Rakan

Saeed AlZoubi
سعيد الزوبى
Zee Nolza





Blue Rocks

Marsden Hartley,
Gerald Poston
Hartman









Epistemology

Positivism

- ★ 'Absolute truth of knowledge' (Creswell, 2009, p. 7)
- ★ Objective truth (Snape & Spencer, 2012)
- ★ 'Evidence-based epistemology' (Denzin, 2009, p. 16)
- ★ Methods (deductive, hypothesis driven, reliable, reproducible. (O'Leary, 2004, p. 5))

Interpretivism

- ★ Truth is relative (small letter t)
- ★ Knowledge supports multiple interpretations
- ★ Objective experience does not exist 'outside of its interpretation' (Merriam, 2009, p.9)
- ★ There is no value-free research (Bryman et al. 2009)
- ★ Research is more participant oriented