INYI JOURNAL

International Network on Youth Integration

The International Network on Youth Integration (INYI) is an international network for knowledge exchange and collaboration.

Activities of the INYI Network include:
1.   An exchange of information about members' and other's publications.
2. Organization of Visiting Scholar/Post-doctoral exchanges between members' institutions.
3. Collaboration on new proposals (with different members of the INYI taking the lead, depending upon source of funding and research focus).
4. Collaboration on workshops, and presentations at international conferences.

INYI JOURNAL: International Network on Youth Integration

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EDITORIAL

You will notice our INYI Journal has a new look as of this issue. As interest grows in the journal and requests are made for inclusion of longer articles, we have updated the journal format and increased the word length for abstracts and manuscripts (please see page 22 for Author Guidelines for Manuscript Submissions). I would like to thank Dr. Attia Khan for working on the new journal format. We are also pleased to introduce the new INYI logo (as seen on the cover page of this issue of the journal). Another new initiative this past year for INYI was the launch on our new listserv (inyi@yorku.ca). We hope through the listserv there will be new and further opportunities for international collaboration on youth and integration.

The first research article in this issue is from Dr. Luísa Santos, Gulbenkian Professor, Faculty of Human Sciences, Universidade Católica Portuguesa, Portugal (on pages 5-11). Dr. Santos presents the innovative and transnational project titled "4Cs: from Conflict to Conviviality through Creativity and Culture." Dr. Santos describes using creativity and culture in a world characterized by conflict, and the role of public arts and cultural institutions in promoting togetherness. By providing specific examples from the project, Dr. Santos underscores the participation of youth through art and culture.

Talia Filler, Master's Degree in Global Health, McMaster University, Canada is the author of the second research article on "Addressing Syrian refugee adolescents' mental health and wellbeing" (on pages 12-17). Through her Master's study, Ms. Filler examined Syrian refugee adolescents' conceptualizations of mental health. Youth informed policies based on Ms. Filler's community-based qualitative study are identified. The different refugee statuses in Canada are also described in Table 1 of the article. We are pleased to feature Ms. Filler in the journal's member feature section (page 4).

Among new members joining INYI are Dr. Fay (Mahdieh) Dastjerdi, Associate Professor, School of Nursing, York University, and Dr. Soheila Pashang, Professor, School of Social and Community Services, Humber College. The book review by Dr. Pashang of our new book entitled, "Today's Youth Mental Health: Hope, Power, and Resilience" (Pashang, Khanlou, & Clarke, 2018) provides an overview of the book as well a focus on our collaborative work on cyber sexual violence (pages 18-19). The book entails chapters on youth mental health from contributors from around the globe, some of who are members of INYI.

In September of this year we organized a workshop for students, researchers, and service providers to broaden our mutual understanding of youth identities. Dr. Luz Maria Vazquez', Research Coordinator of the Office of Women's Health Research Chair in Mental Health, overview of the workshop titled "Intersectional Approaches to Understanding Asian Canadian Youth Experiences of Integration and Cultural Identity in Diaspora" workshop is presented on page 21.

To all our INYI members and your families, we wish you a happy, healthy, and peaceful New Year!

Nazilla Khanlou
Editor
York University

In addition to her work at York University, Tali also works as a Research Assistant at McMaster University in the Global Health Office. In her role, she conducts pedagogical research with Dr. Deborah DiLiberto on a Masters-level global health research methods course. They examine the effectiveness of using high impact learning practices that aim at building Master's students' interdisciplinary global health research competencies.

In her free time, Tali loves to stay active, including going to the gym, playing sports and spending time outdoors. She grew up playing competitive soccer, which is what sparked her interest in exercise and health, and she continues to stay very involved in exercise and sports.

Tali's article that emerged from her thesis work is presented in this edition of the INYI journal. Her article is titled "Addressing Syrian refugee adolescents' mental health and wellbeing: Policy implications". For the full article, please see page 5.

Tali Filler is a Research Assistant at the Office of Women's Health Research Chair in Mental Health at York University. She recently completed her Master's Degree in Global Health from McMaster University. Prior to her Master's studies, she attended Western University, where she received a Bachelor of Science Degree in Kinesiology in 2016.

Tali's Master's thesis research focused on understanding how Syrian refugee adolescents conceptualize mental health. She gained insights from adolescents themselves, as well as service providers who work directly with the Syrian adolescent population. She also worked closely with a community organization in the Greater Toronto Area that focuses on settlement. Her thesis supervisor was Dr. Olive Wahoush (McMaster University) and her committee members were Dr. Kathy Georgiades (McMaster University) and Dr. Nazilla Khanlou (York University).

Tali's thesis work reinforced her interest in global and community health. In her current work at York University with Dr. Nazilla Khanlou and colleagues, Tali conducts community-based research on women's mental health and wellbeing. Tali assists with projects that focus on how racialization, gender and disability intersect to inform equity-based community health promotion strategies.

Research Article

Culture(s) in conflict. Youth participation in the European cooperation project "4Cs: from Conflict to Conviviality through Creativity and Culture"

Luísa Santos, Gulbenkian Professor, Faculty of Human Sciences, Universidade Católica Portuguesa

Abstract: 4Cs: From Conflict to Conviviality through Creativity and Culture is a transnational cooperation project, in Portugal, Sweden, Denmark, Spain, Lithuania, France, England and Germany, that responds to a need amongst European cultural institutions that share a common challenge: to explore how training and education in art and culture can constitute powerful resources to reflect on emerging forms of conflict, as well as to envision creative ways to deal with conflictual phenomena, while contributing to audience development. As the title of the project suggests, it aims to look into the passage of conflictual situations into conviviality through the use of creativity and culture. In other words, it demands for the action of creativity and culture in a world characterised by conflict. In this article, the aim is to reflect on the project's wishes to advance the conceptual framework of intercultural dialogue and enhance the role of public arts and cultural institutions in the promotion of togetherness through cultural diversity and intercultural encounters particularly focus on active participation and co-production with youngsters.

Keywords: Conflict, Conviviality, Creativity, Art, Culture

Introduction: What do Creativity and Culture do in Conflict?

The notion of conflict is currently undergoing decisive transformations and Europe more than ever provides a centre-stage to these changes. After decades of institutional efforts to foster European identity, Europe is becoming a space of uncertainty and unrest. From the Ukraine crisis to Brexit, from the current refugee emergency to new migration flows, from the threat of terrorism to increasing nationalist feelings, the European Union is a site where new conflicts take shape, challenging once stable ideas of belonging, cohesion and hospitality. Founded in the aftermath of a destructive war (World War II), the European Union created the institutional, political, and legal frameworks to sustain a project of peace, solidarity, and mutual relief. Under current conditions, however, Europe is faced with trials and challenges posed by new forms of conflict that endanger this legacy and demand urgent interrogation. Art, as a creative form, is inherently conflictual as it involves rupture and the collision of differences as methodologies to perceive, reflect upon, and visually translate (alternative proposals to) the world we live in.

The emerging forms of conflict rewire the challenge of living together in a multicultural and transnational present. In face of such challenges, Europe cannot exist without recognising the presence of others. Conviviality is then of utmost importance and will be the methodology chosen to address the above identified features.

Based on the Latin roots for 'with' and 'living', the term 'conviviality' has long been associated with sociable and festive occasions[1]. But it also represents a model of intercultural dialogue that has been proposed as a possible answer to the limits of multiculturalism. As the most recent recommendations by the European Commission put it: "Intercultural dialogue is, essentially, the exchange of views and opinions between different cultures. Unlike multiculturalism, where the focus is on the preservation of separate cultures, intercultural dialogue seeks to establish linkages and common ground between different cultures, communities, and people, promoting understanding and interaction". (European Commission - Culture, 2016)[2]. Conviviality

has emerged in the last decade precisely as a model of intercultural dialogue that wishes to move beyond multicultural segregation. Conviviality fosters everyday processes of coming together, mutual recognition, negotiation of difference and shared transformation (Gilroy, 2004; Adloff, 2016; Valluvan, 2016), thus representing a model of "experiencing life together" (Arizpe, 1998) instead of living side-by-side.

4Cs: From Conflict to Conviviality through Creativity and Culture is a transnational cooperation project, in Portugal, Sweden, Denmark, Spain, Lithuania, France, England and Germany, that responds to a need amongst European cultural institutions that share a common challenge: to explore how training and education in art and culture can constitute powerful resources to reflect on emerging forms of conflict, as well as to envision creative ways to deal with conflictual phenomena, while contributing to audience development.

Joining together geographically diverse partners, distinct artistic and academic discourses and models of social intervention 4Cs aims to produce a strategic programme, running from July 2017 to July 2021, to channel the arts to deal with conflict and foster convivial cultures. Bringing together theoretical and practice-based knowledge to address emerging types of conflict at the heart of Europe, the project puts together 4 universities (The School of Human Sciences at the Universidade Católica Portuguesa and its collaborative MA and PhD Program in Culture Studies, The Lisbon Consortium; Vilnius Academy of Fine Arts; Royal College of Art, London; and ENSAD Paris) and 4 interdisciplinary exhibition spaces (Fundació Antoni Tàpies, Barcelona; Museet for Samtidskunst, Roskilde; Tensta Konsthall, Stockholm, and SAVVY Contemporary – Laboratory of Form-Ideas, Berlin) that are working collaboratively in a series of activities including conferences, an itinerary film programme, mediation labs, a multi-chapter exhibition, artistic and research residencies, a Summer School, and workshops. These activities aim to produce innovative knowledge on new forms of conflict and to develop artistic, curatorial and creative strategies to diagnose, address and act upon these

new conflictual phenomena, allowing new audiences to engage in conviviality.

4Cs and youth integration: A brief overview

For the aims of this brief report, we will focus on two activities – a mediation lab and an exhibition chapter - that took place in the first year (July 2017-July 2018) of 4Cs and focused on co-creation and audience development, two priorities which are core at the project.

Mediation Lab - The Silent University Language Café (Tensta Konsthall, Stockholm, Sep. 2017 - Sep. 2018)

The Silent University is, as the title suggests, a platform for knowledge transfer and exchange. Created by Ahmet Ögüt (1981, Diyarbakır) with Synthia Griffin and Nora Razian from the Learning & Community Partnerships team at Tate, in 2012 during an artistic residency at Tate Modern in partnership with Delfina Foundation, in London, it has since then been implemented in institutions such as Tensta Konsthall, The Showroom, ABF Stockholm, Amman Spring Sessions, and Stadtkuratorin Hamburg. These institutions functioned as hosts as The Silent University is an organisation without a physical presence.

Run by groups of professors, consultants and researchers, each group contributes to the academic programme in different ways such as the development of lectures, research in a specific field and personal reflections on what it might mean to be a refugee or an asylum seeker.

Presented in a format that resembles Academia, in its research and publishing activities, it evolves around seminars and workshops developed by and for refugees, asylum seekers and migrants who, by different reasons, found themselves forced to leave their countries and, due to political reasons or simply because of lack of language skills, are silenced in their host countries. The Silent University has, until now, mainly worked with people who had an active

professional or academic life in their countries but, in their new homes, are unable to put their knowledge and know-how at use.

In a collaborative approach, participants develop courses and research directly connected to their professional practices. Through this collaborative and collective methodology, The Silent University reactivates the participants' knowledge to create a place in which the currency lies in the immateriality of knowledge itself. In such a process, The Silent University challenges the idea of silence as a passive state, exploring its potential through writing, research and collective reflection. These explorations translate the systemic failures and the inevitable loss of knowledge and competences in the process of silencing refugees, migrants and asylum seekers.

As part of the mediation lab Tensta konsthall is elaborating further on the tailor made strategies of art mediation that is at the very core of The Silent University: the Language Café.

The Language Café welcomes those who wish to learn the basics of the Swedish and Arabic language, meet new friends and share experiences and ideas. Especially welcome are those students who are currently outside the Swedish education system while awaiting asylum. During the meetings, the group practices grammar, socializes, reads simple books and undertakes conversational exercises.

The Language Café is a part of The Silent University, an autonomous knowledge platform for asylum seekers, refugees and undocumented immigrants, initiated by the artist Ahmet Ögüt. The artist Ahmet Ögüt presents the project The Silent University, a solidarity-based knowledge exchange platform by refugees, asylum seekers, and migrants initiated in 2012. For five years, The Silent University has involved people who, despite having a degree, have been unable to exercise their skills or training because of structural problems and discrimination. Together, the

participants have developed lectures, talks, events, archives, and publications.

Exhibition chapter – 13 shots[3] (UCP, Gulbenkian Museum, Lisbon, Jun. – Sep. 2018)

13 Shots is one of the eight 4Cs' exhibition chapters, at Gulbenkian Museum, bringing together works that are the result of Aimée Zito Lema's artistic residency at Rua das Gaivotas 6. In this residency, the artist collaborated with adolescents from two theatre groups from the Lisbon metropolitan area – Filipa de Lencastre High School Theatre Group and Grupo de Teatro do Oprimido (GTO/The Oppressed Theatre Group - OTG).

The title of Aimée Zito Lema's project – 13 Shots – is inspired by Clarice Lispector's short story 'Mineirinho', which deals with an event that shocked Brazilian public opinion in 1962 when, with complete disregard for any laws, human rights or ethics, the police executed a murderer, Mineirinho, by firing 13 shots at him. The title of the exhibition was chosen long before the recent case of violence by Brazilian police, who, in March 2018, killed Rio de Janeiro's city councillor Marielle Franco – a black, lesbian, feminist sociologist and human rights activist who was critical of police action. The recent memory of this case of necropolitical violence haunts the exhibition title, which the artist borrowed from Lispector in order to think through images as devices of violence. The semantic duality of the word shot, which can refer to both the firing of a gun or to the plane of animage, inspired the editing of the video installation, consisting of precisely 13 shots. Throughout these shots, the video attempts to reach closer to the filmed experience, but this closeness is always negotiated and deferred, since it is necessarily mediated by the shot, by the conditions of representation.

This reflection on the work of images, and the way they both enable and constrain the transmission of memory and violence, underlies Aimée Zito Lema's artistic project. Initiated during a residency at Rua das Gaivotas 6, in Lisbon, the project investigates the layers that make up the structure of memory through

two different focuses that this exhibition brings together: the vernacular processes through which the memory of the Carnation Revolution is mediated and transmitted from generation to generation, particularly through oral memory; and the way in which we interact with images of the past through the body and narrative fabulation.

Aimée Zito Lema's process is often performative, not necessarily in the sense of performance as an artistic medium or genre, but rather as a methodology that draws on the physical, gestural and vocal involvement of different individuals in the form of a collective exploration of a theme or object. During her residency in Lisbon, the artist worked with two local theatre groups – the theatre group from D. Filipa de Lencastre secondary school and the Theatre of the Oppressed Group – with whom she explored different ways in which memory is transmitted through images, narratives and the body.

In the context of a workshop at Filipa de Lencastre High School, Aimée Zito Lema suggested the adolescents in the group to ask their parents and grandparents about their memories of April 25th 1974, known as the Carnation Revolution, which marked the end of dictatorship in Portugal as well as the Portuguese colonies in Africa, and to subsequently narrate, impersonate even, the memories that had been transmitted through the family. Some of the adolescents' parents had not experienced the Revolution directly, so that the stories they transmitted to their children had been heard from previous generations, leading to a third hand staging of those memories. Such a retelling process showed how vernacular stories and affective attachments seek to fill in the gaps of social memory via oral transmission, imagination and fabulation, thus complementing the memories transmitted through historical or pedagogical means.

Before describing the work developed by Aimée Zito Lema with Theatre of the Oppressed Group, a contextualization is needed. The group consists of young people from different neighbourhoods in Amadora, a municipality and urbanized city in the northwest of the Lisbon Metropolitan Area. It forms a conurbation with the Portuguese capital Lisbon, which has contributed to the great social and cultural diversity. The first to settle in Amadora were Portuguese returning from the colonies, after the 25th April Revolution in 1974. But after Cape Verde's independence in 1975, they were joined by a mass influx of immigrants who built homes there illegally. Along with men and women from former colonies Angola and Guinea Bissau, they flocked to Portugal at a time when it was hungry for cheap labour. Forty years on, this area is plagued with unemployment and prejudice. It is in this context that the Theatre of the Oppressed Group operates with the aim of contributing to active citizenship through a participatory model.

With this theatre group, Aimée Zito Lema's exercises most clearly bridged the two interest strands, the transmission of the 25th April Revolution across generations, and the way we engage with the archived image in the present. During the artistic residency period in Lisbon, Zito Lema undertook research at the archives of ACARTE, the former Animation, Art Creation and Art Education Service of Calouste Gulbenkian Foundation (1984-2002), a division responsible for devising cultural and artistic activities that took place beyond the Foundation's museum. Zito Lema took photographs of the photographs contained in the archives of ACARTE, mostly images of performances that took place in Sala Polivalente throughout two decades and printed them out in large format. In the workshop with the group, which came into being in the same room as the photographed performances took place, participants were asked to describe the content of the images, and to ask and answer questions about the people, spaces and situations depicted in them. Participants thus spoke to the prints and imagined stories to fill the narrative gaps of the photographic image. This exploration of the memories contained in the photographic archive culminated with the adolescents wearing the prints of the archive images, in an attempt to embody the memories of others, and the memory of the institution, which were – for systemic, racial and social reasons - unknown and distant from them.

The group was then asked to tell the history of the 25th April Revolution, a history that is socially transmitted to them only in a pedagogical context. Through this exercise, the history of this event became entangled with personal and family memories and braided together with historical inaccuracies that became fabulations. This workshop – and its filmic and photographic registration – is the primary visual material presented in 13 Shots. Through the video installation composed of three channels that complement each other (but also overlap in a process that reveals as much as it conceals), as well as the photographs that populate the space in different formats, the photographed and filmed performance point towards the performativity of the archive-memory-body constellation.

Evoking, negotiating and re-imagining the past, in its various manifestations, as a way of producing a politically and socially informed present, is a central aspect of Aimée Zito Lema's practice. This evocation of the past is always accompanied by an expansion of the material through which we engage with the past in the present. The archive thus emerges in her critical territory not merely as repository of documents and traces to be appropriated, but also, and foremost, as an expanded matter composed of bodies, gestures, movement, voice, touch, affect, which is transfigured and redone in aspiration and possibility.

Conclusion: the power of co-creation

In a recent article for the online platform Hyperallergic, Lise Ragbir describes Beyoncé and Jay-Z's music video "Apeshit" to comment on the (not so) invisible power relations in artistic and cultural spaces:

> "The music video is a true feast for the eyes as beautiful people take over a beautiful place in ways we've never seen — because people of color rarely have the opportunity to claim such spaces, a fact that adds to the

extraordinariness of the couple's feat". (Ragbir, 2018)

Even though she praises the work of the musicians – they managed to shoot a music video in Louvre, a museum holding one of the most valuable art collections in the world and where security is tight – she also points the dangers of perception it holds:

> "However, while the Carters' accomplishment underscores the egregious lack of representation and audiences of people of color in art spaces, it also perpetuates the damaging notion that art is a luxury. (…) The unveiling of the Obamas' portraits provided an opportunity for under-represented populations to see themselves in spaces from which they're so often excluded. But what happens if we believe that these spaces can only be claimed by people of color if they are the Obamas or the Carters?" (Ragbir, 2018)

Just as this music video, one of the main aims of 4Cs is to offer alternative perceptions towards the (conflictual) world we live in today. The methodology to reach such an aim is, nevertheless, very different. It asks for direct participation to guarantee the integration of the project network within society and promote a relationship between different publics, particularly young people, and contemporary visual artists.

Contemporary artists respond to the world they (we) live in and many are living in the everyday of war and are migrants or asylum seekers; others are under the dominance of despots. Many artists join the peace movement; many use provocations and questions as tropes in their work; many offer different possibilities and perceptions, rewriting histories. What unites these methodologies is a true commitment to bring people together, in co-creation, in active participation, or simply by inciting further reflections and responses. A major problem with current

practices of integration is that while minorities' experiences (in the case of the project, mainly migrants) are often represented in the artistic and public sphere at large, the so-called communities do not have enough voice in deciding how they are represented, since they are mostly represented through the lenses and institutional frameworks of host societies. This project thus wishes to create "spaces of encounter" – such as The Language Café at Tensta, in Stockholm, and the 13 Shots at Gulbenkian, in Lisbon - that allow all actors to participate in the public sphere in equal and dialogic ways. This is one of the main features of conviviality that the project wishes to promote instead of unilateral representation, inspired by the idea of "commoning", that of the power of social cooperation to get things done and bring people together.

What the two activities described in this report tell is that participation and co-creation are great drivers to stimulate creativity and encouraging empowerment of the audiences – particularly young people such as the Group of the Oppressed Theatre in Lisbon - in cultural initiatives as well as for increasing visibility, tolerance and mutual learning between communities; changing attitudes in participation, co-creation and openness to the arts; strengthening cross-border and cross-sector collaborations; facilitating knowledge exchange and culture-led innovation in audience development and capacity building: training and education activities. Rather than presenting a grand-narrative of what the world is, 4Cs asks for the co-creation of a series of perceptions of what the world might be.

In such a world silence is loud and clear; and access to museums – or any other spaces - is not exclusive of the privileged.

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The report is the result of the collaboration of all the above-mentioned researchers.

Footnotes:

1. On the analytical and normative dimensions of conviviality and cosmopolitanism, lecture by Magdalena Nowicka (Humboldt University Berlin) and Tilmann Heil (University Konstanz) held on June 25th, 2015 at the Eberhard Karls University Tubingen, Germany: https://www.euroethno.hu-berlin.de/de/forschung/labore/migration/nowicka-heil_on-the-analytical-and-normative-dimensions-of-conviviality.pdf

2. See http://ec.europa.eu/culture/policy/strategic-framework/intercultural-dialogue_en.htm.

3. This part of the report is fully based on the exhibition's catalogue text "13 Shots" (2018) authored by the exhibition's curators, Luísa Santos, Ana Cachola and Daniela Agostinho.

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Addressing Syrian refugee adolescents' mental health and wellbeing: Youth-informed policy implications

Talia Filler, BSc, MSc, McMaster University

Abstract: Due to the conflict in Syria, Canada has welcomed over 40,000 Syrian refugees since 2015. Of those, approximately 52% were under the age of 19, falling into the adolescent age group. Adolescence is critical stage for social, psychological and biological development. As a result, many mental health challenges first emerge during this stage. Given the recent resettlement of Syrian refugees to Canada, it is essential that their mental health is appropriately addressed. This research examined potential policy changes that would help support the mental health and wellbeing of Syrian refugee adolescents given their conceptualizations of mental health. Data was collected from January to March 2018 using semi-structured interviews with Syrian refugee adolescents (n=7) and service providers (n=8) in the Greater Toronto Area. Data analysis was guided by grounded theory. The findings recommend youth-informed strategies for policy makers, service providers and researchers on how to effectively address Syrian adolescents' mental health.

Keywords: Refugee Adolescent, Youth, Mental Health, Policy, Syria.

Introduction:

Since 2011, there has been ongoing conflict in Syria, which is regarded by many as the largest humanitarian emergency of our time. The conflict has resulted in the displacement of over 11 million people (Citizenship and Immigration Canada [CIC], 2017b; CIC 2017c; Lifeline Syria, 2015). The Canadian government responded to this conflict by welcoming over 40,000 Syrian refugees to Canada starting in 2015 (CIC, 2018a). Syrian refugees resettled to Canada as either Government-Assisted Refugees (GARs), Privately Sponsored Refugees (PSRs) or Blended Visa Office-Referred Refugees (BVORs) (CIC, 2017). Further information regarding the different types of refugees can be found in Table 1.

Approximately 52% of Syrian refugees that came to Canada were under the age of 19 (Citizenship and Immigration Canada, 2017c, 2017b; Lifeline Syria, 2015). Adolescents, which are individuals between the ages of 10 and 19, experience key developmental changes during this life stage. As a result, mental health challenges often first emerge during adolescence (Alderman, Freeman, & Lobach, 2017). Mental health is defined by the World Health Organization (WHO) as

"a state of well-being in which the individual realizes his or her own potential, can cope with the normal stresses of life, can work productively and fruitfully, and is able to make a contribution to her or his own community" (WHO, 2004). For refugee adolescents, they experience both normal adolescent stress, as well as migration related stress, which increases their vulnerability (Fazel, Reed, Panter-Brick, & Stein, 2012).

In order to appropriately address Syrian adolescents' mental health, their conceptualizations of mental health must first be understood. In addition, policies and practices need to reflect adolescents' conceptualizations to ensure they are effectively targeting adolescents' mental health needs. The purpose of this article is to present youth-informed policy implications and recommendations emerging from Syrian refugee adolescents' conceptualizations of mental health to create effective supports and services. The reported findings are part of a larger study that looks at multiple factors that influence Syrian refugee adolescent mental health.

Table 1

Information regarding types of refugees in Canada and related definitions.

Term	Definition		
Blended Visa Office-Referred (BVOR)	Refugees whose initial resettlement is supported by both the Government of Canada and private sponsors (CIC, 2017). BVORs are identified by UNHCR and are matched with private sponsors in Canada by Canadian Visa Officers. There are around 4,000 Syrian refugees supported as BVORs in Canada (CIC, 2017b).		
Government Assisted Refugee (GAR)	Refugees whose initial resettlement in Canada is entirely supported by the Government of Canada or Quebec (CIC, 2017). GARS are referred by UNHCR to Canada for settlement and are then screened by representatives from Canada. GARs are usually among the most vulnerable refugees. Currently, there are over 21,000 refugees supported as GARs in Canada (CIC, 2017a).		
Privately Sponsored Refugee (PSR)	Refugees who have been supported by private sponsorship, in which the financial costs of sponsorship and settlement support is provided by private groups or organizations (CIC, 2017). PSRs are identified by both sponsoring groups and the UNHCR, and are then matched to a sponsor (Immigration, Refugees and Citizenship Canada, 2017). There are four different private sponsor groups that are eligible to sponsor refugees including Sponsorship Agreement Holders (SAHs), Constituent Groups (CSs), Groups of Five (G5s) and Community Sponsors (CSs). Sponsors are also responsible for providing clothing and household items, locating interpreters, selecting health care practitioners, enrolling the family in school and language training, providing orientation to life in Canada and helping search for employment. Currently, there are approximately 14,000 PSRs in Canada (CIC, 2017a).	Sponsorship Agreement Holders (SAHs)	Organizations in Canada that have signed agreements with the Government of Canada to help support refugees from abroad when they come to Canada (Citizenship and Immigration Canada, 2018b).
		Constituent Groups (CGs)	A group of individuals authorized by sponsorship agreement holders (SAHs) to sponsor refugees to come to Canada (CIC, 2018b).
		Groups of Five (G5s)	"Five or more Canadian citizens or permanent residents over the age of 18 who can sponsor one or more refugees to come to Canada to settle in their local community" (CIC, 2018b).
		Community Sponsors (CSs)	"An organization, association or corporation that can sponsor refugees to come to Canada. Community sponsors can only sponsor an applicant who already has refugee status" (CIC, 2018b).

Description of Initiative

Methods:

This article reports on 7 face-to-face interviews conducted with Syrian refugee adolescents and 8 face-to-face interviews conducted with service providers in the Greater Toronto Area (GTA) between January and March 2018. Interviews focused on adolescents' general understanding of the term mental health. Adolescent participants were between the ages of 16 and 19, had moved to Canada less than 5 years ago and spoke English. Service providers were those who worked directly with Syrian adolescents and represented several different fields including social workers, youth advisors, youth mentors, settlement workers and psychiatrists. Service provider experiences ranged from one year to 20 years in the field. Each interview lasted between 30 and 70 minutes. Before beginning the interviews, informed consent was obtained, and the Participant Information Sheet was reviewed in detail. This study was approved by the Hamilton Integrated Research Ethics Board (HIREB) in December 2017.

Syrian Adolescents' General Conceptualizations of Mental Health

Through interviews with refugee adolescents and service providers, it was clear that Syrian adolescents were not very familiar with the term mental health. Those who had heard of the term discussed the stigmatization associated with it, which limited them from engaging with the term and related systems used by service providers and institutions in Canada. However, when appropriately framed and expressed using alternative descriptors such as stress, pressure and comfort, adolescents were much more receptive to the concept. Programs and services labelled with appropriate terms may better target Syrian adolescents, leading to their increased engagement and integration into mental health supports and programs. Increased engagement in these programs, and openness to discussing mental health, will allow the mental health needs of Syrian adolescents to be better understood and appropriately addressed.

Policy Implications

The current policy recommendations were determined after gaining Syrian refugee adolescents' conceptualizations of mental health to assist policy makers, service providers and researchers in strengthening their work with Syrian refugee adolescents. These youth-informed recommendations include appropriately framing mental health programs, increasing parental involvement, improving employment/volunteer opportunities and funding-related changes.

1. **Appropriate framing of mental health in program and service design:**

The ways in which mental health is framed influences how people respond to and understand the concept itself. The stigmatized nature of the term mental health often limits adolescents from engaging with the term and related systems. However, when appropriately framed using words such as stress pressure and comfort, adolescents are much more receptive to the concept. Programs and services labelled with appropriate mental health terminology might better target Syrian adolescents.

Effective program and service labelling starts at the policy level. Previous research examined how mental health policy framing shifted overtime in Scotland (Sturdy, Smith-Merry, & Freeman, 2012). Before 1990, mental health was framed around the concept of illness and was oriented towards providing treatment for those who were ill. However, since 1990, the framing has shifted towards recognizing that mental health is important for all. The ways in which problems are framed influence what the solutions will be. In their study, framing mental health as more than an illness broadened the scope of mental health policy to include social, emotional and psychological supports (Sturdy et al., 2012). This case demonstrates the importance of mental health framing and their subsequent policy implications. In Canada, mental health is framed similarly to Scotland's framing (Canadian Mental Health Association, 2018). Adolescent perspectives need to

be considered and included in mental health framing so that Canadian policy makers can effectively label and promote services.

2. **Increased parental engagement in programs and services for adolescents:**

Adolescents expressed the critical role their parents play in supporting good mental health. Syrian adolescents discussed their involvement in extracurricular programs and the influence that these programs had on supporting good mental health and wellbeing. They attributed their involvement in these programs directly to their parents, as it was their parents who had heard of the programs and encouraged the adolescents to become involved. Adolescents also discussed the ability to confide in their parents during difficult times, as they could trust them more than anyone else. However, despite the increasing recognition that parents have a significant influence on their children's learning and development, service providers tend to be reluctant in soliciting parental involvement. Parents and service providers often assume that young people in their late teenage years want more independence, which is a more westernized understanding of the adolescent development period (Fan & Williams, 2010; Hill & Taylor, 2004). However, Syrian adolescents expressed the value in parental involvement. Greater efforts are needed to increase parental involvement in academic and non-academic programming for adolescents.

3. **Increase employment and volunteer opportunities for Syrian adolescents**:

Many adolescent participants in this study were involved in employment or volunteer opportunities in Canada. They discussed how these opportunities were critical in increasing their self-efficacy and self-esteem. These opportunities allowed them to improve their English proficiency while developing relationships with other young people. The benefits that volunteer and employment opportunities offer needs to be widely recognized. Specifically, opportunities that are not limited by language barriers should be considered for the Syrian refugee group.

The importance of increasing volunteer and employment opportunities is supported by a recent study published by the Canadian Medical Association Journal. Dutton and colleagues (2018) found than an increase in spending on social services positively influenced population health measures in Canada at the provincial level. Funds supporting social programming should be increased to better support the health of Syrians and other adolescents. Increased social spending will provide more employment and volunteer opportunities for Syrian adolescents, which in turn will support their mental health and wellbeing.

4. **Consistent and long-term funding for service providers:**

Service providers indicated that being given short-term work contracts made it difficult to support Syrian adolescents' wellbeing in the long-term. Short-term contracts were often given to settlement workers and child and youth workers who worked with the Syrian refugee population. Short-term contracts create a great deal of uncertainty for service providers as to whether or not their contracts will be extended. They noted that this limits ongoing planning and engagement with students and schools. The need to shift funding from project-based funds and short-term contracts is supported by previous research (Access Alliance, 2017). Creating long term contracts will allow refugee adolescents to be better supported.

Conclusions

Syrian refugee adolescents are a particularly vulnerable group. In addressing their health needs, it is essential that their perspectives are solicited and shared with service providers and policy makers. Understanding their conceptualizations of mental health allowed for potential gaps in policy and service provision to be recognized. The suggested policy recommendations can be applied to other refugee groups to ensure they are receiving effective care. Addressing adolescent health needs will ensure they have positive health outcomes both now and later in life.

Acknowledgements

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Book: Today's youth and mental health: Hope, power, and resilience

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As youth mental health becomes a pressing concern among practitioners, policy makers and academics, it is imperative to embrace the discourse from an interdisciplinary and transnational perspective. In early 2018, we published our new book entitled *"Today's Youth Mental Health: Hope, Power, and Resilience "* (Pashang, Khanlou, & Clarke). An emerging theme highlighted by contributors, including youth (from Canada, Germany, Afghanistan, Burkina Faso, Portugal, South Korea, and Jamaica) is the inclusion of youth's voice in matters affecting their lives. On the one hand, youth are striving to survive in increasing global violence and political instability, socio-economic inequities and environmental degradation, and on the other, they are revolutionizing the world through innovation, transnational leadership, and technological advancements. Specifically, digital technologies, including social media, occupy nearly one third of youths' time everyday. The shift in how youth socialize and view the world has evolved and will continue to do so speedily. Technological landscapes however have yet to break the silence of cyber gender inequities and cyber sexual violence (Cyber-SV) against women. We define Cyber-SV as an intentional act to control, expose, shame and humiliate women online, with the potential of leading such violation to offline gender and sexual exploitation. Cyber-SV can have detrimental social, economic, health and mental health impacts on women.

In 2017-2018 we explored the mental health impacts of Cyber sexual violence against the emerging young women (age 19-29) by conducting qualitative research funded by Women's College Hospital, Women's Xchange 15K challenge. By applying anti-oppression and gender-transformative health promotion frameworks we learned that Cyber-SV is a complex and multilayered discourse requiring intervention and commitment at both national and international levels, including social media outlets.

We have published the findings of our research as a chapter in our Today's Youth book as well as the International Journal of Mental Health and Addiction. We also have presented at various conferences at Women's College Hospital, Humber Institute of Technology and Advanced Learning, Ryerson University, and community-based organizations. In June 2019, I will share the results of our research at the International Conference on Food Science, Nutrition and Public Health, in Singapore. Ultimately, Cyber-SV can have devastating impacts on those it directly impacts as well as their families and communities. It will further normalize gender and sexual violence among individuals standing as bystanders, perpetrators, and the global community at large.

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INYI Recent Events

Intersectional Approaches to Understanding Asian Canadian Youth Experiences of Integration and Cultural Identity in Diaspora: A Workshop

Luz Maria Vasquez (PhD) Office of Women's Health Research Chair in Mental Health, York University

On September 7, 2018, students, researchers, and service providers participated in an academic event titled *Intersectional Approaches to Understanding Asian Canadian Youth Experiences of Integration and Cultural Identity in Diaspora: A Workshop.* Presenters applied interdisciplinary and intersectional approaches to understanding youth identities. The event consisted of speakers, ranging from professors from across Canada to students at York University. The workshop focused on Asian Canadian youth identity. The keynote presentation was then delivered by Dr. Fernando Nunes, Department Chair and Associate Professor at Mount Saint Vincent University in Halifax, Nova Scotia. Dr. Nunes analyzed the critical and intersectional perspectives on youth cultural identity. He highlighted the complexities of exploring cultural identity given the diversity of nations, cultural backgrounds and migratory experiences amongst Asian Canadian youth in Canada.

Other presentations included case studies from PhD researchers and graduate students who are part of our INYI Journal. These include cases among Mainland Chinese, Chinese Canadians, European Canadians, and international Chinese Students in Canada; Pakistani ethnicity; Syrian refugees in Toronto; Bangladeshi youth immigrants; Tamil youth from Sri Lanka origin, and; Latino and Asian youth.

The workshop program (including abstracts of the presentations) is available at: http://nkhanlou.info.yorku.ca/files/2018/09/YCAR-workshop_Program_Sept-2018.pdf

International Network on Youth Integration (INYI) Journal: Author Guidelines for Manuscript Submissions

The INYI is an international network for knowledge exchange and collaboration. INYI members are invited to submit short manuscripts based on their research/ teaching/ practice/ policy initiatives related to the broad area of youth integration. For additional information on INYI please see http://nkhanlou.info.yorku.ca/international/inyi/

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Outline

1. Title
2. Author(s) name and affiliation
3. Brief abstract (up to 150 words)
4. Five keywords
5. Main text (maximum 3000 words in length) to include:
      a) Introduction
      b) Description of initiative
      c) Discussion/ conclusion/ and implications for youth integration
6. References
7. Acknowledgement(s)
8. Contact information for primary author

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2. Manuscripts should be double-spaced and submitted as a WORD file.
3. Please send your manuscript via email to the Editor and indicate in the subject line of your email: INYI Journal Manuscript Submission + your name.

* For additional information on APA Style see "The Basics of APA Style" at:
http://www.apastyle.org/learn/tutorials/basics-tutorial.aspx

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