Drama Therapy: The Images and Meaning of Home Explored by Homeless Women

Carrie Foster

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This is to certify that the research paper prepared

By: Carrie Foster

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complies with the regulations of the University and meets the accepted standards with respect to originality and quality.

Signed by the Research Advisor:

_____ Research Advisor
Yehudit Silverman M.A., R-DMT, RDT

Approved by:

_____ Chair
Stephen Snow PhD, RDT-BCT

_____20___
Date

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Abstract

This study looks at the use of drama therapy in exploring the meaning and images of home for homeless women. It looks at the common images and meanings that appeared through the direct exploration of the experience of home: past, present and future using pre- and post-interviews and drama therapy sessions. It also considers the images and meaning of home as they appeared indirectly through the self-identity work done in drama therapy and milieu therapy sessions. The role of identity within the dramatic process and how this impacted awareness of self in relation to home is discussed.

keywords: Home, homelessness, women, drama therapy

Acknowledgements

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Chapter One: Introduction

The word home has come to mean many things in many fields. It has become a

metaphor for arriving: "home sweet home", "it's like going home", "home for the

holidays" and a metaphor of place: "home is where the heart is", "a home away from

home", "home is where you hang your hat". It is also a state of being: "to make yourself

at home", "to be home and dry", or "to be homesick". To the environmental

psychologists and urban researcher home has become the exploration of space and what

makes it liveable, within the context of cultural and emotional connection (Moore, 2000;

Somerville, 1992; Chmielewska, 1996). To the sociologist and community psychologist it

is the link between self and community, and inner states of being and external

projections. In philosophy and phenomenology home is associated with dwelling, being-

in-the-world (see Heidegger's term Dasein in *Being and Time*, 1927/1962), which

includes a sense of belonging and place. To dwell is to anchor our emotions in the world

around us; "a process by which the place we inhabit becomes a personal world, a home"

(Heidegger, 1927/1962). To those living unhoused or provisionally housed it is

practically speaking, a source of distress and often a long history of missed moments,

insecurities and imbalance.

Homelessness can be seen as the flip side of home. Although not the key focus of

this study it is essential to look at it briefly as it is deeply intertwined with the meaning of

home. It is the environment in which this study takes place and to which it responds.

Homelessness reflects three basic interconnected standpoints: Structural (political and

economic), social (the societal role and community), emotional (self and identity).

Political and systemic problems are put forth to explain the increase in poverty, decrease in affordable housing, the growing cost of living, job reduction and specialization, which in turn has impacted the availability of a place to call home (Frankish, Hwang, & Quantz, 2005; Taylor-Butts, 2007; Hulchanski, 2009). Homelessness can be seen as rooted in a myriad of emotional or psychological reasons from mental illness, addiction, childhood abuse or abandonment to bad choices and violent relationships. However homelessness as framed in the current literature points to a scarcity of research in collaboration with homeless women to gain insight into their world and their needs (Tomas & Dittmar, 1995; Paradis, 2010). The need to expand on the therapeutic methods that could be beneficial to this vulnerable population needs to be explored with them (Moore, 2000).

This paper will look at home and its relationship to self and identity from a hermeneutic phenomenological (HP) stance. The objective of HP research is to gather information and create a rich description of a phenomenon from the perspective of those most familiar with it (van Manen, 1997). In keeping with this method, this project used both pre- and post-interviews in order to gather the narrative and descriptions of the meaning of home. Added to the interview process was the use of drama therapy processes to enhance the phenomenological research approach. Drama therapy is seen as a way of engaging the individual in a therapeutic process using drama as a creative means to achieve set goals such as expression and integration of the inner world, feelings and thoughts of the individual (Jones, 2008; Johnson, 1982). Drama therapy can be used in several ways including projection, role and embodied work to bring understanding (Dokter, 2010). As such it seems a good technique to use in a hermeneutic phenomenological research approach as it allows for the development of image and

meaning by nature of its medium. While the social, economic and political structures that are involved in homelessness are not addressed in this paper; it will look at the individual and community connections that are tied up in self-identity. It reflects on how can home inform our understanding of self. The interview process was not to be used as an intrusive or exploitive method of data collection but rather as a process to gather this information as seen by the women from a self-reflective perspective; it was used to explore home as a way of approaching ourselves.

As such, the goal varied from previous research on the meaning of home from a homeless perspective in that it did not compare the difference between housed and unhoused women or seek to find what kind of transitional housing best suits homeless women, but looked at the role of home within their expression of self. Homeless women, men or families are in crisis. Staying in crisis long term can exacerbate health issues and part of the relationship to feelings of well being appear to be tied to the relationship between the individual and his environment (Moore, 2000). What can be learned from these images and meanings, and what could they contribute to the already existent material available? Through the use of both interviews and drama therapy processes the paper will proceed back and forth from the words to the outcomes, through my notes and group sessions and discussions to arrive at "the universal or essential quality of a theme" –that is what makes home what it is (van Manen, 1997, p. 107). This is the theoretical framework for this project. The practical setting stemmed from my internship in 2011-2012.

As a drama therapy intern at Concordia University working in a Montreal centre and residence for homeless women I chose to look at the meaning of home with those

women who wished to collaborate in this research. The aim was to bring a greater understanding of the interaction between self and home using drama therapy techniques to explore home, its meaning and images. What is it about the way we see home that can tie us into the world, that can give us a sense of place? What, if any, common threads can be found? How do we feel at home?

In social psychology and self-identity theories social structures are said to affect self and self then affects social behaviour (Stryker & Burke, 2000). This study undertakes, in exploring this line of thinking, to see how the social structure of home plays out within the social environment of homelessness. If home is the first and some would say key social structure from which we learn how then could it impact our future relationship to social environment? How does the individual who finds herself without home cope? What internal mechanisms can be developed or explored to encourage a self-identity that corresponds to the individual's need for home. Home is tied to the relationships within the home: parent(s), siblings and relatives. Home is also seen as a place of security from where to set out to explore the world, and this begins the relationship of the individual with the internal and external sense of self (Case, 1996; Meissner, 2009; Wardhaugh, 1999; Winnicott, 1987). Home can also be a place of insecurity, a sense "homeless-at-home" (Wardhaugh, 1999). How do we construct the image and meaning of home when we are provisionally housed? Is it any different from those that are housed? Tomas and Dittmar (1995) believed so. What would this place look like? And how does the interaction between self, home and community play out when one is on the outside of the social structure or belongs to a social environment beyond one's control? If we can examine the answer to these questions perhaps we can

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bring cognitive understanding and delineation between an individual's basic need and society's role in finding solutions to meeting them.

In role theory the individual is seen to have a multitude of identities or roles to play. Which roles are put forth and with whom depends on the social relationship, the need that drives the individual in their interaction and the communication with "the other". Implicit in this aspect of identity theory is commitment – how committed or attached are we to the role we play in our social network will predict the behavioural choices for that social context (Stryker & Burke, 2000). Stets (1995) stated, " when a role identity does not facilitate the maintenance of the person identity, individuals may act without regard to the role identity so as to maintain the person identity". Following this train of thought, those without a stable place to live, who are physically placed in environments, shelters or living conditions that they would not willingly choose, would then not identify with the role of "homeless", choosing to maintain a personal identity that disregards the role. Many deny their homelessness; one of the women at the day centre said, "I'm not homeless, I could find a place tomorrow" (Anonymous, personal communication, October 14, 2011). What role do we play in a context we wish to change? How can this change come about? Niedenthal, P. M., Barsalou, L. W., Winkielman, P., Krauth-Gruber, S., & Ric, F. (2005) provide a summary of the way in which embodiment plays a role in our processing of social and emotional information. They believe that "the theories of embodied cognition can provide social psychologists with powerful new ways of theorizing about social representations and the mechanisms that represent them" (p. 207). Embodied work can be seen as a key to structuring the brain's knowledge centre and enabling one to respond to social situations; this follows

George Herbert Mead's "society shapes self shapes social behaviour" or "commitment shapes identity salience shapes role choice behaviour" (Stryker & Burke, 2012, p. 285; Stryker & Burke, 2000, p. 286).

Stryker and Burke (2000) go on to say identities are internal constructs and are tied to behaviours (external constructs), which are a reflection of the social structure we find ourselves in. To alleviate the impact of inadequate environmental structure and develop a structure we wish to identify with would, logically, be the direction to take when faced with homelessness. It can be said that self-identity and self-process (the process by which one learns and becomes an individual) are ways within which one could work to create a space that explores home and centres one within one's self. Marsh, H., Craven, R. G. & McInerney, D.M. (2008) define self-processes as including: "self-concept, self-regulation, self-determination, self-efficacy, well-being, resilience, and motivation" (overview section, para. 1). Self-processes are dynamic and interactive. From there one may journey forward to create a positive self-identity within the conflicting roles that one's social surroundings thrust upon them (Stryker & Burke, 2000). Marsh, Craven, & McInerney (2008) support the idea of self-process as a way in which one can develop self-regulation, resilience and a sense of well being. I hope to begin to touch on some of this process in the exploration of home and its meaning through the drama therapy process.

To summarize the framework of this paper: Chapter One—this introduction—provides the reader with an overview of this hermeneutic phenomenological project on the meaning if home, and the context in which it will be explored. Chapter Two reviews the literature that has been put forth on the meaning of home and homelessness. It

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provides an overview of the work that the Creative Art Therapies have done with the homeless. Chapter Three lays out the methodology; it states the parameters of the research, including the design. It discusses the choice of research site, the participants, activities involved and the issues inherent in working with a vulnerable population. Chapter Four examines my findings, describing the themes and images of home that emerged over the course of this project. It reports the final impressions by my co-researchers on the evolution of the project. It includes the lessons I learned, and my thoughts and feelings as researcher/therapist. In Chapter Five, the final chapter, I distill the findings and look at what they say about the relationship between home and self. I examine the project—its strength and weaknesses—what elements of drama therapy worked or didn't, the effectiveness of the thematic choice and suggest future directions.

Chapter Two: Statement of Purpose and Objectives

Statement of Purpose

According to current research the number of emergency shelters for battered

women in Canada has doubled from 1998 to 2006 (Cheung & Hwang, 2004, p. 1243;

Frankish, Hwang & Quantz, 2005, p. S23; Taylor-Butts, 2005/2006). Frankish, Hwang

and Quantz stated that the mortality rate of female street youth in Montreal is 31% higher

than in the general population. Mental illness and affective disorders are more common

among the homeless, with alcohol and substance abuse, survival sex, rape and aggression

compounding the difficulties experienced by women (Cheung & Hwang, 2004; Frankish,

Hwang & Quantz, 2005). Several studies point to the lack of programs to address

problems other than substance abuse or mental illness and point to a lack of educational

and behavioural intervention programs (Frankish, Hwang & Quantz, 2005; Sev'er, A.

2002; Wesely & Wright, 2005). Past research has focused on homeless women's sense of

exclusion as a pattern that starts in childhood trauma and continues through to adult

relationships (partner abusiveness) both prior to homelessness and once on the streets

(Taylor-Butts, 2007; Wesely & Wright, 2005; Hill, 1991). Current trends in research have

focused on the need to address the definition of homelessness and the quality of the

current services available from a health care and practical standpoint (Hulchanski, 2009;

Frankish, Hwang & Quantz, 2005; Pauly, Carson & Perkin, 2012; Taylor-Butts, 2007). In

2009, the United Nations Human Rights Council in Geneva found Canada lacking in its

measures and obligation to defend the human rights of its citizens. It recommended that

Canada engage in a strategy to eliminate poverty and homelessness in the diverse

populations affected (Hulchanski, 2009). Hulchanski has suggested that there is a lack of

research into intervention methods that address homelessness and engage directly with those that need the support services. Pauly, et al. (2012), found strong evidence that research has understood the need to evaluate the clients' perspective, but that research into the experience of transitioning from homeless to home is lacking and of import. This research project is a step in that direction. It offers both an approach not widely used in research (drama therapy) and a direct exploration of home with those who are transitioning to home.

Research has examined the nature and meaning of home from philosophic, psychological, social, environmental and policy perspectives in conjunction with homeless women. However, the focus has been to achieve a clearer notion of best temporary housing practise or as a means of gaining insight for service providers. The creative arts therapies have been used to work with the homeless and mentally ill population using performance (Shakespearian or ethnodrama) to gain personal insight and development (Butler, 2003; Snow, 2000 Schnee, 1996). With the women at the Montreal day centre and residence I set out to explore home—its meaning and images, using drama therapy techniques specifically, as a means to ascertain if working in this way can help to create an understanding of home and explore the connections for this population to the meaning of home and self.

In my own reflections and explorations I have asked many questions. Is there something within the image and meaning of home that allowed me to create a shelter for myself? How do my ideas of home reflect themselves in my self-identity? What elements of home might be shaped by my sense of self? I have found that my connection to home and the images of what that means to me is something that I held within myself as a

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beacon calling me… well... home.

Research points to the connection of self-identity to home (Boydell, Goering & Morrell-Bellai, 2000; Hill, 1991; Paradis, 2010; Walsh, Rutherford, & Kuzmak, 2010; Wardhaugh, 1999). I wish add to the understanding of the idea of home that will be informed by women who have been homeless. As Paradis (2010), Walsh, Rutherford & Kuzmak, (2010), and Hulchanski (2009) have suggested any part of the solution to homelessness should include input by those most concerned and directly touched by the subject. I explored with my group of co-researchers at La rue des Femmes what home is, and through drama therapy techniques and reflection on our work looked at how those images connect to the individual's sense of self.

Using a hermeneutic phenomenological methodology and my own reflective process on the meaning of home, this inquiry explored inter-subjectively (with myself and the women living at La rue des Femmes) the meaning of home and through the multiplicity of meanings looked at how this could intersect with one's self-identity.

Assumptions

My experience of homelessness has been the more personal stories of those living on the edge—the edge of depression, the edge of society and their own limits: emotional, economic and personal. Each day they must struggle to meet daily needs, to find a place that they can call home for a day, a night or more permanently and affordable. The journeys that have lead to their homeless situations are told with mixed feelings, bitterness, and pain, and always with heart. I have heard a wide range of stories in the shelters where I have volunteered over the past two decades. In all these encounters, I have heard stories of strength, endurance and hope. I have seen the moments of

connection and community between individuals and the strength that comes from that. I have made my way from a difficult beginning to find my way in the world. I understand that my place of privilege as an educated, middle-class white women has helped me to find my home, but it was more than that. To paraphrase Maya Angelou, I believe it was my longing, as with every human being, to be at home wherever I found myself, that helped me engage in my journey and find my meaning of home.

An underlying assumption of this project was then, that the meaning and images of home have some bearing on one's self-identity. I assumed that there would be social implications in working on images of home with the women at the women's day centre, and that there would be commonalities in the images of home that would create a cohesive impact on the group. I believed that exploring the meaning of home together in a group would prompt a sense of community and an individual reflective self-awareness. I believed that these connections would be strengthened in working from an embodied perspective as is implicit in drama therapy techniques. I presumed in my initial stages of this project that looking at home would be an important and interesting way to increase resilience and ego strength for the women involved.

Mainly, I thought that drama therapy could be a non-threatening approach to working with such a vulnerable population in exploring the meaning of home. A key supposition of mine was that meanings of home were integral to any individual's relationship to community. I believed that home was not necessarily a physical place, and through looking at the vocabulary and images that come up in an exploration of home that changes would occur in relationship to home, community and self. Finally, I deemed

that the work on image of home would be tied to that change. I supposed that this or something similar would be at play with the women who took part in this process.

These assumptions provide this project with its particular approach. My partiality towards drama therapy and my stance on the role of home in self-identity have coloured the choice of methodology, and data collection. My perspective has focused my attention to a specific context in which to look at home and its meaning. My presence and interaction with the participants during the interview and drama therapy activities are part of my influence on the process. This necessitated vigilance throughout the project to create an open stance that incorporated my connection to the subject matter, and moved beyond it continually moving back and forth between the research literature, the data and the understanding that ensued (van Manen, 1997). By consistent use of reflective journaling and note taking my leanings were underscored, promoting my awareness of changes in my perceptions of home and its meaning, in post sessions, during the analysis of the transcripts and in the evaluation of coding. In keeping with the hermeneutic circle (Heidegger, 1927/1962), meanings identified were the result of an emergence of my understanding of the images and meanings of home as perceived by the women who participated. As van Manen (1997) pointed out, HP is both descriptive and interpretive; it allows the phenomena to be distilled and it understands that the researcher's process of reporting will necessitate interpretation to some extent. My interest in this subject and my history with it cannot be eliminated and risked colouring the research. It was imperative to stay open, to question and to consider the data as it manifested as part of the hermeneutic circle of processing. By working with the participants and focusing on what they brought to the sessions and being true to their vision I hope I have been able to

provide an understanding of the meaning of home as it was found in our work together.

The Research Questions and their Correspondence to Research Design

Past research into the meaning of home has looked at the meaning of home from a perspective of physical structure, possessions or the role that shelters can fill, and how to improve them. Little research has been done on the meaning of home from a context of the inner world of the women who live in provisional housing situations. Kellett and Moore (2003) formulated that "the concept of home [is] a way of further understanding the experience of homelessness and to highlight appropriate responses (p. 124). It is the purpose of this study to explore with a group of women that currently frequent La rue des Femmes (a women's day center and residence), the relationship between the images and meanings of home through using drama therapy techniques. A semi-structured interview format will be used to provide a greater scope and wealth of images from the participants, followed by two-hour weekly drama therapy sessions and a post interview. Pre- and post-interviews will be used to note any changes in perceptions of home, in terms of vocabulary used and the focus of the meaning of home. The delimitations of this project are that it involves only a small group of single women currently living at La rue des Femmes, and that the results of the drama therapy research process will not necessarily be generalizable to other populations.

Primary research question and its implications. The primary research question is: "What are the common images of home within this group of women and how do these images relate to self-identity?"

Subsidiary research questions. 1) What drama therapy exercises best serve this group in exploring the meaning of home? **2)** How can the use of drama therapy facilitate

a sense of belonging and community between homeless women?

Answering the above questions could potentially help in the development of a therapeutic model for future work with homeless women. It encourages a direct approach to discussion of the needs and beliefs of homeless women in matters of home and self. It aims to provide insight into what drama therapy techniques could be further developed to hone in on what home is and what women living in unstable housing situations see as integral in their lives to 'feel at home'. In order to maximize the therapeutic benefits of a drama therapy approach for homeless women it is essential to start by looking at what they see as important, or not, in connecting the individual to home and community. (Galway, Hurd & Johnson, 2000; Stets, 1995).

Operational Definitions

For the purpose of this paper it is important to look at the definitions of home, homelessness and hermeneutic-phenomenology as these terms have been defined over the years in different fields and in many ways.

Homelessness. Hulchanski (2009) refers to homelessness as a catch phrase used to include those that are working odd-jobs, the extremely poor, seasonal workers and those that live unconventional lives. It includes men, women, youth, and families. Those that find themselves without a home are caught up in the social and economic failures of political policy as well as their own emotional and social problems that are not addressed adequately by these policies. Their plight is varied, and their resources limited to the offerings of shelters, friend's couches, hospitals, squats and the streets.

The definition I choose to work with is the definition put forth by the Canadian Homeless Research Network CHRN (2012):

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Homelessness describes the situation of an individual or family without stable, permanent, appropriate housing, or the immediate prospect, means and ability of acquiring it. It is the result of systemic or societal barriers, a lack of affordable and appropriate housing, the individual/household's financial, mental, cognitive, behavioural or physical challenges, and/or racism and discrimination. Most people do not choose to be homeless, and the experience is generally negative, unpleasant, stressful and distressing.

This definition captures the complexities and depth of the *issue* of homelessness in terms of its economic and emotional elements. It encompasses the fluidness with which one can move from one situation to another. It succinctly puts forth the intricacies of finding and keeping housing in today's society, the landscape of which is necessary to the understanding of the precariousness of being safely and securely housed. It highlights the issue in light of society's inability to provide adequate systems and support for its citizens.

Home. Home is defined individually (Kellett & Moore, 2003). Each of us has our own notion of what home is, how it smells, looks and the memories it brings up. Home is sung about, written into poems and our idioms. We have quotes about home that date from Plinias the Elder's (A.D. 23-79): "home is where the heart is" to Joseph Brodsky's (1940-1996) "No matter under what circumstances you leave it, home does not cease to be home. No matter how you lived there-well or poorly." Hulchanski (2009) stated that home refers to a social and psychological space. I define home as this: a social and psychological place from which we can safely reflect on our world—but as the meaning of home is the topic of this study the individual perspectives of the women who

participated will confirm or negate my definition.

Community. Community is described as the connection one has with their
environment and those in it (Kellett & Moore, 2003; Paradis, E. & Mosher, J., 2012). The
strength of one's connection to community is integral to their sense of self (Clover, 2011;
Paradis, 2010). Dovey (1985) and Case (1996) both referred to the necessity of the
journeying into community to an appreciation of being-at-home. Community is to home
what public is to private, what outside is to inside, what the world is to the individual
(Wardhaugh, 1999).

Hermeneutic-Phenomenological Research. I have followed a hermeneutic
phenomenological approach in this project. Hermeneutic phenomenology is concerned
with the life world or human experience as it is lived. "The focus is toward illuminating
details and seemingly trivial aspects within experience that may be taken for granted in
our lives, with a goal of creating meaning and achieving a sense of understanding"
(Laverty, 2003, p. 24). It is an evolving and dynamic process that examines the texts,
images and communications in a creative approach to understanding the subject matter;
in this case: home (Laverty, 2003). Hermeneutic phenomenology emphasizes the
researcher's role in the application and interpretation; it requires the researcher to engage
in a reflective process, their own biases are embedded and essential to the interpretive
process (Heidegger, 1927/1962; Laverty, 2003, van Manen, 1997). As such it is "within
the embodied relationship that the text or data will be generated and interpreted in [my]
research" (Laverty, 2003, p. 19).

Chapter Three: Exploration of the Current Literature

Homelessness among women: A Socio-political Perspective

Over the past quarter of a century an enormous amount of research has been done on the complex issue of homelessness and the best methods of practise to use in order to reduce it (Cheung & Hwang, 2004, p. 1243; Frankish, Hwang & Quantz, 2005, p. S23; Paradis, 2010; Taylor-Butts, 2007). Frankish, Hwang, and Quantz's (2005) study of the research into Canadian homeless populations proposed a restructuring plan of the overall approach to the question of homelessness with a focus on the definition, the social implications, the medical aspects and the kinds of services available. The structure suggested is based on a socio-economic perspective pointing to the cost of homelessness on the healthcare system. Hulchanski (2009) discussed homelessness within the political arena and stated that although Canada condemns homelessness there in no political plan made to explore and change 'the social dynamic' that perpetuates homelessness. The Canadian Homelessness Research Network (CHRN) has, in part, addressed the necessity for a unified approach to research into homelessness. Since 2005 the CHRN, in collaboration with both government agencies and key institutions in the not-for-profit sector, has worked to create a resource centre for researchers, service workers, governments, and the general public that focuses on best practises and working towards effective long-term solutions to homelessness.

CHRN established the Homeless Hub website in 2007. This site houses the largest web-based library of research papers on homelessness (Canadian Homelessness Research Network, 2009). In surveying the papers from this library I found a great deal of participatory arts-based research with the homeless population as a means of

understanding the needs of those that find themselves without a home. This search to understand is upheld in the findings of many researchers, as can be seen in what follows.

Paradis (2010) stated that 93% of the women in a recent Toronto survey had mental health issues or emotional problems. Kahn & Duckworth (1998), Phipps (1995) and Mallet (2004) describe the interplay of mental and emotional health in the role of homelessness. Anderson and Rayens (2004) stated that there are higher levels of conflict and lower levels of autonomy, support and intimacy within the group of homeless women studied, compared to those women participants living within stable homes. The longer one is homeless the more they tend to be disconnected from their support network (Anderson & Rayens, 2004). They suggested unstable childhoods and trauma affect the individual's ability to establish relationships. They proposed that interventions that enable women to connect to family or community could be beneficial in alleviating the emotional, psychological distress of homelessness. Other research has also pointed to the instability in early life as affecting the lives of homeless women (Mallett, 2004; Phipps 1995).

Homelessness and the meaning of home

In their study Walsh, Rutherford, and Kuzmak (2010) researched the meaning of home using digital storytelling, design charette, photovoice and creative writing as methods of arts-based data collection with homeless women. Their findings as to the characteristics of home were coded as affective, physical attributes, and the external environment. Their findings suggested that the use of varied creative processes enable participant engagement with vulnerable groups and allows for greater depth of understanding, but that some methods are limited in their ability to provide information

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on all the characteristics of home being studied. Their study was done from a sociological and not a psychological standpoint.

Fulmer (2008), in her research project with recovering homeless African American women used narrative portrait methods and scrapbooking that created a portrait of their lives. The results were presented in an exposition that aimed to create a personal connection between these women's stories and the public. The artist and not the participants created the actual realization of the creative work. As such, the implication of the participants was limited to being seen by "the other" in both the creative process and the exhibition that followed. The idea of being seen is one that is important in the healing process and has been used in psychotherapy; both in drama therapy and in talk therapy (Winnicott, 1987).

This idea of self and other comes into play in the lives of homeless women. The dichotomy between "who I am" and "how others see me" is addressed as inside/outside, us/them or inclusion/exclusion, and is eminent within the literature on homelessness (Lee, Farrell & Link, 2004; Paradis, 2010; Phipps, 1995; Walsh, Rutherford, & Kuzmak, 2010). Lee, Farrell and Link (2004) in their study on public exposure to homelessness explore the 'contact theory' to measure how frequency of exposure to the homeless by the general public positively impacts their understanding and empathy towards the homeless. They approached the subject from an insider /outsider perspective and postulate that the more personal the material the greater the understanding by others, and the more frequent the contact between the 'out-group and the in-group' the more positive the change in attitude.

Homeless Women: Self-identity and Personal Space

The above view implies a social perspective of home. Both Wardhaugh (1999)

and Mallett (2004) reviewed the concept of home from the perspective of public versus

private and related the concept of home itself to being connected to our personal space

within society. Mallett referred to the need for rootedness and what that meant to

different cultures. She explored the role of traditions, and the number of moves we have

experienced in our lives—be that through immigration or within the same country or city,

and how that affected the stability of the individual. A key point Mallett brought forth is

that "home can be an expression of one's (possibly fluid) identity and sense of self and/or

one's body might be home to the self. It can constitute belonging and/or create a sense of

marginalisation and estrangement" (p. 84). Berman, Alvernaz Mulcahy, Forchuk,

Edmunds, Haldenby & Lopez (2009), echoed this in their research reviewing the effect of

uprooting and displacement on young girls' senses of self, belonging and well-being.

They stated that, "Liminal and marginalized spaces are not readily categorized as positive

or negative, good or bad. While liminal spaces may be construed as places of danger,

under some conditions, liminality may offer a space of belonging" (p. 426).

Environmental Psychology also places the meaning of home within a wider context of

social and physical attributes and their relationship to the individual's well-being, moving

away from the experiential and psychological concept of home as an individual

evaluation and tying it into the community (Case, 2004; Moore, 2000).

Home is both the physical space but it is also an emotional and symbolic space

(Dovey, 1985). It is tied into our sense of identity in its territorial implications—"this is

my place", "a man's home is his castle" or " a woman's place is in the home". In a broad

sense home can be seen as the homeland, implying a community. This brings into the

discussion today's reality of immigration and the connotation of home as belonging—

with increased immigration the sense of home becomes mixed between old and new

homes. Which holds what memories and where does one feel most at home (Case, 2004;

Moore, 2000). Dovey (1985) summarized this well stating that home is "an emotionally

based and meaningful relationship between dwellers and their dwelling places" (p. 34).

To some the meaning of home when viewed from a female perspective is caught

up in the notion of identity and social meaning. Wardhaugh (1999) noted that it has

traditionally been the women's role to be the "homemaker". This role is still played out in

more traditional cultures. Moore (2000) referred to this as place identity, which forms a

part of self-identity but is not necessarily linked to the place itself. Home in this context

risks to be more of a prison than a home. In situations where violence or abuse is present,

the home does not provide the secure or safe setting (Anderson & Rayens, 2004; Fulmer,

2008; Mallet, 2004; Sev'er, 2002, Taylor-Butts, 2007, Wardhaugh, 1999; Wesley, 2005).

Wardhaugh (1999) referred to the 'homeless-at-home' (p. 91) in reference to women that

have suffered abuse or violence in the home, and how this suppressed their sense of self-

identity, thereby creating a sense of being outside when on the inside. The need to lock

themselves in and lock out others was expressed by many participants in the research

literature (Duyvendak, 2011; Mallett, 2004; Tomas & Dittmar, 1995; Wardhaugh, 1999).

This emphasizes the physical aspect of home, and also the social aspect of whom we

choose to allow into our space. For many women living in transitional or temporary

housing this idea of personal space becomes important as rules and regulations of shelters

dictate what can or can't be done, and when one can come and go.

The meaning of home in connection with homelessness has been widely

researched: Sweden (Peterson, 2000), the United Kingdom (Tomas & Dittmar, 1995, 2012), Western Europe (Duyvendak, 2011) and in Canada (Clover, 2011; Paradis, 2010; Pauly, et al., 2012). Cristoforetti, Gennai and Rodeschini (2012) reported a renewed trend in interest into place and space in the social sciences. Moore (2000) said that future research should focus on the meaning of home with its negatives and positives.

Creative Arts Therapy with Women Who are Homeless

Drama therapy and creative arts therapies have been used in assessing and treating the homeless, the mentally ill and individuals wishing to do self-work since at least the 1920's starting with Moreno's work with homeless children (Landy, 1997). However, the research on creative arts therapy with homeless women is limited to case studies (Galway, Hurd & Johnson, 2003).

Both art therapy and movement therapy have been used with homeless youth, families and children to promote mental and emotional health (Davis, 1997; Dayton, 2007; Fulmer, 2008; Phipps, 1995; Stokrocki & Saemundsdottir, 2004). Drama therapists have used performance theatre, playback or ethnodrama in their research work with homeless populations – Bruun (2012), Butler (2003), Chesner, (2002), Salas, (2000) and Snow (2000) to name few. Their work has been of a clinical nature and not all have explicitly worked with the homeless or specifically homeless women, and none have treated the meaning of home specifically. There work is indicative of the kinds of work that has been used in the field.

Phipps (1995) has worked with homeless women using dance movement therapy. She referred to several other papers on the achievements of dance therapists with women that had substance abuse issues, but were not necessarily homeless. Phipps suggested that

when homeless women lose their space they lose their societal role and their personal boundaries are also impinged upon. The use of dance movement therapy methods that develop needed boundaries and personal space was seen as playing a "beneficial role in helping women escape the pattern of homelessness" (from the abstract). Ginzberg's (1991) dance movement therapy work with homeless males in New York City shelters developed the use of ritual, and rhythm in work aimed to promote self-esteem and well being among the clientele.

Current research on homelessness maintains the necessity to supplement the work on creating boundaries, with attending to what Schnee (1996) referred to as *social disengagement*, in a move towards strengthening connection. Schnee (1996) noted that the focus on clinical intervention has been of a social skills and problem solving within drama therapy work and not psychotherapy per se. Phipps (1995), Schnee (1996), and Bruun (2012) all used creative arts therapy with homeless men or women primarily suffering from mental health problems. Phipps explored boundaries and the need to help homeless women to physically create a space and embody their place within it. Schnee used drama therapy to help male mentally ill homeless. She worked to develop their social engagement with each other, to tolerate affect and develop object relatedness. Bruun suggested that all humans could relate to homelessness on some innate level. Her research engaged a mixed homeless population using the Sesame approach to drama and movement therapy to explore their space metaphorically. She concluded that the project demonstrated the effective use of drama therapy work in allowing the homeless participants to achieve a greater awareness of self and others.

Linden (2009) has developed the Omega transpersonal drama therapy technique,

which develops the individual's sense of identity from one grounded in their life history to one of depth of self experienced and expressed through the technique. She stated that this work has been used with the homeless population but there is no record of research done. Similarly, Jahner (2001) used ritual, storytelling, myth and other expressive arts techniques following the Halperin Life/Art process model in her study of the process of change and growth by releasing negative life patterns to move towards balanced, embodied, interpersonal relationships with female expressive arts therapists. Though not work with the homeless, the implication of her work is important to the work undertaken here as it speaks to the importance of the creative arts therapies in work on self-identity.

The research work in other fields such as sociology, nursing, psychology and social work are increasingly using arts-based research methods with homeless women, supports the argument for the use of the arts in research. An example of this is the work of Paradis (2010). She worked from a feminist informed arts-based participatory approach. She cited the re-connective work done by other practitioners to create a sense of belonging and collectivity among the homeless. Feen-Calligan (2008) described a student service project run for art therapy interns with homeless children. The research focused on the student perspective and concluded that time is a key factor in establishing a relationship or partnership with those involved. Similarly, Halperin (2002) found that using performance enhanced her social work group's sense of community and agency. She reported that, "activity when purposefully used, contributes dynamically and organically to the creation of community and self-determination in a group" (p. 28). Her group consisted of elder members of a community in the South Bronx that is considered at high risk for homelessness. This group fit into the definition of homeless proposed

earlier: those that are at marginally housed. It should also be noted this performance project was developed in a social work context and not as drama therapy.

All these concepts echo back to Heidegger's (1927/1962) vision of home as a place that is in continual re-evaluation—we learn where we situate ourselves in the world through a combination of past history, the context in which we live (being-in-the-world), and the interplay of these two elements (Laverty, 2003; Stanley, 2009). The creative arts-based therapy seen in this literature review seems to point to how work with the client helps with connections to their issues and elicits change. Some researchers expressed a need for the client to want to change and others stated that they had seen change, all deemed that the depth of the work that drama therapy occasions and the potential for change are present.

Summary

Past research has focused on homeless women's sense of exclusion as a pattern that starts in childhood trauma and continues through to adult relationships (partner abusiveness) both prior to homelessness and once on the streets (Anderson & Rayens, 2004; Kahn & Duckworth 1998; Sev'er, 2002; Taylor-Butts, 2007; Wesely & Wright, 2005). These experiences negatively impact their ability to create a self-identity and connect to home or community**.** Current research into the homeless issue is being looked at increasingly from both a feminist and arts-based research framework (Fulmer, 2008). The Homeless Hub library has over 300,000 reports, papers, books and news articles from around the world available on this subject. Much of the research is qualitative and the focus is Canadian. A quick survey shows that the use of arts-based research is sizable. There are nine papers that treat the meaning of home and of those two engage women

participants in the process.

Creative arts therapies have explored the interpersonal disengagement between homeless group participants, but have not tied this into their re-connection with community and self. There has been much written on the meaning of home in different contexts but never with drama therapy, and not specifically with the objective of looking at how this ties into self-identity and role. It could be beneficial to care providers and participants to see if there is any insight to be gained by exploring images of home with homeless women from a drama therapy-based research perspective. Perhaps by studying the connection of home to self we can add new depth to our understanding of homelessness and better understand how to meet the emotional and psychological needs of those living it.

Although in Canada the research undertaken on home with the homeless is increasingly focused on women, the focus appears to be on what is looked for in a home, or on the psychological or economic factors that evolve from either a structural or individual perspectives that result in homelessness. Research into the meaning of home has been arts-based but drama therapy has not been used. It appears that the issue of mental health is always in the forefront of the discourse on homelessness, and yet the research done has been minimal on ways to empower women and to develop their sense of self and community. Empowerment, self and community are core issues in self-identity and are closely tied into the psychosocial implications of home. The current literature while addressing the meaning of home with homeless women has not used drama therapy to explore the meaning and images within the context of self and identity. Galway, Hurd and Johnson (2003) noted the support for drama therapy processes that has

been brought forth in case studies and descriptive studies. They referred to Johnson's (1999) findings that drama therapy most often affects social skills and self-esteem.

The literature on the meaning of home shows a wide range of research, including work with homeless female participants in feminist participatory arts-based research to look at women's requirements for shelters, to increase public awareness of the homeless situation, and to lessen the gap in understanding between homeless and housed. It has been indicated (Hulchanski, 2009; Moore, 2000; Wardhaugh, 1999) that it is essential to implicate those that are homeless within the research process and explore their needs. There appears to be a lacuna in research into the meaning of home and its relationship to self-identity with homeless women using drama therapy. This project aimed to address the gap.

Chapter Four: Methodology

Research Method: Choice and Suitability

This is a qualitative research project using hermeneutic phenomenological methods, informed by the work of van Manen (1997) and drawing on the writings of Heidegger (1927/1962), Laverty (2003), Merleau-Ponty (1962) and Smith (1997). Hermeneutic phenomenology is a "research methodology aimed at producing rich textual descriptions of the experiencing of selected phenomena in the lifeworld of individuals that are able to connect with the experience of all of us collectively" (Smith, 1997, p. 80). An exploration of the lived experience is implicit in the question: *What are the images and meaning of home?* As this method implies the researcher and the participants reflected on their subjective experience of home, drawing from the images and texts that arose during drama therapy sessions. Merleau-Ponty stated, "man is in the world, and only in the world does he know himself" (1962, p. xi). The intertwining of community and self appear to be linked to our history: the way in which we interpret our past, and the roles we play in the present render the individual inseparable from her community (Merleau-Ponty, 1962; Laverty, 2003; van Manen, 1997).

This method is a less intrusive way of working with vulnerable populations and if well done may lead to new levels of awareness for both researcher and participant (van Manen, 1997). As Finlay (2009) expressed " the challenge for phenomenological researchers is twofold: how to help participants express their world as directly as possible; and how to explicate these dimensions such that the lived world – the life world - is revealed" (p. 4). It is the use of drama therapy in this process that I believe to be key to the strength of this project. It allows for an interactive way of data collection, using

dramatic reality to open the participants up to their imaginings in a playful and non-threatening manner; bringing the images into the here and now (Pendzik, 2008).

By creating a drama therapy research group, the project focused on the meaning of home as explored by the women who frequent the residential shelter. As Creswell (2007) ascribed the main emphasis was on working together to derive a common meaning of home and develop the larger picture and intersection between home and self based on each of the participant's lived experience. Moore (2000) pointed out the necessity to do more than list the meanings of home; researchers should reflect on the relationship between the meanings. My role was very much along these lines. I was there to facilitate the group's exploration of the images of home and see what connections were made and animate discussion around the relationships in the meanings found.

Methods of data collection were observation, written reflective exercises, and drama therapy exercises to extrapolate the meaning of home with the participants in terms of image, narrative and affect. Interviews and videotaped sessions were transcribed and then analyzed by looking at the language the participants used in describing home and lists of idiographic and narrative forms evoked in the interviews were created (Finlay, 2009). The objective of the data collection was to provide a wealth of textural and structural descriptions of the experience of home (Creswell, 2007). Session material was discussed with participants as to images, impressions and reflections on both home and the process undertaken. My personal notes taken in bi-weekly staff meetings, and time spent weekly in the day centre meeting chatting and being with many women there were also part of the data collection.

This project does not feign to provide any empirical evidence as to the benefits of

research into the meaning of home with the homeless, but aims to direct our attention to the perspective of those women who are living in precarious housing arrangements. To see what role drama therapy can play in the work of healing and reconnecting with the world in which we all live. It is subjective and reflective. It is a starting point from which to look at the use of drama therapy as a clinical tool through the focus on the meaning of home.

Design

This study took place at the day centre of La rue des Femmes. La rue des Femmes is a transitional housing shelter for single women comprised of two main residences and a day centre. Single is understood to mean living without children regardless of past parenting or legal marital status.

The Olga House is a 23-bed residence all with private rooms. It offers: 3 emergency housing beds (24-72hr), 4 short-term beds (0-3 months), 4 medium-term beds (3mo-1yr) and 12 long-term (one to three years) beds and the day centre. At the Dahlia Centre there are 13 studios for supervised independent living for women who have been through the program at Olga House and are ready to transition into their own living space and the general community. The centre provides meals, a warm place, activities and psychosocial services to women living in either of the two transitional residences or former residents as well as those that drop by. The women who frequent the day centre are of many cultural backgrounds and predominantly French speaking. They are mainly women over thirty years old that have experienced adversity in their lives including mental health problems, abuse and violence, substance addiction, trauma and psychological disorders. They are from diverse backgrounds; many are chronically

homeless and the majority experience difficulties in social integration, often unable to tolerate staying inside or sharing their space with others.

The centre was chosen as it has a program that is open to women who are homeless as well as those who are in precarious living arrangements, such as those in residence at the shelter or in rooms or other temporary provisions (see definition above for further clarification). This was thought to be important as it reflects a growing reality of life for many women, and will increase as the population ages (Kisor & Kendal-Wilson, 2002; Paradis, 2010).

Procedure. Starting in April 2010, I spent three months at the day centre participating in the lunch service and clean up in order to establish a rapport with the women at the centre in order to gain an understanding of the centre and in hopes of establish a relationship of trust with the women, or at the least in having them be aware of my presence. In September 2011 recruitment began through posters and a sign up sheet placed on the announcement board in the day room. Criterion for participation was that a) the women must fit the definition of homeless laid out above; b) that they consent to participate in the research project; c) that they understood its purpose and the kind of activities that would be done. All members who signed up met informally with me to discuss the project. Many at this stage chose not to participate, believing that it would be too emotional or personal for them. Others voiced they wanted to have fun and this sounded like work. A small group of seven women were willing to explore the meaning of home and so the project was born. It is of interest that none of the seven women interviewed were on the street and only one was in short-term housing.

The project consisted of pre- and post-interviews and 18 drama therapy sessions.

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Interviews were semi-structured in format and held privately in the night room, a separate room away from the day centre to allow for private conversation. At that time the project was re-explained and formal written consent forms were signed. (See Appendix A for a sample copy). The format of the project, including the use and goals of drama therapy, was explained to the participants. Six out of seven participants consented to audio recording of their interview, and to have their artwork photographed and their sessions filmed. Consent could be rescinded at any time, and verbal consent was asked at the beginning of all recorded sessions--to allow for possible concerns, current emotional states or subject matter. There were two pre-session interview questions. Both were open-ended allowing the participants to expand as they choose on their experience of home (Creswell, 2007). The initial interviews were approximately one and a half hours in length and had two components: a verbal and a creative arts segment.

First, participants were asked the following questions: a) what images come to mind when they think of what home (chez-soi or la maison) means b) what specific experiences have coloured their idea of home, past present and future. These questions served as the foundation for the group process that followed. In the second part of the interview they were asked to create a representation of home from the art supplies provided. They were told it could take any form they chose, and be of anything that they wished. It was emphasized that they were not being judged on their artistic abilities. Many women felt challenged by the creative process. The art supplies consisted of coloured paper, drawing paper, tissue paper, paint, crayons, felt markers, coloured pencils, sparkles, a variety of geometric shapes in multiple colours, playdoh, and pipe cleaners. Scissors, glue tape rulers and stapler were also available. Once their artwork

was finished they were asked to place it within the room and make a gesture that represented their feeling towards it. They then commented on their work.

In all 18 two-hour sessions were held between mid-October, 2011 and April, 2012. Sessions were run in French. The room provided for this project was the night room, which is a small room with tables and chairs, two couches and a small stoveless kitchen area. Session attendance was voluntary and was open to newcomers throughout the initial three months. This was in part to due to the low turnout and in part to allow as many women the opportunity to participate. Due to the unpredictability of attendance sessions were run as a series of self-contained workshops that could be accomplished in the two-hour time allotted. Sessions were attended by from one to three women. An individual series of six sessions were also run with one English speaking resident. The structure for each session followed the same format: a check-in consisting of either sound and movement, or a verbal narrative; a warm up activity such as: relaxation exercise, sociometric games, or dramatic play exercises in order to relax and tune in to themselves and each other in order to build spontaneity, playfulness and group cohesion (Emunah, 1994). The main activity consisted of various drama therapy and psychodrama exercises that were used to discern and propagate a closing discussion on home and its meaning. These activities included processes such as embodied mandalas, drawing and enacting genograms, exploration of space, the empty chair, and the creation of personal structures. The final component was the closing exercise, which was comprised of reflection on the work by sharing images that had arisen during the activities with the aim of tapping into any feelings or thoughts that the group was left holding, and highpoints, low points or moments of appreciation. In keeping with the hermeneutic phenomenological belief, this

research paper is only the present understanding brought into conception through the actions and perspectives of those that took part, and it will be forever in flux, in the state of becoming; restricted by the confines of this project, my limitations and those of the women involved. Throughout the process all of us gained new understandings—as to the meaning of home, of ourselves and in relation to each other. My double role as therapist and researcher also impacted the direction of this study. Negotiating the individual need of the group at times overshadowed the objective stance of researcher during a session. My priority was always on the well being of the individual group members. There were times when one woman or another was not comfortable participating and so didn't.

In the final session the women who were present engaged in a writing and playback exercise that aimed at summarizing each individual's identity through images of self: their own, their vision of how others see them, and how they would like to be perceived. The exercise proved to be very moving for all three women. During the process and in sharing afterwards they confirmed the emotions they felt, their sense of connection to one another and how the exercises had helped them engage in the experience of the other as well as how moved they were to see themselves portrayed by the group.

A final interview was held the week after the final session. This interview served to inform the research process. The goal was to provide participants with a final opportunity to give direct feedback on the research process and ascertain what they found useful in the process. Only two of the group members showed up for the interview. Both stated the strength of the physical, drama therapy aspect of the process. The results have been included in the study, as they were thought to be important and indicative of the

results of this project.

All interviews, sessions, and discussions were transcribed and coded according to a hermeneutic phenomenological approach to data analysis (Laverty, 2003; van Manen, 1997). Artwork was used in several sessions as a means of exploring images of home; it consisted of the initial interview art work, drawn genograms, and several other constructed or draw images on the themes of nesting, home or self. Artwork and filmed sessions were reviewed and documented along with the descriptions and participant discussions. Analyses of the interview transcripts, artwork, and in-session videos were done individually for each participant. Themes were produced that reflected central images in each woman's work. Overall themes were then assigned. Themes that emerged from the data were: inclusion/exclusion, physical/emotional home, and home and self. They are discussed in chapter five.

As noted previously, participation was inconsistent among participants, which resulted in varying amounts of data from one participant to the next. Participation also impacted the development of group cohesion. Those women that had already developed a friendship prior to the project had prior knowledge of each other's life story and sharing appeared freer, glances between group members reflected a shared thought or opinion. Absenteeism also limited the depth of exploration of home in a progressive way. Exercises could not build one upon the other in an integrated way. Furthermore, after about the tenth session it became clear that although we had set out to discover the meaning of home the topic had run its course. All participants had been interviewed and participated in at least three sessions. Interest remained in drama therapy so exploration became less directed towards specific images of home and moved towards activities that

brought the women in contact with themselves and their lived experience of self, bringing in the components of home and identity. Although the focus of the sessions changed the check-ins inherently contained events from home life. The findings in this paper also come from these sessions drawing on frequent references to home within the drama therapy activities and the ensuing discussions.

      Participants. Project participation was voluntary, and recruitment was specific to the day centre program at La rue des Femmes. The clientele are 95% French speaking and the project was run in French, with the exception of the first session which was run bilingually. The English-speaking participant did not choose to participate in group after the first session and was seen individually. These factors and the composition of the group reflect a specific population that means results are not necessarily generalizable. The age range of the women who undertook this project was from 32 to 63. The majority of the women were in their late fifties to early-sixties with the exception of one woman in her early thirties. All women had finished at least high school, and three out of the seven had at least one year of college or more. Half of them had worked in steady jobs in their adult lives. All participants had been frequenting La rue des Femmes for two years or more, with the exception of the woman in her early thirties. The housing situation for the group members was as follows: one member was living in another short-term shelter, one was currently at the Olga House, one women had a studio apartment at the Dahlia Centre, one was living with her daughter and five granddaughters, one was living in shared accommodation with three younger roommates, one woman was living in a one room apartment, and the last member of our group lived in an apartment provided by a *housing first* project. The *Housing First* model is an approach to helping those that are homeless

by providing free accommodation first to solve this key issue, and then following up with social services and health care that addresses the specific needs of the individual. The Homeless Hub website has further information on this subject.

All women had previously stayed in one or more shelters for periods of six months to 10 years. All women, with the exception of the 32 year old, had lived at La Rue des Femmes. See Appendix B for further description of each woman's current housing and view on idealized home. The fact that the women in this study were all housed, though transitionally, is specific to the study in that it differentiates them in context from other women at the day centre who are more marginally housed or are still on the street.

Childhood home environments were as individual as the women. All had suffered abuse or trauma of one kind or another either in childhood, as adults or both. Attendance except for one member was sporadic. Individual attendance ranged from 2 to 18 sessions, five sessions was the average number of sessions attended throughout the project. All participants were actively involved in the sessions they attended, participating in the activities and discussion, sharing with the group and contributing personal material to work with.

Chapter Five: Findings: Finding Home—The Process

In the small group that explored the meaning of home the construct was as varied as each woman's narrative. Each brought their individual definition and elements to home – past, present and future. As can be expected the narratives in the interview process indicated the importance of early life and the childhood home on shaping the their understanding of home and the way they live their life currently (Berman et al., 2009; Boydell et al., 2000; Bruun, 2012; Marcus, 1995). Elements of the familial home were present in all interview narratives and in the drama therapy activities that revolved around home. From stories, incidents, places or smells to issues of belonging, role and feelings each woman had a clear sense of home. Furthermore, the sessions that focused on self and identity also evoked images and discourse on home, past, present and future. The sessions reflected the enmeshment between the images and the emotional experience that the creative process had provoked. Home was caught up in the past and the childhood world, the formative home. Home in many cases was also idealized. However, the dream of what home could be was still grounded in the practical.

In reviewing the research data three emergent themes stand out: home as physical space, home and emotional ties, home as identity and belonging. These themes of home and its meaning were expressed by all the women in the project and are drawn from the key phrases and visual images from video tapes and artwork within the wealth of material explored in the sessions. They reflect the main patterns that emerged from the research data. I will start with the key images that each woman used in the sessions to describe home and then describe the emergent themes.

Images of Home – Past, Present and Future

Memories are reconstructions of the past – that which one holds on to are those moments that were memorable. Boydell et al., (2000), found that "past, present, and future blend into one another as homeless individuals (for a number of reasons related to their biographies and context) cling to selves situated in the past or create selves oriented to the future" (p. 30). It is this entanglement of place, time, and feeling that appear in the analysis of the material from this project. One's relationship to home is based on physical, psychological, emotional attachments as well as ones perception of our self in the world (Cristoforetti et al., 2011; Mallett, 2004; Tomas & Dittmar, 2000). In telling their stories through the drama therapy activities the impact of the past, the present needs and the future hopes overlapped and mingled and many commonalities were found among group members. Many similarities were found that reflect the current literature on the meaning of home. The tendency was to tell the story of their life, not in a linear fashion but focused on key events. Their narratives centered on their childhood home with less time spent on recent past events, as much of the current literature suggests (Anderson & Rayens, 1995; Cristoforetti et al., 2011; Dovey, 1985; Mallett, 2004)**.** Home was seen in the past as the haunted house, as oneself –in the form of a snail, dragging its home. Home was construed as a landmark from which to set out into the world, in both real life and in dreams. One woman expresses it succinctly: "Without a home there is no reference point. I wander the streets in my dreams. When I was at Dahlia I had nowhere to come home to in my dreams" (Anonymous, personal communication, February 3, 2012). Home was seen as a place of security and stability. Which was summarized as "Home is a place, it is stability for a certain time. I've moved so many times in the last fifteen years" (Anonymous, personal communication, October 21, 2011) and "the

armour of protection" (Anonymous, personal communication, October 21, 2011). It was

seen as a foster family offering a secure place, affection and the right to voice one's

thoughts and feelings. For three of the seven women home as a physical structure was

better if it was bigger and had a yard. The physical space was referred as a house when it

was negatively experienced and, as a home when under positively experienced. It was

seen a shield to protect one from urban problems, a place to sleep well and a place to

invite people in. It was seen as a place of exclusion, as other peoples' houses in which

one cannot partake (in two cases this was also the image of the family home). Home was

seen as representing oneself, allowing one to be one's self. And lastly, it was seen in

terms of privacy or isolation—as a place to invite others into or to shut them out.

Home as Physical Space

The actual physical structure of home held importance in terms of the currently

lived experience of each woman. All women mentioned factors such as the amount of

light in the home, the decoration, the number of rooms, and the need for a bedroom

separate from the living room. Two women described personalization of space as the

need for colour and they remembered painting their apartment warm colours in order to

brighten up a room or to make it "joyful". The desire for one's own furniture was tied to

feeling "at home" in one's physical space. One woman tells how after five months of

living in her new apartment she has started to install her personal effects—a wall

chandelier, pictures, decals in the bathroom—"it looks cute, because it was

depressing...when I came home it was total depression" (Anonymous, personal

communication, February 3, 2012). Another woman stated, "at home, the house when,

well I don't feel at home presently. I don't have my furniture, I've lost everything in the

last years, I'm not in a nice atmosphere" (Anonymous, personal communication, April 6, 2012). This need to personalize one's space with belongings came up in an exercise where the women were asked to create a structure with fabric, and the furniture and plants found in the room. Walls were built from chairs and a scramble to get the best (according to individual tastes) ensued. In a subsequent exercise of placing objects in the room the women involved placed the objects but saw them not just as objects but also as symbols of home. One woman placed a teapot next to a purse on the table and described it as welcoming for guests. Another put a tea towel on the edge of a counter so it was ready for action and a stuffed dog on the couch "to greet you when you get in from the cold " (Anonymous, personal communication, November 11, 2011). These physical articles were used as memory triggers that brought forth an exchange of stories from the women in the session of what made them feel at home. The stories, like the objects, were tied into emotion and were not simply physical objects. This is in keeping with the findings of Cristoforetti et. al (2011), Halperin's (2002), and Sixsmith's (1986).

The role of personal space can be further understood as a physical need when looking at the women in the day centre at La rue des Femmes and how the women arrive for lunch. When the women come into the centre at lunchtime first they quickly choose a table and mark their place by putting their coat and purse on a chair. Then they take their place in the food line. The food line itself is a territorial event—you are not allowed to let a friend in at the risk of a verbal reproach, which can easily escalate. There is one woman with her own particular territorial routine: once she has eaten, she will place chairs and blankets around a small table in the corner and go to sleep under it. No one goes near her or moves her chairs for their own use—it is her space and it is allowed and respected.

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A distinction between the physical house and home was made by five of the seven women. For example: "I want to be myself. The place: the house, that should represent us, but when we are not owners we must deal with it with the least anxiety and irritation possible, which is why I joined my house to some community resources" (Anonymous, personal communication, October 21, 2011) or "We were a big family of nine. We were poor. We lived in a small apartment at the time, in Montreal. And at the time there were no hot water or baths in the rental apartments in the [names neighbourhood] neighbourhood. There were no showers or baths, only cold water. We had toilets that's all, public baths only...I knew those times" (Anonymous, personal communication, October 28, 2011). One participant in her interview only referred to her childhood residence as "house" when asked about her home. However, when she recounted her life once she left the family home she would refer to her living place as home. In these examples *home* and *house* were used to reference place as an interrelated idea. This interplay between house and home reflects the inter-relatedness of the physical space with the emotional space. They were not seen as mutually exclusive, although house often appeared to demark the physical and home the emotional.

Home is rooted in two rooms in the house: the kitchen and the bedroom (Cristoforetti et al., 2011; Hill, 1991). In this project the bedroom was tied to issues of safety and comfort and the kitchen to family or belonging (themes that are discussed later). For three of the women the memories of watching their mother in the kitchen, the smells and her energy as she went about her work were tied to the meaning of home. In two of these three cases the women reported not being allowed to enter the kitchen and participate, yet the image was denoted as part of their meaning of home. One of the

women emulated her mother singing and dancing as her mother did cleaning the dishes and cooking supper with the radio on. For another what stood out was the image and feeling of being on the outside of home and her mother. Yet another woman described her experience of kitchen as:

> Since childhood its been imprinted...I saw my mum, everyone was gone to school...my mum was in her kitchen... how I loved that feeling—to stay at home and watch my mum doing her things...it's stuck with me. I always liked that to be at home in the kitchen...it's that sense of well-being (Anonymous, personal communication, January 6, 2012).

Kitchen represented belonging. It was "a place for meals, we would all gather. It's not like that for [name's daughter] they are all dispersed (Anonymous, personal communication, March 16, 2012). Three women created their representational structures to include a kitchen. Images and exchanges around the structures included visitors, tea parties, cooking sharing, arguing and laughing.

Most women had memories of playing in their bedroom and expressed feeling secure. Sentences that summarize this are: "It was only when I was in the centre of my bed that I felt in my cabin, in my house, because there I felt protected underneath the blankets" (Anonymous, personal communication, November 4, 2011) or "my bedroom was my security- I used to spend hours in there writing" (Anonymous, personal communication, November 4, 2011), and "it's the Zen I like. The bedroom is a calm space with your clothes and personal effects and the bed [...]"(Anonymous, personal communication, November 18, 2011). These statements point to the intimacy, protection and calm provided by the bedroom, as seen by the participants. Cristoforetti et al. (2011)

consider the bedroom as "inner sanctum of the home" (p. 229). Although six of the participants in the research activities projected images that agree with this, there were also times when they were not at ease in structures they created of bed or bedroom, suggesting that context is a part of the image and safety is limited to current space.

In conclusion the physical aspect of home are often related to emotional memories and trigger the senses. The past and present influenced the future or idealized image of home.

Idealized home pertains to longing for a place in which to feel rooted, a place with the emotional, physical and socially formulated attributes specific to the individual (Dovey, 1985; Somerville, 1992; Moore, 2000). The expression of idealized home projects into the future the wishes of the individual. One woman during a playback session shared the story of the comfort and awe of a certain Christmas. She had been invited by a rich lady from her father's work to spend a day in her home. She described the smell and the visual of the furniture and carpets and things she had never seen the likes of—"the riches and abundance" (Anonymous, personal communication, December 16, 2011)—she said it made her realize she was poor. She remembered the smell of oranges and the feel of the woman's fur coat against her cheek as she drove home. The food basket she brought with her for the rest of the family was so large that they all ate until their stomach's hurt. She clapped with joy as she watched the playback. In her closing interview she remarked how important that session had been in helping her remember the positives in her life. Idealized home was seen in juxtaposition with real home.

Mallett (2004) reported that idealized home was found to have similar features,

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such as a big back yard. She goes on to say that the search for idealized home is also a continual search. An added appreciation of the images of home is gained when the session material is seen from this perspective. In the interview, when asked to create what represented home to them all the women created drawings of spaces in which they would like to live. These titles written on their artwork are reflective of their work: "Starry night", "The country home", and "Home sweet home". Sketches of studio lofts, homes in the country, apple trees, flowers, birds and stars, stars and the moon, the great outdoors, a big sun that spills off the page were drawn. Each woman was asked to place their artwork in the room and to place themselves in relationship to it and make a gesture that symbolized their feeling toward their work. Two of the women placed it over picture frames that were hanging on the walls and made a praying gesture towards it; a third placed it on the fridge and kissed it, another advanced dancelike towards it with open arms, while a fifth took hers out to her room—never to be seen again. The only woman who made a symbolic representation of home—that of a torch—placed it at her feet and stated that the torch represented her as the home and remarked it was an upside-down house.

Mallett (2004) proposed that the real and the ideal of home should be held in tension and not in opposition as we explore the meaning of home. Evidence of this duality is distilled in the following statements: "They're building three and a half room apartments. Right now I'm living in a one and a half. Those who already belong to the housing organization get first choice, but you have to go through a selection interview. It's near [names neighbourhood] so there's a lot of drug dealings, that is less tempting, but I'll get used to it" (Anonymous, personal communication, November 4th, 2011). In

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Montreal a 3½-room apartment is the equivalent of a one-bedroom apartment. The half

indicates that there is a bathroom. Similarly, one woman when asked to make three

wishes said: "A lovely house, that my daughter blossoms and that I can travel…with my

house (laughs)" (Anonymous, personal communication, April 13, 2012). Conversely,

when discussing her current living arrangement, her reality is harrowingly clear:

> I don't have a place really, I am waiting for something, I made an application. I
>
> don't want to stay in a place like this [referring to la rue des Femmes]. I don't
>
> want to accept just anything...its not just the rent prices, its the electricity, the
>
> rent...as for the rest its fantasy—the telephone and cable. And yet before the
>
> telephone was essential. (Anonymous, personal communication, February 3,
>
> 2012)

Idealized home was quickly let go and desire to gain some control over one's lived

experience of home surfaced whether that was the hope for a new space, the rules of the

shelter or the need to negotiate rules and personal space with housemates.

Throughout the project physical aspects of home were conflated with emotions in

many of the images, objects and discussions of home. Gurney (1997) said that emotion is

an important construct of home for women and is difficult to separate the two (as cited in

Mallett, 2004, p. 76). I shall now turn to the emotional ties to home.

Home and Its Emotional Ties

In all the research activities it was always the emotion and the passion with which

the women told their stories of home that elicited the reflections of others within the

group. The excitement of a memory relived, the peaceful look on their face when they

fondly remembered a moment or the gesture made when considering a difficult time. The

meaning of home was related to positive or negative emotions and moments of their experience of home. Home in its negativity resounds with the search for emotional comfort (Hulchanski, 2009). An example of this is one woman's positive emotional memories on her experience of home in spite of difficult memories. Her description of home as happy and smelling good focused on her perception of her mother and her relationship with her. Her meaning of home was an emotionally based relationship between people and place (Dovey, 1985).

As anticipated from the literature, emotion was an important focus for women when reflecting on home (Clover, 2011; Mallett 2004). Home was described using expressions such as well-being, calm, secure and at peace. Emotional states came up in the context home in relation to self. It was often in form of a comparison between what had been – moments of calm from the past and how that is no longer found in the present, or moments of calm in the present and how they didn't have that in the past. The need to find emotional or psychological balance was part of the meaning of home:

> It's the need to feel good about myself...psychologically as well. Mentally, I don't feel well; I am tired of living with students, and the landlord (ha!)...I want to choose my roommates...I want to do something, an occupation that will enrich me—with artists, creative people. (Anonymous, personal communication, March, 9, 2012)

There was one woman whose frustration and fatigue came not just in words but also in her body's posture, her gestures and her breathing. As van Manen (1997) said "the silence of spaces is as important (speaks as loudly) as the words that we use to speak" (p.113).

Home as a lived space evokes emotions fundamental to our sense of being and belonging in the world. Emotions go beyond words; they enter us into our lives. The following story captures the feeling of the excitement felt by one participant when she moved into her first apartment :

I was fifteen. I was studying. I was working as well; I had to pay my apartment. It had a murphy bed—the bed that's in the wall, and it was a two and a half. And I had two big doors. There was one there [gestures] and one a little further [indicates it]—they were big doors. I will always remember—funny I was talking about this yesterday with [names therapist]. When I moved there I wanted to paint it, and so I bought this gold paint. Yellow gold. This was like in the seventies—they don't make that colour anymore. Like gold, and on top of it, it was oil paint. So I started in the kitchen, I wanted it bright, I start the cutting in, I had put the paint can on the shelf on the stepladder and at a certain point I made a wrong move and the stepladder moved like this [makes the movement] and the can of paint—it was full—I had just started—everything fell on the floor. I cried, cried, cried. I did it on my own, you know, but then I picked it up. Oil paint. [...] At a certain point I picked it up. I put the paint back in, and I cleaned the floor with varsol. Then I said, "Okay" and I finished the room. I think I went to bed at four in the morning. (Anonymous, personal communication, December 16, 2011)

We are taken up with her story, her pride in her home, her desire and excitement, her sadness, and her fatigue. Her words go beyond the surface meaning. Her gestures showed her embodiment of this particular experience of home; the concept of time sped up then slowed down as she told her story which fits with van Manen's (1997)

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description on lived body and lived time.

A sense of security was one of the mutual images of home that was conveyed. All women stated that home was security or should be. For one woman it was a place to feel "grounded, structured because I don't have supportive family ties" (Anonymous, personal communication, October 16, 2011). As another participant explained: "I was so easily afraid of the outside world I closed myself off at home and I didn't want to come out. I was living in the woods, I so wanted peace that I went and lived in the woods [...] not really near the village" (Anonymous, personal communication, October 7, 2011). For others it was more positively voiced: " I felt secure there" (Anonymous, personal communication, December 16, 2011), or it was reflected in the attributes: "She told me the flowers on the balcony made her feel secure" (Anonymous, personal communication, October 28, 2011), and it was defined by the relationships found there: "security, love and the right to speak... and welcoming" (Anonymous, personal communication, November 4, 2011).

> Home was seen as a place of emotional attachment or lack thereof:
> "Me and my blanket. So everything I needed I had on me. And that's how I lived
> my life. I have never accumulated anything, I hate obligations, I never maintained
> or developed ties—you know-like normal people with a real house develop.
> Everything that's related to solid family ties, when the home is healthy, that
> people can develop...but as my home was my blanket and my body, my home
> could not include but that alone". (Anonymous, personal communication,
> November 4,   2011)

One woman's image of herself as home and her belief that "home is made to welcome a

balanced life" (Anonymous, personal communication, November 4, 2011) and until one can find the emotional balance and be able to connect to others concurred with another participant and her need for emotion and psychological balance:

> My father was a travelling salesman, and in connection to that I wonder—am I bohemian or am I sedentary. Knowing myself as I do, I will find the balance between the two. Between a home point that is the starting point for my activities in the city, and that point that is the place where I can anchor myself in good habits...for me home should be a landmark. (Anonymous, personal communication, October 28, 2011)

Home as a backdrop for emotion and as a place to find emotional balance bring home the saying "home is where the heart is". Other women in the group reported, " want[ing] to find my peace" (Anonymous, personal communication, October 21, 2011) or needing "my own place will help me find myself, give me strength" (Anonymous, personal communication, November 18, 2011).

Much of the finding in this project concurred with the literature on home and its meaning reporting a connection of emotion to a sense of belonging. (Andersen et al., 2004; Cristoforetti et al., 2011; Dovey, 1985; Mallett, 1985; Sixsmith, 1986 Walsh et al., 2009, 2010). Next we shall reflect on home in this context of self and other.

Home and Connection – Self and Community

Part of how we see ourselves is externally referenced and part is an internal reflection (Dovey, 1985; Stryker & Burke, 2000). Our home is related in part to how others see us and in part to how we see ourselves. Home can be seen as a physical extension of one's identity in the context of the experience of living in marginal housing

excludes the individual from his social role (Kellett & Moore, 2003). The statement "home it's...anything but this place [referring to La rue des Femmes]" (Anonymous, personal communication, October 21, 2011) demonstrates in part the stigma of shelter living, but it also points to the absence of control over one's environment and the need to identify with home, wherever it may be. For one woman the family home she had lost over 10 years ago and wanted back was her only home past, present and future. Her home was that image, that memory and space and nothing less. For three other women not "being at home" within their space meant not being able to "invite in friends or lovers" (Anonymous, personal communication, April 13, 2012) or "leave my dishes in the sink" (Anonymous, personal communication, April 13, 2012). One woman was very attached to La rue des Femmes and expressed a sense of belonging for the first time. Another reported being quite at home in her new room at the shelter she is living in, the fresh paint and clean furnished room was better than the apartments she usually lived in. And so the disparity in the meaning of home and connection can be seen.

Home is comprised of those members of the family or community in which one lives and their shared relationship (Kellett & Moore, 2003). The nurturing that family provided appeared to be an indicator for connection to past home. Four of the seven women shared not being accepted by their family and not currently being in communication with them due to estrangement, death or temporarily ruptured relationships and identified this as associated to their concept of self. A further two specified difficult relationships with one or more family member growing up as part on their disjuncture with home in the past but voiced a clear belonging in the present home situation.

Two women's discussion of home as a place to start out from and come back to is key in the idea of self and community. One woman stated her inability to feel at home when she lived at the shelter as well as now at her daughter's apartment. She voiced a desire to have more than just her own room (private space) she voiced the need to invite others in to her space as important factors in "feeling at home". Another woman echoed this sentiment and tried to alleviate the feeling by finding support within community housing organizations and was trying to start up creative projects with others. In her sociogram work she represented organizations as her main connections rather than family. In one drama therapy exercise the experience of expressing through embodied performance the route to the centre that day sparked memories of old roads home for one woman. She described her impression as reconnecting to the community through its shapes, colours and the feeling of being present.

La rue des Femmes was brought up by all six of the women who had stayed (or were staying) there in connection with the image of home. For all but one it was seen as a kind of home, as a place that was more than just the building that housed them and fed them for the time they were there. It was seen as a place where they were allowed to be themselves to let out their emotions, anger and frustration. La rue des Femmes took on the quality a place where one could find oneself, experience caring and acceptance. Words such as patience and understanding were used when asked to describe what the shelter was for them. All are significant words in the literature on the meaning of home (Mallett, 2004; Paradis, 2010; Wardhaugh, 1999).

There was a distinction made between the atmosphere in the day centre and living in the residences. One woman equated the day centre with an extra large dysfunctional

family stating that, "you just have to find your small square and ignore those that are having an outburst" (Anonymous, personal communication, March 9, 2012). One woman described feeling: "like a bird on wire, with the energy in the day centre today...I'm ready to take off" (Anonymous, personal communication, March 9, 2012). The desire to participate in the running of the centre's activities was seen as a healthy sign by the staff. Accepting one's role in the community and participating was something that all women were aware of and all did with more or less success. The consensus was that the ease of integration into community (be it the centre or any other group) was dependent on the emotional state of the individual. Once again internal state impacted external interaction. Self was seen in the context of community.

In general, the images of home were equally ones of surrounding (place and community) and of the senses and affect (either negative or positive) that were enmeshed with it. When asked, women shared that the drama therapy exercises were a welcome method of exchange and as a fun way of working things through without the need to retell their stories. Spontaneous comments during playback sessions, such as, "oh yes, oh yes my mother in the kitchen... oh, that reminds me so much of that time..." (Anonymous, personal communication, November 23, 2012), or "That's me, I often keep my self on the outside, I'm never sure where I fit in" (Anonymous, personal communication, January 27, 2012) show the importance of the senses and affect in the meaning of home. It also points to the ability of drama therapy work in extracting a connection to home. There was no finite definition of home was sought but the implication of memory, emotion and psychological meanings appeared to be closely linked with the physical. The role of self in the definition of home was present in the narrative of their interview and their comfort

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or discomfort in creating a structure that represents them—both contained an awareness of likes and dislikes that were based on the physical and the psychological needs associated with home. Similar to the findings of Tomas and Dittmar (2009) the meaning of home was joined to the present and past living situations of each participant with their desire to find a place to call home that meets physical attributes and emotional and psychological needs. Many of the themes and the elements of home brought forth in this project are key aspects of psychological well-being, as one woman so aptly put it "home is well-being, rest, intimacy as well" (Anonymous, personal communication, December, 16, 2011).

Chapter Six: Conclusion—Moving forward

As evidenced in the findings the common images of home were those elements of home that reflected positive moments more than the negative ones. Home was held in the positive memories or idealized images by the participants. However, it was not without an acute awareness of the reality of their current situation and a simple desire to improve it within their means. Place, emotion, and self were evidenced within the stories and activities that took place throughout the project. Objects that were connected to the kitchen or the bedroom (items such pictures, tea towels, blankets, or other memory-ladened objects), and specific memories were brought up in the context of physical space, but were discussed in terms of the way they made one feel at home.

Concerns for privacy, intimacy and the relationship between personal space and community space were voiced. The importance of community and how one relates to those in one's external world was also frequently voiced in terms of resources, friends and family. Strong family relationships were seen as aiding one to establish home, and how one sees and values one's self. Physical space was repeatedly discussed in emotional terms and the meaning of home was evoked by the participants in terms of *feeling at home* or *well-being*.

The subject of home was continually present in sessions, whether the focus of the drama therapy session was to explicitly evoke images of home or to reflect in a therapeutic context on personal issues. Home, its necessity, its evasiveness or its frustrations was spoken of in terms of relationships. The relationship to home and those individuals living within the individual woman's space, those living outside it, and the emotional impact of both on their lives was voiced.

Based on the feedback during the sessions and the two final interviews drama therapy techniques used in the research appear to offer a promising approach with which to work with this population. It allowed for a creative environment conducive to exploration and sharing, without being intrusive. Drama therapy was useful in allowing the women in the group to explore their situation and interact on a personal and social level. Further exploration of its role in phenomenological studies as a way in helping participants to unpack their stories, their understandings and beliefs and explore their relationship to home and self is warranted. It could also be a useful approach for those that work with homeless populations as it encourages an embodied method of relationship building and understanding of both self and others—elements for finding home. Home holds much meaning in terms of socio-cultural background, personal and interpersonal relationships. Using drama therapy in the exploration of home and its meaning with women who are homeless can provide the therapist or health care worker with insight into the diversity of the lived experience of the individual, and a context in which to explore their physical, social, and emotional needs. It provides an opportunity to look beyond the causes of homelessness and reflect on the needs of the individuals in their search for home.

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Appendix A

Sample Consent Form

CONSENTEMENT DE PARTICIPATION À UNE RECHERCHE DE LA NOTION DE CHEZ SOI

Par la présente, je déclare consentir à participer à un programme de recherche mené par
Mme *Caroline (Carrie) Foster* du *département de thérapie par les arts* de l'Université Concordia 1455, boul. De Maisonneuve Ouest, VA 264 Montréal (Québec) Canada H3G 1M8.

A.   BUT DE LA RECHERCHE

On m'a informé du but de la recherche, soit l'exploration des thèmes et images de la notion du« chez-soi » à travers des discussions, de la narration et des exercices et jeux de théâtre en travaillant en groupe afin de créer un document exploratoire sur nos idées et images du foyer. Cette recherche a pour but d'informer le domaine des arts créatifs.

B.   PROCÉDURES

En tant que participante j'attends de m'impliquer dans des sessions de recherche en utilisant les techniques de drama thérapie (nommées ci-haut). Ces sessions auront lieu à La rue des Femmes. Les sessions auront lieu une fois par semaine pendant 15 semaines, de octobre 2011 à février 2012. Ma participation pourra inclure deux entrevues de 50 minutes, une au début de la recherche et une deuxième en février 2012. Pendant l'entrevue le chercheur (Carrie Foster) me posera des questions sur mon expérience de l'atelier et je pourrai poser des questions sur la recherche. Ces entrevues seront enregistrées et/ou pourraient être filmées avec mon consentement.

Toutes mes images et créations seront utilisées uniquement avec mon consentement et dans l'anonymat (mon nom ne paraîtra pas) pour assurer le caractère confidentiel de la recherche.

Pourtant, je pourrais avoir des réactions ou des inconforts en lien avec la nature personnelle de l'exploration théâtrale. Si ces sentiments persistent, l'animateur-formateur (Carrie Foster) sera disponible pour discuter ces inquiétudes et je pourrai aussi rencontrer une intervenante de La rue des Femmes.

C.   CONDITIONS DE PARTICIPATION

·   Je comprends que je peux retirer mon consentement et interrompre ma participation à tout moment, sans conséquence négative.

·   Je comprends que ma participation à cette étude est CONFIDENTIELLE (c'est-à-dire que le chercheur connaît mon identité mais ne la révèlera pas).

Je comprends que les résultats de cette étude peuvent être publiés.

Je comprends le but de la présente étude ; je sais qu'elle ne comprend pas de motifs cachés dont je n'aurais pas été informée.

Autorisation pour l'utilisation de la photographie, d'enregistrements sonores ou visuels et de la production artistique des ateliers.

Je, soussignée (votre nom) _____

Autorise : C a r r i e F o s t e r _____

à prendre/utiliser

	OUI/YES	NON/NO
➢ Photographies / *Photographs*	_____	_____
➢ Enregistrements visuels / *Movies*	_____	_____
➢ Enregistrements sonores / *Tape-recordings*	_____	_____
➢ Production artistique /*Artwork*	_____	_____

qu'elle, le chercheur, jugera opportun à utiliser et publier pour des fins éducatives, à la condition que des précautions raisonnables soient prises pour que soit conservée la confidentialité. Tous les enregistrements ne seront vus et écoutés que par le chercheur, son superviseur pourra lire seulement les transcriptions écrites. À la fin du projet ma production artistique me revient.

J'AI LU ATTENTIVEMENT CE QUI PRÉCÈDE ET JE COMPRENDS LA NATURE DE L'ENTENTE. JE CONSENS LIBREMENT ET VOLONTAIREMENT À PARTICIPER À CETTE ÉTUDE.

NOM (caractères d'imprimerie) _____

SIGNATURE _____

Si vous avez des questions concernant le **fonctionnement** de l'étude, S.V.P contacter le responsable du projet : *Carrie Foster*

Si vous avez des questions concernant **vos droits** en tant que participante à l'étude, S.V.P. contactez la conseillère en éthique de la recherche, Université Concordia, au 514-848-2424 poste 7481 ou par courriel à ethics@alcor.concordia.ca

Appendix B

List of Participants' Present Housing and Stated Ideal Home

Nathalie is 59-years old. She is living with her daughter and grandchildren in her daughter's apartment. She has applied for her own affordable accommodation through subsidized housing. She would love to live in the country so she could see the stars in the sky.

Suzanne, a 60-year-old artist lives in shared apartment accommodation. It is her landlord who selects her roommates. She has been living there for several years. As the tenant with seniority, she would like to have a say in the selection of her roommates or find something affordable—ideally a studio.

Monique is a 32-year-old mother of three. She is temporarily housed in a shelter and is there as a refuge from a violent relationship. She would like to regain custody of her children and live with them, their father and her mother-in-law in a duplex in the country.

Lyne at 63-years of age lives in residence at La rue des Femmes for long-term. She worries she will lose her accommodation if she doesn't follow the rules. She is nervous that she will be made to return to her country of origin. Her idealized home is the family home she lost; she dreams of regaining access to it.

Diane is 48-years old and is housed as part of a housing first project. As such, she lives in a small apartment that is hers until the end of the research project then she is not sure what will happen. She stated that her history precludes the ability to establish a home. Later on she qualified this saying that if she would need to open up to others and find inner and outer harmony in order to settle into a home environment and not feel stifled. Her statement on the idealized home was that the whole earth could be home if we could live in harmony.

Rachel at 58 lives in a bachelor apartment that lacks light and has a view of a cement wall. She is trying to keep herself active in the community, and says she is agoraphobic and claustrophobic. She is looking for a larger subsidized apartment.

Francine is 60-years old. She is living in a supervised studio apartment that is part of La rue des Femmes. She would like to find a place outside of Montreal. She will make sure she becomes involved with her new community.