From Universality to Particularities: Art therapy and Third Spaces with New Immigrant
Adolescents in Schools

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ABSTRACT

FROM UNIVERSALITY TO PARTICULARITIES: ART THERAPY AND THIRD SPACES
WITH NEW IMMIGRANT ADOLESCENTS IN SCHOOLS

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New immigrant adolescents entering the school system in Quebec face diverse challenges related to their integration in the host society and school. Studies suggest that immigrant adolescents conceive language as an impediment to achieve social and academic integration. The aim of this theoretically-based research is to develop a better understanding of the role that Art Therapy can play in the process of academic and social integration of immigrant adolescents by offering spaces of inclusion, based on alternative methods of communication between new immigrant adolescents and general class students.

The literature analysis corroborates the value and role of community art spaces or third spaces permanently based in schools, to generate alternative means of communication that fosters and prioritizes self-expression. Concurring with neo colonialism and decolonial thinking, creative processes can be fostered through community art studios called art hives, counteracting and contesting social dynamics and power struggles to facilitate social and cultural inclusion, in addition to academic integration. This process takes place in physical and symbolic spaces, where borders and differences are redefined.

Key words: art hive, art therapy, language, class d'accueil, immigrant adolescents, decolonial thinking, systems of oppression.

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Introduction

Populations migrate from one place to another in search of a better quality of life and of more opportunities that procure safety and stability. However, the motivation for thriving and making a better life might be entangled with the external conditions imposed on newcomers about how to integrate "properly" into the host society. I have experienced what the process of immigration means as a first generation immigrant who has recently settled in Quebec with plans to call it home. I have experienced the feelings of loss of family, friends, and culture itself; the cultural shock and the everyday effort of trying to understand fluidly the different and not so different cultural codes that define "otherness", and sadly, the discrimination immersed in the collective judgement of the host society. Altogether these have been the biggest challenges I have endured in my life.

In experiencing the need to redefine myself in relation to my cultural heritage and the new cultural references, I have felt how my identity fluctuates, not knowing where I stand in numerous situations. Going through my own identity crisis, I felt connected to the immigrant adolescent's experience of identity search. Thus, I can only imagine how this process can be especially difficult because of the stage of development adolescents go through. In any circumstance, they are experiencing a time of significant change and transition (Gilliland, 2005). At this stage, their relational worlds expand through building social ties and establishing meaningful connections that contribute to their identity construction. For this reason, it is a stage of life in which adolescents are at a high risk of experiencing mental distress, something that may become exaggerated among migrant adolescents (Sassen, Spencer, & Curtin, 2005).

In addition, acquiring a new language appears to be an important element of integration for many immigrants as it determines the ways in which they will relate with the host society. A

special class has been created by the school board of Quebec with the objective of welcoming the new immigrant students and teaching them French before establishing direct contact with the general school population. The program is known as the "class d'accueil" (Ministère de l'Éducation, du Loisir et du Sport, 2014). In this program, students learn subjects such as math, geography, and plastic arts while they learn French and get introduced to the main values of the host society by the educators. This program entails attending school with peers who are recent immigrants for a year or more, depending on the educational level of the student and his or her facility to acquire French language skills. However, children and adolescents appear to be isolated at school while attending the *accueil* class and feel that language is an impediment to the achievement of social and academic integration (Allen, 2006).

As an art therapist in training, I have had the honour of working with immigrant children and their families. This opportunity has allowed me to witness how "difference," based on cultural background, marks the ways in which one is perceived as the Other and determines to a great extent if and how an immigrant adapts. This is often done by appropriating the difference and celebrating it or by denying all the differences, which leads to not belonging to either, the host culture or to one's own cultural heritage. This paper explores how offering creative spaces and a shared language of artmaking can encourage an understanding of the contradictory feelings that may rise during the immigration process in order to help reach a healthy balance between the various adaptation strategies young people might choose to use.

A theoretically-based research project has been developed in order to acquire a better understanding of the role of art therapy and its associated effects in the process of an academic and social integration of immigrant adolescents in Quebec who attend the *accueil* class. My intention is to respond to the following question: How can art therapy serve as an element of

communication among adolescent immigrant students in the *accueil* class and established students, surpassing the limitations of verbal expression to facilitate cultural and social inclusion?

An understanding of the class d'*accueil* has been observed through a philosophical and cultural lens to lay the groundwork for a better understanding of the gaps in its methodology, which will allow for further research and action, to make it more complete, coherent, and effective.

Furthermore, the revision of literature aims to examine if art therapists can foster collective spaces that are both physically and psychologically safe. More specifically, spaces built using the concept of an Art Hive (Timm-Bottos, 2012). Such spaces may contribute to transcending the limitations of language and verbal communication while honouring cultural diversity, encouraging curiosity about the Other and finally, to break segregation amongst new immigrants and established students.

To do so, it is important to inquire about the sensitivity in relation to art therapy interventions within particular ethnocultural contexts. The research focuses on Quebec's immigrant population to provide information to ensure coherent interventions and widen the art therapist's understanding of the importance of cultural attunement in the therapeutic relationship, which refers to a way of being in relation with the Other, one of the bases of intersubjectivity promoting a non-generalizing stance (Pedersen, 1991, p. 7). It comprehends a therapeutic relationship based on connection, engagement, reciprocity, and respect (Elias-Juarez & Knudson-Martin, 2017), where the interactions are orchestrated by "synchronicity, rather than expert positioning" (Hoskins, 1999, p. 82) and always taking into consideration the personal

meanings that each individual attribute to his or her own ethnicity (Elias-Juarez & Knudson-Martin, 2017; Hoskins, 1999).

Methodology

This theoretically-based research project is developed in order to acquire a better understanding of the role of Art Therapy and its associated effects in the process of academic and social integration of immigrant adolescents in Quebec who attend the *accueil* class. This issue conforms to an emerging topic that has not yet been researched extensively, for which there is a need for a preliminary conceptualization of the phenomenon.

Qualitative research draws together various studies and literature that include a critical analysis of different theories and methodologies. Such theoretical approaches can help disseminate focal points belonging to different contexts and problematics such as the educational system in Quebec, immigration policies, mental health for recent immigrant adolescents, inclusive tactics bridging isolation at schools and art therapy interventions, in this specific context. The analysis and integration of the varied concepts and problematics allow for a general overview of the specific phenomenon and for a formulation of new theories and recommendations (Randolph, 2009). More specifically, this integration contributes to the formulation of considerations which outline the ways in which art therapy can be used to best serve this population.

Following the thread of a post-positivist approach (Junge & Linesch, 1993, p. 62), this paper aims to unmask "individual and social illusions that are part of the social fabric and that sustain social and political domination and oppression" (Junge & Linesch, 1993, p. 62). Furthermore, this research intends to combine "inquiry with direct social change, rather than limiting inquiry to the mere explanation" (Junge & Linesch, 1993, p. 62).

A literature review was done with two large databases to gather theory as data (Junge & Linesch, 1993). Articles of primary research, papers, books, theses and dissertations were retrieved from the following databases: Google scholar and Concordia University libraries which can be searched by subject, conducting to specific databases: ERIC, PsycINFO, PubMed (Medline), Web of Science, Tandfonline, APA Psychnet, PsychInfo, Research Gate, Proquest Dissertation and Thesis. Exclusively, art therapy articles from peer reviewed journals were retained, as well as other theoretical articles and books. Gathered information lead to certain newspaper articles relevant to the subject. The date limits for the articles were set from the year 1975 to 2017.

More specifically, this paper explored the different perspectives from previous research and studies carried out on the following subjects: immigrant adolescents and their relationship with schooling, the *accueil* classes for immigrant adolescent students in Quebec, French as an integrative tool to acquire access into the host society, and the ways in which Art Therapy has been used in schools regarding immigrant populations and interventions facilitating inclusion in the dominant society. An important concern in this study was not to impose an ethnocentric vision of art therapy. Therefore, a component of this study was dedicated to the analysis of theories of decoloniality under the scope of a Latin American revision on the subject.

Subjects were collected under the following keywords: immigrant adolescents in Quebec, *accueil* class for adolescents, art therapy with refugee and immigrant adolescents, art therapy with refugee and immigrant adolescents at schools, third spaces and community art studios, cultural sensitivity in art therapy, and decolonial theories in Latin America. Data also came from reviewing references from authors' primary research.

This research procedure was based on the five steps described by Cooper (1984), as cited in Randolph (2009): 1. Problem formulation; 2. Data collection; 3. Data evaluation; 4. Analysis and interpretation; 5. Public presentation (p. 4), which in this case, will be presented as research paper dissemination, accessible through a university web-based platform.

The hypothesis was stated: Art therapy offers a space of inclusion based on learning alternative methods for communication between new adolescent immigrants in *accueil* class and established class students. This takes place through artistic expression contained in a safe space, such as third spaces and community art studios that are permanently based in schools. These spaces are characterized by their neutrality within a public or private institution inviting members from different backgrounds to interact and form meaningful ties through art, creativity, and collaborative learning, where participants can express their own voices and find alternative ways for individual and collective healing (Timm-Bottos, 2012; Timm-Bottos & Reilly, 2015).

A collection of the data took place to be evaluated, analyzed and integrated. Theories related to different disciplines such as art therapy, psychology, anthropology, sociology, philosophy, social work, and Quebec's immigration policies were reviewed, analyzed, synthesized, and integrated with the goal of contributing to the study of an unexplored phenomenon. These central theories and concepts served as a starting point to be later applied to the specific problematics presented in this inquiry (Randolph, 2009). Further, the synthesis of the addressed theories and concepts allowed for concrete recommendations and suggestions for the art therapy field.

The data analysis followed Creswell's steps for "Data Analysis and Interpretation" (2014, p. 194): 1. Organize and prepare the data for analysis; 2. Read or look at all data; 3. Start coding of the data; 4. Use coding process to generate descriptions of […] categories or themes for

analysis; 5. Advance how the description and themes will be represented in the qualitative narrative; 6. Make an interpretation of the findings or results (p.197, 198, 199, 200). A coding system was developed according to Randolph (2009). Characterised by key points, the structure of the paper was drawn from the central theories found in the data. A division of primary sources into smaller categories facilitated the analysis (Randolph, 2009).

To begin, the researcher "discover[s] dominant processes in the social scene rather than describing the unit under study" (Stern, 1980, p. 21). Thus, the substance of the data was drawn from emerging themes and later a categorization of the data into specific clusters took place. Connections, links, and patterns found in the data were organized in order to begin the process of integration and concept formation (Randolph, 2009). Consequently, a literature review was written, and interpretations of the data allowed for generalized conclusions. The recommendations were drawn from the synthesized data and personal reflections of the researcher in order to offer suggestions on how to implement spaces that allow for expression and alternative ways of communication amongst students.

The researcher worked with data regarding minorities, social injustice, and mental health. Hence, the treatment of the data and the presentation of the theories arising from the analysis were treated with awareness and care in order to avoid stigmatization and negative perceptions about these populations. Further, the researcher monitored and interrogated herself constantly with the means of gaining awareness of her position and her own vision regarding these subjects that affect her in her own personal experience to some extent. Fine, Weis, Weseen, & Wong (2000) (as cited in Tracy, 2010) state:

> Qualitative researchers practice ethics when they come clean at the hyphen, meaning that
> we interrogate in our writings who we are as we produce the narratives to collect, and we

anticipate how the public and policymakers will receive, distort, and misread our data (p. 847).

The exploration of the subjects and the discussion are limited to the data that was accessible to the researcher. Data from other databases and journals were not accessible for cost reasons, to which the researcher had to dismiss. In addition, due to the time and size constrictions of this study, an extensive research on each of the subjects explored was not developed. However, this research provides a theoretical guidance to art therapists and other professionals working with first and second-generation immigrants in the school context. The initial hypothesis has been supported by theory, and further research applied to specific interventions would be needed for further validation.

The researcher monitored and questioned her biases throughout the research. This ensures neutrality and allowed the emergence, analysis, and integration of theory contradicting personal bias and hypothesis. Thus, the data was critically assessed and thoroughly represented, providing validity and reliability. Further, procedures and outcomes were revised and sustained during the analysis, as done in peer reviewed literature. Citations and credits were given to all authors of original research throughout the integration of the data to ensure sincerity and transparency.

Literature Review

The literature has been divided into three main themes followed by subsections: Immigrant adolescents in Quebec, Systems of oppression and decolonial thinking, Art therapy with refugee and immigrant adolescents.

Immigrant Adolescents in Quebec

During the period 2011-2016 Quebec received 215,170 immigrants, including refugees (26,450), which corresponds to 17.8% of the total immigrant population arriving to Canada (1,212,075) (Government of Canada, 2017). Of these group of immigrants arriving to Quebec, 83.3% (179, 265) chose to stay in Montreal, representing 4.4% of the total population of the city. However, an increasing proportion of immigrants are settling in regions of the province other than Montreal (Government of Canada, 2017) making Quebec a society that grows every year in ethnocultural, religious, and language diversity.

Since adolescents significantly contribute to these rates of immigrants to Quebec with 11.1% of adolescents aged 15-24 years old (Ministère de l'Immigration, de la Diversité et de l'Inclusion, 2017), there is a need to ensure healthy development through the immigration process (Barozzino, 2010; Beiser, 2004; Rousseau, 2005).

Adolescence comes along with important shifts in the social sphere in which relationships with relatives and friends are changing. The primary socialisation group moves from parental/family to groups of peers just as the adolescent is looking for support, sources of identification, approval and affection. A healthy social network can bring about an important positive impact to the young person's development (Gilliland, 2005; Neufeld & Maté, 2006).

All adolescents are vulnerable at this stage but particularly vulnerable when entering and adapting to a new society (Lemzoudi, 2007). Gaining autonomy while creating new ties might increase contradictions and incoherencies for an immigrant young person. Further, going through the process of identity formation while trying to preserve traditional values and incorporating different ones from a new socio-cultural environment might be hard to decipher at first and thus,

be anxiety provoking (Kirmayer et al., 2011; Quimper-Leclerc, 2014). In addition, tensions in the family may rise as roles may change due to the faster adaptation skills of young members of the family and the incorporation of different cultural values that are dissonant with those of the parents and the culture of origin, generating possible conflicts (Kirmayer et al., 2011; Parisian, 2015; Quimper-Leclerc, 2014).

Violence, discrimination, and acculturation strategies. Fournier, Brabant, Damant, Lessard, Lapierre & Dubé-Quenum (2014) developed a study in which they synthesize empirical knowledge about social violence, such as bullying, micro aggressions, and physical violence rooted on discriminative attitudes being experienced by children and adolescents who have migrated to different societies. The study intends to understand the effects of this kind of violence on their health and well-being by taking into account their biological, physical, and social dimensions. The authors conclude that different forms of violence with a racist or a discriminative attitude confine victims to an everlasting perception as strangers and as different from others with the impossibility of gaining a sense of belonging and inclusion in mainstream society (Fournier et al., 2014, p. 28). The article specifies that this process can negatively affect their construction of identity as well as their integration process leading to isolation, marginalisation, and exclusion (Fournier et al., 2014, p. 29).

Other relevant findings show that violence has various effects on young immigrant's mental health such as symptoms of depression, psychosomatic stress, post-traumatic stress, and behavioural problems (Kirmayer, Narasiah, Munos, Rashid, Ryder, Guzder, Hassan, Rousseau, & Pottie, 2011; Noirhomme-Renard & Deccache, 2007; Patel & Vikram, 2007). Consequently, violence and discrimination are important factors that affect young immigrant's self-esteem and psychological adjustment (Fournier et al., 2014; Kirmayer et al., 2011; Noirhomme-Renard &

Deccache, 2007; Patel & Vikram, 2007). It is important to note that these issues also have repercussions on the host society as young immigrants develop negative attitudes towards the host society. This happens when they develop a more positive attitude towards their community of origin, suggesting feelings of victimization that may express rejection and resentment against the host society (Fournier et al., 2014, p. 35).

Another study explores the different acculturation strategies that young immigrants adopt in France and in Canada in order to adapt and generate a specific narrative defining their identities (Berry & Sabatier, 2010). These strategies are defined as assimilation, integration, marginalization, and separation (ATMS) (Berry & Sabatier, 2010). Depending on how young immigrants acculturate, different outcomes, including psychosocial and sociocultural adaptation, are at stake. A balanced involvement in both heritage culture and national society –searching for integration- presents significant rates of psychological wellbeing achieving better adjustments to society's expectations (Berry & Sabatier, 2010). In contrast, Berry and Sabatier (2010) explain, "those who are minimally involved with either culture (the marginalisation course), are least well-adapted; and those who are primarily oriented towards one or the other culture (assimilation or separation) generally fall in between these two adaptation poles" (p. 192).

Contesting the "sick immigrant paradigm." Socio-political controversy has influenced the perception of immigrants and their health throughout the twentieth century (Beiser, 2004), and the beginnings of the twentieth century (Barozzino, 2010). After World War II, statistics showed that immigrants carried higher rates of mental hospitalization than the native-born. Nonetheless, they were not considering the strong influence that the resettlement stress may have on individuals who do not have the same resources as a native-born individual who can count on better support to his or her treatment, such as family support, traditional healers, and health care

professionals who understand their language and share the same ethnocultural background (Beiser, 2004 p.32).

Research on health regarding immigrant communities has focused on the diseases and mental health issues they arrive with, rather than focusing on their strengths. Thus, the "sick immigrant paradigm" focuses on the perception of "the least healthy and well-adjusted people who chose to emigrate from their home countries of origin" (Beiser, 2004, p. 31), implying that the public from the host society needs to be protected from them. This attitude has contributed to anti-immigrant discourses, failing "to do justice to a complex issue" (Beiser, 2004, p. 30).

Hansson and his team (2012) state that individuals undergoing specific transitions in life can engender significant amounts of stress, notably a process such as migration in which the "social safety net may not be as strong" (p.112). Authors state that in Canada, the "sick immigrant paradigm" can be invalidated due to the qualified, educated and healthy immigrants that Canada chooses to welcome in society, obeying instead to the "healthy immigrant paradigm" (Beiser, 2004). However, it has been noticed that if their health decreases after arrival, it is possibly due to exposure to environmental risks or the stress triggered by the settling process (Barozzino, 2010; Beiser, 2004; Hansson, Tuck, Lurie, & McKenzie, 2012). Nonetheless, with the increasing number of migrants searching for refuge such sequel may vary, depending on the reasons and circumstances migrants had to undergo before leaving their country (Barozzino, 2010; Beiser, 2004; Hansson et al., 2012; Rousseau & Drapeau, 2003).

In a research study based on a revision of literature regarding mental and physical health of adolescents in Canada, Noirhomme-Renard and Deccache (2007) found that first generation young immigrants have better physical health and behaviours than those of the second generation. They found that "first generation adolescents smoke less, are less sedentary, manifest

less violent and delinquent behaviour, are at a lower risk sexually, consume less alcohol and drugs" (p.1022). Authors have found that physical health and behaviour problems increase in the second generation the longer they stay.

Along similar lines, Rousseau and Drapeau (2003) mention the importance of the change in the perception from different researchers that concur with the idea that immigrants do not have a direct and systematic connection to the risks associated with their mental health. They conduct a comparative study of three different populations: Cambodian, Central American adolescent refugees, and Quebec born adolescents in relation to their living conditions, emotional and behavioural problems, amongst other characteristics (Rousseau & Drapeau, 2003). It is stated that it is commonly believed that if there is any risk, it is related to the immigrant's history and the situation that he or she comes from: experiences of trauma, loss, and separation in the country of origin. The authors challenge this conception by explaining that there is no strict relationship that exists between individual suffering, the conflicts experienced by an individual and a later developed social dysfunction (Rousseau & Drapeau, 2003). It is suggested that, as the costs of immigration are being questioned and reviewed by politicians, the assumptions backing the idea that refugees are a burden to society should be questioned. Rousseau and Drapeau (2003) confirm with their analysis that even when most refugee families live below the Canadian poverty line, with uneducated parents and in some cases with single parents (more common in Quebecois families), Quebecois adolescents scored significantly higher on risk behaviours.

In contrast, Hansson et al. (2012) showed results of refugee youth in Quebec with higher rates for numerous illness and risk behaviours (p.117). Authors affirm the lack of information on the rates of illness or the needs for mental health services of first and second-generation

immigrants in Canada. They continue by saying that such absences of research in this specific field is standing in the way of the development of equitable mental health services for all Canadians (Barozzino, 2010; Beiser, 2004; Hansson et al., 2012).

The Quest for identity. Identity formation is the central developmental task in adolescence. Beauregard (2016) explores the importance of the quest for identity for an immigrant going through the process of adaptation to a new society and his or her need for an identity re-formation. She states that social and political conflicts that are translated and misinterpreted by social media predispose an imposed identity on the individual arriving from a specific ethnic group. This process contributes to the formation of an identity possibly influenced by negative stereotypes and misconceptions of the difference of oneself and the host society (Beauregard, 2016; Bernal & Knight, 1993). In addition, the process of ethnic identity formation is a process inherent in the adolescents development (Bernal & Knight, 1993) and when the self-identity of the newcomer is not genuinely recognized, and possibly devalued and undermined, the individual needs to try different strategies in order to express his or her identity, ideally, to attain a balanced and integrated ego, which is necessary for a person's well-being (Phinney & Ong, 2007).

All young immigrants and refugees endure changes that reflect different dimensions of their life, possibly affecting what could be a healthy and smooth identity development. They endure a rupture with the country of origin that provided different socio-cultural marks (Beauregard, 2016; Phinney & Ong, 2007). Thus, new immigrants undergo a process of making sense of the encounter of two cultures by conciliating values and behaviours of the host culture and their cultural heritage. Through this process, if given under optimal circumstances, the individual would be able to create a flexible and plural identity, being able to adapt to various

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situations. However, this "identity space" (Beauregard, 2016, p. 4) can be disturbing and anxiety provoking when the socio-cultural environment is too different and more dominant than intended, permeating the young immigrant's experience. To counteract such stress, holding a strong link with the cultural heritage while developing a sense of belonging to the host culture is relevant (Berry & Sabatier, 2010; Rousseau, Gauthier, Benoît, Lacroix, Moran, Viger & Bourassa, 2006).

Accueil **Class for Adolescents.** By the end of the 1960s, the Quebec government was concerned about promoting French as a means of "linguistic integration" and in that spirit, *accueil* classes were born and implemented into the school system (Armand, 2005). The number of immigrant children of either first or second-generation attending Montreal schools has been increasing since 2004, making up 60.8% of the total number of students attending schools in Montreal (Sévigny, 2016).

Addressed to children of all ages, *accueil* classes' purpose is to teach basic French language skills to new immigrants before they are integrated into the regular program with Quebecois students (Bakhshaei, 2015). Armand (2005) mentions that this process is counterproductive due to isolation in a parallel school system which limits any form of contact between young immigrants and the French-speaking students. The younger the immigrant student enters the school system and the *accueil* class, the better their school performance will be. Studies show that the older the students begin the process the more challenges they may have to endure, being sometimes obliged to quit school in order to be transferred to the adult academic system because of their older age (Armand 2005; Bakhshaei, 2015).

Feelings of segregation and inferiority towards French-speaking peers at school appear to be evident. In a study describing social, linguistic, and academic integration processes from

immigrant students residing in a rural area outside of Montreal, students shared their impressions of the 'inauthenticity' of the French language learned in the *accueil* class given the isolation and impossibility of practicing it with native Quebec French speakers (Steinbach, 2015). Steinbach (2015) found that different cultural values are important factors that define how students learn. The author found that immigrants coming from cultures with collective values are able to learn more French within their communities or with their families than in the *accueil* class. In this study, this is one of the reasons why students in the *accueil* class expressed their dissatisfaction due to the isolation caused by their inability to learn and practice French with native French speakers at school. According to this study, the discourses imprinted and put forth by Quebec's immigration policies about the importance of speaking French is so strong that some students showed how insecure they feel about participating socially in the host society before mastering French as a fourth or fifth language (Steinbach, 2015). However, interesting identification processes may be fostered in a dense multicultural space, being, in this case, the *accueil* class (Beauregard, 2016; Steinbach, 2015).

Beauregard (2016) affirms that such space has a significant multicultural composition that engenders different forms of relationships with similarities and differences amongst a dynamic that calls for interculturality. These gestures are manifested by a displacement of the individual which limits identity within a large group of individuals with differences and similarities. There is the element of direct alterity that calls for a readjustment and redefinition of identity. A complex negotiation of cultural codes takes place in this process and young immigrants need to redefine themselves in relation to the others who are simultaneously multiple as well (Beauregard, 2016).

Young immigrants must make sense of the new and the old experiences originating in different contexts, and schools can foster this meaning-making process (Beauregard, 2016). The special language classes help promote links between school and home and the various cultural codes allowing the student to transit between these ranges and build a flexible and plural identity. However, *accueil* classes are framed away from larger, more diverse groups, obviating the lack of contact amongst peers at schools. This leads to deprivation of a more direct and horizontal contact with the other students which are the direct carriers of cultural codes from the general population (Allen, 2006; Bakhshaei, 2015; Beauregard, 2016; Steinbach, 2015).

Parallel to the identity process young immigrant students may endure, Allen (2006) clarifies that inclusion gives responsibility of readiness to the school, which is supposed to decrease rather than magnify those inequalities that already exist in the personal history of the individual (Allen, 2006, p. 251). In addition, Allen (2006) discusses the identity construction process through power relations that are present within the school environment such as interactions with students and teachers, rules, curricula, exams and so on. Therefore, such power relations imprint a discourse, coming from a very specific group, that shapes the different roles people should play in order to become a member of a larger society (Watkins & Shulman, 2008). When referring to a school system, Allen (2006) calls this the "socializing imperative of schools" (p.253), which refers directly to what society and Quebec policies understand as integration.

French Language Skills as Primary Tool of integration. In a qualitative study conducted with Anglophone adolescent students at a school in Quebec City, Groff, Pilote, and Vieux-Fort (2016) conclude that young people refuse to identify as a minority by positioning themselves as superior, outlining the importance of English as "the international language of power" (p.84). The authors state that Quebec's history has held tensions between Francophones

and Anglophones, which endure inequalities as well. Quebec's nationalist movement during the 1960s dominated the political and economic realms after being dominated economically by Anglophones. This movement was founded on the idea that French was the ground of Quebec's society, proclaiming French as the only official language with the creation of Bill 101 (Groff et al., 2016, p. 84). After a process of power struggles, the Anglophone communities started developing a sense of minority within the Francophone society. Equally, "immigrants are influenced by these linguistic tensions in their integration and identity formation" (Groff et al., 2016, p. 84). Groff et al. (2016) affirm that "The reversal of the languages of power inside and outside the borders of the province of Quebec creates a unique context for linguistic minority youth in the strategic negotiation of identities" (p.84).

A participant in Groff's interviews (2016) stated that "If they [Anglophones] try to touch Bill 101 or touch something out [of] the French heritage, the people will feel oppressed. Instead of trying to work together…they have a big Berlin Wall still in the middle. Both sides are talking, but they're not communicating" (p.88). Authors suggest that the Berlin Wall is evocative of the present dynamics between Anglophones and Francophones which help us to understand the issues of identity formation and intergroup relationships in Quebec (Groff et al., 2016).

Each group relies on mechanisms for protection from inferiority. Anglophones use superior dominant language by identifying with open-minded societies and classifying French attitudes as closed minded whereas French speakers portray Anglophones or allophone communities as minorities which are problematic for society (Groff, 2016). There seems to be a perpetuation of the cycle by "rejection of the conceited, powerful minority on one hand and the refusal of a minority status through claimed superiority on the other hand" (Groff, 2016, p. 95). According to the author, the education system is contributing to the elevation of the boundaries

between different linguistic groups. This sample is a possible reflection of a wider society that is composed of several linguistic groups, distancing themselves each time more from one another through their discourses (Groff, 2016, p. 95).

In his thesis dissertation, Elisdort (2016) explores Quebec's immigration politics further and finds that these documents exhort Quebec's values as respectful and egalitarian for all citizens. Nonetheless, he responds that such a statement does not seem to apply to most immigrants and some other members of Quebec's society when those specific values are not integrated and applied. The author states that immigration politics in Quebec give a dominant importance to French as the primary element for integration. However, he confirms that a vast amount of the adolescent immigrant population in Quebec is not integrated into the job market, even if they speak French. He proclaims a contradiction in Quebec's official immigration politics and what they stand for in reality. The author calls these assimilationist politics, contrary to what the integration model calls for when described as a model of intercultural integration (Elisdort, 2016).

Elisdort (2016) calls attention to the fact that most of the young immigrant's past experiences, also related to work experiences in their country of origin, are ignored, while they could instead be used as resources to facilitate their integration into a new society. This could potentially evoke a sense of value to their life experiences, and on a more practical level, facilitate an entrance into the job market (p. 68). Even though French seems like an important condition to find a sense of belonging in the host society as the integration politics describe, it is far from being the actual and most important element that could help the young immigrant find their way towards inclusion (Elisdort, 2015). Further than being a practical-integrational key to society, French is an ideology limiting a spectrum of possibilities for others to be included in

society, as ideologies enclose specific values and life conceptions that are not necessarily fulfilling for everyone's' needs and world views (p. 69). Hence, instead of counteracting discrimination, the strict politics regarding the use of French are reinforcing it.

Allen (2006) challenges this concept by questioning the lack of effort and social education in the host society to contribute to a healthy and balanced integration based on inclusion. She questions Quebec's intentions of facilitating the integration of immigrants which is unidirectional in nature and she claims that the society demands for changes to the newcomers that are in no way balanced with the changes demanded on the host society. Allen (2006) brings Thomas' (1997) conclusion about integration and its distinction with inclusion. As understood by governments and institutional systems, integration requires that immigrants are the ones who need to get ready for an integrated setting, instead of the setting being designed to prove its "readiness to accept" (Allen, 2006, p. 252) new members in the society. This study argues that the discourse of integration is understood "in such a way that immigrants are the objects rather than the subjects of integration" (Allen, 2006, p. 252).

Systems of Oppression and Decolonial Thinking.

Grosfoguel (2008) explains the concept of universality in the history of modern western philosophy. He starts with Descartes and his world known statement: "I think, therefore I am" which understood universality as eternal and beyond time and space, equivalent to the look of God by taking a stand away from space and time. Away from all territory and embodiment. The "no time" and "no space" allowed the individual to proclaim existence above territories and world power cartographies (Grosfoguel, 2008, p. 201).

In this worldview, the individual is situated at such a level where he no longer receives sources of knowledge to be applied. Rather, he is the fundament of knowledge accessing the truth from a first-hand experience without engaging dialogues with other individuals, isolated from social interactions. Grosfoguel (2008) perceives such process as the myth of the "self-truth production," being the isolated subject. Becoming a thought generated in Europe, he states that it becomes the myth of an Auto-generated Europe, independent and isolated from the rest of the world, producing a universal truth generated from within each member of society. A standing point that erases gender, ethnicity, race, class, spirituality, language and non-epistemic locations with no power relations. It produces truth from an interior monologue separated from any exterior relationship. He calls this a deaf and faceless philosophy; "is a faceless subject flying through the skies without exterior acknowledgement" (p. 202).

A significant contrast can be depicted from the different self and world conceptions originating from different cultures. Indigenous people in Latin America, for example, had an organic worldview of the universe which they conceived as an immense living being; a micro-bios or "great life" composed by all kinds of beings of different evolutionary states, living in ecological balance (Jouannet, García, & Galicia, 2014, p. 7). A human being was only a member being part of the creation and in "permanent dialogue with all beings and creatures that inhabit the visible and invisible worlds" (p. 7). This viewpoint radically differs from the Cartesian view which proclaims the self as the sole existence above all things.

Grosfoguel, (2008) states that universality has been coined by European modern philosophy from the standpoint of a white, male, educated, European person who can produce universal knowledge, meaning that a particular individual defines what universality is for everybody else on the planet (p. 204). The author uses Dussel's (1994) explanation of the

Cartesian thought of "I think, therefore I am" as the later evolution of the imperial *ego conquirus,* "I conquer, therefore I am", depicting a colonial attitude that continues to create ways of generating thought through the eradication of other worldviews, ignoring historical, corporal and spatial locators.

In contrast, Grosfoguel (2008) calls for Césaires's declaration on his understanding of universality:

> There are two ways to lose oneself: walled segregation in the particular or dilution in the "universal." My conception of the universal is that of a universal enriched by all that is particular, a universal enriched by every particular: the deepening and coexistence of all particulars (Césaire, 2010, p. 152).

The European notion of universalism can be seen as vertical whereas Césaire considers his universalism as horizontal in its relations with all. It is a "pluri-versal" conception instead of uni-versal (Grosfoguel, p. 210). It is the dialogue amongst members of a community who treat each other as equal. The author states that the vertical European universalism is authoritarian whereas Césaire's is essentially democratic (Grosfoguel, 2008, p. 210).

A similar concept, "Transmodernity" is the project coined by Dussel (1994) with the intention of transcending the Eurocentric version of modernity that implies finishing the uncompleted project of decolonisation. Dussel (1994) invites all colonized communities around the world to stand from their cultural and social locators and diverse epistemologies to generate propositions and alternative ways to find solutions to particular needs. Decolonial thinkers insist on the fact that a philosophy of liberation can only emerge from a critical thought originating in each culture to start a dialogue amongst them (Anzaldua, 2012; Grosfoguel, 2008; Mignolo,

2000; Watkins & Shulman, 2008). Grosfoguel (2008) explains that local liberation can only come from local initiatives. It is from spaces that have not yet been completely colonized in the individual, that a potentiality for revolting ways of creating knowledge can rise.

Tradition and cultural heritage live in marginality and it is from those "exteriorities" that the space for critical-decolonized thinking is created and excelled. This decolonized - transmodern- pluriversal border thinking of multiple and diverse projects can take place allowing real communication through horizontal dialogues beyond hegemonic practices (Grosfoguel 2008, p.212). Mignolo (2000) has coined the term "critical border thinking" to add to this process. Instead of rejecting modernity, and avoiding absolutist attitudes, critical border thinkers redefine modernity by exploring subaltern epistemologies that are laying on the poles of oppression. These differences are the spaces through which citizenship and democracy can be detached from the imposed colonial definitions coming from European modernity. It refers to an exploration of what lays in between the spaces and differences of borders in both geographical and metaphorical senses. Where local and global histories achieve to meet on neutral premises to engage in dialogue and resignify particularities and commonalities (Anzaldua, 2012; Mignolo, 2000).

Alternatives to verbal language. Both knowledge and language are a society's assets that are valued differently depending on their geopolitical location. Thus, the commonly known science, as the most valued source of knowledge is transported and imprinted globally through specific languages, with European origins such as French, English, or German. This narrows the possibilities for others to create equally valued knowledge, being forced to appropriate the dominant languages if they want to transit that power space in order to be heard and valued (Garcés, 2007).

Garcés (2007) explores the concept of "diglossia" which is a conflicted coexistence of two or more languages or dialects in the same territory, that is unbalanced in use and value. The existence of one of these languages takes over power spheres in society while the others are limited to domestic use. Garcés (2007) explores how in power dynamics, the individual being forced to learn and use the dominant language is able to move between the diverse codes that each cultural group contains. In contrast, the individual conforming only to the group with the dominant language, to transit locally and globally, would not be able to understand and use the different cultural codes as the multilingual individual would. However, the tension remains in the fact that the dominant language is the one proscribing the true values for the general subaltern linguistic groups. Lienhard's intention (1996) (as cited in Garcés, 2007) is integrating this concept onto the general cultural scope. He proposes not to focus on the basic idiomatic problematics and rather focuses on communication strategies going beyond language and cultural practices, to see what lays behind non-verbal languages between "asymmetric cultures" (Garcés, 2007, p. 233). The author talks about the dynamics of cultural epistemic encounters as "epistemic diglossia," a product of colonial and eurocentrism structures based on domination (Garcés, 2007, p. 233).

Furthermore, Walsh's (2002) understanding of "interculturality" differs from the traditional understanding of interculturality or multiculturalism as the simple acknowledgement of the existence of different cultures living in a shared space, without referring to their mutual relationships. Such conception is actually imprinted by a dominant cultural discourse perpetuating individuality, in which all cultures are tolerated while ignoring the existence of social inequalities and without forcing changes on privileged power dynamics. Hence, Garcés suggests that, with a critical view on culture, the tension formed by the epistemic diglossia

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creates spaces in which interculturality should be thought of as a space in constant conflict where subaltern and hegemonic groups meet to replace values and reinvent relationships amongst themselves (Garcés, 2007). Moreover, interculturality differs from the encounter and tolerance of the "essentials" of each culture. It should be "a comprehensive and transformative tool for social relations that are intertwined by diversity and conflict" (Garcés, 2007, p. 235). It refers to complex relations, negotiations and cultural exchanges which go in multiple directions (Walsh, 2002). This happens in spaces of power where definitions are re-signified; where struggles, conflicts, and tensions take place while identities and cultural configurations are observed and reformed. Subsequently, language and reasoning, termed "epistemic diglossia," are in constant interaction between their borders and in between the limits of power and subaltern structures (Garcés, 2007) .

      Decolonial Aesthetics. Decolonization turns horizontal universality into one more option, rather than the only truth (Mignolo, 2000). Hence Gomez and Mignolo (2012) propose another option: Decolonial aesthetics, which is the call for both aesthetic and epistemic disobedience; meaning a rebellion from the rules of artmaking and the rules for the search of meaning in which artworks and philosophies respond to the same colonial principles. All this with the objective of liberating subjectivity (Gómez & Mignolo, 2012, p. 11). Authors consider that if art is the medium through which emotions, senses, and intellect influence an individual, and that if aesthetics is the means for understanding arts'sense and meaning, decolonial aesthetics starts involving something they call the "colonial wound" (p. 20). This wound would help retrace the principles of art making from the very process to the final product and its understanding. The colonial wound is by itself an influence on the senses, the emotions and to

the intellect as it is there where the identity of the oppressed is inevitably conceived (Gomez & Mignolo, 2012).

According to the authors, this leads decolonial art to be felt by retracing one's own history, involving emotions and intellect respectively. Thus, decolonial aesthetics respond to the myth of art by a process of "symbolic operations" to free subjectivities. It calls for a re-affirmation of traditions within communities (Gómez & Mignolo, 2012, p. 11).

Colonized groups have lost bravery to look for affirmation in one's own traditions and values whereas European attitudes are always ready to affirm and impose their own values. The constant search for validation under the hegemonic eye creates an insecurity impeding the creation of new ideas of thought and being. There is a denial to accept and in consequence, honour what belongs to traditions, to one's own heritage (Anzaldua, 2012; Gómez & Mignolo, 2012; Grosfoguel, 2008). Gomez and Mignolo (2012) propose that as Europe was able to create their "own" capacity to define what is theirs, decolonial thinkers should be able to look for what is their "own" without devaluing or impeding other's "own" values to exist, as hegemonic attitudes tend to do. The primal objective of decolonial aesthetics is to contribute to the task of building one's own sense of aesthetics from one's own system of thoughts and symbolic processes (Gómez & Mignolo, 2012, p. 9).

Coloniality generates different forms of colonization such as "subordination and exclusion, coloniality of power, coloniality of being, coloniality of nature, and coloniality of sensitivity" (Gómez & Mignolo, 2012, p. 15). Decolonial aesthetics is an approach pending to install terms for new dialogues enabling thoughts and expressions about the meaning of belonging to the contemporary world where other voices are heard beyond the voices of the "experts" (Gómez & Mignolo, 2012, p. 15).

Art Therapy with Refugee and Immigrant Adolescents

An exploration of how creative art therapies have been used in the school system as a service which aids mental health are described in this segment. Interventions designed to reinforce healthy relationships amongst immigrant youth have been offered (Chilton, 2007; Linesch, Ojeda, Fuster, Moreno, & Solis, 2014; Rousseau, Lacroix, Bagilishya & Heusch, 2003; Sassen, Spenser, & Curtin, 2005) as a means of exploring identity and specificities of the individual's culture and history, and how students would like to share them with others (Chilton, 2007; Linesch et al., 2014; Rousseau et al., 2003, 2005; Sassen et al., 2005). There is value in the use of imagery to explore the difficult experiences of immigration and acculturation (Linesch et al., 2014, p. 131). Thus, guided imagery, use of metaphors, and telling stories of travels and quests for change and transformation are all methods and themes that can enhance self-esteem and celebrate an immigrant's courage and strength (Linesch et al., 2014; Rousseau et al., 2003).

Rousseau and her team of researchers (2003, 2005) explore the outcomes of workshops that use myth to facilitate storytelling addressed to new immigrants and refugee children in a school providing *accueil* classes. A qualitative analysis performed with the data obtained from the interventions suggests that storytelling and drawing offer a possibility of using mythic reference and that creative expression workshops seem to provide an important framework that encourages students to share their experiences (Rousseau et al., 2005). It also facilitates a safe context in which young refugees can "work through their losses, come to terms with trauma, and re-establish social ties broken by repression" (Rousseau et al., 2003, p. 3).

Centering on constructs of identity amongst adolescent students, Chilton (2007) argues that the altered books technique can be used in Art Therapy with adolescents by providing sensorial stimulation and a structured frame, allowing insight and reflection and leading to a new

artistic creation. The author refers to case examples of using altered books which allows the participants to express his or her self-inner life. Chilton mentions that, as it is in Art Therapy's nature, altered books "welcome each individual's creativity and personhood" (Chilton, 2007, p. 59). This intervention relates as a metaphor to their need of transforming the "uniform to unique" (Chilton, 2007, p. 61). Altered books are a source of healthy rebellion against the "status quo" and work as an ally in a teenager's self-discovery (Chilton, 2007, p. 61).

A common subject that arises from adolescent's artwork in Art Therapy is the claim for individuality and identity (Chilton, 2007). Common themes of immigration and dual identity appear when newcomers share their stories (Rousseau et al., 2005). These commonalities and self-expression help create a connection between "inner reality, interpersonal relationships, and the social order" (Rousseau et al., 2003, p. 10). The promotion of creativity and working with myths call on children's specific backgrounds and can facilitate a transitional space (Rousseau et al., 2003).

Winnicott's theory (1975) (as cited in Rousseau et al., 2003) of the link between transitional phenomena and cultural experience underlines the "impossibility of being original without a solid grounding in tradition" (p. 4). Winnicott considers that there is a constant need to reach a bridge that connects subjective and objective realities throughout human life (Zérillo, 2012). Play is the transitional space through which the child reaches that bridge while creating and using symbolic meaning that allows him to taste reality and translate his needs into something concrete. There is a strain that is relieved by such intermediate area and the "cultural experience" becomes the adult's play. This allows certain relationships to develop; relations that are defined by language codes as well as forms of expression and beliefs like art, music, and religion, among others (Zérillo, 2012).

Robbins (2001) calls this phenomenon the psychological space, an "area that is not inside, nor outside" (p. 59) and that is created through personal interactions. The author states that when expression is repressed by the defences within the individual, the "pathological space" (2001, p. 60) occurs and diminishes both creativity and the capacity to build relationships. Art Therapy can foster the transitional space that helps revive the individual's psychological space, and art becomes play, promoting new solutions and potentialities. It helps develop the skills and techniques needed to make the person's illusions a reality and allows him or her to become the artist of his or her own social world (Robbins, 2001).

Regarding the therapeutic frame in Art Therapy, Lee (2015) states the importance of providing the opportunity to experience pleasure and enjoyment as one of the main goals in the art making process. The opportunity to experience positive feelings can be therapeutic for an adolescent, offering temporary relief from acculturative stress while regaining self-confidence (Lee, 2005). Hence, the creative process fosters *flow*, which is a psychological state of enjoyment, involvement, and intrinsic interest that is focused, energized, and motivated (Csikszentmihalyi, 1975). It is also described as an ongoing activity framed by clear goals, feedback, and a balance between personal skills and the challenge of the activity (Bonaiuto, Mao, Roberts, Psalti, Ariccio, Ganucci & Csikszentmihalyi, 2016) that results in "feelings of satisfaction and fulfilment when the task is accomplished" (Lee, 2015, p. 121).

Adolescents facing isolation and significant conflicts and dissonances regarding their identity formation, and the expectations traced by family members and the host society can benefit from *flow* experiences to help them cope with their everyday life (Lee, 2015). Further, *flow* can help acquire a positive sense of place-identity, which refers to the individual's identification with the physical world. It is based on the fact that an individual's self esteem and

emerging identity can be triggered by their environment, physical surroundings, and the every day activities, influencing in return the perception of one's environment. Thus, activities fostering *flow* can affect positively the relation to one's surroundings and the identity construction (Bonaiuto et al., 2016).

In addition, cultural awareness and knowing specifics about the client's culture and his or her general visual aesthetics and symbols (Chilton, 2007) might help the therapist to have a better idea of which materials can be more pertinent and appealing to the client (Linesch et al., 2014). Linesch et al. (2014) stated that when working in groups, adolescents expressed the feeling of comfort when sharing common experiences. It seems that commonalities appear almost instantly in multicultural groups as McNiff (2009) states that "Experience has revealed that cross-cultural commonalities are much more apparent than differences" (p. 101). To facilitate such involvement there is a need for the therapist to practice extreme care and to develop the appropriate skills (Linesch, 2014; Hocoy, 2002; Mcniff, 2009; Watkins & Shulman, 2008). Thus, when working with migrant clients who share a common language, the topic of resistance or identification with their mother tongue can bring important content into the therapeutic process (McNiff, 2009). Using their first language can connect them to a heritage that is possibly lost or denied by the dominant culture (Linesch et al., 2014). Hence, Art Therapy allows for a psychic and internal exploration among immigrants coming from different origins within a group while at the same time an exploration through a common language is taking place (McNiff, 2009).

However, the offer of mental health services and intervention in schools is limited in regards to the number of students that could benefit from them (Beauregard, 2014). Beauregard (2016) states that being able to relate to other's experience helps create a mirroring effect, and

that being different and similar at the same time can help immigrant students in the process of defining their identity. She outlines the importance of supportive politics that adequately frame the students in their process of adaptation and identity redefinitions. In consequence, she calls for the coherence and need for expressive art spaces for the *accueil* class (p. 8).

Further, there are several factors that could be improved with regard to the treatment approaches used with migrant populations in art therapy (Hocoy, 2002; Kapitan, 2015, Talwar, 2015). Talwar (2015) explains that when diversity and multiculturalism are thought about, they end up becoming an issue of 'political correctness' and the aspects of race, gender, sexuality, and disability are understood as developmental and biological factors (p.100). However, there are basic dynamics in an individual's history that determine culture according to power, privilege, and oppression (Talwar, 2015; Watkins & Shulman, 2008). If cultural competence calls for the standardization of cultural behaviours and the 'openness' to them, then culture can be seen as a static concept. As a consequence, such stereotyped conception avoids questioning the way in which power and hegemony have shaped human interactions. Social justice is relevant when working with migrant populations (Hocoy, 2002; Kapitan, 2015; Talwar, 2015; Watkins & Shulman, 2008) and Art Therapy as well as art therapists should be there as a tool of cultural enrichment, rather than as another form of oppression (Hocoy, 2002, p. 141).

Third Spaces and Community Art Studios. These spaces are characterized by their neutrality within a public or private institution that "invites community members to develop their unique voices, express themselves openly, and engage with each other" (Timm-Bottos & Reilly, 2015, p. 102). A space fostering participation through creativity and cultural exchange becomes a third space that allows for new forms of sharing and healing (Timm-Bottos & Reilly, 2015) while diluting the roles of the helper and the one being helped (Dass & Gorman, 1994). A third

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space vitalises a territory for mutual help outside the primary nucleus of the family (Dass & Gorman, 1985). It is an open space that allows strangers to remember, value and reaffirm the presence of the other as an equal in terms of rights and valued experiences (Watkins & Shulman, 2008). The facilitator becomes a participant and the participant a facilitator in a retroactive movement (Dass & Gorman, 1985). These spheres allow for both collaborative learning and enrichment of knowledge creating opportunities for everyone to feel valued, noticed and transformed (Elmborg, 2011; Timm-Bottos & Reilly, 2015). In such spaces, the power dynamics are diluted as one becomes the other bringing communities towards social change, starting from self-empowerment (Casanova, 1996).

Elmborg, (2011) describes dominated spaces as "defined by intellectual structures and behavioural rules, so dominated with its sense of its own identity, that it effectively crowds out alternative uses" (2011, p. 345). However, Elmborg (2011) responds that when "we create and occupy space, we define and develop that space (consciously or unconsciously) to embody cultural codes" (p. 340). Following this argument, authors outline Quebec schools' resistance to adapt to the changing needs presented by immigrant youth, and to respond to the local evidence that institutional labelling and physical isolation generally lead to resistance, depression, and drop out or failure in adolescents at school (Allen, 2006; Armand, 2005; Bakhshaei, 2015); 2015; Steinbach, 2010). Thus, this phenomenon affirms the limitations for students to develop their own ways of learning within school premises.

Derived from a longitudinal study, Steinbach (2015) calls for the importance of a revision of the efforts that schools make towards inclusion and the need to introduce intercultural education curricula. An example of initiatives responding to these needs within schools is an open art studio also known as an Art Hive, based in the Holy Heart of Mary High School in St.

John's, NL which hosts refugee students from different cultures. Available once a week for recent immigrant students, the space provides an opportunity to build relationships and develop awareness about each other in a safe space (Porter, 2017). Timm-Bottos and Reilly (2015) explain that an Art Hive, "is a current example of a public homeplace that enacts theories of a third space. It is a free and welcoming heart of creativity that fosters the uses of the creative arts to celebrate differences, explore issues that matter, and to increase empathy for oneself, and each other" (p.104).

The growing number of Art Hives in Quebec represents about half of all the Art Hives across Canada (Timm-Bottos, 2017). These spaces are located in private or public institutions such as libraries, museums, schools, and storefronts. They exist with the intention to respond to "the growing challenges of a disconnected world by inspiring new knowledge through informal exchanges of differing ways of knowing" (Timm-Bottos, 2017, p. 95). By fostering creative spaces of self-directed initiatives, therapists, social workers, educators, and art therapists have allowed for healing spaces where trusting in the non-directive creative process of individuals is key for effective recovery and social support (Timm-Bottos, 2012, 2017).

In relation to art therapy and its use and application to community art studios and Art Hives, Timm-Bottos (2017) states that current political, social, and environmental situations are pushing art therapy practice to adapt "methodologies and delivery models" (p. 94). She describes the potential of art therapy as a practice able to reach large groups of people "across sociopolitical divides" (p. 96). A process that is held by third spaces where individuals meet to reconceive ways of thinking, and develop new narratives as a collective work in progress. The author names concepts that can serve as theoretical frameworks based on social support, power dynamics, and colonialism for the art therapy practice in community art studios. Art Hives and

Public Practice Art Therapy encourage reflections about different dimensions of society both individually and collectively (Timm-Bottos, 2017).

Discussion

Attention is needed in regard to the mental health and well-being of immigrant adolescents in Quebec, as immigration rates continue to increase in Canada (Armand, 2005; Barozzino, 2010; Beiser, 2004; Berry & Sabatier, 2010a; Fournier et al., 2014; Hansson et al., 2012; Noirhomme-Renard & Deccache, 2007; Quimper-Leclerc, 2014). In addition, even if immigrant students do not represent the majority of drop outs in Quebec, special attention is needed in order to react to the relationship between immigrant high school students and school dropout rates (Homsy & Savard, 2018).

Authors have found significant data that exhibits the strong presence of segregation between newcomers and students in general classes (Allen, 2006; Armand, 2005; Bakhshaei, 2015; Beauregard, 2016; Rousseau et al., 2003; Steinbach, 2015). Furthermore, a culturally sensitive revision about how young students can best learn according to their worldview and their cultural values is outlined in these studies (Allen, 2006; Armand, 2005; Bakhshaei, 2015; Rousseau et al., 2003; Steinbach, 2010).

Authors affirm that the host society in Quebec is perpetuating attitudes that confine immigrants to either segregation or assimilationist strategies to adapt, and where discrimination and violence are present on a daily basis (Allen, 2006; Armand, 2005; Berry & Sabatier, 2010; Elisdort, 2016; Fournier et al., 2014; Kirmayer et al., 2011; Noirhomme-Renard & Deccache, 2007; Patel & Vikram, 2007; Quimper-Leclerc, 2014; Steinbach, 2015). This has an effect on school performance amongst immigrant students, and their capacity to adapt to the job market

and the future adult live in the host society (Elisdort, 2016). A lack of willingness to accept the Other forces immigrants to try to adapt and integrate according to the prescribed values of the host society in Quebec (Allen, 2006; Armand, 2005; Elisdort, 2016; Fournier et al., 2014; Cécile Rousseau, 2005). This dynamic perpetuates a one-way negotiation where integration and interculturality refer to tolerance towards the difference, and not to inclusion in the decolonial sense of it, where interculturality calls for an authentic exchange and re-construction of relations freed from judgement (Allen, 2006; Garcés, 2007; Steinbach, 2015).

Further, authors outline the importance of acknowledging significant stressors that are present in the integration process of young immigrants at schools, especially in relation to the challenges of learning French in the *accueil* classes in Quebec (Allen, 2006; Armand, 2005; Bakhshaei, 2015; Beauregard, 2014; Elisdort, 2016; Groff et al., 2016; Lemzoudi, 2007; Quimper-Leclerc, 2014; Steinbach, 2015). The exclusive focus on language learning as a mandatory requirement that allows students to establish contact with the host society, results in a perception of French as a "gatekeeper" barrier (Allen, 2006). Instead of serving as a positive and useful tool that leads to integration and inclusion, students often resent it and react against it (Allen, 2006; Elisdort, 2016; Steinbach, 2015). Allen (2006) suggests that "more inclusive educational programmes for new immigrant youth is as important for the promotion and protection of French in Quebec as it is for the linguistic, social, and academic integration of new immigrant youth themselves" (p. 261).

There is a tendency among research and clinical practice to give more importance to the negative elements in physical and mental health of immigrant populations. The current practices seem to fail in making efforts to identify personal and social strengths and resources that immigrant and refugee adolescents use to find resilience and alternative ways to adapt to society

(Beauregard, 2014; Beiser, 2004; Noirhomme-Renard & Deccache, 2007; Quimper-Leclerc, 2014; Cécile Rousseau et al., 2006). Other authors name the importance of psychological frameworks and supportive policies that adequately frame the students in their process of adaptation and identity redefinitions (Armand, 2005; Barozzino, 2010; Beauregard, 2014; Elisdort, 2016; Groff et al., 2016; Isis, Bush, Siege, & Ventura, 2010; Noirhomme-Renard & Deccache, 2007; Quimper-Leclerc, 2014; Cécile Rousseau, 2005; Cécile Rousseau et al., 2006, 2003; Steinbach, 2015).

The conceptualisation of hegemonic processes can be related to Quebec's protectionism against English and the integration policies in Quebec. There is a relationship with school that is dominant in a young immigrant's life, acting as a funnel that channels cultural codes and societies expectations on the student through the institution (Allen, 2006; Beauregard, 2014; Elisdort, 2016; Quimper-Leclerc, 2014; Steinbach, 2015). In this analogy, immigrant individuals serve as a vessel in which French is poured with the message of practicality while containing an essential social ideology (Quimper-Leclerc, 2014). By gaining identification with the "oppressed" (Quebec in relation to Anglophone communities), the immigrant (as the empty vessel) is now part of the oppression as well. The common enemy is the world's dominant language (English) and an alliance against it has been created. Without realising it, the immigrant individual is facing a hegemonic fight that did not belong to him or her before, where all negotiations between particularities have been avoided (Grosfoguel, 2008).

Decolonial thinking is coherent with the call for dialogues that counteract such power dynamics. Latin American thinkers suggest a critical look at coloniality as a structured strategy with the means of organizing and managing natural resources and populations in the present day. They contest it with the concept of decoloniality which responds to the creation of strategies of

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deconstruction of narratives to be reorganized by different logics and orders, freed from eurocentred ways of thinking and knowing (Anzaldua, 2012; Garcés, 2007; Gómez & Mignolo, 2012; Grosfoguel, 2008). This happens in physical and symbolic spaces where borders and differences are redefined within spaces in between called "critical border thinking" (Mignolo, 2000). Art also has been a part of the colonial power strategies in which subjectivities are manipulated, and from the stream of decolonial thinking, decolonial aesthetics are born. It is what the authors refer to as self-releasement from what the common, colonized sense calls aesthetics. In this case, feeling and thinking art calls for new ways of existing to be understood and expressed from within, without Eurocentric paradigms of what art should be. It enhances the need for alternative creative spaces (Gómez & Mignolo, 2012).

From her intervention research with students in *accueil* class and the use of *art et comptes* intervention design from Rouesseau et al, (2003, 2005, 2006), Beauregard (2016) concludes that when students have the opportunity to build bridges between social, cultural and cognitive references it is empowering to them, showcasing their identity. After such processes, students are motivated to learn and participate in their learning (Armand, 2005; Beauregard, 2016). Hence, students explore different ways of coping through creativity and exchange; an opportunity to find refuge in their cultural heritage as a means for protection and to gain strength for the encounter between two different cultures (Beauregard, 2016; Chilton, 2007; McNiff, 2009; Cécile Rousseau et al., 2006).

Increasingly, creative art therapies services are being offered at schools as it is recognized as an efficient, cost-effective and unique tool in the mental health services spectrum. Individual or group services have been offered during the last few decades. An example given by Isis et al. (2010) illustrates an art therapy program introduced in a school during the 1970s in the United

States, that was directed at children with learning disabilities, autism, emotional problems and physical disabilities. The program was successful, expanded and replicated. It shows how these services can be institutionalized. Authors call for the coherence and need for expressive art spaces in schools and the importance of integrating these programs into school curricula to ensure access to large populations (Beauregard, 2014; Chilton, 2007; Isis et al., 2010; Lee, 2015; McNiff, 2009; Cécile Rousseau, 2005; Cécile Rousseau et al., 2006). However, most creative expression mental health programs are offered individually limiting access and impeding continuity (Beauregard, 2016). Beauregard (2016) states that "offering mental health services in educational institutions can take multiple forms" (p. 25) to which researchers and art therapists have responded by installing third spaces such as Art Hives in schools. This model responds to the young immigrant student's needs of finding a space to facilitate a sense of inclusion (Porter, 2017).

An offer of these spaces as mental health services at school can allow large groups of students to have easier and faster access, eliminating the logistic difficulties of transport, time, cost, and fear of stigmatisation, when having to appeal to mental health services outside of school (Beauregard, 2014; Quimper-Leclerc, 2014; Cécile Rousseau, 2005). After the interventions made in her study with adolescents in the neighborhood of Parc-Extension in Montreal, Quimper-Leclerc (2014) concluded that mental health interventions at schools with groups of adolescents serve as an opening gate to explore what mental health is. Further, the author affirms that this model provides young students a maximum amount of resources and tools to be better prepared in the case of facing difficulties affecting their well being, besides counteracting the stigmatisation surrounding subsequent mental health issues (Quimper-Leclerc, 2014).

Further, the review of literature in this paper leads to the confirmation of how community art spaces serve to generate alternative ways of communication, where dominant discourses can be retraced and put aside to allow for self-expression (Gómez & Mignolo, 2012; Timm-Bottos, 2017). In the context of schools, new paths of communication amongst students struggling with identity formation, belonging both to *accueil* classes and general classes can be fostered through an Art Hive, counteracting and contesting social dynamics and power struggles, and facilitating social and cultural inclusion, rather than mere academic integration.

To achieve this process, it should be a welcoming space located outside of the classroom to be horizontal and democratic, and to lessen institutional and hierarchical dynamics (Elmborg, 2011; Timm-Bottos & Reilly, 2015). The creation of a permanent community art studio or Art Hive in a school setting for new immigrants and established class students would respond to the need of fostering spaces to facilitate dialogue and negotiation of cultural codes while finding social and professional support in the same space (Timm-Bottos, 2017). Where past and present experiences can be integrated and valued and where mutual help and collaborative learning is encouraged(Beauregard, 2014; Gómez & Mignolo, 2012; Porter, 2017; Quimper-Leclerc, 2014; Cécile Rousseau, 2005; Cécile Rousseau et al., 2006, 2003; Timm-Bottos, 2012; Timm-Bottos & Reilly, 2015). Where awareness and self-empowerment work together to participate in a positive social change (Anzaldua, 2012; Casanova, 1996; Dass & Gorman, 1985; Hocoy, 2002; Kapitan, 2015; Talwar, 2015; Timm-Bottos, 2017; Timm-Bottos & Reilly, 2015; Watkins & Shulman, 2008).

Groff (2016) reminds readers that "relationships are more easily developed when language is less of a barrier" (p. 91). He continues by saying that languages are not only imposed from the dominant spheres in societies. Individuals can decide whether to use the language

assuming consequences or transform its use and perception. Bilingual or multilingual youth seem

to value the multiple identities provided by the use of several languages which fosters contact

amongst different linguistic communities; between the "local and national spaces" (Groff et al.,

2016, p. 85). This concept is supported by Garcés (2007) and his idea of epistemic diglossia and

in Césaire's conception of universality as pluri-versal (Grosfoguel, 2008, p., 210), these being

dialogues used in borderline spaces amongst members of a community who treat each other as

equal, honouring and working from the differences to generate new narratives, and different

ways of communication individually and collectively.

Art therapists hold the responsibility of being actors of positive social change. To

recognize and be aware of social injustice and power dynamics, and to stop perpetuating colonial

attitudes that continuously oppress groups of people both locally and globally (George, Greene &

Blackwell, 2005; Hocoy, 2002; Kapitan, 2015; Talwar, 2015; Watkins & Shulman, 2008). Thus,

the American Art Therapy Associations' ethics code has accommodated with time in search of

better terms that involve the therapist's responsibility towards multicultural communities. As an

example, cultural competence as coined in 2001 AATA's Ethical Principles for Art Therapists

was replaced by cultural sensitivity in 2003's AATA ethics code (George et al., 2005). However,

it is a work in process that needs constant revisions to ensure validity through time. George et al.

(2005) point out that the AATA ethic codes from 2001, (Item 6.6) named the ability and

willingness "to exercise institutional, group and individual intervention skills on behalf of people

who are from a different culture" (p. 132) which was later removed for versions 2003 and then,

2013. Instead, Item 7.4 of the 2013 version states that: "Art therapists obtain education about and

seek to understand the nature of social diversity and oppression with respect to race, ethnicity,

national origin, color, gender, gender identity, sexual orientation, class, age, marital status,

political belief, religion, and mental or physical disability" (American Art Therapy Association, 2013, p. 8). Even though it calls for the acknowledgement of systems of oppression from which specific groups or individuals can be victims, it no longer seems to call for action as Item 6.6 from the 2001version did.

This call for cultural sensitivity, according to the official document that guides the professional art therapists' responsibilities towards clients, is possibly obviating the need to transpose the power dynamics of a social order by calling for acknowledgement of the power dynamics rather than a willingness to act upon them and work towards social change. Leaving this item in the latest version would have moved therapists towards a social justice stance (George et al., 2005, p. 132). As the AATA ethics code makes cultural sensitivity an ethical responsibility, it needs constant revisions in order to clarify the abysmal difference between being aware of inequalities and of systems of oppression and the willingness and responsibility to act upon them (George et al., 2005; Kapitan, 2015; Talwar, 2015), avoiding protectionist and paternalistic attitudes (Grosfoguel, 2008; Watkins & Shulman, 2008).

This is not meant as a criticism of the AATA's Ethical Principles for Art Therapists committee and the great advocacy and leadership that they provide to our practice. This observation serves merely as example of the difficulties and challenges when trying to make immigrant and multicultural populations a focal point of the local, provincial, and national agendas. Furthermore, it is important to outline that the AATA holds a Multicultural Committee that cares for Multicultural and Diversity Cultural Competencies, where a team of art therapists have developed a more detailed document (American Art Therapy Association, 2011) that extends the ethics code related to cultural sensitivity to a much more complex and coherent level which is however, not directly included in the general ethics code.

Conclusion

Political and social tensions amongst Anglophone and Francophone communities seem to be a conflict inevitably inherited by migrants looking to settle and be a part of Quebec's society. The need to find alternatives to language and develop strategies and dialogues to leave this struggle behind seems important for our society, in which plurality and diversity has immense potential but is being diminished by power struggles and historical wounds. And it is in these historical wounds that all members of society, the new ones and the established ones, can find elements of commonalities. Where colonialism and hegemonic strategies have affected all with their fluctuation of power and domination amongst Anglophone and Francophone communities. We have the opportunity to repair "colonial wounds" by retracing through our individual histories, how we want to feel, think, know, and relate to each other (Gómez & Mignolo, 2012). This mutual repair fosters collectively working towards an inclusive and cohesive society, from within institutions.

Such a task requires strong efforts and bravery, which seems to be more effective if done collectively, always allowing for the Other to create its Otherness. It is in third spaces or borderline spaces, where this idea of otherness can happen while freeing subjectivities, allowing to give sense to one's own creation (Anzaldua, 2012; Gómez & Mignolo, 2012; Grosfoguel, 2008; Timm-Bottos, 2017). Hence, it is not only the liberation but the beginning of a re-existence through which one contributes to the decolonisation from within colonized social spheres. Art Hives as a welcoming third space acts as a bridge in schools allowing for change from within institutions, to honour and care for identity searching, and for the contact and interaction amongst subjectivities. With a decolonial stance, these spaces promote dignity of all individuals and communities above the government's economic well-being.

It can be concluded from the studies and concepts explored in this paper that Art Therapy allows for a response to the myth of art by a process of "symbolic operations" to free subjectivities (Beauregard, 2014; Chilton, 2007; Gómez & Mignolo, 2012; Lee, 2015; Robbins, 2001; Rousseau et al., 2003; Timm-Bottos, 2012, 2017). And this happens through the bridge that creates a connection between one's inner world and particular negotiations with the outer world, to what Winnicott calls, the cultural space (Zérillo, 2012). In the context of a creative third space offered to new immigrant students in the *accueil* class and established class students, the creative process would allow establishing contact with the world from subjectivity to collectivity in a dynamic that is independent of standard interaction strategies that rely on verbal communication. Art Therapy and Art Hives foster a transitional space that contains several transitional spaces. Or in the words of the Subcomandante Marcos from the Zapatistas, it fosters "a world in which many worlds have a place" ("un mundo donde quepan otros mundos").

It is pertinent to develop further research focusing on how specific interventions in a third space held by art therapists focusing on public practice (Timm-Bottos, 2017) can affect or accelerate the process of negotiation strategies between recent immigrant adolescents and general class students at schools.

Nonetheless, it is still necessary to investigate more about how a larger continuum of art therapy can better serve individuals and communities that are culturally diverse. For this means, it is important to dislodge art therapy from colonial theories and deconstruct its theoretical groundings that are based exclusively on Western knowledge. Art therapy has the complexity of staying in between coloniality and liberation of subjectivities as it relies on the encouragement of inner symbolic explorations in the individual which facilitate the expression of particularities, while being a discipline inspired and framed by eurocentric theories. Such revision is important

at the present time to maintain a balance with the increasing interest towards scientific results

with the intention of gaining validity and credibility in our practice.

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