

Capturing a Phenomenon:

A Photo-Voice among Intergenerational Narratives in Bosnia-Herzegovina

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The Chicago School of Professional Psychology

In Partial Fulfillment of the Requirements

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A Dissertation Submitted to the Faculty of
The Chicago School of Professional Psychology
In Partial Fulfillment of the Requirements
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Abstract

As communities in Bosnia have experienced genocide, the global community is in need of understanding a way toward justice by recognizing crimes against humanity to further gain insight into reconciliation and healing lives across the lifespan. Understanding intergenerational trauma among Bosnian young adults, who have experienced narratives of crimes against humanity throughout childhood and adolescence, is important for future generations in order to leave the world a better place in which to grow. Photo-voice involved the participant capturing a photo as a means for story elicitation, representation, and reflection of the Bosnian community. This visual medium provided psycho-dynamic insight into a photo-voice where participants reflected upon social needs, promoted critical dialogue, and expressed feeling empowered. As a result of the study, findings indicated from capturing photographs stimulated through narratives between Bosnian young adults shed light in understanding toward healing and communal reconciliation. The present study explored the outcomes through which trauma of one-generation impacts on subsequent generations. The study captured a visual phenomenon, a photo-voice and further examined subjective experiences, beliefs, and perceptions of Bosnian young adults in a post-war society.

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Chapter 1: Nature of the Study

Introduction

Humanity is a part of culture and is not separate from it; culture is part of the essence of living. As cultures in communities are oppressed, Bosnia-Herzegovina experienced wounding by ethnic cleansing, a crime against humanity in need of healing and reconciliation (Duran, Firehammer, & Gonzalez, 2008). A path toward healing may be difficult to navigate and manage in former Yugoslavia. The Balkans offer a complex history of culture, war, survival, and religion. In taking the healing path, the global community is in need of understanding a way toward liberation and fullness of life that promotes harmonious interactions with others different than oneself. Understanding intergenerational trauma among Bosnian young adults who have experienced war-torn narratives of ethnic cleansing and crimes against humanity throughout childhood and adolescence is important for future generations. As the Bosnian community can survive siege and move toward healing that will impact future generations in the Balkans. Little is currently known about multigenerational trauma in the context of Bosnia-Herzegovina. This study explored the outcomes through which trauma of one-generation impacts on subsequent generations in this context. The study captured a phenomenon and examined subjective experiences, beliefs, and perceptions of Bosnian young adults.

Background of the Problem

Genocide in Bosnia was an attempt to ethnically cleanse unarmed Muslims from their communities. A Bosniak is an Islamic cultural ethnic aspect not a religious identity or connotation. However, a Bosnian Muslim is a Bosnian identifying with the religious context of Islam (Iveković, 2002). A Croat identifies by a cultural ethnic connotation defined by Roman Catholicism. A Serb is a nationality represented from South Slavic in the Balkans and Southern Central Europe. Serbians share cultural diversity with Southeastern Europe and are

predominately Orthodox Christian by religion. Primarily, Serbian forces against Bosnian Muslims committed genocide in Bosnia from 1992 to 1995 (UNDP, 2006). Acute experiences of violence and displacement exceeded the dates of the recorded genocide (Tabeau & Bijak, 2005). With sacred, or deeply held, memories of injustice continuing to take place over an extended period of time, intergenerational transmission of pathogenic emotion among the younger generation is prevalent in Bosnia-Herzegovina. Between ethnic conflict in communities, research provides limited trauma narratives among intergenerational trauma between young adults in Bosnia-Herzegovina. The indictment of injustice relates to genocide, crimes against humanity, breaches of the Geneva conventions, violation of laws, and customs of war (Robertson, 2013). Due to the events this regional conflict within Bosnia leads to needing to further examine human rights abuses as an international issue.

Problem Statement

The struggle for global justice through ethnic divides represents the inverse rules of history in Bosnia-Herzegovina. In turn, ethnic wounding and crimes against humanity among the Balkan communities has had a multigenerational effect. The product of intractable ethnic hatred is not a simplistic explanation when recalling memories and may further discover a disconnection with intergenerational memory (Volf, 2006). The Bosnian young adult communities have an opportunity to narrate memories in light of intergenerational transmission of pathogenic emotion, such as guilt, shame, frustration, and anger (Margalit, 2002).

Purpose Statement

Communities in Bosnia have experienced delicate memories, which are sacred. In the context of culture, a collection of thoughts and practices are sacred and associated with the Bosnian community's social structure. Young adults tell stories of those executed with almost

unmatched brutality, such as slaughter of the Muslim population in Bosnia-Herzegovina (Volf, 2006). These memories shape their identity not simply as individuals but also as members of these communities. Such community sustains sacred memories and revitalizes them in new contexts just as sacred memories define religious communities. Take the community away and the sacred memory disappears. Take the sacred memory away and the community disintegrates. This phenomenological study provided the opportunity to discover the "conspiracy of silence" in order to articulate not only pathogenic emotion but primary emotions from Bosnian young adults (Danieli, 1998).

I hoped to bring voice to the meanings from transmission of community memories of atrocities through critical dialogue. Photographs were used for means of elicitation and discovery for representing the culture of Bosnian young adults. By introducing photographs taken by the participant into the interview, it presented an opportunity to gain insight into the social phenomenon of Bosnia-Herzegovina (Bolton, Pole, & Mizen, 2001). The photo-elicitation process evoked different kinds of knowledge while exploring everyday types of activities in the research participants' lives.

Through the elicitation interviews with participant-generated images, the ability to take the photographs gave them a clear and central role in the research process that can empower collaboration in between the researcher and participant (Packard, 2008). I wanted to capture an understanding of Bosnian young adults' current identities and sociocultural development as a result of genocide and crimes against humanity by eliciting photographs through transgenerational memories and best represent how they identify the results of the history of conflict. Further, I encouraged healing memories and further encouraged reconciliation during a period of transitional justice in Bosnia-Herzegovina.

Research Questions

1. What memories are sacred and contribute to the development of Bosnian young adults' identities?
2. What specific photographs depict affective or emotional terminology through recalling memories that evoke and relate with fostering an ongoing sense of identity?
3. How is the community of Bosnia-Herzegovina addressing the social phenomenon of healing and the process of reconciliation in light of memories of past atrocities?

Conceptual Framework

As an emerging genocide researcher with a transformative worldview and a leading-edge design, planning to seek psychodynamic insight of transitional justice among an ethnic divide (Creswell & Clark, 2011). The voices of Bosnian young adults are underrepresented in research in the post-war era. Finding ways to empower young adults in the Bosnian community carries a “value-base” for sustainability of peace among a period of transitional justice alongside community reconciliation among ethnic enclaves (Green, 2007). The Bosnian community may be more likely to set aside claims of injustice if reconciled as a societal whole. Recalling sacred memories are more likely to occur as a sacred communal memory of war. The nation’s reparative justices are more likely to address conflict resolution and preventative measures within a community setting. The goal was to use a transformative worldview, which includes advocacy for postconflict development by evaluating community relationships and using empowerment for further sustainability of peace alongside this collaborative and change-oriented research.

Visual imagery among photographs may be constructed to reflect about an image for change in views and social practices (Rose, 2011). As generally practiced, photo-elicitation involved the participant bringing a photo as a means for story elicitation, representation, and reflection. This visual measure gave research psycho-dynamic insight into a photo-voice where

participants are able to reflect upon social needs, promote critical dialogue and feel empowered to begin a conversation with policy makers (Butler-Kisber, 2010).

Nature of the Study

In the present study, the phenomenon of scared memories among Bosnian young adults was captured. Through interviews, young adults referenced stories or incidents surrounding the multigenerational effect of the Balkan war. The purpose of the research was to examine the lived experiences of young adults, of which a previous generation had been exposed to the Balkan conflict. In order to do this, the subjective experiences, beliefs, and perceptions of Balkan narratives were explored. In particular, their ideas about the impact of conflict-related trauma on their communities were examined.

Visual methodologies using photographs were further analyzed through coding by emotions. Coding labels came from deconstructing exact words of participants using in vivo coding for affect and further dividing the text into smaller phrases, sentences, and/or paragraphs, assigning a label to each unit, and then coding visual and textual data separately to further explore the relationship between text and imagery.

Scope and Delimitations

In qualitative inquiry, delimitations presented characteristics that limit the scope of the arts-informed perspective. Ethical issues among photographic inquiry included a general concern of photographs increasing the vulnerability of the research participant. However, in an increasingly changing visual culture, photographs are now shared immediately, publicly, and repeatedly (Butler-Kisber, 2010). For example, photographs have become a prominent way in which life is documented and shared easily with accessibility in an increasingly visual society. Although decisions made throughout the development of this research study suggests a culturally appropriate area of interest in choice of methodology, research questions, conceptual framework,

and significance to findings. The goal was to provide psychodynamic insight into intergenerational trauma through an arts-informed perspective in Bosnia-Herzegovina.

Definition of Key Terms

Balkan-Societies. Defined by geographic and cultural identities between Southeastern Europe.

Bosnia-Herzegovina. A country shaped like a human heart in Southeastern Europe between former Yugoslavs republics.

Bosniak. An individual identified as a Bosnian Muslim in a cultural ethnic aspect not a religious identity or connotation (Iveković, 2002).

Collective identity. Shared understandings of group history as narratives of the past; forms the context of a groups identity and attitudes toward other communities (Bikmen, 2013).

Communal memory. Representation of the past through a collection of thoughts (sacred) recall. A respectful experience within a community that is held delicate in which the memory defines the culture of truth depicted.

Communal reconciliation. The shaping and re-shaping of identities in predetermined Balkan space as a conscious effort to reconcile along communal borders.

Communal wounds. The experience of memories contributing to an identity within a community (Volf, 2006).

Croatian. An individual identified as a Croat residing in countries such as Bosnia-Herzegovina, Croatia; Serbia; and Slovenia; while not a religious identity, a Croat may identify by a cultural ethnic connotation defined by Roman Catholicism.

Dayton Peace Agreement. An international effort to implement peace in November 1995 among the Balkans between the Bosniaks, Croats and Serbs to further protect human rights among ethnic division (Cousens & Cater, 2001).

Forgiveness. Self-regulatory strength, a component of reconciliation. (Friesen, Fletcher, & Overall, 2005).

Ethnic Wounding. Emotional wounding demonstrated by struggles of power among different ethnicities among conflict (Volf, 2006).

Genocide. The deliberate and systematic extermination of a community through acts of violent crimes such as mass killings and rape in regards to establishing a singular ethnicity or religious adherence.

Identity. Psychological construct of inclusiveness, unity and interdependence (Lambourne, 2004). Identity may reinforce change in differing social and political contexts (Iveković, 2002)

Mercy-Forgiveness and letting go. Ending cycle of revenge. Releasing the past with its pain. Identification with the pain of the other. Rituals of healing and joint sorrow (Lambourne, 2004).

Muslim-In Bosnia. Muslim is considered an ethnic distinction rather than a religious one. Muslims are also referred to as 'Bosniaks.'

Photo-Elicitation. A technique used to gather data through photos in order to elicit a response from a local understanding of a particular phenomena with a view of facilitating social change at a grassroots or policy making level (Butler-Kisber, 2010).

Photo-voice. Processes, in which one can identify, represent, and enhance their community through a specific photographic technique (Wang & Burris, 1997).

Post-conflict. Deconstruction of constitutional structures and reconstruction of political processes in post-war environment (Cox, 2001).

Psycho-social. An approach developed by Freud that examines psychological well-being within a social context including but not limited to an individual and communal ability to cope and maintain self within a social context.

Reconciliation. Transformation of a broken relationship after an estrangement demonstrates the ability to create community again returning to peace, cooperation and harmony. After conflict values the justice can restore the community rather than justice destroying the community (Lambourne, 2004).

Sacred. In the context of culture, a collection of thoughts and practices that are associated with the community's social structure.

Sarajevo. A central area for war in the capital of Bosnia-Herzegovina, the longest siege in modern history lasting over 1000 days (Sudetic, 1998). The siege of Sarajevo contributed to bringing arts to life during war and post-war as a framework for rebuilding community.

Serbian. A nationality represented from South Slavic in the Balkans and Southern Central Europe. Serbians share cultural diversity with Southeastern Europe and are predominately Orthodox Christian by religion.

Symbolic justice. Provides parties with a sense of justice by acknowledging verbally or with symbolic artistic processes that an injustice has occurred or has been experienced, or that a party has been wronged (Lambourne, 2004).

Transitional justice. The grassroots process of post-war restoration through a process of accountability for committed war crimes. An emphasis on restoring or healing relationships between conflicting parties (Lambourne, 2004)

Application of Results

These findings were achieved from capturing narratives stimulated through photographs among Bosnian young adults and deconstructed for analysis, which allowed further

recommendations for specific changes and ways to empower participants toward continued peace building, reconciliation, and further communal sustainability as a result of the present study.

Significance of Study

Fostering a peace agreement in Bosnia-Herzegovina (Cousens & Cater, 2001) was necessary to establish peace from war. Co-existence was necessary as the declaration of peace was created in the 1995 Dayton Peace Accord. Research needs to address ways for capacity building to sustain peace in former Yugoslavia because the ending of violence in a peace agreement does not equal sustainable peace. Post-war presents challenges and opportunities in the peace-building process. The focus of a study recalling sacred memories was to analyze through a narrative process the intergenerational trauma experienced by young adults (Senehi, 2002). The focal point on how former enemy groups perceive each other before, during, and after the conflict was vital in furthering the communal peace process.

A transformative design was implemented through this research project. A transformative-based conceptual framework aids in advancing the needs of Bosnian young adults, an underrepresented population (Butler-Kisber, 2010). The purpose of this qualitative design was to conduct research that is change-oriented that will advance transitional justice causes by empowering individuals and communities. Participants' photo imagery provided a deeper understanding and further explored the transition between the ethnic divide among young adults in the Bosnian communities.

Bosnia-Herzegovina has already begun utilizing art as a powerful process to foster safe community. As an exploratory research endeavor, the goal was to focus on fostering relationships between groups, in which art was used to understand past ethnic conflict (Zelizer, 1997). Photographs had an impact on representing visual imagery in Bosnia-Herzegovina.

However, the study presented the possibility of discerning the psychosocial dimensions of the Bosnia-Herzegovinian community using an arts-informed data collection method. The current study created an ability to produce rich data, which in turn generated rich narratives without the need for ethnic identity. Furthermore, the findings advance intergenerational trauma research in a culturally appropriate way within the community of Bosnia-Herzegovina.

Summary

The current study promoted capacity building among a post-conflict stability, serving as an avenue using tools such as collective memories, art, and collective identity. With a transition between past and present, the study described the inverse rules of Balkan history through peace and reconciliation efforts with a new generation in Bosnia-Herzegovina. The hopes of an international researcher were to be a resource, a circle of understanding among the international community, to further contribute to trauma literature among arts-informed peace-building in the Balkans.

Chapter 2: Review of Related Literature

Introduction: Bosnia-Herzegovina

Bosnia is a Southeastern Europe country shaped like a human heart. Bosnia-Herzegovina is located between former Yugoslav republics: Serbia and Montenegro to the East and Croatia to the North, South, and West (Senturik, 2010, p. 591). The unique pre-war ethnic composition of Bosnia (Bosniaks, Croats, & Serbs) records a dramatic history. The Southern Slavic Balkan region of Bosnia-Herzegovina, Croatia, Serbia, Slovenia, Macedonia, and Montenegro made up the former Yugoslavia. Southeast European culture includes Catholicism, Christianity, and Islam as a historical force in the Balkan societies. The history of community and individuals are intertwined in the Balkans. As conflict has been violent between the Bosnian, Croatian, and Serbian communities, the line between the victim and the perpetrator becomes obscure and less distinct. Yesterday, the victim became the perpetrator and today, the perpetrator becomes tomorrow's victim. As intergenerational transmission of pathogenic emotion has extended conflict over time, a multigenerational narrative contributes to the end of moral memories.

Ethnic Cleansing/Genocide

Ethnic conflict derived from ethnic hatred presented one piece of the puzzle for the Bosnian genocide. Such ethnic divisions are manipulated by powerful elites during moments of crisis as a political tool to control government and resources (Leonard & Straus, 2003). An entire post-modern history among humanity in the Balkans revolved around the one hundred year culture of war. Such war-like tradition has been transmitted from one generation to the next generation. A possibility of understanding the anthropology of war leads to an understanding of intergenerational transmission of pathogenic emotions. Such traumatic narratives have influenced communities leading to transgenerational memories through generations of ethnic

division in former Yugoslavia, Bosnia-Herzegovina. Ethnic identity connects individuals through perceived common past experiences and expectations of shared future identity (Ross, 2001).

Often, ethnic identity includes a sense of commonality not limited to the expectations of usual treatment, fears, and beliefs about communal acceptance and belonging. The characterization of ethnic cleansing describes the Serbian forces' policies during the Bosnian genocide. As Serbians surrounded major cities in Bosnia-Herzegovina with heavy artillery, the Serbian army fired on communities with grenades and mortar shells, disconnected electricity and water, and halted traffic and trade in and out of the cities (Staveteig, 2012). Despite the harsh conditions during the war, a unique cultural life began in the capital of Bosnia-Herzegovina, Sarajevo (Zelizer, 2003).

Deep Justice in a Broken Yugoslavia

Following the break-up of former Yugoslavia and the secession of Croatia and Slovenia in 1992, a three-year intensive ethnic conflict occurred, orchestrated by an aggressive attitude of nationalism in Serbia alongside a response in Croatia. As a result, ethnic cleansing spread into Bosnia-Herzegovina with weapons of war and bringing division among the Bosnian Croats, Muslims, and Serbs. All have become equally dangerous for future generations as destructive projections contribute to the feelings including but not limited to hate, rage, anger, revenge, guilt, and shame (Klain, 1998). The International Criminal Tribunal for Former Yugoslavia (ICTY) in The Hague, Netherlands is currently combating intergenerational transmission of emotions with transitional justice (ICTY, 2015).

The Hague, War Criminal Tribunal Court

The International Criminal Tribunal for Former Yugoslavia; the Hague Tribunal is in a transitional period of justice by prosecuting war criminals. Currently in Bosnia-Herzegovina, the International Criminal Tribunal for Former Yugoslavia has demonstrated the existence of

selective trauma in regards to loss and struggle. An inability to mourn communally in Bosnia-Herzegovina is connected to an external reality that does not allow revenge. A collective memory within a community group displays emotion from generations of identity and pathogenic emotions. The Balkan wars indicate a history of multigenerational trauma among ethnic division. With recent changes in war criminals' sentences, bringing justice to Bosnia-Herzegovina takes part of the transitional reconstruction for the Balkans.

Ethnically Pure

The war in Bosnia from 1992 to 1995 resulted in the displacement of large numbers of people in order to create ethnically pure territories (Sert, 2011). A new generation in Bosnia-Herzegovina has demonstrated that a resilient attitude to ethnic division is possible. In Bosnia-Herzegovina, the patriarchal family including the mother is the primary mediator of inherited emotions from one generation to the next generation (Danieli, 1998). Psycho-dynamically transmitting a point of view, values, notion of community, culture, and objectivity are inherited emotions from previous generations. With aging, unique qualities of maturity in Bosnian young adults have been shaped by the trauma-related intergenerational transmission in a number of ways including vulnerabilities within psycho-social domains (Shmotkin et al., 2011). However, trauma changes the attachment styles of survivors and further contributes to parenting styles (Scharf, 2007).

Sacred Memories

Ethnic identity often links with collective memories of past and present trauma (Frankl, 1992; Rothman, 1997; Volkan, 1999). The focus of recalling sacred memories was to further understand the trauma victims' experience through participating in a truth-telling process. The

focus on how former enemy groups perceive each other before, during, and after the conflict is vital for impacting attitudes of the next generation among Bosnia-Herzegovinians.

Response to Bosnia-Herzegovina

Sarajevo, the capital of Bosnia-Herzegovina, suffered the longest siege in modern history, lasting from April 1992 to December 1995. The Bosnian war lasted 3-5 years and the Bosnian genocide resulted in 104,000 deaths (UNDP, 2006). Europe and North America had no military response as ethnic crimes occurred. However, Europe and America were responsible for a judicial response. The International Criminal Tribunal for Former Yugoslavia at The Hague continues to host a war crime tribunal. The Hague was responsible for war criminal sentences in order to seek justice communally and to facilitate reconciliation in the Bosnia-Herzegovina community.

Between Relapse of War and Peace

The war in former Yugoslavia has been referred to as the third Balkan war (Glenny, 1994). However, women have been forerunners in post-war peace-building in the Balkans (Helms, 2003). Post-accord peace-building has had an active arts life. Operating under difficult conditions with limited personnel, funding, destroyed infrastructure and lack of economic and political leadership presents challenge for reconstruction of the Balkan community (Zelizer, 2003). As a severe divide, the Balkans have been in transition between post-war and state of peace. Thus, the use of visual arts as a tool for community healing and reconstruction holds potential during this transitional phase among a new generation in Bosnia-Herzegovina. A connection between arts and peace-building has developed into a theoretical framework. Bringing community groups together in a creative process hopes to further transition into sustainable peace (Zelizer, 2003).

History of Peace Psychology

Peace after Genocide

After peace from conflict, victims and perpetrators must continue to live in community. Co-existence is necessary with the declaration of peace and further research needs to address ways for psychosocial capacity building among ways to sustain peace. The ending of violence in a peace agreement does not equal sustainable peace. Post-conflict presents challenges and opportunities in the peace-building process (Simić, Volčič, & Philpot, 2012).

Peace psychology worked to construct the prevention of destructive conflicts. Sustainable peace not only refers to the absence of violence but also includes psychological constructs of family, international perspectives of the presence of equity and social justice with tolerance and respect for human rights. As the psychological effects of wars in Bosnia reflect psychological wounds of war an intercultural understanding is needed to further nonviolent conflict resolution alongside continued peacekeeping in the Balkans (Simić & Volčič, 2012).

Rwanda

Rwanda is known as the heart of Africa and is located in the small landlocked country in the Great Lakes region of Central Africa, approximately the size of Haiti (Staveteig, 2012). The Bosnian war lasted twelve times as long as the Rwandan genocide. However, the Rwandan genocide resulted in about 800,000 deaths (Staveteig, 2012).

Social Fabric of Bosnia-Herzegovina

Defining Bosnia-Herzegovina by cultural and ethnic background creates a barrier between new national identity and cultural implications within Bosnia's community. The politics of difference explains a growing awareness of cultural heterogeneity with imbalance of power and wealth. The identity of a person develops in a social setting by parental figures, teachers,

religious authorities, friends, and community leaders, not as a human being but as an investment in a particular language, religion, customs, ethnicity, and gender (Volf, 2010).

In former Yugoslavia, the government suppressed Catholicism, Islam, and Orthodoxy. Democracy has little room for a role in unity in the Bosnian community. The Balkans has had great success with rebuilding and reconstructing their own ethnic identity and communities in which they live. However, a sense of belonging among the Balkan community including Serbia, Croatia, and parts of the Bosnia is decreasing in post-conflict Bosnia-Herzegovina. Currently, the ethnic and religious sector of Bosnia-Herzegovina is approximately 48% Bosniak (primarily Muslim), 37% Serb (primarily Orthodox Christian), and 14% Croat (primarily Roman Catholic) (Hill, 2011). The post-war society has been characterized by ethno-nationalistic segregation and opposing policies among the Bosniak, Croat, and Serb population sectors of society (Temple, 2002).

A Different Story

Recently, Bosnia-Herzegovina has mourned the loss of loved ones through sacred commemorations within the community (More Srebrenica Victims Are Identified, 2013). With international war crime tribunals acting for recognized justice, The Hague has committed to prosecute war criminals for acts of genocidal intent. Truth as acknowledgement and justice as recognition involves sharing memories as accepted truth. The creation of truth was a complex photo-narrative in this study. As memory recedes, communities remember the past and hope for freedom from the memory of suffering (How Bosnia Heals, 2013).

Identity Construction

Although young children have been caught between war and peace for many centuries, children's resilience after exposure to war and political violence is an increasing phenomenon.

Studies have shown from various war zones among differing cultures an increased risk for the development of posttraumatic stress disorder (PTSD) as children are exposed to bombings, terror attacks, and the stresses of war. With correspondence from war zones among different cultures, studies have shown that children exposed to the war in Rwanda, Cambodia, Gaza, and former Yugoslavia were reported being at risk for PTSD (Kuterovac, Dyregrov, & Stuvland, 1994).

Although the posttraumatic stress framework has proved useful in conceptualizing children's psychological reactions to war, the effects of the shorts of massive repeated exposure to traumatic stress events have been linked to increased anxiety and level of depression in adolescence. In addition to examining the prevalence of grief, lasting symptoms in contrast to peace-time disasters are diverse and chronic. During war, children experience killings of a close family member, separation and displacement, terror attacks, bombings and shellings. Studies have shown a significant relationship between the amount of war experiences and subsequent reactions (Macksound, Dyregrov, & Raundalen, 1993). With the current generation of young adults who have grown up at the end of a war-time, there has been evidence of exposure to a family member or close loved one with a respect of depression and grief. There is emerging evidence that intergenerational transmission of trauma from one generation to subsequent generations is important.

The process of reconciliation has to be realistic in regard to peace about the future. Beliefs about the normalization of former enemy groups have to be normalized and re-humanized. The role of social institutions with a supportive international climate may include an entire generation into an ethos of peace. Promoting intergenerational reconciliation may further prevent the transmission of societal benefits that sustain conflicts among education alongside political, cultural, and economic systems.

Collective identity and intergroup relations have been studied within the framework of social identity theory. Further, literature suggests individuals strive to maintain a positive identity by identifying with strengths of groups. National identification presents a long history of ethnic and religious diversity, setting in Sarajevo, Bosnia-Herzegovina. The population of Bosnia is a mixture of Muslim Bosniaks, Roman Catholic Croats, Russian Orthodox Serbs, and some small ethnic groups who are all called Bosnians (Oppenheimer & Midzic, 2011). The ethnic and religious mixture of Muslim Bosniaks, Roman Catholic Croats, and Russian Orthodox Serbs had co-existed in relative peace in the former Republic of Yugoslavia. Under the reign of Communist leader Marshal Tito, different ethnic identities existed in Yugoslavia and were acknowledged as expressions but were perceived as a threat to political ideology among Communism. The Yugoslav government promoted a national Yugoslav identity but due to the country being ethnically diverse, a role of xenophobia became evident in the republic of Yugoslavia in 1991 (Povranovic, 1997).

In 1991, Croatia and Slovenia declared independence, and Serbia was under the leadership of Slobodan Milosevic (Garrod et al., 2003). War was declared in the republic of Croatia in the later part of 1991 as Serbian officers dominated the Yugoslav Army and in 1992 Bosnia-Herzegovina was governed by the majority of Muslim members of parliament in Sarajevo (the capital of Bosnia-Herzegovina) declared independence and in turn it resulted in a revolted of the Serbian population in Bosnia-Herzegovina, which was supported by the military forces of Serbia under the direction and command of Milosevic.

Collective Memory

Ross (2001) suggested narratives are significant in understanding and resolving ethnic conflict. How a community explains conflict contributes to the power of historical narratives that

induce intergenerational memories of pathogenic emotion that may further prevent or perpetuate conflict. Collective memory can be conceptualized as a cultural narrative that reveals a group's interpretation of the community's history. Furthermore, collective memory has concluded that more than one memory is available throughout narratives (Bikmen, 2013). As memories are passed from one generation to the next, a trauma narrative is spoken and it becomes a form of witness.

Framework for Remembering

Memory can be described as a shield of defense within self-identity and a sword as psychological wounds of intergenerational transmission of pathogenic emotions have caused suffering among the Bosnian community. Freud (1957) proposed that an unexpressed traumatic experience is like an invasive pathogen in which memory needs to be recalled in order to experience healing. As a patriarchal nature of family structure, men's experience in war carry memories of suffering to their children, a new generation of young adults in Bosnia-Herzegovina. The patriarchal family is the most important with transmission of emotions from one generation to the next (Lo Verso, 1995). A mother plays an important role in transmitting various emotions and cultural rules. The most frequent emotions have been transmitted including in educational settings, in ways described as deep hatred and rage, accompanied by aggression and destruction alongside guilt, shame and revenge (Klain, 1995). Young adults in Bosnia-Herzegovina stitch these memories and emotions into the patchwork of a quilt of one's identity.

Communal Memories

Memories identify the importance of collective representations of the past (Volf, 2003). Despite reconciliation in post-conflict war zones like Bosnia-Herzegovina, longer-term collaboration is multifaceted and includes political and educational institutions, cultural

implications among a transitional society (Bikmen, 2013). Collective memory as a sacred memory provides a significant understanding for mitigating ethnic conflict (Ross, 2001).

The capital of Bosnia-Herzegovina; Sarajevo was shelled by Serbian forces for over three and a half years. Due to this being named the Siege of Sarajevo, now Bosnian young adults are struggling to overcome a war that ended twenty years ago. War causes severe traumatic stress and has lasting physical and psychological effects on communities (Oppenheimer & Midzic, 2011). Due to the war, the country was separated into two areas that are still characterized by political and ethnic backgrounds. Bosnia-Herzegovina is divided into the Serbian Republic of Srsпка and Muslim-Croatian Federation. By means of the Dayton Peace Agreement, the physical war ended in Bosnia-Herzegovina in 1995.

The Architecture of the (1995) Dayton Peace Agreement

The international community supported the creation and implementation of the Dayton Peace Agreement of 1995. However, the Peace Agreement implemented the end of war but created an allowance for division between ethnicities in which unity was categorized by nationalism without democracy (Dayton Accords, 1996). Due to post-Dayton Peace Accord implications, dealing with the past is essential to Bosnia-Herzegovina post-war reconstruction. As a result, communities of Bosnia-Herzegovina rely upon young adults for post-accord peace-keeping. Bosnian young adults hold an essential role in the community as future voters, leaders, capacity builders, culture sustainers, and reconcilers of conflict. Further resisting conflict among post-accord peacekeeping situations is vital among young adults (a premarital age group) to further sustain peace into the next generation and further prevent intergenerational trauma of war and injustice (Oppenheimer & Midzic, 2011).

Political Regime: Past and Present

The United States served a distinctive role among political construction leading to the end of a three-year Balkan war through the Dayton Peace Accords. Although Bosnia-Herzegovina relied upon the international community including the United States for advocacy, many experienced a loss of their human rights. Atrocities including genocide, ethnic cleansing, war crimes, physical brutality, rape, and displacement speaks to the continual advocacy needed for human rights (Riga & Kennedy, 2012). The Dayton Peace Accords suggested a beginning to peace from war. Alongside the work of the war crime tribunal, creating sustainable peace is a challenge. In light of transitional and restorative justice, the post-war political culture presents an opportunity for the European Union to emerge as a guardian of peace.

European Union

The accession of Bosnia-Herzegovina to the European Union is a slow process, as a commitment to human rights and the rule of law is increasingly dependent upon following the Dayton Peace Accord. As Bosnia-Herzegovina is a potential candidate country in the European Union, cooperation with the war crimes tribunal at The Hague is essential. As Bosnia-Herzegovina's law needs to demonstrate adherence to international standards and continue a systematic fight against corruption, which is one of Bosnia-Herzegovina's most pressing challenges.

Intergenerational Trauma

Historical events of the territorial war in former Yugoslavia provide a possibility of further understanding intergenerational transmission of pathogenic emotion (Danieli, 1998). In light of intergenerational trauma within multiple generations, an entire history of humanity has

been pieced together by conflict. From one generation to the next, war-conflict extended from Slovenia to Croatia and reached climax in Bosnia-Herzegovina (Klain, 1998). The transmission of war-like memories takes place among communities leading to a multi-generational remembrance of hatred, guilt, murder and destruction. Disparities among education includes a creation of deep ethnic, religious, and national divide within a country formerly characterized by multi-ethnicity, multiculturalism, and “common life” (Jancic, 2008; Torsti, 2009). About 22 years later, the country is still recovering from the war that erupted in April 1992 and ended in December 1995 with the Dayton Peace Accords signed in the United States (Filipov, 2006). Formal education has been used as a tool by which young people are trained to become citizens of the greater society. Due to informal socialization that takes place in formal education, social cohesion within schools has effected far beyond the classroom and students’ immediate lives and relationships with one another (Hill, 2011). Social cohesion within the classroom influences social cohesion throughout the greater society. Factors in social cohesion determine how well young people are prepared to participate and lead in a culturally diverse and changing world. Thus, the role of education promotes social cohesion and further encourages students to apply human and social capital toward a common goal (Oder, 2005). To maximize the potential for social cohesion within the institution of education and its contributions throughout society, stakeholders must intentionally plan approaches and methodologies used in school to create a climate that supports openness, tolerance, dialogue, questioning, integrity, and democratic engagement. Leading research to a further exploration of healing in the memory of war in post-reconstruction Bosnia is furthering a means for communal healing and reconciliation in former Yugoslavia’s traumatized society (Hill, 2011).

Due to a lack of accountability and coordination of efforts amongst the national leadership toward the revitalization of education, the education system in Bosnia–Herzegovina has suffered. A key reason for this is the exclusion of an agreement among primary actors and the international community regarding the post-war provision of public education in the Dayton Peace Accords (1995). However, the international community did not see education as a necessity for survival (such as food, water, and shelter) or as an immediate security threat in the post-reconstruction Bosnia-Herzegovina (Hill, 2011). The fragmentation of the education system in Bosnia-Herzegovina made planning for the provision of education difficult as the international community left the unplanned education to local officials during a post-war transition (Tiplic & Welle-strand, 2006).

Intergenerational transmission of trauma may not reach the heightened severity of secondary traumatization however; an undesirable outcome demonstrates the inability to cope with the effects of trauma (Yehuda & Bierer, 2009). Although, transmission of memories associated with the trauma are further transmitted memories into multiple generations (Sagi-Schwartz, van Ijzendoorn, & Bakermans-Kranenburg, 2008). The idea of traumatic events to which parents have been exposed can have a psychological effect on children (Yehuda, Schmeidler, Wainberg, Binder-Brynes, & Duvdevani, 1998). The transmission of trauma across generations includes a psychosocial understanding of the direct exposure to a traumatic event associated with the impact of parental psychopathology (Downes, Harrison, Curran, & Kavanagh, 2012).

Multigenerational Trauma

Recent research highlights "intergenerational" and "multigenerational" effects in various ways. As transgenerational remembrance of ethnic destruction is a part of group memory and has

influenced views of aggression perpetrated by members of other nations including multiple ethnicities. With transmission in memories of war, it is important to further understand current attitudes of ethnic diversity to further mitigate interethnic division. A strong link of intergenerational transmission of emotions throughout multiple generations in former Yugoslavia is related to World War II. Presently, transmission of feelings engendered by war experiences of parents, teachers, community leaders and friends lead to transgenerational identification of enemy groups. A consequence of transmission of affects and memories are important in understanding present day judicial and non-judicial confrontations in Bosnia-Herzegovina (Klain, 1998).

Trauma Theories

War related trauma presented long-lasting psychological consequences among children and adolescents (Goenjian et al., 1997). Over time, the development of social, moral, health, and personality development is endangered (Barath, 2002). The war in Bosnia-Herzegovina has left the developing population primarily in quantitative terms with psychological consequences of trauma and depression (Daneš & Horvat, 2005). With increasingly significant amount of children exposed to stressful life events, family functioning is impacted with respect to the preexisting traumatic event (Hasanovic, 2009).

Global Psychological Constructs

Our current insight into traumatic stress research around the world is limited. However, a recent study examined to what extent is traumatic stress research global (Fodor et al., 2014). Traumatic experiences range from people all over the world who are affected by such experiences including, but not limited to mass violence, war, terrorism, and natural disasters. Ten years ago, studies suggested traumatic stress research an international matter (Bedard, Greif, &

Buckley, 2004). Schnyder (2013) stated that trauma is a global issue that is in need of worldwide, interdisciplinary collaborations, furthermore the research community needs to ensure that trauma research and mental health needs are being met regardless of nationality or socioeconomic status. However, there is a limited amount of traumatic stress research being conducted but literature suggests that there is a global nature of current traumatic stress research conducted in LMIC, conducted by LMIC researchers and accessible to LMIC researchers.

Treatment communities are in need of multilevel intervention approaches to treat traumatic stress with a global evidence base across the life-span. Fodor et al. (2014) study reviewed peer-reviewed articles on traumatic stress published in any language in the year 2012. Although the random sample ($N=1000$) associated with research in 56 different countries, a significant amount of papers (87%) involved research in HIC, with 51% of all papers indicating studies in the United States. In 88% of the papers, the author team was affiliated with HIC only. Less than 5% of all author teams involved collaborations between HIC and LMIC researchers. With 45% of the articles on LMIC studies published by a HIC corresponding author did not involve any LMIC co-authors. LMIC researchers seem to publish empirical studies in lower impact journals. Of the 1000 articles in the sample, 32% were open access and 10% were made available using different means; over half of the papers were not accessible without subscription. Traumatic stress research has been increasingly global but highly influenced by HIC. Important opportunities to build capacity in LMIC appear to be missed, with limited access for LMIC researchers, results indicate the lack of resources available among international trauma research for addressing traumatic stress treatment across the lifespan. Current trauma literature in the West, directs implications for capacity building and international collaborative methods.

According to Fodor et al. (2014), empirical research is not being conducted nearly enough in Bosnia-Herzegovina, an LMIC country. However, corresponding authors with primary affiliations with the country of Bosnia-Herzegovina indicated significantly lesser publications (.01) and do not attract a wide readership. Empowering individuals, institutions, organizations, and nations is how HIC researchers should actively involve LMIC researchers. The globalization of traumatic stress research should provide an opportunity for international exchange to further activate initiatives for international collaborations. Successful implications offer a collaboration of expertise that is pro-active and further can offer unique insight into the culture among global capacity building.

Reconciliation

Reconciliation efforts have become the forerunner in post-conflict peace building (Brounéus, 2008). A process toward sustainable peace includes changing destructive behavior patterns between former enemies into constructive relationships. Often, reconciliation involves a mutual acknowledgement of past suffering between enemies. A process of reconciliation invests in relationships with a goal of forming coexistence and sustainable peace. An increase of focus in attention to post-conflict reconciliation among the young adult community is essential in Bosnia-Herzegovina.

Due to the ethno-political situation shaped by post-war Bosnia, notions of identity, ethnic relations, and ethnicity is closely linked to the process of reconciliation. According to identity formation theory, ethnic identity represents an aspect of global identity (Hjort & Frisé, 2006). The saliency of ethnicity and ethnic identity was influenced by historical and contextual circumstances of post-war Bosnia-Herzegovina (Phinney, 1993). Sustainable peace building must include relational aspects of reconciliation as a central component. A social space was

needed where people, ideas, and stories come together. Following social psychological theories of intergroup phenomena such as the development of group categorization, a central component in dehumanizing others is recognizing those that differ from one self. For these personal and societal differences represent perspective and further understanding of individual attributes may lead to gain new insight into the key issues in reconciliation. During intractable conflict, communities developed a psychological infrastructure in order to cope with conflictive groups or environments (Hjort & Frisén, 2006). Additionally, this study explores the phenomenon of photo-elicitation as means for capturing an image of a more hopeful future among individual and collaborative identities within the Balkan culture.

The Culture of Grief and Mourning

Grief and Bereavement Theories

In *Mourning and Melancholia* (1917, 1957), the phases of grief provided by Freud set precedence for clinical intervention in regards to working with bereavement. Grief work was described as a process of breaking ties that bound the survivor to the deceased. Elements of processing grief include the experiencing the process of bereavement of the deceased; readjustment to current life circumstances; and the bereaved has the ability to demonstrate building new relationships. How do Bosnian young adults break ties with former trauma passed from one generation to the next? Freud (1957) believed that separation required the energetic process of acknowledging and expressing painful emotions such as guilt and anger. Trauma literature continues to focus on grief but underestimates the ability for resiliency, hope and recovery from trauma.

Interface: Consideration of Differences in Grief and Bereavement

As Bosnia-Herzegovina reflects Islamic, Orthodox, Judaism, and Catholic traditions, a culture of grief and bereavement has similarities and differences that help facilitated an

understanding of capturing a phenomenon of intergenerational trauma alongside resiliency, recovery, and hope. Each culture represented similar and different ways to help facilitate the mourning process. Literature suggested resilience is common to individuals exposed to traumatic life events (Bonanno, 2008).

Psycho-social Stress

Psychological stress involved a relationship between environments and an individual in which mental health well-being is exceeding the available resources of continually living in a healthy range of development (Grant et al., 2003). In a post-war society, predictors of stress include psycho-social resources included but not limited to community, socioeconomic wellbeing in regard to housing. Children who were born during a war face cumulative stressors including exposure to violence among a society among viewing threats in social order and the instability of basic socio-economic resources with immediate family members stability is continually stressful (Lomsky-Feder, 1996). These important factors predicted psychological stress in post-war communities. In Sarajevo, Bosnia-Herzegovina there is daily traumatic war reminders throughout the city. The presence of war-trauma reminders in a post-war environment nearly 20 years after a war has ended presents an immense impact of the countless traumatic memories passed down among Bosnian young adults. More than 2 decades after a war has ended, little is known about the psychological impact of living in a post-war environment. The purpose of this photo-voice research was to contribute to the presence of literature in hope of understanding post-war stress inducing but not limited to political, economic, and psychosocial environments among young adults in Bosnia-Herzegovina.

Resiliency and Recovery Theories

Psychological resiliency or coping ability may be positively linked with active participation in political and social regimes (Barber, 2009). With a strong connection between hope and human rights, studies have determined a political commitment against trauma among citizens in post-war communities. However, resilience was conditional on future events (Barber, 2009). Ethno-political loyalty emerges from a strong sense of hope alongside resilience (Sert, 2011). Participation in community activism was essential for resilience building dynamics to continue in the process of Bosnia-Herzegovina's transitional justice.

During the war in Bosnia-Herzegovina, cultural resistance from the ethnic war sparked an artistic life in Sarajevo. Community involvement with non-governmental organizations used arts-based activities among women, men and children, which in turn provided moments of expression from war to peace. The Balkans has affirmed the significance of the arts-based creative processes in Bosnia-Herzegovina. The arts provided creation in a powerful process of bringing groups together to help rebuild communities in a positive way (Zelizer, 2003).

Resiliency explains a healthy adjustment to adverse life events. For the purpose of this research, as an arts-based, international, cross-cultural identity and developmental study followed young adults who were children that were born into high-risk conditions as families and parents were living in a war-torn community. I was interested in understanding post-conflict reconstruction and transition into peace that helps provide young adults with hope from despair of living in a post-conflict community as a result of being born into a war-stricken environment.

Transitional Justice

Bosnian young adults fuel hope for survival after war, rape, greed, injustice, violence, pride, division, exploitation, and disgrace. Survival in a world to come was central to the vision

of peace in a time of reconstruction. Transitional justice seeks to provide a framework for democratic transition. Among hope for peace and stability through a process of truth and reconciliation is important for Bosnia's future (Rotberg, 2000). Transitional justice follows a period of violation of human rights and era of violence such as genocide, which leaves communities divided and survivors still suffering (Monghalu, 2009).

Socioeconomic Justice

Southeastern Europe has experienced significant destruction of social and economic structures. Due to the lack of moderate political leadership, the previous conflict affected a central component of identity in the Balkans (Zelizer, 2003). Extreme nationalistic discourse is interconnected with the conflict that led to a severe economic crisis that affected Bosnia-Herzegovina. Fostering community across ethnic lines and encouraging peaceful resolution between divided community groups are an essential part of reconstruction as a civil society initiative in Bosnia-Herzegovina.

Possibility of Reconciliation

Reconciliation is co-existence; both religious and ethnic groups living together in relative peace. A process of reconciliation extends into behavioral factors by unity, harmony, healing, forgiveness, truth acknowledged, restorative justice, retributive justice, and democratization including development of legal, electoral and parliamentary institutions. Reconciliation means that people stop using violence against one another (Govier, 2006). The importance of young adults' knowledge of the previous tension and conflict, violence and peace is an integral piece of their social knowledge. Further understanding the possibility of reconciliation among former ethnic divide is essential for the Bosnia-Herzegovinians community as it continues to heal through a period of transitional justice.

For the purpose of this study, the process of reconciliation has to be realistic in regards to peace about the future. Beliefs about the normalization of former enemy groups have to be normalized and re-humanized. The role of social institutions with a supportive international climate may include entire generations into an ethos of peace. Promoting intergenerational reconciliation may further prevent the transmission of societal beliefs that sustain conflicts among education alongside political, cultural, and economic systems.

Artistic Endeavors in the Balkan Society

Peace-building has been described as an action to identify and support structures that will strengthen and solidify peace in order to avoid relapse into conflict (Boutros-Ghali, 1992). Peace can create a sustainable infrastructure for human security. The human concept of security recognizes those human rights and fundamental freedoms as rule of law; good governance, sustainable development and social equity are important elements of sustaining global peace (Department of Foreign Affairs and International Trade, 1996). Peace-keeping has been a dissociative approach in which a third party intervenes simply to keep the warring parties apart and maintain the absence of direct violence. Therefore, peace-keeping keeps relatively balanced parties apart, while peace-building brings unbalanced parties together (Fisher, 1993). Artistic processes hold a specific potential for improving relations between identity groups in the Balkans (Zelizer, 1997).

Zelizer (2003) found the role of arts-based processes during the war separate from the arts-based processes and peace-building in the post-war phase. With an end of the Bosnia-Herzegovina war and the implementation of the Dayton Peace Accord in 1995, arts and peace-building activities were focused among youth programs including interfaith choirs, and a U2 concert in which Bono (the lead singer of U2) stated his efforts to reach out to people in all

different parts of Bosnia-Herzegovina and neighboring states with tickets to a U2 concert in Sarajevo, the capital of Bosnia-Herzegovina (Sacirbegovic, 1997).

Bosnia as an Artistic Society

The experience of war in Bosnia-Herzegovina has led to long-term psychological damage identified throughout decades in multi-generations. However, communities who have experienced traumatic events survive and have the ability to recover from traumatization (Summerfield, 1996). Throughout post-war recovery in Bosnia-Herzegovina, using arts-based processes has been an essential component of peace-building in communities that have experienced extreme ethnic and religious conflict. Bosnia-Herzegovina represents a history of film festivals, interfaith choirs, concerts, and theater drama within arts-based peace-building.

In Bosnia-Herzegovina, there have been many approaches for community arts-based peace-building programs. These activities can be in community form or participant form that allows for participants to come together and emerge as a community from the activity itself. In regards to conflict resolution through the arts, the expression may be focused on the product or the process. Both the product and the process allow interaction, attitudes and behaviors to impact the art activity. The purpose of using the arts was to create an expressive purpose without promoting any agenda or outcome to further connect to peace-building with other participants and communities.

Within psychosocial community based approaches, many women-led NGOs have had tremendous success (Helms, 2003). However, the United Nations and other government related endeavors have had resisted communities throughout the Balkans. Women have been among the most active leaders in nongovernmental organizations in postwar Bosnia-Herzegovina (Helms, 2003). Local NGOs in Bosnia-Herzegovina have formed and engaged humanitarian services.

Women were among the first to cross ethnic boundaries after the war had ended in Bosnia-Herzegovina. With efforts in reconciliation activities, women have initiated and sustained these efforts (Helms, 2003).

Moreover, arts-based peace-building processes have played an important role in Bosnia-Herzegovina. To build conditions of peace, NGOs have helped foster interaction within divided societies and furthered reconciliation as a sustainable process in the Balkans. In other regions of the world that have faced conflict among war zones, arts-based methods have shown significant impact of bringing communities together. Furthermore, it is difficult to draw a generalized conclusion from one country to the next. Cross-fertilization of healing includes the arts through divided communities in conflict regions throughout the world. Examples include community theater productions in Africa, the Middle East, and Ireland. Peace concerts between Cyprus and Angola alongside bi-communal orchestras and poetry groups throughout the Middle East (Zeilzer, 2003). Communities using arts-based methods may continue to play a key role in the peace-building work with today's conflict zones in the Middle East and Egypt.

The Art of Cultural Life in Bosnia-Herzegovina

During the war, artistic life was alive in Sarajevo, Bosnia-Herzegovina. Artists from all ethnic groups began a site of cultural resistance. A series of cultural actions included activities that gave an escape from the harsh reality of war, suffering and death. Arts-based approaches have facilitated affirmation among the multi-ethnic nature of Bosnia-Herzegovina (Zelizer, 2003).

A wartime arts-based activity included film life. As Sarajevo experienced extreme conditions, releasing emotions through film production and as audience is a way to feel power vicariously in Bosnia's situation. Among symbolic justice through creative artistic processes,

Bosnians expressed gratitude in the essence of their stories through film. Twenty years later, the Sarajevo Film Festival continues annually in Bosnia-Herzegovina as an educational platform in celebration of expression through the arts collectively among Southeastern Europeans (19th Sarajevo Film Festival Final Report, 2013).

Theory of Transformative Arts-Based Design

The present study: capturing a phenomenon, a photo-voice project was intended to empower young adults who grew up as a result of war in a post-conflict society in Bosnia-Herzegovina. The use of digital photography gives young adults the opportunity to use familiar technology and provides various ways in which they can capture and share their experiences. Such techniques can empower youth to contest pressing social issues by relying on insider knowledge of their own lives (Messias et al., 2008). Although photo-voice and photo-elicitation are often used on their own, combining them in the same project can lead to more thoughtful and powerful messages. Through photo-elicitation and photo-voice, young adults will be able to reflect on their community and what it means to them. Photo-voice was a process through which community members including young adults can photograph issues they observe and explain captions to express their perspectives (Cushing & Love, 2013). Similarly, using photo-elicitation the narrative of storytelling was a participatory process that enables community members to use photographs they already possess or take new ones, then add a commentary script to create and inform the researcher about community issues from a personal perspective. Photo-voice and photo-elicitation has proven effective in engaging students in learning and in producing their own knowledge based on personal experiences (Baker & Lovell, 2009; Sadik, 2008).

Summary and Transition

Between winning a battle and winning a life, women among the former Yugoslavia in Bosnia-Herzegovina kept life going in the midst of war. Women generated the arrival of peace.

However, Klain (1995) suggested women as a key component within transmission of pathogenic emotions from one generation to the next in former Yugoslavia. Child war victims are now young adults and have faced intergenerational transmission of pathogenic emotions (Danieli, Rodley, & Weisaeth, 1996). The universal existence of intergenerational transmission of trauma has had a lasting effect. The war has shaped lives of victimized children (Klain, 1998), and the same images will continue to shape the lives of generations to come.

The present study contributed to a new, vigorous and insistent effort in the field of international psychology. Existing literature has been commended for attempting to propose an expanded, multidimensional model of artistic processes through peace and reconciliation efforts in Bosnia-Herzegovina. However, as a researcher seeking to clarify intergenerational trauma among young adults in Bosnia-Herzegovina, an existing challenge in research is to understand healing in the memory of war. Particularly looking into the intergenerational context of cultural roles including but not limited to grandparents, parents, community leaders, and teachers among community division. As a researcher, valuing heirloom was important to further mitigate gaps among intergenerational trauma in young adults. As a result, I conducted a culturally sensitive interview using photographs as a medium with respect to an intergenerational experience among Bosnia's most challenged childhood cohorts.

Chapter 3: Methodology

Preliminary Design with Psychodynamic Insight

The underlying basis of this phenomenological, arts-informed design explored healing memories among social reconstruction with a new generation in Bosnia-Herzegovina (see Figure 1). Southeastern Europe has addressed post-conflict reconstruction as a model including transitional justice between an outer social world and an inner psychological world (Lumsden, 1999). In order to gain insight into the current views of Bosnian young adults, a psychodynamic approach during interviews conducted includes photo-elicitation and a photo-voice alongside my heuristic approach captured the full experience of the study. With an arts-informed photographic approach, the study paved an important avenue for continued peacekeeping in a period of transitional justice. With this research design, a triangulation of data collection methods was used in several ways in order to obtain rich data, resulting in conformability of results. Documents and interview data that corroborated a perspective provide were a necessary component to validation and confirmation of intergenerational trauma among Bosnian young adults.

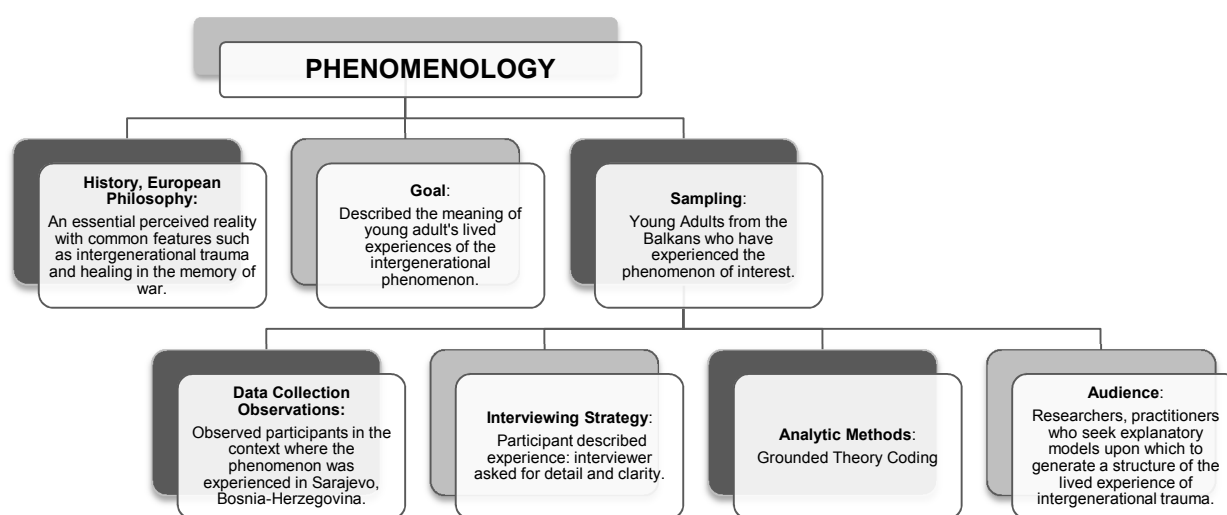


Figure 1. Phenomenology

Rationale

Qualitative Research Questions

I wanted to explore what memories were sacred to this generation of Bosnian young adults. While paying attention to each participant, I identified specific affective or emotional terminology depicted through recalling deeply held and sacred memories. The study addressed healing in the memory of past atrocities among the community of Bosnia-Herzegovina. Through examined social effects of the research process remains relevant as the phenomenon facilitates collaborative reflections that were embedded in participants' experiences to represent their knowledge, self-identities, experiences, and emotions (Rose, 2011).

Photo-Elicitation Procedures

Photo-elicitation was based on a simple idea of inserting a photograph into a research interview (Harper, 2012). As a method, photo-elicitation was an opportunity to gain insight into the social phenomena, which research participants further elaborated and explained using pictures. Photographs are understood to capture and record participants' daily perceptions of life, an activity as easy and fun (Darbyshire et al., 2005; Wright et al., 2010). Research participants essentially captured a photography that represents their cultural identity. The perception of one's identity and community may project in relation to the participant's chosen photographs in the interview.

The photo-elicitation interview has been proven to be a powerful tool to collect data and empower the interviewee. Photographs reflect on related but indirect associations with the photographs themselves. Photographs served as an illustration into multiple meanings for participants and further reveal tensions among the participant during the interview. The

photographed images may not contain new information but can trigger meaning for insight into intergenerational trauma among Bosnian young adults.

Photo-elicitation, a path research needs to navigate an understanding of sociocultural environments among towns and cities that have experienced loss and division in groups of society (Rose, 2011). Framing the Bosnian society as a way of understanding the social world through photographs approaches the community with a unique cultural awareness of numerous creative artistic processes with community reconstruction as a way to function in life post-genocide Bosnia-Herzegovina. Using photos taken by participants marks a valuable way to convey the perceptions of life, a material reality (Becker, 2002). Photo-elicitation provided a precise record of the participant's reality (Rose, 2011). Through an initial briefing interview (Appendix A), research participants were asked to capture photographs of a typical day, objects or places that are important to them, and their world inside and outside of their home. The photo-elicitation interview (Appendix B) summarized findings in participants' narratives alongside images in photographs allowing cultural relevance in a creative space, the essence of significance among an existing artistic community in Sarajevo, Bosnia-Herzegovina.

Photo-Voice Procedures

The process of photo-voice used photographs to record and reflect upon social needs, promote critical dialogue and ultimately reach policy makers (Wang, 1997). Visual narratives belonged to one's memory or memories passed down from one generation to the next (Lamott, 2005). The process of social learning, analysis and empowerment for the future of Bosnia-Herzegovina was to engage participants in action research. A participatory way to engage young adults through an interview was bridging visual images among empowerment to change the current social situation in Bosnia-Herzegovina (Rose, 2011). I developed the Expectations of

Research Participant (Appendix C) that asked participants to capture images inside and outside of their personal space to further understand the messages that are honored on a daily basis. I asked what memories were sacred and alive from the Bosnian genocide.

Selection Criteria

In selection of a young-adult age group, I wanted to provide a movement toward a global psychology. Further leading to leaving the world a better place in which to grow with grace and acceptance for future generations through social cohesion in Bosnia-Herzegovina. Participants were enrolled students selected by the Department of Psychology at the University of Sarajevo. The age of participants were 18-23 years and all Balkan ethnic identities participated including Bosniaks, Croats, and Serbs. Participants provided practical insight in understanding the attitudes of a young adult age group with the intention of further impacting parenting among the next generation in Bosnia-Herzegovina.

Materials and Instruments

Participants were recruited through verbal recruitment (Appendix D) in English and Bosnian during psychology classes at the University of Sarajevo in Bosnia-Herzegovina, in addition to flyers placed throughout the campus to offer a broad sampling of the student population. It was made clear when presented in campus courses that participation is completely voluntary and a lack of participation will not in any way affect their course grade. Data collection included an initial briefing interview as well as formal interview. There are no other outside institutions involved with the research study.

The participants were asked to verify hearing stories of the Bosnian war throughout their lifetime. The study gave participants at the University of Sarajevo cameras including USB ports at the initial briefing interview. During the initial briefing interview, the participant signed an

informed consent (Appendix E) agreeing to participate in the study, with the understanding that s/he may withdraw at any time. Confidentiality serves and protects the rights of the participant and was addressed in the informed consent during the initial briefing interview. Southeastern ethnic groups derived from the same geographical location and speak similar languages such as Croatian, Serbian and Bosnian, further grouped as ethno-linguistic. The participant had the option to conduct the interview in the common language of Bosnian. A University of Sarajevo research assistant provided by the Department of Psychology for translating purposes was available during the interviews.

Throughout the initial briefing interview, I explained how the camera works. I also informed the participants on how to upload the pictures to a provided email address that was directed to the Department of Psychology research assistant for hard-copy photo production that was used in participant interviews. The participant was also asked to sign a photo and video release (Appendix F) to give the researcher consent to reproduce the photos taken. Lastly, the participant was issued an information sheet providing an explanation to further encourage the participant to capture photographs that represent young adults' personal, family, and community identity from Bosnia-Herzegovina. The Expectations of Research Participant (Appendix C) asked participants to return the cameras for donation purposes to the Department of Psychology at the University of Sarajevo. However, the participants had the option to keep the camera for personal use.

Interviews

The Department of Psychology at the University of Sarajevo provided a Letter of Support and hosted the research study. After the initial briefing, the interviews were scheduled with participants who had submitted photographs. Photos taken by participants were inserted into the

interviews and the participants were asked to discuss photos in relation to sacred memories and their stories of war. During the first part of the interview, photo-elicitation guided the participant to the second part of the interview, where participants were asked to explain photos chosen. There were no psychological interventions or exposure to deception during this study. This research study planned to account for the participant's lived experiences in post-conflict Bosnia-Herzegovina. However, following the completion of the interview I read a Debriefing Script to thank the participant for their time and provide a referral for any signs of emotional distress to the University of Sarajevo's Center for Mental Health Center. After the completion of the interview, the participant's information and photos were stored in a locked bag and on a laptop that required password access.

Data Processing

Phenomenological Approach in Research

A phenomenology began with individuals who shared their experiences and expressed their meaningful stories (van Manen, 1990). Although phenomenological research described the commonality among individuals, research efforts have encouraged a paradigm thinking to grasp the essence of the human experience (Danieli, 1998). Phenomenology in the case of this study describes participants' perceived common experiences among social differences within the intergenerational phenomenon of transmission of pathogenic emotions. Discovering similarities among inherent differences was vital in further engaging young adults' experiences in a global context.

Heuristic Application

The initial story of Bosnia-Herzegovina was interpreted by me as the researcher; the challenge was to discover and to make explicit the nature of the data by heuristic process

(Moustakas, 1990). Throughout this heuristic experience, I hoped to understand and provide the best representation of the participant's journey of Bosnia's intergenerational narratives. This was provided by the narrative of young adults who have listened to stories of genocide passed from one generation to the next. Throughout the process of data collection, I aimed to describe the essential meaning of the experience. Alongside self-awareness, writing a story from one journey to the next has enabled the research process. Heuristic research demands the researcher's full presence, integrity, maturity, and passion. I also took a personal risk of opening up passionate concerns about some of Bosnia's most pressing issues that exist to further this study.

Heuristic inquiry was a process that begins as the researcher seeks an answer to a pressing issue (Moustakas, 1990). From wound to wonder to warrior, the heuristic journey has been one that cannot be rushed as commitment and sustained immersion was essential to the experience. Through a method of discovery, heuristics engages underlying meanings as a part of the human experience. I provided a sense of knowledge through the deepest search for hidden likeness among intergenerational memories through self-dialogue. As a heuristic researcher, I sought to understand the unique patterns of the Bosnian experience, essential qualities included self-awareness and heightened sensitivity with openness to the human experience of being a scientist.

Arts-Informed Perspective

Lumsden's (1999) model of social reconstruction addressed post-conflict communities including transitional justice, societies and psyche. As the arts play an important role in the outer, inner, and transitional area, such arts-informed processes can continue to facilitate the idea and further explored healing in communities of Bosnia-Herzegovina. Society immerses in a visual world. Photographs have become increasingly prominent in the way the human cohort

documents and shares characterization of today's realities. Using symbols such as photographs captures a variety of information and presents different versions of reality (Butler-Kisber, 2010). Photographs are images that convey reality. Photographs provided a vehicle for invoking and considering situation, events and issues. Due to the changing circumstances, the meaning of a photograph is fluid and variable between the photographer and its viewers. In turn, visual narratives challenge the interaction in between the visual and the narrative (Hodgetts et al., 2007).

Thus, narrative storytelling and dialectical images presented a sensuous experience coordinating with the eye and the hand of the participant who captured the photograph and articulated images with ideological thinking that have shaped the world around us (O'Neill, 2008). Images among photographs were not the object but the medium of this theoretical framework. The transformative role of art was critical to the relationship of mediation in a society (O'Neill, 2008). Art is a feeling form creating in the tension between sensuous knowing, the playfulness and creativity of the participatory artists. Art was a social product not just a reflection on its social origin but a construct with a visible and reflective space among this study. Art through photography has intrinsically filled with experiences, hopes, and ideas to convey and in turn contributes to our understanding of societies. Art entailed the capacity to draw upon social psychological associations: which gave the participant a way to mirror the evidence of genocide, injustice, intergenerational trauma, the current reality of Bosnia-Herzegovina.

Coding

The present study gave an account of the analysis of narrative in transcribed verbal text and visual data materials in this research project. I adapted Keats's (2009) approach with a careful overview of all the data collected. Then analyzing the textual and visual data separately, I

planned to capture the relationship between spoken and visual text. Codes reflected the status of the photographs as an inventory of material reality including representations of social identity.

The codes acknowledged physical and visual evidence in the photographs with the narrative account of invisible memories and how they were represented.

The photographs represented sensitive topics and will explore the visible and invisible memories.

My experience of the interviews included a heuristic interpretation of the activities further contributed to the phenomenological narrative of the present study (Moustakas, 1990).

Analyzing Visual Data

Documenting the images of social and cultural life in Bosnia-Herzegovina should employ rich and dynamic words that reflect young adult imagery. Photographs captured and presented for visual analysis; an interpretative lens guided the intuitive inquiry by placing the image in a holistic lens (Gee, 2014). As I documented field notes and analytic memos in regard to the visual data further created a language base that was culturally intelligent for the southeast European region.

Coding Solo

As a lone ethnographer, I collaborated on the code development and process with the standing dissertation committee. Coding independently included member checking with a research assistant from the University of Sarajevo at the Faculty of Philosophy from Bosnia-Herzegovina. As the research assistant provided culturally intelligent and appropriate validation to the internal thinking process of the lone ethnographer. I was sensitive to projects that can be shared alongside coded field note excerpts to further discuss dilemmas about coding and analysis that generate peer support. Discussion among peers provided an opportunity to clarify emerging

ideas and serve as a sounding board with new insights into how to listen to a marginalized voice of young adult participants in this study.

In Vivo Coding

InVivo coding is appropriate for all qualitative studies. As a young qualitative researcher, who learned how to code data, the current study aims to honor the participant's voice (Saldaña, 2013). Child and adolescent voices are often marginalized, and the research coded phrases and key words to enrich and deepen an adult's understanding of cultures and worldviews (Coghlan, & Brannick, 2014). In vivo coding provided a subculture of unique vocabulary that respected an existence of Bosnian culture (Stringer, 2013). Using this coding method leads to employing a grounded theory initial coding process. Participants used key terms in their everyday lives and I had the opportunity to capture and frame a moment in time in Sarajevo, Bosnia-Herzegovina.

Analysis Program

MAXQDA provided a way for the analyst to select a phrase or word from the data and assigning it an In Vivo Code that will be placed in quotation marks. The data analysis program paved a way to reflect on essential work in qualitative inquiry with intuitive handling. The featured analysis program was able to code and organize data in an effective way. In turn, second cycle coding method can be used, as a way of validating coding came thru attributes of organized data in MAXQDA.

Assumptions

The phenomenological study included assumptions in consideration of a process structured to demonstrate significance from a first-person point of view. The central inquiry is intentionality directed toward young adult's life experiences with photographs by virtue of its

content and meaning. As a qualitative study, it was assumed participants that answered honestly. Also, it was assumed participants participated willingly.

Challenges and Limitations

A phenomenological description provided a deep understanding of an individual's experience. However, generating a thorough philosophical approach to the participant's interview was necessary in order to gain insight into intergenerational thoughts. A challenge with this study was integrating Western thoughts of individualism and Eastern thoughts of communalism, where one was not separate from the other from the participant's described experiences.

The connection of arts and peace-building in Bosnia-Herzegovina displayed a challenge in distinguishing the purpose of the art or photographs among expressive purpose. For the purpose of this research study, photographs were used to elicit a conversation to gain insight into intergenerational transmission of trauma from one generation to the next. My challenge was to capture the affect and change in a participatory and interactive manner within the Balkan community among transitional justice.

The heuristic journey is a process that challenges the researcher to rely on self-awareness. As the researcher, I further identified feelings, observations, senses, and intuition during the discovery process, in order to describe pressing issues that lead to questions, problems, and a phenomenon of solutions in the current study among young adults in post-war Bosnia-Herzegovina. A challenge was fulfilled through artwork by capturing photographs as the heuristic quest was capturing the experiences of Bosnian young adults (Moustakas, 1990). Theoretical and cultural sensitivity helped neutralize the data, as I was able to be objective to alleviate any bias throughout this study in Bosnia-Herzegovina.

Implications

Implications of the present study included, but are not limited to, eliciting participation in the transitional justice process by facilitating social change at grassroots policy-making level; furthering economic stability in prevention of war expenses; promoting capacity building for post-conflict stability; promoting communal relationships, peace, and reconciliation; and serving as an avenue with collective memories, art, and national identity to further sustain communal and capital development.

Ethical Assurance

The ethical use among visual methodology is a challenge in this research study. Informed consent (Appendix E) presented in Bosnian and English will explain the research study methodology, and ask participants for explicit consent to use their own images among the Bosnia-Herzegovina community. Furthermore, the consent form included a summary of the study and a short description asking the participant to take photographs of their community in Sarajevo, Bosnia-Herzegovina. The Photo Release form (Appendix F) included a range of options asking the participant to consent to analysis for dissertation, reproduction in academic publications and its use among academic conferences in exhibitions and symposiums. Copyright served and protected the rights of the researcher using the photographs and the confidentiality protected the participant. To date, I found no laws prohibiting the use of cameras for research purposes as related to university studies in Bosnia-Herzegovina. However, I presented a photo release (Appendix F) for ethical disclosure with an agreement to participate, use participant's photographs, and agree to use the photographs in the interview for the purpose of the participant and the supporting institution. If the participant chose to photograph person(s) they needed to obtain a signature from each person on Photographing Persons Publication Release Form.

Recorded information will continue to be stored with the investigator for a minimum of 5 years in accordance with APA guidelines in a locked fireproof box in my home. The disposal of this information was also be in accordance with APA guidelines, and sought specialized and technical expertise for appropriate methods. The breach of confidentiality was a potential risk for the participant and I made every effort to minimize this risk by omitting any identifying information from all documents in the study, and each participant was coded as Participant 1 and Participant 2, and so forth to ensure confidentiality. All information obtained during data collection was stored in a locked bag and/or laptop for required password access.

Summary

The interview collection of experiences contributed to a post-reconstruction ideology of war in Bosnia-Herzegovina. The hope was that utilizing a relational approach during the interview process would elicit a positive conversation among multiple generations regarding sacred memories and transitional justice among Bosnian communities. Further analysis guided the recommendation to advocate for the future of Bosnia-Herzegovina. Among this phenomenological study, I provided heuristic discovery, a meaningful process that inspired an essential understanding of daily life among communities of Bosnia-Herzegovina. By understanding the phenomenon and increasing depth of intergenerational transmission of pathogenic emotions among young adult experiences, the study has furthered contributed to trauma work among resilient communities globally.

Chapter 4: Data Analysis and Results

Interpretation of Photo-Voice and Photo-Elicitation

Photographs represented views of the participant's identity and community. As the young adult participants captured detailed, close-up photographs, the narratives elicited by the participant's photographs guided the interview. A young adult cohort, who reconnected fragments, reconstructed history, and made meaning for the present is harmonizing for this research study and further contributed to the field of international psychology. The hope during this research study was to give a voice of empowerment and to further provide a social context, in which to articulate. In light of a compassionate interviewer, the trauma narrative was being transformed as the Bosnian young adults photographed and presented pictures of grief and loss, death, dying, loss and in turn told stories of resiliency, hope, and contributed a photo-voice to the process of reconciliation.

Ethics and Data Validation

Jasmin Dzindo, PhD the Vice Dean for Human Research and International Relations approved the photo-voice study with the permission of Renko Djapic, MD, PsyD to be in collaboration with the Faculty of Philosophy at the University of Sarajevo to conduct human subject research following standardized ethical practices by the Institutional Review Board (IRB) from The Chicago School of Professional Psychology. The research participants attended a preliminary interview in order to verify the inclusion criteria and sign the Informed Consent in Bosnian and English for best ethical practice. Informed Consents were presented in English and Bosnian to provide all parties with their specific language of expertise. It was clearly stated when presented at the University of Sarajevo's Department of Psychology recruitment in undergraduate courses that participation is completely voluntary and a lack of participation

would not in any way affect their course grade. They were also informed at that time that they could discontinue their participation at any point during the data collection process and interview. I worked alongside Marko Lucic, the University of Sarajevo Department of Psychology research assistant for the photo-voice project.

During the initial briefing interview, the participant agreed to a formal interview as a follow-up to the photo data-gathering phase. Two interviews were scheduled with interested participants who reached out via email within a 2-3 day period at the Department of Psychology at the University of Sarajevo. The participants then met with me for the initial briefing interview at which time both the interview and documents were presented in Bosnian or English. The participants attended an initial briefing interview and during that interview, documents were presented in Bosnian and English. The participant was issued a file with Bosnian translated documents on the left and English documents on the right. I reviewed the Expectations of Research Participant (see Appendix C) and read it aloud to the participant requesting the capture of photos of important people, places or things. Next, a camera was issued as a data gathering tool. If the participant chose to keep the camera they were informed that they were responsible for all existing and future photographs on the camera. If the participant chose not to keep the camera, it was donated to the University of Sarajevo's Department of Research.

The participant signed the written Informed Consent (Appendix E) followed by a Photo/Video Release (Appendix F). I explained to the participant that choosing to photograph person(s) the university student would need to obtain a signature from each person on Photographing Persons Publication Release Form (Appendix G). The participant was asked to upload photos to the email address provided on the Expectations of Research Participant

(Appendix C). The participant was then asked to schedule and attend the second interview with the researcher via email after the photographs were received.

During the second interview, lasting approximately 1-2 hours per interview, I asked the participants to present the photographs and further elicited a conversation and the interview followed the protocol questions incorporating the photographs. The research assistant served as the translator and was available for translation during all interviews when required. The research assistant was responsible for translating the Bosnian interviews into English and further transcribing each of the Bosnian and English interviews with a back translation in order to ensure the highest validity before beginning to code the qualitative data. In addition to the general tasks, he contributed his own ideas on how to make the photo-voice project better. For example, he suggested adding a quantitative standardized measure to the photo-voice study. Due to the nature of this study, the data was purposefully collected as a qualitative study to capture the richness of the experience of Bosnian young adults. However, based upon this photo-voice study, it may be possible to later develop a standardized measure that is culturally appropriate and pairs well with the visual methodology. In regard to the observational material, the data were also triangulated through a university photo-voice study examining the effects of HIV/AIDS. This served as a powerful technique with which to cross verify and validate the photo-voice data.

Phase 1: Preliminary Code Development and Process of Grounded Theory Coding

I began coding the participants' photographs and interviews separately by hand, or manually in order to identify codes, categories, themes, and concepts (Saldana, 2013). Through these contextual factors, the influencers of observed affect and descriptions of the cultural impact of Bosnia-Herzegovina were triangulated and afforded a more detailed visual and textual account of the data. For detailed in vivo coding, I used preliminary or primary coding called "splitter" to

represent the careful time and mental energy spent in categorizing how to capture a photo-voice phenomenon. For the purpose of this research study, 376 primary codes were identified alongside 36 focused codes following Charmaz's (2006) grounded theory process for thematic development. The general guide for qualitative analysis ranges between 120-300 codes as recommended by (Friese, 2012). However, the unique aspect of this study included coding both photographs and textual data from the interviews conducted in Sarajevo, Bosnia-Herzegovina. Due to this photo-voice qualitative study being unique, I used an emergent coding approach. Using preliminary codes during the first cycle of coding (see Figure 2), I then narrowed the codes during the second cycle of coding to 36 focused codes to fully understand the phenomenon of young adult's experiences (see Appendix H). I determined the direction of coding as a challenging task further prioritizing and integrating cultural appropriate codes into this conceptual photo-voice framework.

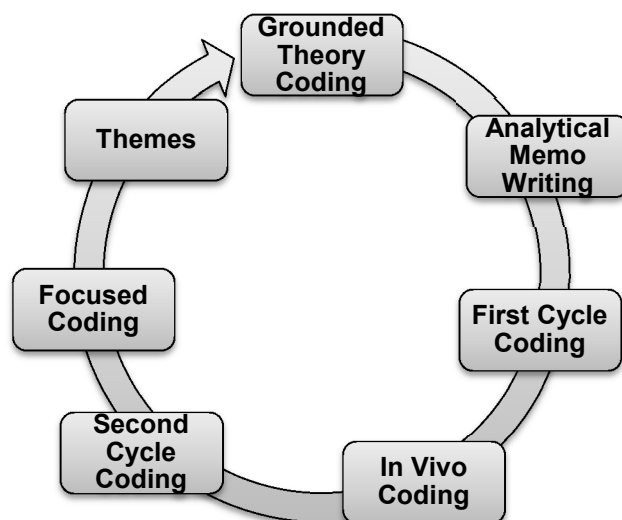


Figure 2. Cycle 1: Grounded Theory Coding

Capturing a phenomenon of the experiences of Bosnian young adults was crafted from using an analytical skill-set to further classifying and developing themes from the focused codes (see Table 1.) After thematic coding, I cautiously checked the photographs and interviews to contribute to the validity of coding solo. The final number of 376 codes was appropriate for the substantial quantity of participants interviewed for reporting and capturing the phenomenon of this qualitative work.

Table 1

Example of Coding Chart

| Primary Codes | Focused Codes | Thematic Codes |
|--------------------------------|--|---|
| Identity | Childhood & Adolescence | Adolescence & Concept Development |
| Expressions | Childhood & Adolescence | Adolescence & Concept Development |
| Memories | Intergenerational Memory & Intergenerational Emotion | Intergenerational Narrative |
| Measures of the Past | Intergenerational Memory & Intergenerational Emotion | Intergenerational Narrative |
| The Arts | Photographs | Presence of The Arts |
| Affect & Emotion | Compassion | Human Experience |
| Community | Sense of Belonging | Human Experience |
| Natural and Man-Made Disasters | Flooding & War | Post-Conflict Community & Reconstruction & Activism |
| Process of Reconciliation | Sense of Belonging & Unity | Social Justice & Reconstruction & Activism |
| Intergenerational Memories | Crimes Against Humanity | Human Experience, Post-Conflict Community & Reconstruction & Activism |

Coding as a Craft

I used a coding tree to process characteristics and themes while simultaneously developing codes for the individual photo-voice followed by several rounds of coding that

included the photos, the narratives, and both combined. To further analyze the young adults transcripts, I used open-coding procedures and the constant comparative method of grounded theory (Charmaz, 2006; Saldaña, 2013). As the primary coder, who reviewed the photo-voice materials, I developed a general understanding of its content and was able to generate preliminary codes. During this process, drafted and previously collected memos on sticky notes to develop an initial code list describing the definitions and parameters of each code using examples from the data was achieved. The dissertation chair Robert Cleve, PhD and I met on a weekly basis for approximately 6 months to communicate how the data was organized, presented, and discussed codes, interpretation of the data, and analytical questions toward specifically answering the three research questions. The decisions that were made during these analytical meetings were used to add codes into MAXQDA as a heuristic tool to organize the material, and further encouraged my dissertation writing process. Together, we processed the young adults' intergenerational narratives, the destruction of the Bosnian culture, the photo-voice project among university students, and the significance of this research and its contribution toward a global psychology.

Examples of codes generated from this process included: culture, the arts, relationship dynamics, identity, historical events, intergenerational narratives, emotions, and affect. The photo-voice project included textual and visual data entered into PDF format into MAXQDA and codes were applied to transcripts and photographs (see Figure 3).



| Code | Photo | Narrative |
|--|--|---|
| Primary Coding | | |
| Memorials, Characteristics & Public Figure |  | "It's called the eternal flame, because it's always burning. And it represents the.. the win over Fascism and Nazi (Nazism)...I think it's a nice presentation that there's always hope or something burning there in the city, so.. so what you can do, you can always conquer the evil, whatever it is." |
| The Arts, Religious Symbol & Relationship Dynamics |  | "But she.. she goes, you know, to synagogue, and she prays regularly. Not because she feels.. that she wants to do that, but because of her parents and because of the tradition. So, what I really wanted to say with this picture is how... religion is really important in Bosnia. It's, like, very important, especially after the war."But she.. she goes, you know, to synagogue, and she prays regularly. Not because she feels.. that she wants to do that, but because of her parents and because of the tradition. So, what I really wanted to say with this picture is how... religion is really important in Bosnia. It's, like, very important, especially after the war." |

Figure 3. Examples of codes generated.

Process of Second Cycle Coding

During second cycle coding, I used MAXQDA in order to run specific analytic processes through software generated report development and code passages effectively. Through various passages of text, I was able to combine the coded smaller portions of text with a later portion of subcoding. Though this data analysis program, MAXQDA was able to instantly and conveniently allow for in-vivo coding. MAXQDA served as a heuristic tool to organize the evolving data and insert comments and analytic memos as needed.

Phase 2: Focused Code Constructions

Next, I conducted a third cycle of coding for the quality verification of this photo-voice study. I focused on the specific elements of the research questions in order to validate and

identify clear objectives before conducting a data analysis. I deconstructed the narratives by aligning responses to each of the questions and matched the focused codes to conduct the data analysis.

The final step was the development of thematic coding; a common form of phenomenological qualitative data analysis founded in grounded theory was identified to form an analysis of themes, and characteristics to classify the data for analysis (Charmaz, 2006). In this coding technique, the focused codes were for the latter stages of data analysis of the photo-voice project. I continually compared and reorganized the focused codes to form dimensions for the grounded theory. The focused codes generated the move toward the development of thematic coding. Using coding as a structure of reflection, I was able to depict themes of the visual and textual data analysis. Charmaz (2006) recommended thematic coding with selective attention and careful detail to the visual and textual data to better form theoretical concepts among this visual literacy. I used thematic coding as opposed to axial coding based on Charmaz (2006) with regard to not jump too quickly to a conclusion but rather to understand the experience of a Bosnian young adult.

In response to the first research question, I wanted to know which memories are sacred and contribute to the development of Bosnian young adults identity. The absences of the rich heritage of the Bosnian culture lead the participants to state their identity is not only of Balkan descent, but is not viewed as important as it was in the past to their families, friends, and community. The following thematic codes emerged from the data for analysis: identity, ethnicity, concept development, intergenerational memory, past memory, and memorials. Due to growing up in a post-conflicted society, the intergenerational narratives of a 100-year culture of war had been passed down from one generation to the next. However, the participants represented a new

generation of Bosnia-Herzegovina and stated clearly thoughts of developing concepts about their evolving identity, faith, and culture.

For the second research question, I wanted to know which specific photographs depicted affective or emotional terminology through recalling memories that evoke and relate with fostering an ongoing sense of community. Each of the thematic codes included affect, community, emotion, the arts including photography and the presence of the arts, intergenerational memories, past memories, and memorials. Art takes on a new significance during war. Bosnian young adults photographed symbols of their culture in Sarajevo. The intergenerational narratives of songs, books, poems, theater, folklore, film, and dramas were passed down to this generation. Furthermore, the young adults expressed the importance of the arts to keep culture alive. However, due to these art forms being awkward after the war, young adults voiced concern about the absence of the arts in a post-conflicted society.

For the last research question, I wanted to know how the community of Bosnia-Herzegovina has addressed the social phenomenon of healing and the process of reconciliation in light of memories of past atrocities. The thematic codes included community, the human experience, and process of reconciliation, human rights issues, and war. The characteristics of these codes presented a way to gain insight into understanding in which that is alive among Bosnian young adults experiences. Among the thematic code of identity for the research project included axial codes of the participant's identity as interfaith, adolescence, LGBT, childhood, multicultural, unity, and division including a subcode of balkanization.

Concept Development included "I think" statements, opinions, and "No one cares" statements. Ethnicity was a frequent reference with regard to "Others." I labeled ethnicity to how the participants described their human cohort (Jewish, Bosnian, Roman Gypsies; Bosniak-

Muslim, Croat- Catholic, Serb - Orth Christian). When a participant described an intergenerational memory, a pathogenic emotion was expressed. Past memory, a measure of time, Memorials including marks, Sarajevo Rose and Commemoration.

Among the second research question, the Arts thematic code included Photographs and the presence of arts were axial codes: Affect, Emotion, Memories, Community.

For the last research question, the thematic code included community with the axial codes of grief and loss, death, and loss of home and belongings. Young adults spoke about their human experiences with regard to a sense of belonging, unity, process of reconciliation, war as an intergenerational narrative and crimes against humanity. Understanding the phenomenon being studied created motivation for the sense of investment and recommendations for social change (Stringer, 2013). The adolescents in this study were able to analyze current social issues and relate to the social world of Bosnia-Herzegovina.

Phase 3: Development of Response to Research Questions

Research Question 1

What memories are sacred and contribute to the development of Bosnian young adults identity?

The memories recalled were with concepts with regard to their “sacred” and intergenerational memories. As young adults expressed their emotions from the intergenerational narratives, in regards to the past, intergenerational memories and emotions were linked with memories and narratives from their childhood and adolescent experiences. Young adults were able to express their identity as a child and adolescent and further described a process and sense of loss toward their own identity in Bosnia-Herzegovina (see Figures 4, 5).

One participant stated, "Certain people just wanted it to stop...to make Bosnia a real country, and every country needs some culture centers and museums are a central part of the culture." Another participant stated:

It's divided, I mean, it should be symmetric. Why should (we) be one side black and other white, or I don't know which colors are there... And...it's a thing here, you cannot be there's cemeteries for Muslims, there's cemeteries for...the people that belong to one of the two churches...It's like I said, if you cannot live together, you cannot die together, because...I don't know, I think nobody knows that. They say like, if you're part of one religion, you should be a part of one cemetery that belongs only to that religion so...I mean, they believe in the same God, and it's absurd that they...are separated...I don't know how it's in the USA; I think it's one cemetery for all?

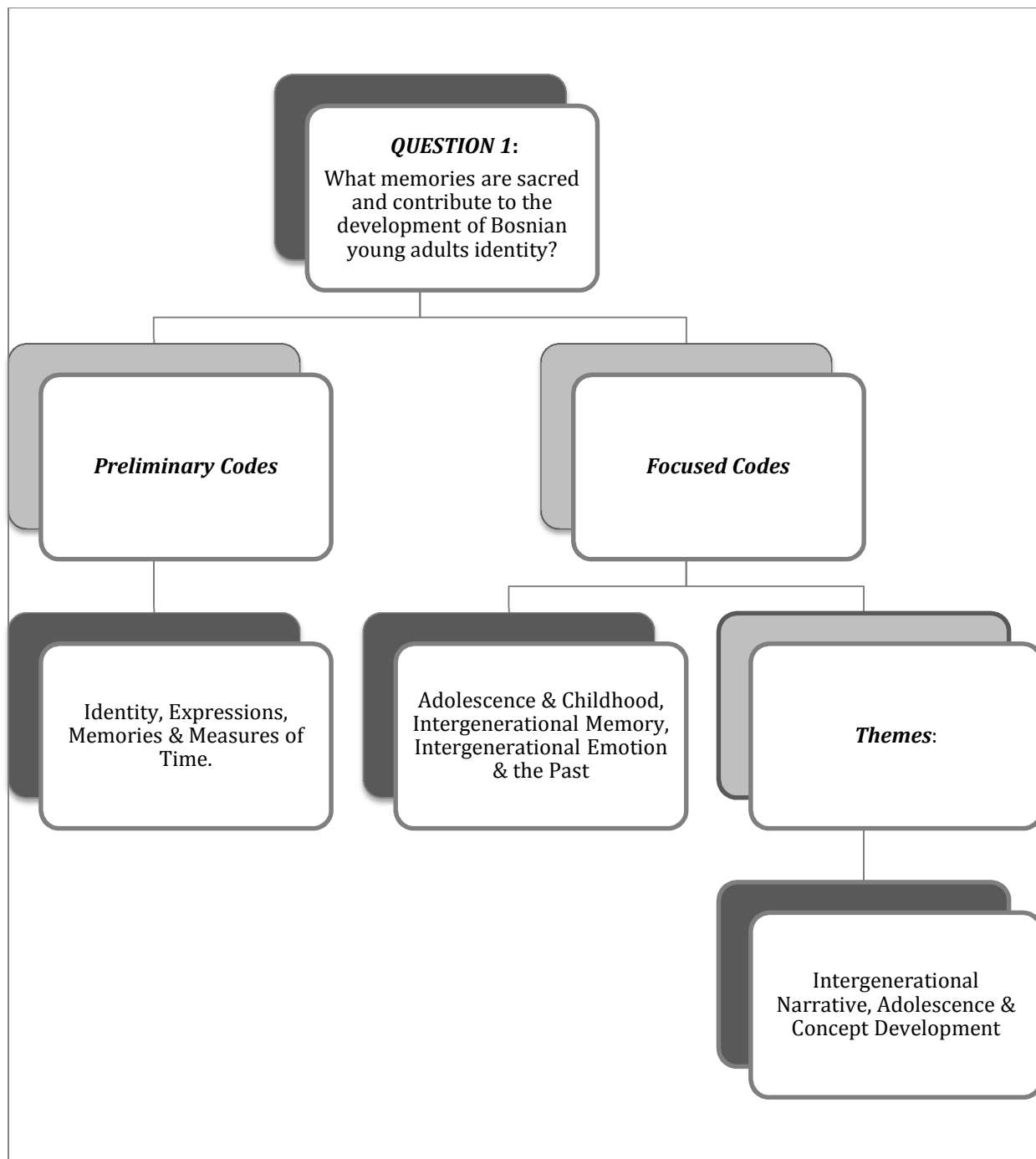


Figure 4. Research Question 1: Process of Coding

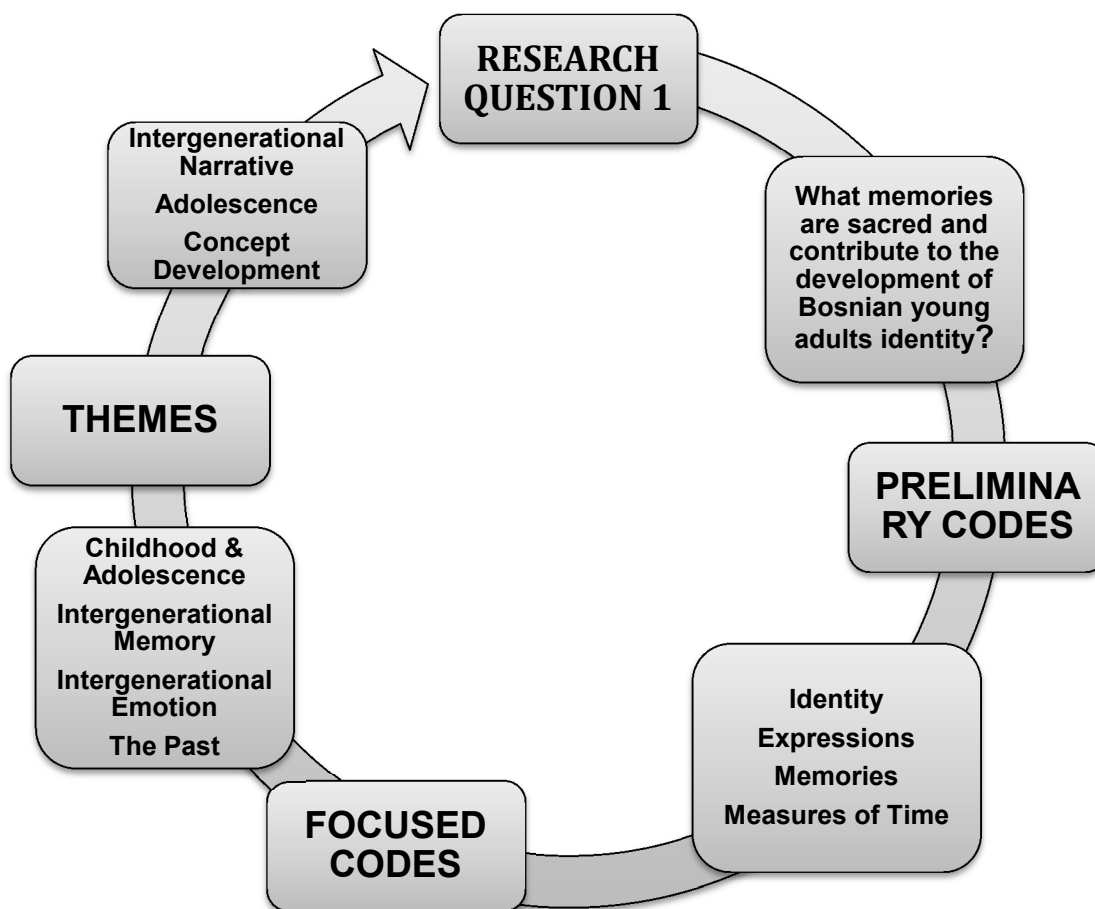


Figure 5. Cycle 2. Research Question 1: Process of Coding

Research Question 2

What specific photographs depict affective or emotional terminology through recalling memories that evoke and relate with fostering an ongoing sense of community?

Intergenerational narratives, memories, and emotions were recalled by showing pictures of the culture of Bosnia through the lens of a young adult. The participants expressed an observational affect, community, emotions through narrative construction, and the arts including photography with the importance of the presence of the arts. With intergenerational memories and narratives, memorials recalling fostered an ongoing sense of a connection to the past war but

expressed resiliency and recovery alongside hope with plans for the future of each circumstance (see Figures 6, 7). As one participant stated:

Well, they...have people that like living together, as one, then you have the other people that don't like living together as one...for many reasons of the past, i don't know, they can't get over the past. They wouldn't like it to repeat so I think it's kind of like their defense mechanism, like "I would like you to keep away from me, so it doesn't happen again." But the irony of all that is that exactly that makes the friction and happens all over again. I don't know if you know this, but there's a saying that every 50 years there's a war going in this particular location.

Another participant stated:

Well, I was always fascinated with the structure of the church, inside or outside. I mean the mosques are beautiful too and the churches from the both sides (Catholic and Orthodox), so I was always intrigued to enter and to observe all the details, especially the little ones.

And, finally: "The building represents not only me, but also my country, rough on the edges, disturbing past, and she's standing which proves her strength. In reality it's where our beauty lays both Bosnians and mine."

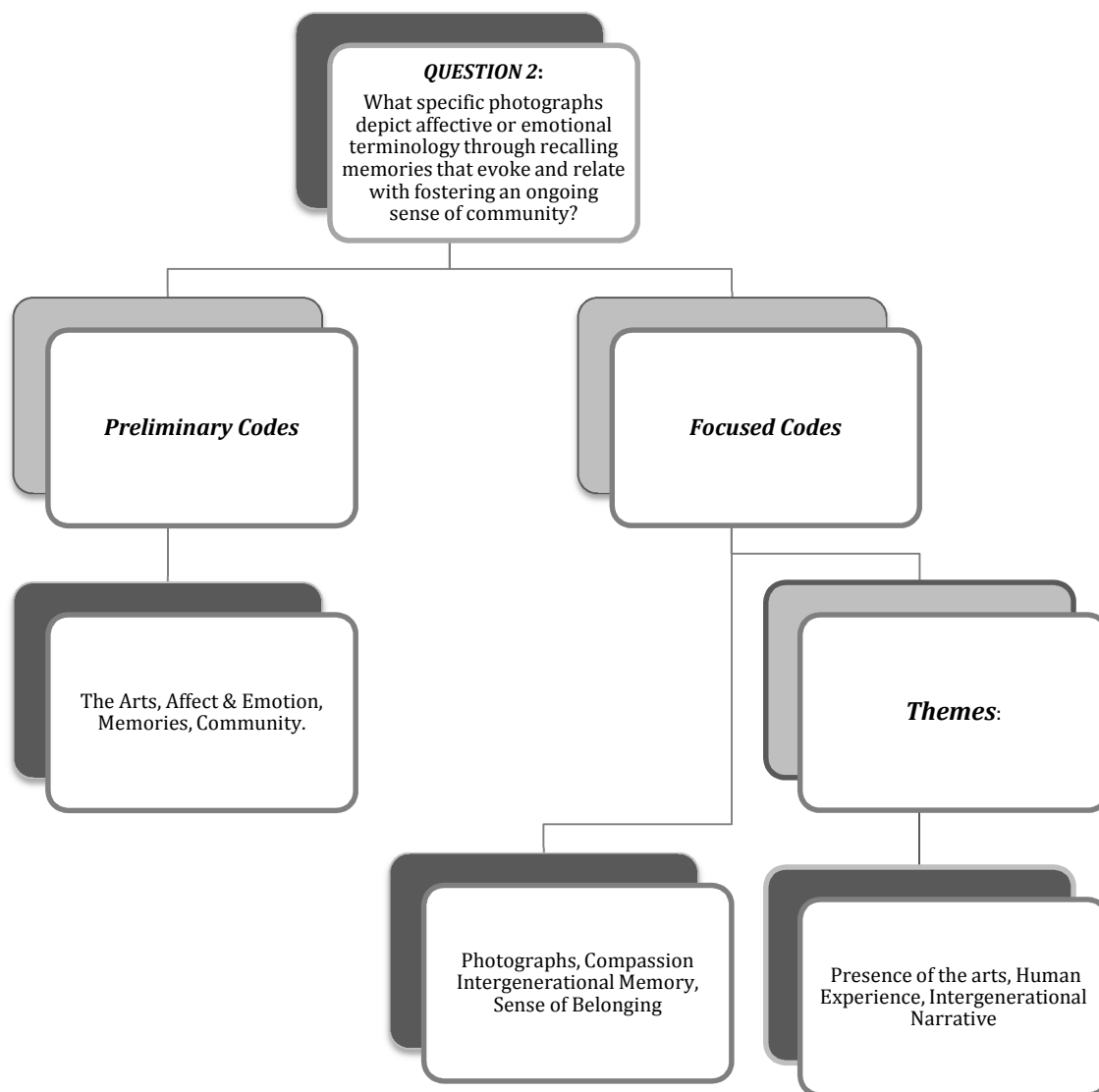


Figure 6. Research Question 2: Process of Coding

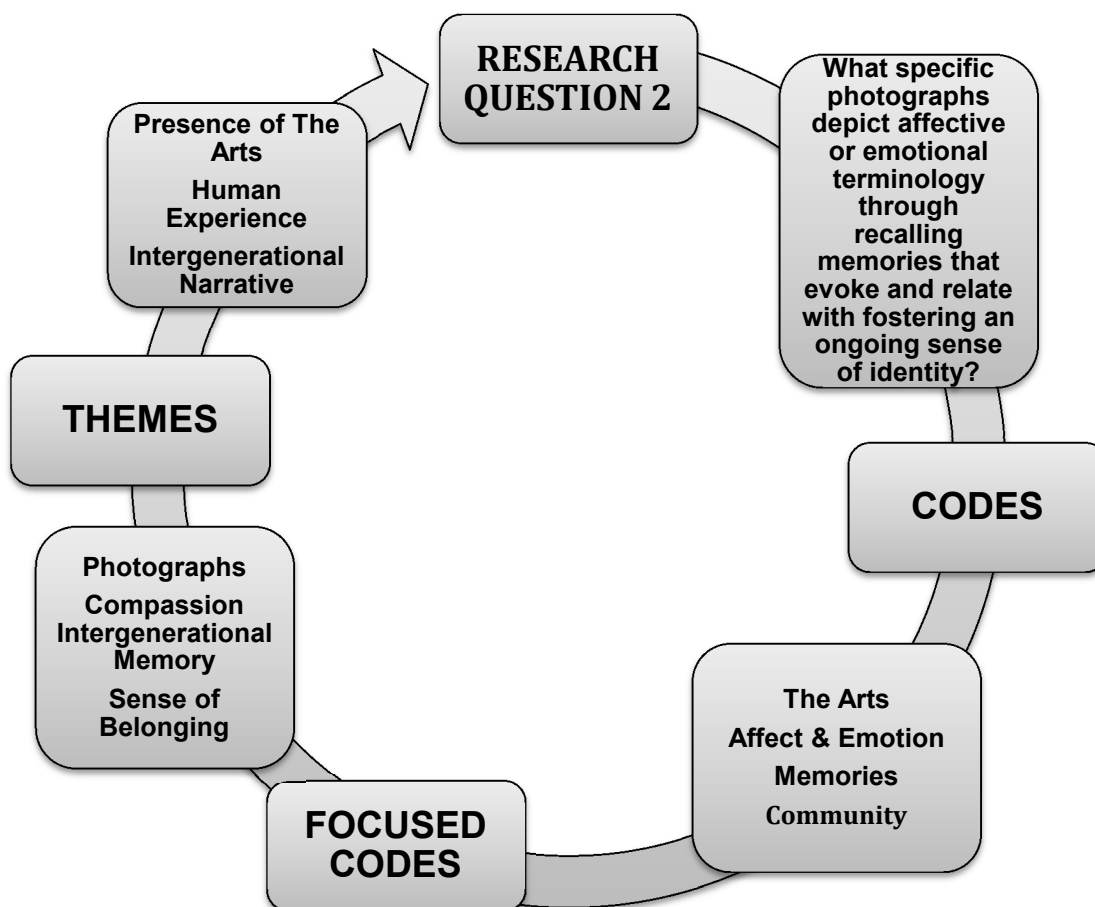


Figure 7. Cycle 3. Research Question 2

Research Question 3

How is the community of Bosnia-Herzegovina addressing the social phenomenon of healing and the process of reconciliation in light of memories of past atrocities?

Young adults appear to have embraced the post-conflicted society of Bosnia-Herzegovina. The participants expressed their involvement in social justice (JMBG & LGBT) and human rights with demonstrations, protests, volunteering, and humanitarian aid relief work. The participants expressed through being engagement in Bosnia's current events, and they were able to see the Bosnian community reconcile in ways for the very first time. Young adults explained a sense of belonging and unity among the social justice issues (JMBG & LGBT) and

reconstruction of the natural and man-made disasters. As a formerly war torn, and flooded country, Bosnia-Herzegovina holds an intriguing future for the process of reconciliation (see Figures 8, 9). As one participant stated:

Scary. So like I said, I'm divided about them (the Bosnian Army), cause they...here in this picture, they are helping people (during the floods). So when we went there the... I don't know, German army and even Bosnian and all the other countries, they were all there helping people. So I was, I don't know, so... happy about it, cause it was the first time I've seen the army in such a good way, helping people.

Another participant stated:

Well, it happened and we can't forget that, but I think we should forgive and the other people should forgive. Because I can say nothing changed after the war, only thousands of people are dead now...because of nothing...and it's quite sad for me.

Furthering this idea, a participant stated:

It was a demonstration for day of Human Rights. It was in December...yes. So, we were walking, not only these signs, you can see there were signs about violence, about media, about everything...about all things like no discrimination and things like that, but I took this because it's me and my friends, they say we don't exist yet here we are. People in Bosnia are like: "We don't have gay people, that doesn't exist here. That is only in modern societies, like USA, UK, Sweden, and countries like that, there isn't homosexual people here". So, we were just taking this sign to show that we exist. They say we don't exist yet here we are.

A different participant recalled:

When the floods happened. We were all helping each other, they forgot their names, if their called, I don't know, Boris or Adnan, they forgot it... they... I think for a second they remembered, it's all about life, real people. I mean, we are people...and the concept of religion and the concept of names; we do that, nobody else. We give our child the name, we make them pick religion, I mean, we don't make him pick religion, we give him religion, you can't pick it.

Finally, one participant stated:

How can I say...the point of the picture is that finally the people from Bosnia, Croatia, and Serbia work together to accomplish something...They were helping to each other with, how can I say... It didn't matter what nation are you.

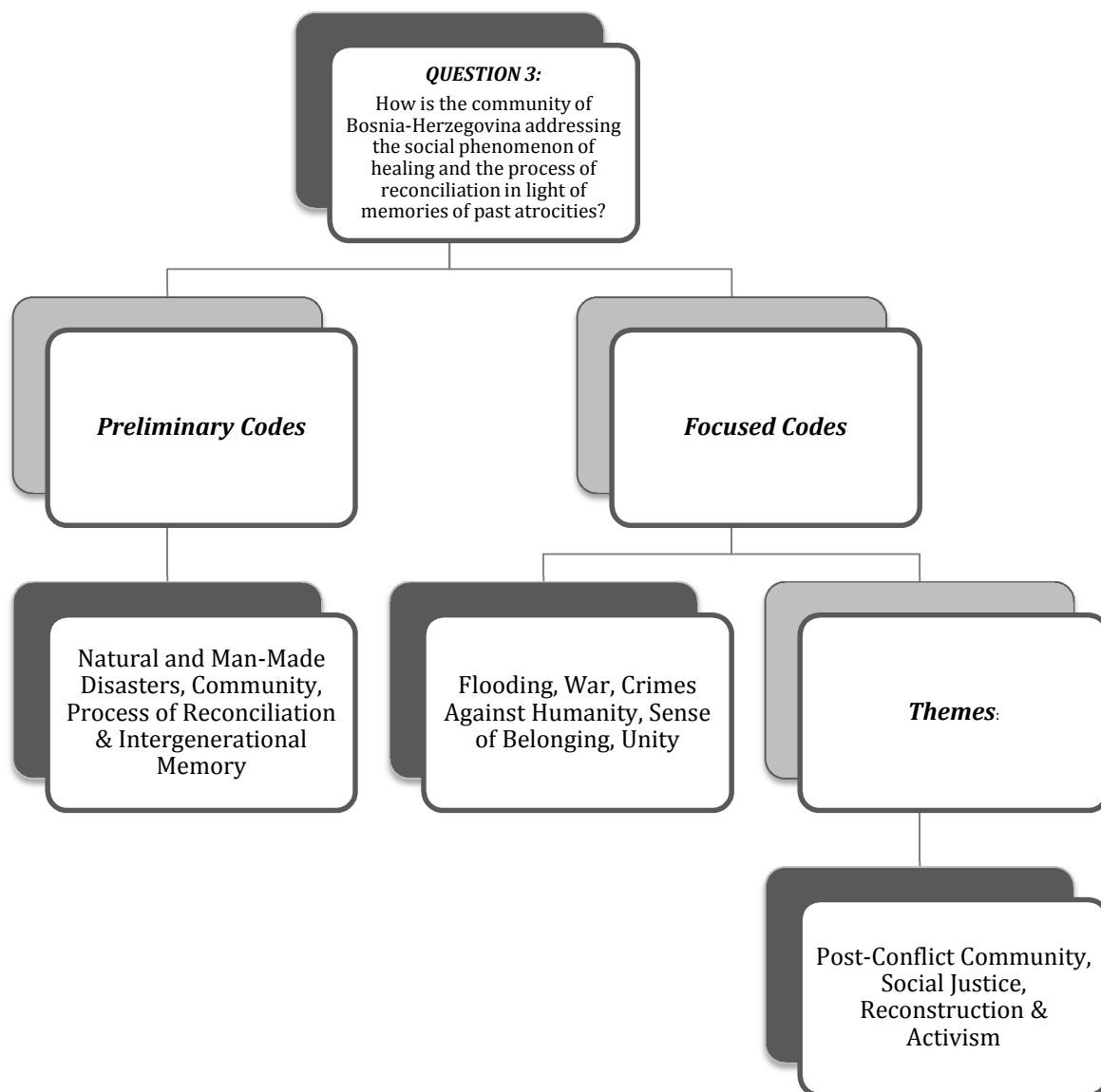


Figure 8. Research Question 3: Process of Coding

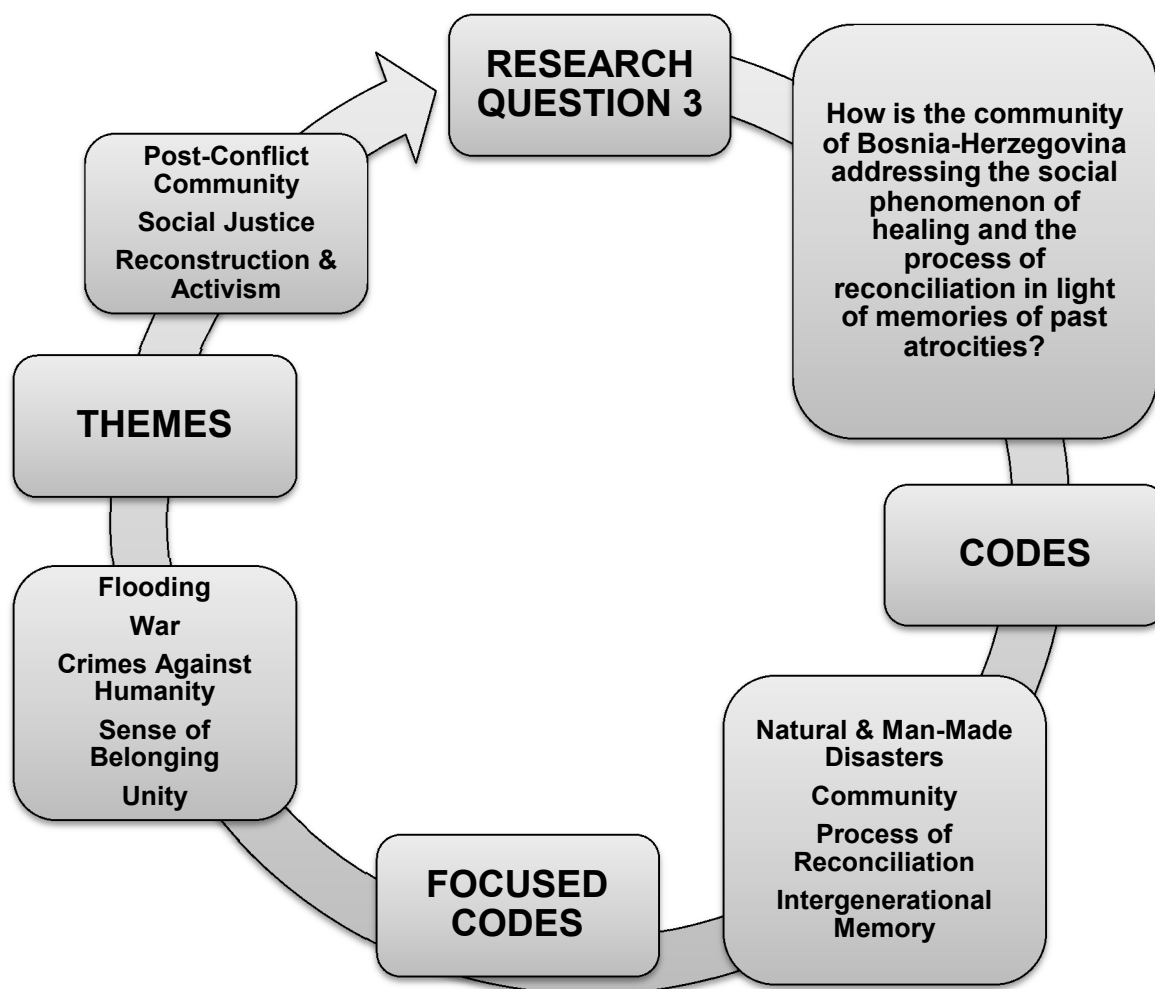


Figure 9. Cycle 4: Research Question 3

Conclusions

The photo-voice study indicated the project served as a way to present the different phases of the analysis process. As a qualitative study, the organization of the data, writing memos of the field notes, observations, and visually analyzing the photographs were distinctive roles in the data analysis. MAXQDA served a helpful role in the data analysis process. During the coding process, I was open to additional codes emerging during the data analysis. The

participants in this study have experienced a phenomenon. The textual and visual data provided a description on how to capture the phenomenon in the essence of Bosnian young adult's experience.

Chapter 5: Discussion

Introduction

Through capturing a phenomenon, I used an advocacy and participatory action model design to bring a voice of empowerment to a marginalized group of young adults in Bosnia-Herzegovina. The photo-voice study contained an elicited conversation leading to an action-based agenda to further reform the lives of participants in which they live and will work. The issues facing this specific group of marginalized young adults of Bosnia was oppression, human rights, minimal job opportunities, ethnic division, government domination, and suppression of culture. As each issue was presented in a photo-voice and explored through photo-elicitation, the issues have been studied and exposed further providing an avenue to give voice for those marginalized participants.

The Bosnian-Herzegovinian government has made little to no progress toward amending the country's constitution to eliminate religious or ethnic discrimination in the national. The significance of the photo (see Appendix B) from the floods is that the Serbian young man is engaging with two small Roma girls. Roma remain the most vulnerable group among Bosnia-Herzegovina. There is a lack of free and universal birth registration, discrimination in employment, education, and political representation. The Roma's face limited access to public services and health care and are not a part of the public registry that records birth, death, and marriage in Bosnia-Herzegovina.

I embraced this worldview as the research study was shaped with several approaches to understand Bosnia's most pressing social issues. Further leading the recommendation for future studies that implement culturally intelligent and culturally appropriate designs to address the injustices among the group of Bosnian young adults. The advocacy framework provided a voice

further leading to form a narrative tone in visual methodology. Research efforts were developed directly to provide recommendation for the future reconstruction of Bosnia-Herzegovina.

Psychodynamic Perspective

Psychodynamic perspective obviously informed the projective methods of data collection throughout this photo-voice study. Also, marginalized young adults behaviors and feelings are powerful. With meaning making and meaning reconstruction framework alongside dealing with major traumatic loss is relevant in the following major conclusions of the photo-voice study in Bosnia-Herzegovina. When participants expressed their emotions in regards to relating to the intergenerational narratives passed from one generation to the next, the young adults also expressed the ability to recognize the pathogenic emotion and their own emotion separate from this. Further indicating, resiliency from intergenerational trauma passed from their family members, community leaders, teachers, and friends. Emotions such as loss, pride, pain, anger, guilt, frustration, and fear were predictors of long-standing consequences of growing up with the aftermath of a one hundred year culture of war. Furthermore, leading participants exposing their vulnerability through sharing their families' stories to further understand the exposure and recovery process from intergenerational trauma among a new generation in Bosnia-Herzegovina. This study shows that although intergenerational trauma has been passed from one generation who survived war to the next generation growing up with the aftermath of war: young adults, biologically, emotionally, and psychologically have been able to show recovery and express emotions of compassion and an effect of caring but was able to express happiness and hope from stories of devastation.

Research Question 1

Several themes emerged from the analysis of data gathered from Research Question 1. Those themes are addressed in this section and include childhood and adolescents, role of religion among adolescents, intergenerational memories and intergenerational emotions, concept development, and the past (see Figure 10).

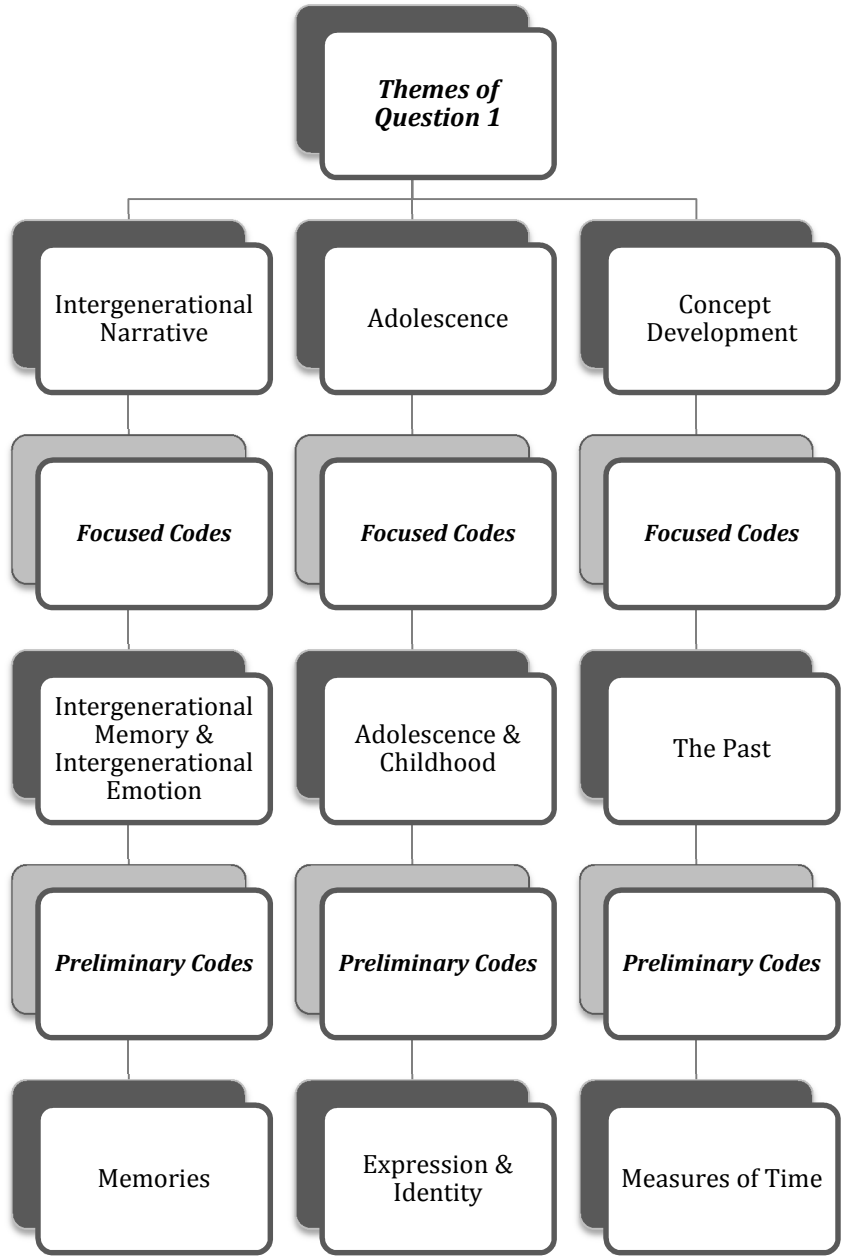


Figure 10. Question 1: Process of Themes

Childhood and Adolescents

Bosnian young adults were able to identify with the culture of Sarajevo and provide meaning for recovery in their post-conflict environment. The photo-voice interviews gave voice to the community structures that are most familiar to them in which they could relate stories from the past that were passed down from community members, leaders, family members, significant others, and friends.

Role of Religion among Adolescents

It was observed from the photographs that participants expressed their adolescent identity as an adolescent and from childhood narratives brought to them in each personal environment they were exposed to. The unique descriptions of the multicultural, interfaith, LGBT, unity and division were described among Bosnian young adults identity. Memories are deemed sacred and deeply held community memories that have contributed to a multi-generational deeply held memory. The role of religion was a prominent topic among Bosnian young adults. However, many participants expressed questioning their faith, their parent's faith, and their friend's faith. As many students had completed first year university level classes including introduction to philosophy and an introduction to psychology, the participants reported these classes influencing their decision-making and thought process toward religion. Participants reported being more "open-minded" than their parents and loved ones. The participants reported having long conversations over coffee about politics, religion, and war. The young adults also reported not fully understanding why the war happened but wanted to go against the grain with being as inclusive and multicultural as possible. Although I coded for each comment in regard to nationality, the participants demonstrated a thought process with regard to being mindful of

other's different than oneself. The ability to express diversity and acceptance among an understudied population is important for a better understanding

Intergenerational Memories and Intergenerational Emotions

The participants described an intergenerational emotion of fear, death, grief, and loss but in turn described emotions of hope, recovery, and reconciliation. The photograph represents the past and present of Bosnia-Herzegovina. The research participants described intergenerational memories, narratives with grey, or undecided emotions, a transition still present between past and future. This study presents an opportunity for the international community to further understand a generation of young adults who grew up as the generation born at the end of genocide. From a post-conflicted society, the global community is in need of understanding recovery, resiliency, and empowerment of this next generation of leaders. Furthermore, to honor participant's voices that may enhance and deepen other post-conflicted societies and worldviews. Where grey dreams run next to grey nightmares, grey hate next to grey love alongside the inverse rules of history runs a newly found desire to move forward into reconciliation, incarnated in a new generation in Bosnia-Herzegovina.

The Historical Museum in Sarajevo currently is located closely nearby the Faculty of Philosophy at the University of Sarajevo. The National Museum represents the longest siege in modern European history, which lasted from April 1992 to February 1996. The museum represents the 1,425 days when the city of Sarajevo was relentlessly attacked from the surrounding hills, by grenades, mortar shelling and snipers. The photograph represents the participants who captured this building through their visual and social lens. The picture shows the well-designed structure and architecture of the cemented building. However, due to the

closing of the museum it is a permanent exhibit offering the close of sacred memories among the Bosnian community.

Many of the participants photographed the building as a closed museum. During the interviews, each participant expressed their feelings and concept development and ideas about the closure of the national building. The significance of the photograph of the museum represents the absence of access to the history and culture of Bosnia-Herzegovina. The participants expressed strongly held emotions in regards to the National Museum of Bosnia-Herzegovina. Due to financial constraints among the government in Bosnia-Herzegovina, the museum continues to be closed.

As young adults are developing ideas about their identity many expressed a loss of connection to their culture and to their heritage as a Bosnian. During the dialogue, many young adults questioned what was inside the building that the national government did not want to put on display for the public eye. Participants expressed their concern for the state of Bosnia's future with regards to economic sustainability. Some participants expressed a sense of empowerment and were motivated by these viewing these photographs to pursue the idea of fundraising to alleviate the overall costs of reopening the building.

As a researcher, my observations of the closing of the national museum included the destruction of the Southeastern European culture. Many participants expressed the concerns of nationalism. Furthermore, Bosnian young adults concept of intergenerational narratives among nationalism was the way they viewed the older generations by only valuing the nation in which he or she belong to, and only having a viewpoint of their own image and no one else's society or ethnic group. The Bosnian young adults expressed concern for their generation to step into a

leadership role of the Herzegovina nation as well as expressed interest with the future generations growing into these roles after them.

With regard to nationalism, the search among young adults is for what is defined as an authentic Bosnian culture. Young adults are questioning their heritage, the history to which they belong, and through this process it seems as historical facts have been erased and destroyed. The closing of the national museum in Sarajevo speaks to the current historical injustice among the Bosnia-Herzegovinian community. As the primary investigator, the community and research participants displayed collective amnesia when questioned and asked to describe the contents inside of the national museum. The process of obtaining valid historical inquiry of the Bosnian national museum presents a challenge for Bosnian young adults. Such inquiry confronts obvious inconsistencies and corruption of the society. But also challenges scholars, activists, and the Bosnian society to bring a voice to the current events of Bosnia-Herzegovina.

Concept Development

Bosnian young adults voiced concerns with have a limited amount of influence on the Dayton Peace Agreement and process of obtaining recognition for abiding to the peace accords by the European Union. Of note was the young adults' concept development as it was expressed in "I don't know" further leading to pause and process and further verbalize the construct of their thoughts.

The Past

There is a need to include the historical and psychological context of the 100 year (1914-2014) culture of war and the impact of culture on intergenerational transmission of trauma. From the beginning of the conflict in Sarajevo in 1914, intergenerational narratives of WWI, WWII, the Holocaust, the fall of the Soviet Union via the Cold War, the Balkan wars, the Rwandan,

Cambodian, and Bosnian genocide, the apartheid and many more have been passed down from one generation to the next (Danieli, 1998). The multilegacy of trauma needs to continue to be examined in Bosnia, a former Yugoslavia country to bring light to the phenomenon of post-conflict healing and communal reconciliation across the globe.

Research Question 2

One major theme emerged from the data analysis related to Research Question 2: affect, arts, and community (see Figure 11).

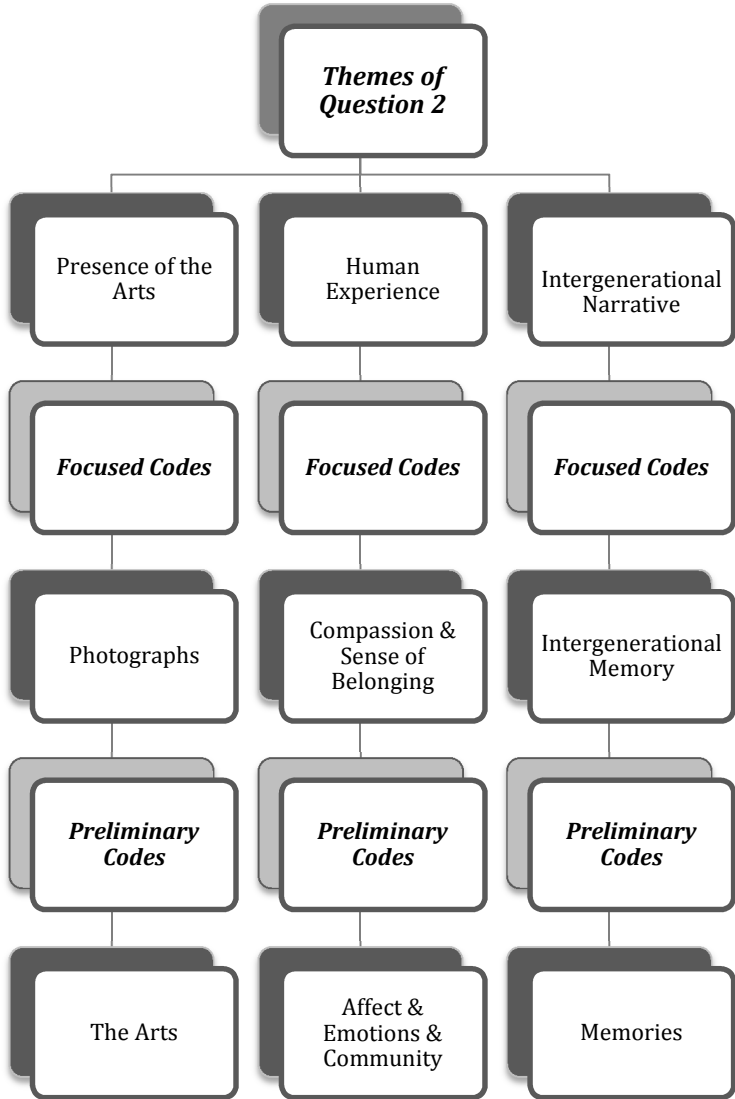


Figure 11. Question 2: Process of Themes

Affect, Arts, and Community

The expression of young adults' emotions via the arts included photography and the recognition of the presence and absence of the arts in their daily lives. Past memories, and memorials included community remembrances, and structures of commemoration. Bosnian young adults wanted to attribute meaning to their society and give light to the post-conflict community, a war-torn community from nearly twenty years after a war had ended. The photographs captured by Bosnian young adults grasped an art form of photography that will influence visual methodology research and the representation of post-conflict Bosnia-Herzegovina.

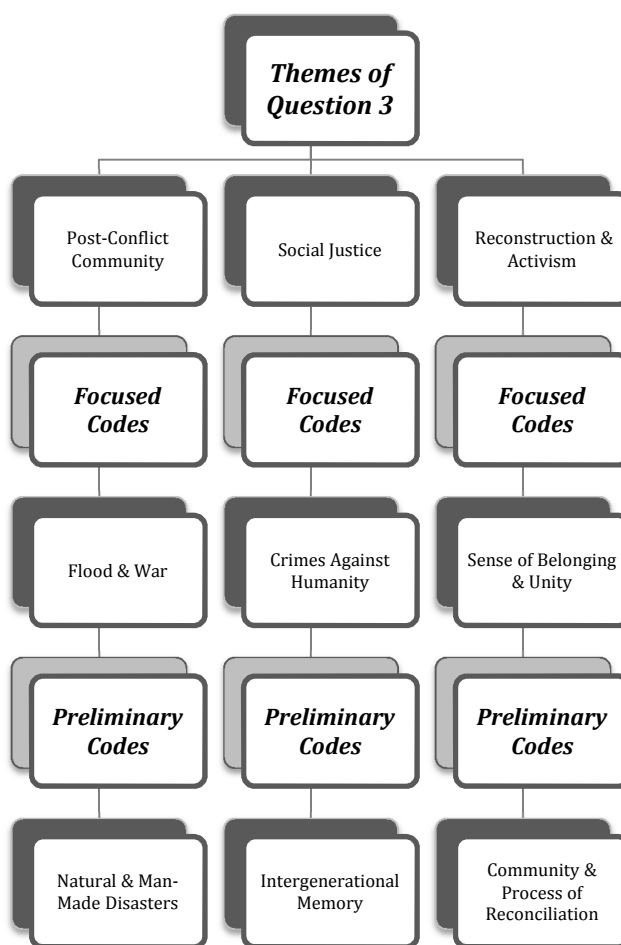


Figure 12. Research Question 3: Process of Themes

Process of Reconciliation in a post-conflict Community

The young adults that participated in this study had a post-conflict attitude and perception of the Bosnian war that provided insight into the current sociopolitical structures in Bosnia-Herzegovina. As young adults grew up in a post-conflict era, the international community and non-governmental organizations provided peace-building camps, workshops, and seminars that were an ongoing norm to ensure future generations would change for the better. The young adult participants reported this peace as a part of their process of reconciling the differences of their friends and family.

I was able to strategize for the interpretation of the photo-voice project by looking at the photographs as a visual medium. Further examining attention to details, the invisible as well as the visible effects, and paying close attention to the complexity of the young adult interviews in Sarajevo, Bosnia-Herzegovina. Among the social context in the lives of Bosnian young adults, the images and textual data offer an explanation to the research questions further providing a building block in understanding the intergenerational narratives of a post-conflict society. I was able to gain insight into the process of reconciliation under social hardships including a natural disaster that was a perceived threat to the Bosnian society. However, the hundred-year culture of war, the massive flooding, and recovery from intergenerational narratives from the previous wars offer a new discourse of empowerment for Bosnian young adults.

Social Justice

There are strong relations to social justice issues in Sarajevo Bosnia-Herzegovina. Issues include LGBT rights. A participant indicated that the community of Bosnia stated that views of Bosnia-Herzegovinians reflect that the LGBT population does not exist. In the demonstrations and summer of 2013 protest of JMBG, the international community realized the Bosnian struggle

is a deeply human one, and the international community should stand with Bosnians and Herzegovinians, as they stand up for their human rights in demonstrations, and dare to hope. Identifying with other Bosnian young adults reported empowering events, which included JMBG demonstration in Sarajevo, the massive flooding all over the Balkans, and the close of the National Museum in Sarajevo due to governmental financial restraints.

Experiences of intergenerational narratives

This theme addresses internationalization and externalization of memory and pathogenic emotion. Memories, acceptance, and the outcomes of cultural identity contribute to how Bosnian young adults lead Herzegovina in the future. The research indicates that the young adults of Bosnia have had a difficult post-war environment and it continually effects the future direction of Bosnia-Herzegovina.

Reconstruction and Activism

Bosnian young adults represent a post-accord peace-building generation. The process of transitional justice is a challenge as young adults are responsible for the possibility of maintaining a multicultural society with intercultural understanding with limited community and educational support. Accessing information is a challenge in Bosnia. Students were hopeful but also planning for negative outcomes due to limited supporting systems.

Conceptual Framework of Culture

I conducted the study with a post-modern worldview in order to gain in depth experience of the life of a young adult in Bosnia. From my observations Bosnian young adults have grown up with the consequences of (1914-2014) a 100 year culture of war. Due to the complexity of the Bosnian war, the young adults face consequences of a war that ended 20 years ago. Bosnian young adults voiced concerns about post-graduate education, limited jobs that were and are often

affiliated with religious or ethnic identity, and limited opportunities for travel due to Bosnia-Herzegovina not being a part of the European Union.

Implications

Bosnia has been identified as a low and middle-income classification (LMIC) via the World Bank (2014). Evidence shows that the majority of research with regards to the aftermath of trauma originates from high-income countries, principally the United States, and LMIC are largely underrepresented. It is also rare to see international author collaboration between high and low-income countries (Figueira et al., 2007; Fodor et al., 2014). I highly endorse this type of study that is a collaboration of researchers from underrepresented nations and countries where research is prolific. This international collaboration holds the highest potential for a combination of validated visual methodology, research infrastructure, and culturally informed decision-making.

Conclusions

In conclusion, Schnyder (2013) stated that trauma is a global issue; traumatic stress research needs worldwide, interdisciplinary collaborations and the traumatic stress research community needs to ensure that all trauma-related research and mental health needs are met. As the field is developing toward a global psychology, the goal is to achieve adequate mental health interventions that alleviate trauma symptoms in generations to come by implementing culturally intelligent and culturally sensitive approaches to directly influence future generations. Future research should include international collaborations with high, and low and middle-income countries.

Limitations

I partnered with the University of Sarajevo, which provided an educated sample of young adults. However, due to the study being conducted during the flooding and finals week participants were difficult to recruit during this time. The participants represented 19 to 23-year-olds. Most participants did not remember the Bosnian war directly but had heard stories of their traumatic births, family members fighting in the Bosnian war, loved ones dying, and families losing friendships and belongings as well as not having basic needs to provide for their families during that time.

I arrived for data collection during a natural disaster, a massive flooding in Bosnia-Herzegovina and some research participants were sent home to be with their families during the time that was described as the worst atrocity since the Bosnian war in the 1990s. The Balkan community experienced a sense of loss during this time. During the months May, June, and July of 2014, there was an estimated 84,5000 registered Internationally Displaced Persons due to the severe flooding in May and August. This forced Balkan families to relocate and delayed implementation of returning refugees to their pre-war homes. Many lost their belongings, such as families home, livestock, grocery stores, and entire towns and villages were destroyed. The research participants were able to say this was the first time they had been able to witness and had experienced a sense of community regardless of ethnicity and move progressively toward reconciliation in light of a hundred year culture of war and massive flooding.

During the conducted photo-voice study limitations included but were not limited to, young adults being sent home from the University of Sarajevo to help provide relief efforts to family members. Due to the un-cleared wartime land mines, Bosnia became a danger zone as rain fell and waters rose across the Balkans. The natural disaster brought Bosnia's fractured

communities together. Many young adults reported everyone was helping one another regardless of nationality.

Significance

Culture and psychology have a reciprocal influential relationship. Young adults behaviors, thoughts, and feelings influence cultural norms and it creates a multi-faceted dimension when merging culture and psychology within a global context. The significance of this photo-voice study was it provided insight into the current social state of Bosnia and the natural disaster of flooding in the Balkans occurring at the time. Bosnian young adults voiced concerns about religion, ethnicity, and communal reconciliation in light of the culture of transmission of trauma. The participants validated (Danieli, 1998) included the influence of culture on changes in family dynamics associated with war trauma such divorce rates, discord, and domestic violence are vital in understanding mental health concerns and the culture of transmission of trauma (Danieli, 1998).

Language Barriers

The Slavic languages including Bosnian, Croatian, and Serbian were the participants' primary languages. However, many participants were able to speak and understand English. If a participant did not feel comfortable speaking in English, the participant requested a translator during the interviews. The University of Sarajevo provided a research assistant to serve as a translator to interpret the photo-voice interview. The interviews were recorded and transcribed then translated from Bosnian to English and double-checked to ensure accuracy.

Previous to the initial interview, the research assistant was responsible for ensuring the documents in Bosnian were culturally appropriate in language and tone. Due to some changes

made, I updated all documents and later provided all Bosnian forms to the participants via email. However, each participant already had an English version of the documents.

Culture and Sample Recruitment

During my visit to the University of Sarajevo, I provided guest lectures in the Philosophy Department to further advertise the photo-voice study at the end of classes. The Department of Psychology's undergraduate students provided the sample recruitment. The culture of Bosnian young adult life was expressed as a lack of affirmation and leadership among corruption in their community. Young adults expressed the history and background of former Yugoslavia, the Balkans and Bosnia-Herzegovina in relation to economic status and the development of peace throughout the generations. Bosnia is an evolving society in transitional justice. Young adults expressed their governmental leaders were continually creating an ethnic divide in Bosnia-Herzegovina. The international community is in need of intentional collaborations with Bosnia to further navigate a multicultural society.

As the primary investigator, I was interested to know how these Bosnian young adults view the future of Bosnia for their children. How does this gained insight frame reconciliation for their children, the future of Bosnia-Herzegovina? The participants indicated there was no reason for the war in Bosnia. As the researcher, a common question in the interview conducted was what would you tell your children about the war in Bosnia. I am interested to know how these memories from a new generation in Bosnia would be passed down to the next generation. The research participants indicated there would be no reason to take sides or to speak to a war they did not personally remember. Some participants mentioned that they would wish to speak to the consequences of growing up after a war had ended with regard to the lack of economic sustainability and the limited access to educational resources.

Coding Choices

I chose to use a systemic approach in grounded theory coding. Through open coding, I formed categories by developing a coding tree about capturing a photo-voice phenomenon. The data was coded for capturing the meaning of young adult experiences. Through this study, I was able to capture an in depth understanding of intergenerational narratives in Bosnian young adults. Through this coding method, I was able to understand the current and past social situations, which relied on a post-modern perspective. The visual data provided a pre-existing framework for coding photographs. The images were documented and coded for representation of the physical environments, artifacts, and the fieldwork like architecture that represented the visual data. As the researcher, I observed pieces of culture from Bosnian young adults, the coding developed by using an interpretative lens provided by an intuitive and strategic approach.

Literature Review

The literature review was completed previous to conducting the study. However, due to the nature of this qualitative research, I provided additional literature to support the outcomes of the photo-voice study. The scholarly rationale for the photo-voice study was to add and fill the gap in existing literature, and to provide a voice for individuals not represented in literature. Through the discovery of new elements, I experienced a heightened awareness and established a new way of thinking in regards to studying an understudied population in Sarajevo, Bosnia-Herzegovina. In gaining new insights, I have a better understanding of how to improve practice among the international psychology field.

Implications for Future Research

The culture of psychology focuses more on context and content outside the person. What does the process of reconciliation look like in a post-modern faith? How do adolescents process

their faith and ethnicity? I drew conclusions based on interviewing university students. I observed a pattern among photo-elicitation expressing topics of faith alongside ethnicity. The Balkans is known for their identities being closely aligned with faith and ethnicity. I suggest future research be conducted on how post modernity influences an Islamic Faith. However, I am concerned about the intergenerational narrative of exclusion of the Roma in all levels of society. Issues need to be addressed to increase efforts of improving the rights of the Roma and Jews in Bosnia-Herzegovina.

In regard to peace and conflict literature, I would suggest an acknowledgement of systematic and structural perspectives emerge to further understand the obstacles young adults face when growing up after a war ends. In light of the post Dayton Accord agreement, crimes against humanity, further attention of the Bosnian trials via International Criminal Court need to be examined in future research. However, reconciliation efforts are crucial and continued research from all Balkan relationships can provide a comprehensive indication of the post-division Bosnian society. With regard to young adults growing up in three different education systems, three different languages, and three different intergenerational narratives of the history of Bosnia creates a need to find similarities among differences to further reconciliation, human rights, and the peace accords.

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Appendix A: Debriefing Statement

Thank you for participating in this study! Your participation was very valuable to me. I appreciate the time you devoted to participating in this study. Throughout this interview, you recalled memories passed down from one generation to the next as high and low points of history of Bosnia-Herzegovina.

If you have experience any discomfort emotionally and feel you need to speak with a professional counselor, please contact Renko Djapic, MD, PsyD. Dr. Renko Djapic can be reached via email at: renkodjapic@gmail.com and by telephone: +387 33668454.



It is very important that you do not discuss this study with anyone else until the study is complete. If you have any questions or concerns regarding the study, you may contact Jenifer White at jlw5655@ego.thechicagoschool.edu

Thank you for your participation!

Dodatak A: Debriefing Statement

Ovim bih željela izraziti da sam jako zahvalna za vaše učešće u ovom istraživanju i da je vrijeme koje ste posvetili također jako cijenjeno. Tokom ovog intervjua ste se prisjetili sjećanja koja su prenesena sa jedne generacije na drugu, kao svijetle i tamne tačke povijesti Bosne i Hercegovine. Ukoliko ste osjetili neku emocionalnu nelagodu i osjećate da bi trebali razgovarati sa profesionalnim savjetnikom, molim vas da se obratite Renku Đapić, MD, PsyD. Dr. Đapića možete kontaktirati putem e-maila: renkodjapic@gmail.com i putem telefona: +387 33668454. Veoma je važno da o ovoj studiji ne razgovarate ni sa kim dok ne bude završena. Ukoliko imate bilo kakvih pitanja ili briga u vezi istraživanja, možete se obratiti Jenifer White na jlw5655@ego.thechicagoschool.edu
Hvala vam na sudjelovanju!

Appendix B: Photo-Voice Examples

| Code | Photo | Narrative |
|--|--|---|
| Primary Coding | | |
| Memorials, Characteristics & Public Figure |  | <p>"It's called the eternal flame, because it's always burning. And it represents the.. the win over Fascism and Nazi (Nazism)...I think it's a nice presentation that there's always hope or something burning there in the city, so.. so what you can do, you can always conquer the evil, whatever it is."</p> |
| The Arts, Religious Symbol & Relationship Dynamics |  | <p>"But she.. she goes, you know, to synagogue, and she prays regularly. Not because she feels.. that she wants to do that, but because of her parents and because of the tradition. So, what I really wanted to say with this picture is how... religion is really important in Bosnia. It's, like, very important, especially after the war."But she.. she goes, you know, to synagogue, and she prays regularly. Not because she feels.. that she wants to do that, but because of her parents and because of the tradition. So, what I really wanted to say with this picture is how... religion is really important in Bosnia. It's, like, very important, especially after the war.</p> |

Building, Measures
of Time, War-Torn

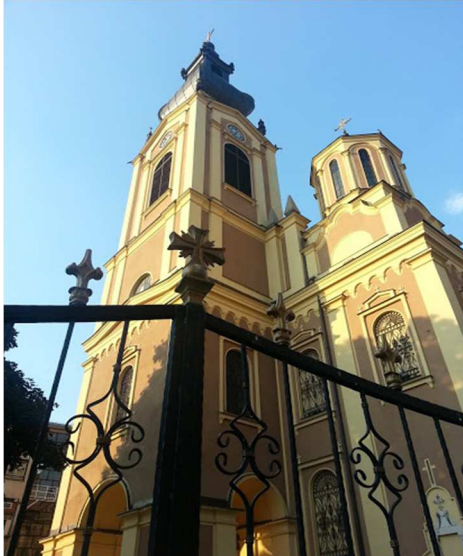








“The building represents not only me, but also my country, rough on the edges, disturbing past, and she’s standing which proves her strength. In reality it’s where our beauty lays both Bosnians and mine.”





Identity, Activities,
Relationship
Dynamics



"Oh, this one I like in particular, it represents the city as whole, I mean, it only misses a church here. There's a picture of the church.. of the first church I've shown you, it's behind this building, so it's like this church is here and the mosque is here, they are separated, I don't know, 100 meters. So it kind of represents the old part, the part.. the building here that's peeking out, there's these two buildings, they're called "Momo and Uzeir", like two persons. It's not official name but people call them that way because they are.. look the same, and they are like twins. They're from the Yugoslavic age and there and there is mall, kind of represents the modern age, the building and all that. The past, the near past, the present, it only misses the future because I think it's unknown."

| | | |
|---|---|---|
| <p>Religious Institution, Presence of Religious Symbol, Orthodox Church</p> |  | <p>“Well, I was always fascinated with the structure of the church, inside or outside. I mean the mosques are beautiful too and the churches from the both sides (Catholic and Orthodox), so I was always intrigued to enter and to observe all the details, especially the little ones.”</p> |
| <p>Building, Government & Socio-Economic Status</p> |  | <p>“Certain people just wanted it to stop...to make Bosnia a real country, and every country needs some culture centers and museums are a central part of the culture.”</p> |
| Secondary Coding | | |
| <p>Social Cohesion, Compassion & Volunteering</p> |  | <p>"He's from Serbia. This picture was taken a few weeks ago when there were flood here, in Bosnia, Serbia, and Croatia. "So, I can say that this photo is, I don't know how to say, breaking through stereotypes. The man with tattoos, he's nice with children, and this kid is, how can you say.. I don't like to say it that way, but a gypsy."</p> |

| | | |
|---|---|--|
| <p>Absence of the Arts, Music & Music Academy</p> |  | <p>"This is a piano in my high school and you see how broken it is..? Which is really sad. So yeah.. I think it's really sad how art is so underappreciated here in Bosnia. Nobody really cares, nobody cares about the classical music, or theatres, or movies, paintings.. nothing."</p> |
| <p>LGBT Rights, Friends & Freedom</p> |  | <p>" It was a demonstration for day of Human Rights. It was in December...yes. So, we were walking, not only these signs, you can see there were signs about violence, about media, about everything...about all things like no discrimination and things like that, but I took this because it's me and my friends, they say we don't exist yet here we are."</p> |
| <p>Graffiti, Structure & Architecture</p> |  | <p>"I don't know how to.. graffiti, but I like when I see it, and, I don't know, it's maybe [four?] graffiti and, because it's... this is from behind and from the front it looks beautiful, because, I don't know, I feel sorry because.. it was someone's home, and now it's destroyed and it look pretty from the front."</p> |
| <p>Theatre, Movies, Presence of the Arts</p> |  | <p>It was a demonstration for day of Human Rights. It was in December...yes. So, we were walking, not only these signs, you can see there were signs about violence, about media, about everything...about all things like no discrimination and things like that, but I took this because it's me and my friends, they say we don't exist yet here we are.</p> |
| <p>Triangulated Data</p> | | |

| | | |
|---|--|--|
| <p>Natural Disaster, Flooding</p> |  | <p>"When the floods happened. We were all helping each other, they forgot their names, if their called, I don't know, Boris or Adnan, they forgot it... they... I think for a second they remembered, it's all about life, real people. I mean, we are people...and the concept of religion and the concept of names; we do that, nobody else."</p> |
| <p>Memorial Sarajevo Rose</p> |  | <p>"Yeah, because...I don't know, because maybe they wanted to sound something pretty? So it wouldn't be called the "Sarajevo Blood Mark" or something like that, so the "Sarajevo Rose" a rose for the person that died there."</p> |
| <p>Commemoration, Sarajevo Cemetery</p> |  | <p>"It's divided, I mean, it should be symmetric. Why should (we) be one side black and other white, or I don't know which colors are there... And...it's a thing here, you cannot be there's cemeteries for Muslims, there's cemeteries for...the people that belong to one of the two churches...It's like I said, if you cannot live together, you cannot die together, because...I don't know, I think nobody knows that."</p> |
| <p>Community, Unity, A Sense of Belonging</p> |  | <p>"Scary. So like I said, I'm divided about them, cause they.. here in this picture, they are helping people. So when we went there the... I don't know, German army and even Bosnian and all the other countries, they were all there helping people. So I was, I don't know, so.. happy about it, cause it was the first time I've seen the army in such a good way, helping people."</p> |

Appendix C: Expectations of Research Participant

Photo Assignment

The purpose of this research is for you to capture photographs that demonstrate what is important about any sort of event, or place in Sarajevo, Bosnia. If you wish to photograph people an additional consent form will need to be signed by those who are photographed (See Photographing Persons Publication Release Form). You are being asked to capture photographs 2-3 days within this camera being issued and then asked instructed to upload the images via USB to the email address provided. In the interview the photographs will be represented with selected excerpts from the entire observational experience and the excerpts are what you believe to be the most crucial aspects of your life.

Email Jenifer White: jlw5655@ego.thechicagoschool.edu



Dodatak C: Očekivanja od učesnika istraživanja

Zadatak fotografisanja

Cilj ovog istraživanja je da vi fotografišete slike koje će demonstrirati šta je vama važno u vezi sa bilo kakvim događajem ili mjestom u Sarajevu. Ukoliko želite da uslikate druge pojedince biće potrebno da oni ispune dodatni obrazac o informisanom pristanku (Pogledajte dodatak D.1). Od vas se zahtijeva da uslikate 10-15 fotografija 2-3 dana nakon izdavanja fotoaparata, nakon čega ćete proslijediti da ih pošaljete na ispod navedenu e-mail adresu. U intjevu će fotografije biti predstavljene sa odabranim izvodima iz cijelog opažaćkog iskustva, koji trebaju biti ono što vi smatrate da su najvažniji aspekti vašeg života.

Email adresa: Jenifer White: jlw5655@ego.thechicagoschool.edu

Appendix D: Recruitment Script

Hello class! A doctoral student: Jenifer White from The Chicago School of Professional Psychology (Chicago, IL, USA) is conducting a research study on intergenerational trauma among Bosnian young adults. She is conducting this research as part of her studies in the International Psychology Department. After I (Renko Djapic, MD, PsyD) have told you more about the project, you can decide whether or not you wish to participate. Please do not identify yourself to me but your interest in the study to the researcher Jenifer White. Your participation is completely voluntary and you can decide to stop participating at any time during this project without penalty.

The purpose of this research project is to capture photographs that demonstrate what is important to you about any sort of event, or place in Sarajevo, Bosnia. Let me explain what you will be asked to do. You will be asked to capture 10-15 photographs with the camera issued and then as instructed to upload the images via USB to the email address provided. In the interview the photographs will be represented with selected excerpts from the entire observational experiences and the excerpts are the most crucial aspects of your life.

You will schedule two interviews within a 2-3 day period including an initial briefing and photo-elicitation interview with Jenifer White in the office at the Department of Psychology at the University of Sarajevo. You will first attend an initial briefing interview and during the interview, a photograph expectation assignment will be read to you. Next, a camera will be issued as a gift. Then you will be asked to sign a written Informed Consent followed by a Photo/Video Release. If you choose to photograph person(s) you will need to obtain a signature from each person on Photographing Persons Publication Release Form. Also, you will be asked to upload photos to the email address provided on the Expectations of Research Participant form. You will be asked to attend the second interview with the researcher. During the second interview lasting approximately 1-2 hours, you will be asked interview questions. You will be asked for an Extra Photo Release if you chose to photograph people Photographing Persons Publication Release Form.

Participation in this study should take approximately 1-2 hours in an interview format plus the time allotted for you to capture photographs. You will be allowed to keep the cameras as a part of a gift for taking part in the study. If you choose to keep the camera you are responsible for all existing and future photographs on the camera. If the participant does not want to keep the camera, it may be donated the camera to the University of Sarajevo's Department of Research.

As you participate in this study you may be reminded of a loved one's experience including a traumatic situation during the conflict in Bosnia-Herzegovina. The study does not seek to review the negative memories directly, but to further understand emotions transmitted from one generation to the next. The researcher: Jenifer White is willing to stop the interview to ensure that the participant is feeling confident with sharing. Again, you will be able to stop the process at any time if you feel uncomfortable or indicate you do not want to continue the interview.

During the study we will collect an informed consent and photo release(s). The researcher: Jenifer White will use this information for the purpose of completing this study. Your confidential information would be stored in accordance to APA guidelines. While personal information such as name, ethnicity and age will be obtained, this information will be omitted from the study, and each participant will be renamed Participant 1 and Participant 2, and so forth. Recorded information will be stored with the investigator for a minimum of 5 years in accordance with APA guidelines in a locked fireproof box in the researcher's home. The disposal of this information will also be in accordance with APA guidelines, and will seek specialized and technical expertise for appropriate methods.

If you have any questions, please feel free to ask them now. If you have questions later, you may contact me by email at jlw5655@ego.thechicagoschool.edu

If you have any questions about your rights as a participant in this research, you can contact The Chicago School Of Professional Psychology Institutional Review Board at:

325 N. Wells
Chicago, IL USA 60654
312.467.2343
irb@thechicagoschool.edu

Are you interested in participating?

Please circle:

Yes or No

If you are interested in participating, please contact the University of Sarajevo's Department of Psychology to schedule two interviews.



Dodatak D: Reklama

Zdravo, moje ime je Jenifer White. Trenutno sam na Doktorskim studijama na fakultetu Psihologije u Čikagu, Sjedinjene Države. Sprovodim studiju istraživanja o međugeneracijskim traumama kod mladih odraslih bosanaca. Sprovodim ovo istraživanje kao dio mog studija u Međunarodnom odjelu za psihologiju. Nakon što vam kažem nešto više o svom projektu, možete odlučiti da li želite da učestvujete. Vaše učešće je potpuno dobrovoljno i možete odustati kad god želite bez ikakvih sankcija.

Cilj ovog istraživanja je da prikaže fotografije koje pokazuju sta je važno na bilo kom događaju ili mestu u Sarajevu, glavnom gradu Bosne. Dozvolite mi da objasnim sta se očekuje od Vas da uradite. Od fotografa/učesnika se traži da uslika 10-15 fotografija i da ih putem USB prebaci i pošalje na već dogovorenu e-mail adresu. U intevjuu fotografije će biti predstavljene sa odabranim izvodima iz cijelog obzervacionog iskustva i izvodi su (po mišljenju fotografa) najvažniji aspekti njegovog/njenog života.

Učešće u ovoj studiji će trajati otprilike 1-2 sata u vidu intevjua, plus vreme potrebno za fotografisanje. Učesnicima će biti dozvoljeno da zadrže fotoaparat kao deo kompenzacije za njihov trud. Ukoliko učesnik ne želi da zadrži fotoaparat, može ga donirati Univerzitetu u Sarajevu, Odjel za istraživanje.

Kao učesnik istraživanja možda ćete se podsetiti na iskustva voljenih osoba, uključujući i traumatično stanje za vrijeme sukoba u Bosni i Hercegovini. Istraživanje ne zahteva da se preispitaju traumatski događaji direktno, već da se razume emocija koja se prenosi sa jedne generacije na drugu. Zbog toga, preporuke će biti date centru za mentalno zdravlje u Sarajevu, ukoliko bude bilo kakvih znakova uznemirenosti tokom intevjua. Istraživač je spreman da prekine intevju da bi se uvjerio da se ispitanik oseća prijatno u deljenju svog iskustva. Ispitanik će moći da prekine razgovor kad god poželi, ukoliko se ne oseća prijatno ili pokazuje znakove da ne želi da nastavi intevju.

Tokom istraživanja ćemo prikupiti informacije kao što su demografski podaci, potpisana saglasnost... Istraživač će u svrhu završetka ovih studija koristiti te informacije. Privatnost učesnika će biti čuvana u skladu sa APA smjernicama. Osobne podatke kao što su ime, starost i nacionalost će biti izostavljene iz studija, a svaki učesnik će biti preimenovan kao Učesnik 1, Učesnik 2 i tako dalje. Snimljeni podaci će biti pohranjeni od strane istraživača na najmanje 5 godina, u skladu sa APA uputstvima, u zaključanoj vatrostalnoj kutiji u kući istraživača. Odlaganje ovih informacija će takođe biti u skladu sa APA uputstvima i zahtevaće specijalizovane i tehničke ekspertize za odgovarajuće metode.

Ukoliko imate bilo kakvih pitanja, slobodno me pitajte sada. Ako budete kasnije imali pitanja, možete me kontaktirati putem email adrese: jlw5655@ego.thechicagoschool.edu

Ukoliko imate bilo kakvih pitanja u vezi vaših prava kao učesnik u ovom istraživanju, možete kontaktirati odbor Škole za Profesionalnu Psihologiju u Čikagu na:

325 N. Wells

Chicago, IL USA 60654

312.467.2343

irb@thechicagoschool.edu

Da li ste zainteresovani da učestvujete?

Molim vas zaokružite:

DA ili NE

Ukoliko ste zainteresovani za učestvovanje, molim vas pogledajte sledeći formular i popunite demografske podatke.

Appendix E: Informed Consent

Title: Capturing a Phenomenon: A Photographic Inquiry Voicing Sacred Memories and Intergenerational Trauma Among Young Adults in Bosnia-Herzegovina.

Investigators: *Jenifer White*

I am asking you to participate in a research study. Please take your time to read the information below and feel free to ask any questions before signing this document.

Purpose: Bosnian young adults have an opportunity to capture photographs, which represent the social environment of the Balkan community. Young adults in Bosnia have grown up in an environment of hearing generational stories of war passed from parents and grandparents, family members, community leaders, and teachers. These memories passed from one generation to the next shape their identity not simply as individuals but as members of the Balkan community. The purpose of this research is to further understand intergenerational transmission of trauma and to bridge the Bosnian communities in fostering healing memories after war. Throughout this research project, a transformative based theoretical framework aids in advancing the needs of an underrepresented population. As a researcher, the position is sensitive to the needs of the young adult population in Bosnia-Herzegovina. The purpose of this qualitative interview format is to conduct research that seeks to further empower individuals and communities. Upon completion of this study, I will potentially be able to recommend culturally sensitive specific changes and ways to empower the broader Balkan community for continued peace building, reconciliation and further communal sustainability.

Procedures:

You will schedule two interviews within a 2-3 day period including an initial briefing and photo-elicitation interview with Jenifer White in the office at the Department of Psychology at the University of Sarajevo. You will first attend an initial briefing interview and during the interview, a photograph expectation assignment will be read to you explaining how to upload photos to the email address provided on the Expectations of Research Participant form. Next, a camera will be issued as a gift. Then you will be asked to sign a written Informed Consent followed by a Photo/Video Release. If you choose to photograph person(s) you will need to obtain a signature from each person on Photographing Persons Publication Release Form. You will be asked to attend the second interview with the researcher. During the second interview lasting approximately 1-2 hours, you will be asked interview questions.

You will be asked for an Extra Photo Release if you chose to photograph people Photographing Persons Publication Release Form. Participation in this study should take approximately 1-2 hours in an interview format plus the time allotted for you to capture photographs. You will be allowed to keep the cameras as a part of a gift for taking part in the study. If you choose to keep the camera you are responsible for all existing and future photographs on the camera. If the participant does not want to keep the camera, it may be donated the camera to the University of

Sarajevo's Department of Research.

Risks to Participation:

You may be reminded of a loved one's experience including a traumatic event of the conflict in Bosnia-Herzegovina. The study does not seek to review the events of negative memories directly, but to further understand emotions transmitted from one generation to the next. As such, referrals will be given to the Center for Mental Health in Sarajevo, Bosnia upon any signs of distress during the interviews. The researcher is willing to stop the interview to ensure that you feel confident with sharing. You will be able to stop the process at any time if you feel uncomfortable or indicate you do not want to continue the interview. Breach of confidentiality is a potential risk for you and the researcher will minimize your risk by omitting any personal information from the study. The breach of confidentiality is a potential risk for the participant and the researcher will make every effort to minimize this risk by omitting any identifying information from all documents the study, and each participant will be coded as Participant 1 and Participant 2, and so forth to ensure confidentiality.

Benefits to Participants: No emotional, physical, or monetary benefit will be provided for you during this study.

Compensation: You will be allowed to keep the camera as a part of a gift for taking part in the study. If you choose to keep the camera you are responsible for all existing and future photographs on the camera. If you do not want to keep the camera, it may be donated the camera to the University of Sarajevo's Department of Research. However, the researcher hopes the information learned from this study may benefit the Bosnian society with further insight into the intergenerational transmission of emotions among Bosnian young adults.

“Participation in this study is voluntary. You may withdraw from study participation at anytime without any penalty”

Confidentiality: Your confidential information will be stored in accordance to APA guidelines. Breach of confidentiality is a potential risk for you and the researcher will minimize this risk by omitting any personal information from the study. While personal information such as name, ethnicity and age will be obtained, this information will be omitted from the study, and you will be renamed as Participant 1 and Participant 2, and so forth to ensure confidentiality. The audio-recorded information will be stored with the primary researcher for a minimum of 5 years in accordance with APA guidelines in a locked fireproof box in the researcher's home. The disposal of this information will also be in accordance with APA guidelines, and will seek specialized and technical expertise for appropriate methods. After the initial screening document and interview process, you will be coded as Participant 1, Participant 2, etc., so that your specific identifying information will be protected. All information obtained during data collection will be stored in a locked bag, or on a laptop that requires password access.

Questions/Concerns: *If you have questions concerning your rights in this research study you may contact The Chicago School of Professional Psychology's Institutional Review Board (IRB), which is concerned with the protection of subjects in research project at TCSPP's IRB office Monday-Friday by calling (1) 312.467.2343 or writing: Institutional Review Board, The Chicago School of Professional Psychology, 325 N. Wells, Chicago, Illinois, USA 60654. Or you may contact the University of Sarajevo, Department of Psychology, Obala Kulina Bana br 7/II 71 000 SARAJEVO, BOSNA I HERCEGOVINA.*

You may reach Jenifer White at e: jlw5655@ego.thechicagoschool.edu

You may reach Renko Djapic, MD, PsyD at e: renkodjapic@gmail.com or by telephone: +387 33668454.

Consent

Subject

The research project and the procedures have been explained to me. I agree to participate in this study. My participation is voluntary and I do not have to sign this form if I do not want to be part of this research project. The first copy of the informed consent is for the researcher (Jenifer White) to keep and the second copy of this consent form for your records.

Signature of Subject:

Date:

Signature of the Researcher:

Date:

Dodatak E: Informisani Pristanak

Naslov istraživanja: Slikanje fenomena: Fotografско ispitivanje izražavanja svetih uspomena i međugeneracijske traume pojedinaca mlađe odrasle dobi u Bosni i Hercegovini.

Istraživači: Jenifer White i Renko Đapić, MD, PsyD

Željeli bismo da Vas učestvujete u našem istraživanju. Molimo vas da pažljivo pročitate informacije ispod i slobodno pitate šta god Vas zanima prije nego sto potpišete dokument.

Svrha: Bosanska omladina ima priliku da snima fotografije koje oslikavaju socijalno okruženje na Balkanu. Mladi su odrastali u okruženju roditelja i ostalih članova porodice koji su preživjeli rat i bili su izloženi generacijskim pričama o ratu od strane roditelja, vođa zajednice i učitelja. Ova sjećanja koja se prenose sa jedne generacije na drugu, oblikuju njihov identitet, ne samo kao pojedinaca već i kao članova društva. Svrha ovog istraživanja je da se dodatno razumije transgeneracijski prijenos traume i formiranje identiteta tzv. poslijeratne generacije. Osnovu istraživanja čini teorijski okvir koji ima za cilj pomaganje populaciji koja nije dovoljno zastupljena. Obzirom da je tema osjetljiva, vodićemo računa o potrebama i stanju onih koji učestvuju u istraživanju. Istraživanje ima za cilj osnažiti pojedince i zajednicu. Nakon sprovođenja studije, ću biti u mogućnosti da predložim specifične i kulturalno osjetljive promjene koje bi trebalo uvesti kako bi narodi na ovim prostorima nastavili sa izgradnjom mira, međusobnim izmirenjima i očuvanjem zajednice.

Postupak:

Intervju i dolazak istraživača na Univerzitet u Sarajevu će se održati u kancelariji Odsjeka za psihologiju na Univerzitetu u Sarajevu.

- Dolazak na Univerzitet u Sarajevu.
- Raspisivanje oglasa (Dodatak F)
- Zainteresovanim učesnicima će se zakazati dva Intervjua (Uvodno izlaganje i Intervju o fotografisanju) koje će voditi asistent istraživača u kancelariji na Odsjeku za psihologiju na Univerzitetu u Sarajevu.
- Uvodni intervju #1:
- Kratko Obavestenje (Dodatak A)
- Uputstva o fotografisanju (Dodatak C)
- Uputstva i upotreba fotoaparata
- Uputstva o pisanom pristanku (Dodatak B)
- Uputstva o pristanku za fotografisanje (Dodatak D)
- Čuvanje podataka poslije svakog intervjua.
- Slanje fotografija na e-mail adresu (koja se nalazi u Dodatku C).
- Asistent štampa fotografije i zakazuje intervjuje sa učesnicima.
- Intervju #2: Fotografisanje (Otprilike 1-2 sata) (Dodatak E)

- Prikupljanje dodatnih obrazaca o pristanku za fotografisanje (Dodatak D.1)

Rizici učešća: *Ne postoje bilo kakvi rizici učešća u ovom istraživanju.*

Kao učesnik istraživanja možda ćete se prisjetiti traumatskog događaja koji su vaši voljeni preživjeli tokom rata u Bosni i Hercegovini.

Cilj istraživanja nije da direktno ispita sadržaj negativnih uspomena, već nastoji da razumije emocije prenesene sa jedne generacije na slijedeću. Prema tome, u slučaju bilo kakvih znakova uznemirenosti tokom intervju, bit će Vam obezbjeđena uputnica za Centar za Mentalno Zdravlje u Sarajevu. Istraživač je spreman prekinuti intervju kako bi osigurao da se osjećate prijatno. Ukoliko se pojave znaci uznemirenosti ili ne želite nastaviti, možete u bilo kojem trenutku prekinuti intervju. Narušavanje anonimnosti je potencijalni rizik za Vas i istraživač će minimizirati taj rizik tako što će izostaviti vaše lične podatke iz studije. Vaši lični podaci neće biti objavljeni u nijednom dokumentu istraživanja, i svaki učesnik će biti označeni pod šifrom kao Učesnik 1, Učesnik2, itd.

Koristi od učešća u ovom istraživanju: Tokom učešća u ovoj studiji neće biti obezbjeđena nikakva emocionalna, fizička ili novčana korist.

Naknada: Biće vam dozvoljeno da zadržite kameru kao poklon za učešće u studiji. Ako se odlučite za to, snosite odgovornost za sve sadašnje i buduće fotografije na kameri. Ukoliko ne želite da zadržite aparat, možete ga donirati odsjeku za istraživanje Univerziteta u Sarajevu. Međutim, istraživač se nada da će podaci dobijeni putem ovog istraživanja biti od koristi bosanskom društvu, pružajući uvid u transgeneracijski prenos emocija među bosanskom omladinom.

“Učešće u istraživanju je dobrovoljno. Možete se u bilo kom trenutku povući sa ovog projekta bez ikakvih posljedica.”

Povjerljivost: Povjerljivi podaci će biti pohranjeni u skladu sa APA smjernicama. Kršenje povjerljivosti je potencijalni rizik za vas i istraživač će minimizirati taj rizik tako što će izostaviti Vaše lične podatke iz studije. Iako će istraživaču biti dostupni vaši lični podaci (ime, nacionalnost, dob), ove informacije će biti isključene iz istraživanja i vi ćete biti označeni pod šifrom kao Učesnik1, Učesnik2, itd. Snimljene audio informacije će biti pohranjene i u posjedu glavnog istraživača (u zaključanoj vatrostalnoj kutiji u domu istraživača), najmanje 5 godina, u skladu sa APA smjernicama. Odstranjivanje/Uništavanje ovih informacija će također biti u skladu sa APA smjernicama, i zahtijevaće adekvatne (specijalizirane) metode. Nakon prvobitnog trijažnog dokumenta i procesa intervju, bićete kodirani kao Učesnik1, Učesnik2, itd. tako da će Vaše lične informacije biti zaštićene. Svi dobijeni podaci će biti pohranjeni u zaključanoj torbi ili laptopu sa lozinkom.

Pitanja/Nejasnoće: Ukoliko imate pitanja vezano za vaša prava u ovoj studiji možete kontaktirati IRB odbor Čikaške škole za Profesionalnu psihologiju, koji se bavi zaštitom subjekata u istraživačkom projektu, pozivom na broj (od ponedjeljka do petka): (1) 312.467.2343 ili pisanim putem na adresu: 325 N.Wells, Čikago, Illinois, USA 60654. Možete se takođe obratiti (prof. Đapić Renku na) Odsjeku za Psihologiju na Univerzitetu u Sarajevu, ili na adresu Obala Kulina Bana br 7/II 71 000 SARAJEVO, BOSNA I HERCEGOVINA.

Pristanak

Učesnik

Istraživanje i postupak su mi objašnjeni. Pristajem da učestvujem u ovom istraživanju. Moje učešće je dobrovoljno i ne moram da potpišem ovaj formular ukoliko ne želim da učestvujem u ovom istraživanju. Prvi primjerak obrasca o pristanaku je za istraživača (Jenifer White) da zadrži, a drugi za vašu arhivu.

Potpis učesnika: _____**Datum:** _____**Potpis istraživača:** _____**Datum:** _____**Potpis asistenta istraživača:** _____**Datum:** _____

Appendix F: Photo/Video Release

All persons taking still photographs or videos for The Chicago School related research publications must obtain a signed release form from anyone who is visibly recognizable in the photograph. Crowd scenes where no single person is the dominant feature are exempt. This form is intended for use with TCS IRB approved research under the above noted IRB protocol.

PARTICIPANT CONSENT

I am 18 years of age or older and hereby grant the researcher designated below from The Chicago School Of Professional Psychology permission to photograph and/or videotape my voice and likeness and to use my voice and likeness in photograph(s)/video for publication for the above titled IRB approved research only. My name will not be used in any publication. I will make no monetary or other claim against The Chicago School Of Professional Psychology for the use of the photograph(s)/video.

Name:

Date:

Signature:

The Chicago School of Professional Psychology RESEARCHER

Name: Jenifer White

Date:

Contact Information: jlw5655@ego.thechicagoschool.edu

Signature:



Dodatak F: Dozvola za upotrebu Slika/Videa

Sve osobe koje fotografišu ili snimaju video sadržaj za istraživanja vezana za izdavaštvo Čikaške škole istraživački rad škole u Čikagu, moraju obezbjediti potpisani formular o informisanom pristanku od bilo koje osobe koja je vidljivo prepoznatljiva na fotografiji. Slike u kojima se nalazi skupina ljudi, tj. gdje se nijedan pojedinac ne ističe, su izuzete. Ovaj obrazac je namijenjen za upotrebu sa odobrenim TCS IRB istraživanjem, pod gore navedenom IRB protokolu.

Saglasnost sudionika:

Imam 18 godina ili više i ovim dozvoljavam dolje navedenom istraživaču iz Čikaške škole za Profesionalnu Psihologiju da me fotografiše i/ili snimi moj glas, kao i da koristi moj glas, sliku ili video za izdavanje gore navedenog IRB odobrenog istraživanja. Moje ime se neće koristiti u bilo kojoj publikaciji. Neću tražiti novčanu ili bilo kakvu drugu nadoknadu od Čikaške škole za Profesionalnu Psihologiju za korišćenje mojih fotografija/ videa.

Ime:

Datum:

Potpis:

ISTRAŽIVAČ Čikaške škole za Profesionalnu Psihologiju

Ime: Jenifer White

Datum:

Kontakt za informacije: jlw5655@ego.thechicagoschool.edu

Potpis:

Appendix G: Photographing Persons Publication Release Form

Title of Research: Capturing a Phenomenon: A Photo-Voice of Intergenerational Narratives among Young Adults in Bosnia-Herzegovina.

All persons taking still photographs or videos for The Chicago School Of Professional Psychology (TCSPP)-related research publications must obtain a signed release form from anyone who is visibly recognizable in the photograph. Crowd scenes where no single person is the dominant feature are exempt. This form is intended for use with The Chicago School of Professional Psychology IRB approved research under the above noted IRB protocol.

PARTICIPANT CONSENT

I am 18 years of age or older and hereby grant the researcher designated below from The Chicago School Of Professional Psychology (TCSPP) permission to photograph and/or videotape my voice and likeness and to use my voice and likeness in photograph(s)/video for publication for the above titled IRB approved research only. My name will not be used in any publication. I will make no monetary or other claim against TCSPP for the use of the photograph(s)/video.

Photographed Person Printed Name:

Date:

Signature:

If Participant is under 18 years old, consent must be provided by the parent or legal guardian:

Printed Name:

Date:

Signature:

TCSPP RESEARCHER

Name: Jenifer White

Date:

Email Contact Information: jlw5655@ego.thechicagoschool.edu

Signature:



Dodatak G: Formular pristanka pojedinacakoji fotografisu

Naslov istrazivanja: Slikanje fenomena: Fotografsko ispitivanje izrazavanja svetih uspomena i medjugeneracijske traume pojedinaca mlade odrasle dobi u Bosni i Hercegovini.

Sve osobe koje fotografišu ili snimaju video sadrzaj za istraživački rad Čikaške škole za Profesionalnu Psihologiju moraju obezbjediti potpisan formular o informisanom pristanku od bilo koje osobe koja je vidljivo prepoznatljiva na fotografijama. Slike u kojima se nalazi skupina ljudi, tj. gdje se nijedan pojedinac ne ističe su izuzete. Ovaj obrazac je namijenjen za korištenje sa odobrenim TCS IRB istraživanjem, pod gore navedenom IRB protokolu.

Saglasnost Sudionika

Imam 18 godina ili više i ovim dozvoljavam dolje navedenom istraživaču iz Čikaške škole za Profesionalnu Psihologiju da me fotografiše i/ili snimi moj glas, kao i da koristi moj glas, sliku ili video za izdavanje gore navedenog IRB odobrenog istraživanja. Moje ime se neće koristiti u bilo kojoj publikaciji. Neću tražiti novčanu ili bilo kakvu drugu nadoknadu od Čikaške škole za Profesionalnu Psihologiju za korišćenje mojih fotografija/ videa.

Štampano ime fotografisane osobe:

Datum:

Potpis:

Ukoliko sudionik ima manje od 18 godina, pristanak mora biti potpisan od roditelja ili zakonskog staratelja.

Štampano ime:

Datum:

Potpis:

TCSPP ISTRAŽIVAČ

Ime: Jenifer White

Datum:

Email adresa: jlw5655@ego.thechicagoschool.edu

Potpis:

Appendix H: The Impact of each Code

| | |
|-----------------------------|----|
| Public Figure | 10 |
| Pope | 1 |
| Futbol Team | 6 |
| Tito | 3 |
| Characteristics | 39 |
| Country Pride | 14 |
| Guidance | 9 |
| Influential | 25 |
| Inspiration | 7 |
| Integrity | 1 |
| Intergenerational Narrative | 46 |
| Intergenerational Memory | 48 |
| Intergenerational Emotion | 29 |
| Spirituality | 36 |
| Questions faith? | 4 |
| God/Allah | 11 |
| Prays | 22 |
| Faces Mecca | 2 |
| Prophet | 1 |
| Reads Qur'an | 7 |
| Affect | 72 |
| Caring | 34 |
| Cjef | 1 |
| Gentleness | 12 |
| Love | 38 |
| Not Caring | 4 |
| Pure | 3 |
| Emotion | 77 |
| Absence of Emotion | 3 |
| Numb | 3 |
| Safe | 2 |
| Inspired | 3 |
| Hate | 5 |
| Scared | 1 |
| Mad | 3 |
| Stress | 4 |
| Happy | 20 |
| Sad | 14 |
| Compassion | 31 |

| | | |
|--|--------------------------|-----|
| | Volunteering | 13 |
| | Altruism | 16 |
| | Pathogenic Emotion | 29 |
| | Loss | 8 |
| | Pride | 2 |
| | Pain | 5 |
| | Anger | 3 |
| | Fear | 13 |
| | Guilt | 2 |
| | Shame | 2 |
| | Peace | 0 |
| | Mental Health | 16 |
| | Down Syndrome | 3 |
| | Anorexia & Bulemia | 1 |
| | Recovery | 12 |
| | Resilency | 3 |
| | Coping Skills | 10 |
| | Grief & Loss | 42 |
| | Community | 16 |
| | Death | 26 |
| | Home & Belongings | 13 |
| | Substance Abuse | 11 |
| | Trauma | 2 |
| | PTSD | 2 |
| | Intergenerational Trauma | 0 |
| | Culture | 179 |
| | Underbelly of Culture | 104 |
| | Human Experience | 99 |
| | Conflict | 2 |
| | Sense of Belonging | 23 |
| | Marriage | 6 |
| | Connection | 49 |
| | Refugee due to War | 3 |
| | Loss of Connection | 24 |
| | Absense of Trust | 1 |
| | Non-Acceptance | 11 |
| | Violence | 6 |
| | Grace | 5 |

| | | | |
|--|--|-----------------------------|-----|
| | | Acceptance | 28 |
| | | Old | 5 |
| | | New | 5 |
| | | Tradition | 29 |
| | | Celebration | 3 |
| | | Bayram - Holiday | 2 |
| | | Hookah | 4 |
| | | Head Scarf | 8 |
| | | No Alcohol Consumption | 3 |
| | | Ramadan | 1 |
| | | The Arts | 107 |
| | | Tattoos | 2 |
| | | Creating | 8 |
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