
SYRIAN REFUGEE CAMP PROJECT



IMPACT AND EVALUATION REPORT

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June 2016



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PROJECT SUMMARY AND HIGHLIGHTS

By twinning an inner city London neighbourhood with a refugee camp in Jordan we aim to bring a human dimension to the fact of “6 million refugees” and contribute to improved well-being in the camp via shared activities and the development and installation of collaborative artworks which create moments of joy and acknowledge that we all need a bit of hope. As well as the practical requirements, refugees also benefit from activities that lift their spirits.

During the first pilot project, crowdfunded via community charity Bold Vision, two collaborative artworks – Peace Rocks! and Hope Square – were created in the camp involving refugees and guided by Patricio Forrester, an Argentine artist and founder of Artmongers, a social enterprise that specialises in place-making by creating art for a purpose in the public domain. This was video documented and we used the five measures of well-being¹ to carry out impact measurement in the village where the intervention took place as well as a control group in another village in the same refugee camp, to test the case for extension of the pilot.

This research showed a significant positive benefit to well-being after the interventions.

Based on this and previous Artmongers and Bold Vision projects, we believe this positive effect is common when engagement and empowerment are used to help people in any situation work together to feel a little bit more in control of their immediate environment.



¹ The 5 measures of wellbeing were developed by [Nesta](#) and have been used by many organisations and projects since then including the [RSA Connected Communities](#) research project which included New Cross as one of the research areas.

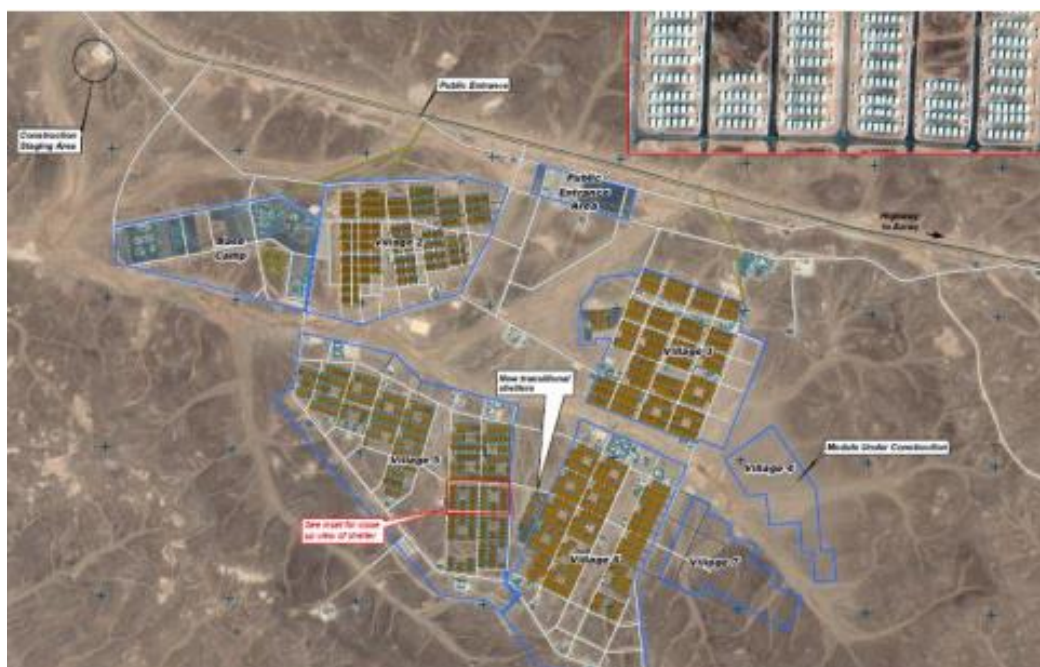
Highlights of the project so far:

- Significant improvement in well-being in the village where the 2 art interventions took place
- Crowdfunding allowed for baseline research and the first two art interventions in July 2015
- Improved awareness among SE London residents of the humanity of the refugee
- Ongoing twinning projects involving residents of SE London and the refugee camp including mobile radio hub, bilingual photo-journalism, sewing circles are under development
- Fundraising now in process for second round of art interventions and development of twinning projects

THE CONTEXT

The refugee camp is relatively new (opened April 2014) and extremely well organised. It is run by UNHCR, overseen by Jordanian police and security and includes many services provided by NGOs such as CARE, Save the Children, UNHCR, NorAid etc

It is organised into 6 villages each housing approximately 20,000 refugees. It is being filled systematically and so far there are 51,000² refugees being housed in the camp. See [UNHCR fact sheet](#) for more info



Some key challenges from a psychosocial / human spirit point of view in the camp are

² Source UNHCR

<http://data.unhcr.org/syrianrefugees/settlement.php?id=251&country=107®ion=73>

- high likelihood of trauma suffered prior to arrival at the camp
- low amount of formal education received prior to arrival
- single parent and otherwise disjointed families (because of deaths from conflict and challenges in travelling)
- boredom
- lack of prospects / any certainty about the future
- homesickness
- artificial atmosphere eg difficult to leave, limited interaction with non-refugees
- lack of economic activity (male heads of household in particular therefore feeling they have failed in their role as protector and provider)
- resistance to commit to this being 'home' at least for now. Those refugees who have embraced the situation have done far more to make their shelter feel like home, including this impressive example where materials have been recycled.



These issues are well understood by those working in the camp and there have been three significant improvements in 2016

- Beginning of electrification of the camp (1 kWh per shelter per day)
- Opening of two market areas with 50 shops operated by refugees and 50 by local Jordanians
- Opening of adult vocational training centre

All of these improvements directly address concerns raised by the refugees in our baseline research in July 2015.

This 2 minute [video](#) summarises the project.



OUR APPROACH

MODELS OF CHANGE

The project was initiated by social enterprise [Artmongers](#) under the wing of community charity [Bold Vision](#). The two leads in the project - Patricio Forrester artist (as above) plus Catherine Shovlin (researcher and strategist) are connected to both organisations.



[Artmongers](#) has a 10 year track record of creating behaviour change by changing environments including numerous participatory artworks in UK, Argentina and Azerbaijan. Engaging people in shaping their environment is empowering, refreshing and builds new connections between those involved.



[Bold Vision](#) is a community charity established in 2009 to create spaces where opportunities for new connections, new ideas and increased well-being flourish across different parts of the community. It operates a community art café, library / learning centre and community garden for food growing and cooking projects, in an inner city area of multiple deprivation in London, UK.

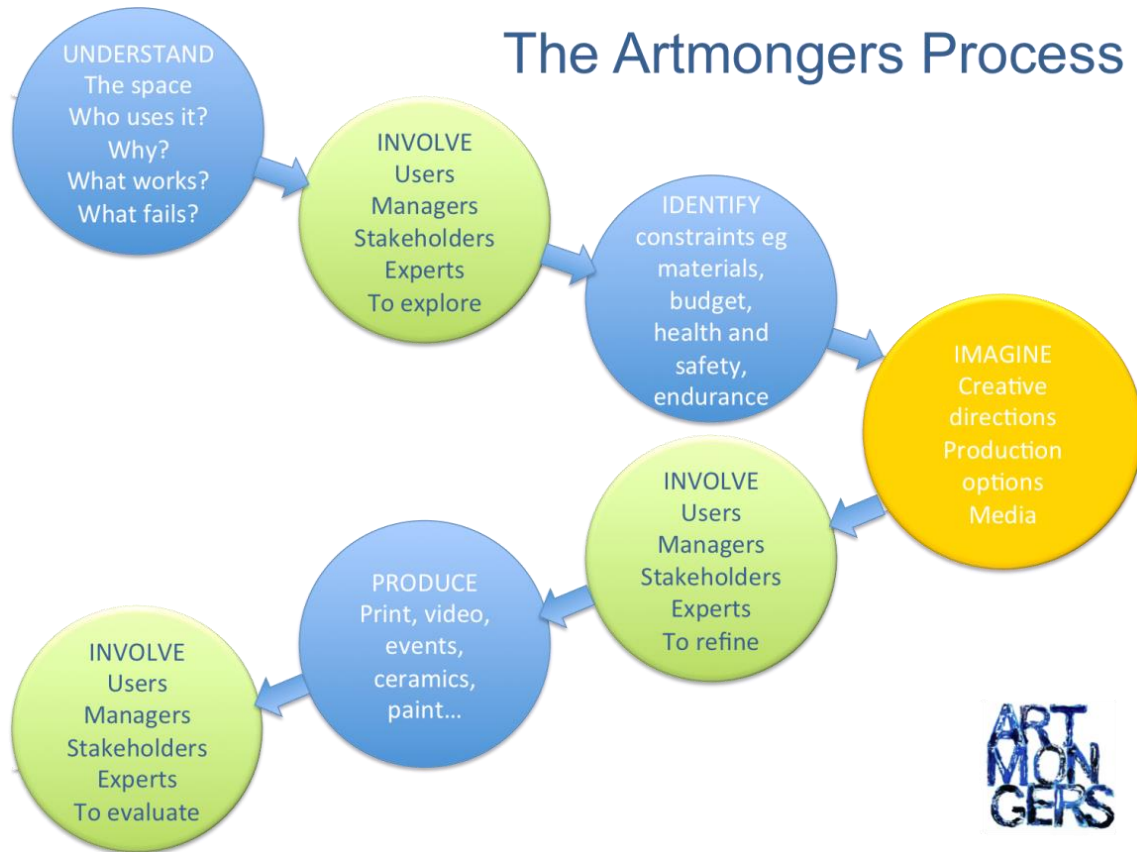
The pilot project of the first two art interventions in the camp drew on both these models of change along with practical experiences aiming to inspire and engage camp residents as a first step in building connections within their own community and a wider connection between the London neighbourhood of New Cross and Telegraph Hill and the Syrian refugee communities. Longer term, the aim is to share learnings and increase mutual understanding across the differences in cultural, religious and life circumstances. Our first visit (April 2015) highlighted that despite these differences, the two populations also have many things in common eg transient populations, deprivation, disengaged youth, single parents and isolated elders.

This mosaic, from the Folklore Museum in Amman shows a traditional motif of a caged bird talking to a free bird. This concept is behind our twinning project – the people in the camp may have fewer choices about where and how they live than those of us in our London community, but we still have things to say to each other.



ARTMONGERS' PROCESS

The diagram shows the approach used by Artmongers. This has been developed and refined over a series of projects in diverse and challenging environments and has proved itself robust against these different circumstances.



ARTMONGERS' PROCESS FOR THIS PROJECT

In the case of this project, these steps were implemented as follows:

UNDERSTAND

Our first step on arriving at the camp was to try to understand the environment. The process of arrival for the refugees, the way their needs are assessed and housing allocated. The facilities available – the schools, the mosques – both the official one and the unofficial one (pictured to the right) created by the refugees themselves from available materials - healthcare, adult learning, supermarket and so on.



We also spent time observing the way they moved about the camp, the fact that the supermarket queue was mostly men, the fact that the women were often only seen collecting water. The way people acted while waiting patiently to be seen at the community centre. The

lack of much evidence of friendship groups among adults, especially women, though a minority were seen out and about.

We talked to staff and volunteers wherever language allowed, we played with and read to the children, we took photos and video to try to get a feel for the place. We were shown the official facilities and the unofficial ones, the ways a minority of the refugees had adapted their houses, using recycled waste packaging or scavenged items to improve their environment. The ingenious ways they had created easier ways to transport water to their houses, create toys from insulation foam, clothes from UN blankets (pictured) or make a suspended shelf for pots and pans or the Q'oran. Prior to the camp visit we visited the folklore museum in Amman, which has a lot of Syrian clothing, artefacts, art and handicrafts and in our fundraising events we got to know some Syrian music.



INVOLVE

Our process of involving others started before we left, talking to people in London and in NGOs who had worked in refugee camps in Jordan, Palestine and elsewhere. Once in the camp we talked to everybody we could and engaged staff and volunteers in our workshops exploring concepts of joy for the refugees and colours that resonated for them. Throughout the development of the project we worked closely with all these people. Artmongers do not arrive with a prescriptive solution but rather work with the people and the environment in situ to co-create the project to meet the needs of the location and the people in it.

IDENTIFY

There were many constraints and opportunities in the camp including our limited budget, our language and experience barrier, Islamic views on what can be portrayed in art (eg no human figures), the 40 degrees daytime temperature, Ramadan, limited access to materials. Although we have described these as constraints they are in fact the conditions for creativity. The art needs to relate to the place it is in and the people in the space – all of whom live with these constraints on a daily basis. They inform and are part of the



process.

IMAGINE

Considering and discarding, refining and redefining ideas, watching the ideas be honed and sharpened and come into focus. Artmongers' idea of imagination is to put images into action.

Many of the ideas generated don't survive this part of the process but they are all part of the journey to the ideas that will end up being implemented.

INVOLVE

Establishing the context is important so the ideas were discussed with both refugees and staff/volunteers at the camp. They also had to be costed and confirm if the materials were available locally. Because of the sensitive environment, everything has to be approved by the security services who keep the camp safe. They were understandably nervous when we came up with the idea of using rocks as they are traditionally a weapon in this part of the world. But they understood the transformative capacity of **Peace Rocks!** and how that could flip this object from a sign of hostility to a sign of peace. We also needed to recruit volunteers from the refugee population to help with creating the art interventions, and from staff to create the space and necessary support for it to happen.



PRODUCE

The production phase took place in various stages. First we tested the concept, creating at least one hundred peace rocks with a group of staff, volunteers and women and children refugees. The rocks were then tied to the fence to dry overnight. Once we knew the idea would work the process was scaled up to involve hundreds of people and create many more rocks. Painting **Hope Square** took place over 5 working days.



INVOLVE

In January 2016 the impact evaluation visit again involved staff, volunteers and refugees on the camp. As well as the formal survey there was a chance to discuss the project and next steps with people on the camp. We observed that continuity is also important – the fact that we had returned to see how things were going and wanted to use the pilot as proof of concept for future work was greeted with a degree of surprise as many other projects had come once but not returned. The continuity helped build confidence and trust.



PROJECT DEVELOPMENT

INITIAL TRIGGER

Artmongers focuses on creating collaborative artworks in public spaces that are suffering from adverse circumstances. The intervention should affect the way the space feels in order to change behaviour and possibilities within the space. Examples of previous projects include inner city housing estates, the autism wing of St Thomas's Hospital in London and a centre for premature babies in Argentina.

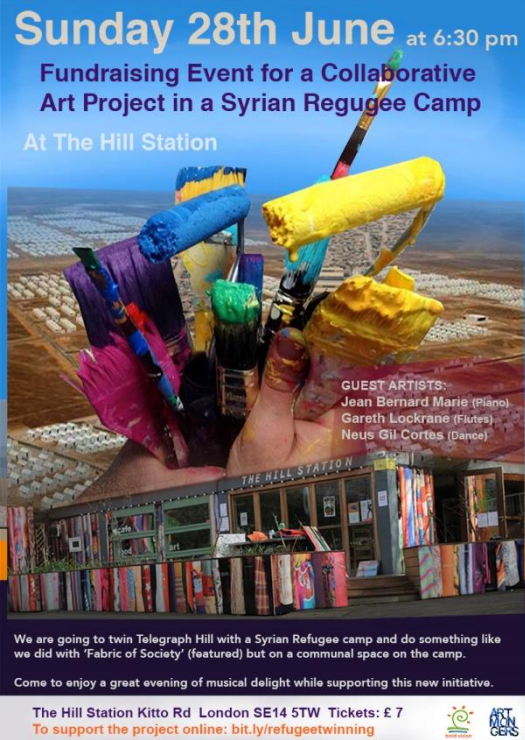
Artmongers identified that a refugee camp would be a key location where this kind of intervention could be of benefit.

Catherine's April 2015 visit to Jordan and discussions with CARE Jordan's manager of their 5 refugee community centres focusing on basic support and psychosocial needs highlighted the many parallels between social challenges in the camp and those in the SE London neighbourhood where Bold Vision is based. Transience, isolation, and lack of both connectivity and hope, all impact on the health and well being of both individuals and the community as a whole. As CARE say in a recent blogpost, and as we have always held as a basis for this project, "Refugees are just like you and me".

When presented with the concept, the management team of Bold Vision agreed that there were mutual benefits to both communities to build connections between New Cross in London and the camp in Jordan. This allowed the fundraising campaign to begin alongside discussions with CARE to agree a partnership format and access to the camp.

FUNDRAISING AND BUDGETS

Funding: The pilot project budget was just under £13k. Of this £2.8k was raised through an Indiegogo crowdfunding campaign, three fundraising events generated a further £1.4k and the rest was raised through donations in kind (£8.6k). A small surplus remains to develop next stage projects and fundraising.



Sunday 28th June at 6:30 pm
Fundraising Event for a Collaborative Art Project in a Syrian Refugee Camp
At The Hill Station

GUEST ARTISTS:
Jean Bernard Marie (Piano)
Gareth Lockrane (Flutes)
Neus Gil Cortes (Dance)

We are going to twin Telegraph Hill with a Syrian Refugee camp and do something like we did with 'Fabric of Society' (featured) but on a communal space on the camp.
Come to enjoy a great evening of musical delight while supporting this new initiative.

The Hill Station Kitto Rd London SE14 5TW Tickets: £ 7
To support the project online: bit.ly/refugeetwinning

ARTMONGERS

BUDGET

| EXPENDITURE | Quantity | Unit Cost | In kind | Funded | Total |
|---------------------------------|----------|-----------|-------------|-------------|--------------|
| Travel from UK | 2 | 704 | 504 | 904 | 1408 |
| Cameraman and edit fee | 2 | 200 | 400 | 0 | 400 |
| Research/facilitator fee (days) | 6 | 200 | 1200 | 0 | 1200 |
| Artist/facilitator fee (days) | 21 | 200 | 2200 | 2000 | 4200 |
| Local subsistence per diem | 29 | 40 | 1160 | 0 | 1160 |
| Local travel | 6 | 50 | 150 | 150 | 300 |
| Materials | 1 | 1200 | 1200 | 0 | 1200 |
| Visas | 2 | 20 | 0 | 40 | 40 |
| Accommodation | 29 | 60 | 1260 | | 1740 |
| Evaluation (transport / accomm) | 1 | 1100 | 500 | 600 | 1100 |
| Total costs for pilot | | | 8574 | 4174 | 12748 |
| INCOME | | | | | |
| Indiegogo campaign | | | | 2833 | 2833 |
| Fundraiser1 (music) | | | | 250 | 250 |
| Fundraiser2 (music) | | | | 922 | 922 |
| Fundraiser3 (yard sale) | | | | 245 | 245 |
| In kind | | | 8074 | | 8074 |
| RSA London | | | | 400 | 400 |
| Donation | | | | 332 | 332 |
| Income total | | | 8074 | 4650 | 13056 |

INVOLVED PARTIES:

- Patricio Forrester (Artmongers founder and creative director, training workshops, artist) responsible for running the workshops, leading the co-creation and installation of the artworks
- Catherine Shovlin (Artmongers research director, Bold Vision director) has international NGO experience with Womankind Worldwide, CARE, EthiopiAid and Plan International. She helped structure and manage the project including links with DfID, CARE and ODI. She is responsible for evaluation, training camp volunteers for impact measurement and writing this report
- Gilson Pereira is an experienced news and documentary cameraman who filmed and edited the crowdfunding video and edited the videos of the first phase.
- CARE Jordan who organised access to the camp, supported and facilitated the activities and contributed to some of the costs of running the pilot.
- RSA London for giving Catherine a chance to present the project to Fellows and for contributing £400 towards travel costs for evaluation visit.

Timeline:

- April 2015: Scoping visit
- Jul 2015: Pilot project
- Jan 2016: Follow up evaluation visit and initiation of next stage
- Feb 2016: Impact Report

- 2016: Next steps (see below for more information)

IMPACT EVALUATION

IMMEDIATE IMPACT IN THE CAMP DURING THE PROJECT

ACTIVITIES

We ran several activities in the camp involving staff, volunteers and refugees delivering over 1000 contact / activity people-hours of creativity and learning.

This table shows the activities carried out during phases 1 and 2 that involved the refugees. The activities are described below.

| Activity on camp | Hours | Staff | Volunteers | Adult Refugees | Children refugees | Total | People hours (excl staff) |
|--------------------------------|-----------|-----------|------------|----------------|-------------------|------------|---------------------------|
| STAGE 1 (Jul 2015) | | | | | | | |
| Drawing workshop | 2 | 1 | 1 | | 25 | 27 | 52 |
| Researcher training session 1 | 2 | 1 | | | 10 | 11 | 20 |
| Researcher training session 2 | 2 | 1 | | | 10 | 11 | 20 |
| Base line evaluation session 1 | 3 | 1 | | | 6 | 7 | 18 |
| Base line evaluation session 2 | 3 | 1 | | | 6 | 7 | 18 |
| Base line evaluation session 3 | 3 | | 1 | | 6 | 7 | 21 |
| Rock dipping session 1 | 4 | 2 | 3 | 10 | 20 | 35 | 132 |
| Rock dipping session 2 | 4 | 3 | 2 | 10 | 80 | 95 | 368 |
| Hope Square painting | 20 | 3 | 3 | 10 | | 16 | 260 |
| TOTAL STAGE 1 | 43 | 13 | 10 | 30 | 163 | 216 | 909 |
| STAGE 2 (Jan 2016) | | | | | | | |
| Impact evaluation | 2 | 2 | | | | 2 | 0 |
| Sewing workshop | 3 | | | 3 | 12 | 15 | 45 |
| Library book review | 2 | | 1 | | | 1 | 2 |
| Children singing (tbc) | 2 | 1 | | | 30 | 31 | 60 |
| Bookreading | 1 | | | | 6 | 6 | 6 |
| TOTAL STAGE 2 | 10 | 3 | 1 | 3 | 48 | 55 | 113 |

Drawing workshop

This was a research session to understand some of the things that were important to young people in the camp. In these sessions we explored ideas of joy, what did joy look like? What images made them feel joyful? We used an interpreter so as much as possible of the activity was visual to minimise the need for words. Also because some of the children have had little formal schooling due to difficulties in Syria and their recent history so the workshop needed to be activity based rather than about speaking or writing. A lot of the drawings they came up with featured images from nature –



trees, plants, flowers, rivers. All things in short supply in the camp. They used a lot of colour and particularly liked the idea of hearts and love.

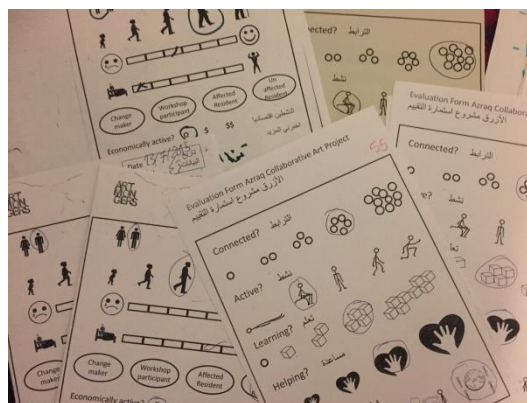
When the young people in the Joy workshop were given an outline drawing of a shelter, many of the embellishments were about making the anonymous, impersonal shelter look more like a home – adding windows and more doors, a tree next to it, even cars parked alongside (none of the refugees have cars) and water such as a river or waterfall – or in one case a swimming pool. They enjoyed creating their fantasy homes and none of them showed signs of distress at this exercise.

To understand their responses to colour we asked them each to choose their favourite colour from 80 felt tipped pens and then explain why that colour meant most to them. We noticed some recurring patterns – red was very popular as was green. We expected green for its significance in Islamic culture but in fact they talked much more about nature. In the Jan 2016 visit in the sewing workshop there was a very strong preference for red / pink thread.



Researcher training and data collection

We wanted to involve the people in the camp in the research data collection as this would provide an opportunity for skills transfer. The original idea was to have 18-25 year olds be trained and carry out the research, but as that would have meant separating males and females we opted instead to work with teenagers who could work together.



Two groups of 4 girls and 4 boys each were trained via an interpreter by explaining the form, have them interview each other to check for understanding, review the results then send them to interview three people each in the community centre and check results again. We adjusted a couple of questions as a consequence of this small pilot to improve clarity and consistency. Once they were comfortable with the process and we were comfortable with the quality of the data gathering, we went out into the camp to visit shelters and talk to the people living in them.



Given the extreme conditions (over 40 degrees C) and the fact that it was during Ramadan we kept these field sessions to a maximum of an hour.

Researchers wore the 'ChangeMaker' T shirts we had brought from London and this symbol of their role helped build both their confidence and the readiness of the interviewees to participate.

The teenagers grew in confidence as they worked and the reaction of the refugees was very positive. They were pleased someone was interested in their views and had no trouble answering the questions. Some of the interviews were outside the shelters (primarily men and children) and some were inside (primarily with women and children). Very few refugees declined to participate.



ARTWORKS

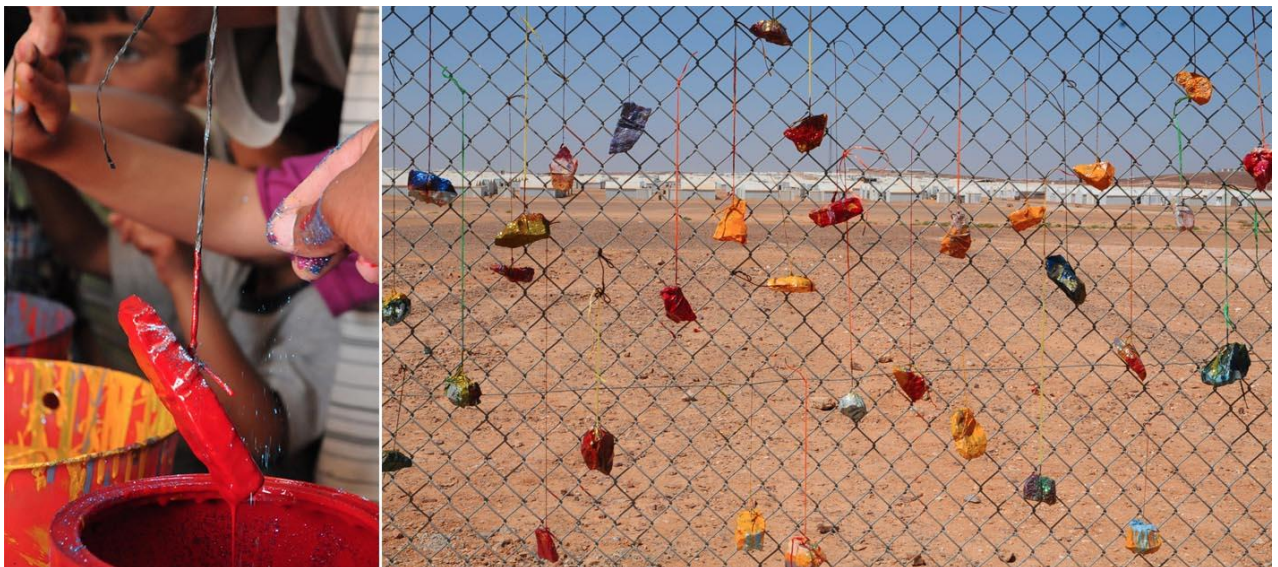
PEACE ROCKS!

The challenge we addressed: to develop an activity that everybody could join in, using basic and locally available materials that did not require specialist skills or equipment, was replicable and had the potential to create a sense of individuality and beauty on the camp. For security reasons, the camp facilities are mostly surrounded by high chain-link fences adding to the sense of exclusion.

The idea: the starting point of this idea was to use a material that is plentiful at the camp (ie stones) and then use them to be the vehicle for a fast and pleasurable transformation by dipping them into brightly coloured paint pots and experimenting freely with the mixing. It was a highly inclusive activity because everybody could produce something unique and beautiful without any art training.

The activity: Pick up stones from the ground, clean them and tie string around them, then dip the stones into various pots of paint, add a sprinkle of glitter and tie them to the fence to dry.

Results: The enthusiasm and joy produced by this activity was extraordinary. The children loved being involved and even the security guards wanted to join in. Staff, volunteers and adult refugees, particularly women also wanted to have a go. This inclusive approach created a strong sense of team and allowed the CARE staff and volunteers to feel part of the process too, not just to be facilitators. The process created joy, the sight of them drying transformed the fences – previously about separation – into art walls and the rocks were subsequently treasured and observed around the camp during the Jan 2016 visit.



HOPE SQUARE

The challenge we addressed: although the camp is highly efficient and well laid out with all the required facilities, it is rather featureless and anonymous. Everything is numbered and the proposed street naming system has not yet been implemented. *“The children get lost,”* explained one of the managers, *“at the end of the day we have to take them back to the right homes”*. This makes it even harder for these new ‘communities’ – already consisting mainly of people who did not previously know each other and may have little in common – to create a sense of identity. Furthermore we observed the lack of sheltered places to sit and chat.

The idea: to create an open public space around an area that had the potential of becoming a ‘square’, a place where people hang out. Using the colour palette from the drawing workshop and traditional Syrian textiles and art we started designing a simple shape that used the existing shelters’ line and could be repeated easily across the space. We settled on the dynamic diamond shape.



The activity: We engaged a group of adult male refugees that had experience in painting - some of them artists themselves - and went out with paint and aerosols. They were paid the hourly volunteer rate for their work. Then we asked the shelter occupants if they minded if we painted on their home - not a single family declined to participate. The team gave each shape two coats of paint to create a solid block of colour. They decided the square should have a name and a group of female staff and refugees painted the ‘Hope Square’ sign – *“because we need hope”*



Results: The Square created a sense of identity, a differentiation from any other part of the camp. There was both a sense of colour harmony as well as it extending across as far as the eye can see. One refugee observed: *“Now (because of the colour) it is more comfortable for the eye”*. While another said: *“Hope Square let us see the rainbow again”*

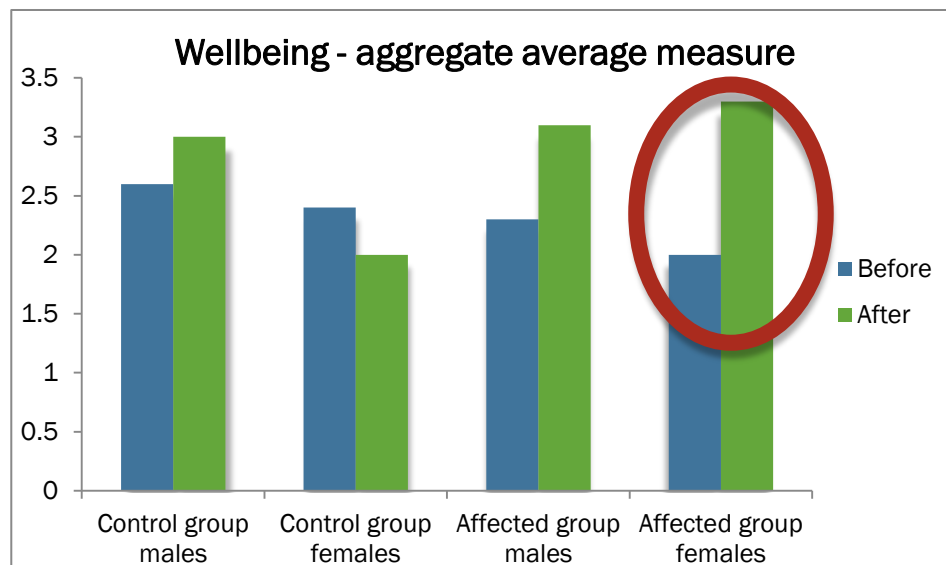


WELL-BEING IMPACT IN THE CAMP MEASURED OVER SIX MONTHS

DATA – OVERALL WELLBEING

Baseline data was collected from a random sample of 80 refugees before the interventions. The sample was split 50/50 between the village where the activities took place and another village in order to have a control group.

Impact data was gathered using the same questionnaire six months later, with a random sample of 50 refugees in the affected village and 50 in the control group.



Overall we find that wellbeing tends to be higher for refugees with these characteristics (note that on this sample size this can only be observed as a tendency rather than a causal relationship, but these all seem to be reasonable correlations which tends to confirm the validity of the measure)

- Healthy (40% higher)
- Economically active (20% higher)
- Male (12% higher)
- Wanting to learn (6% higher)

For comparison purposes the data considers males and females separately as they show marked differences from each other in both questionnaires.

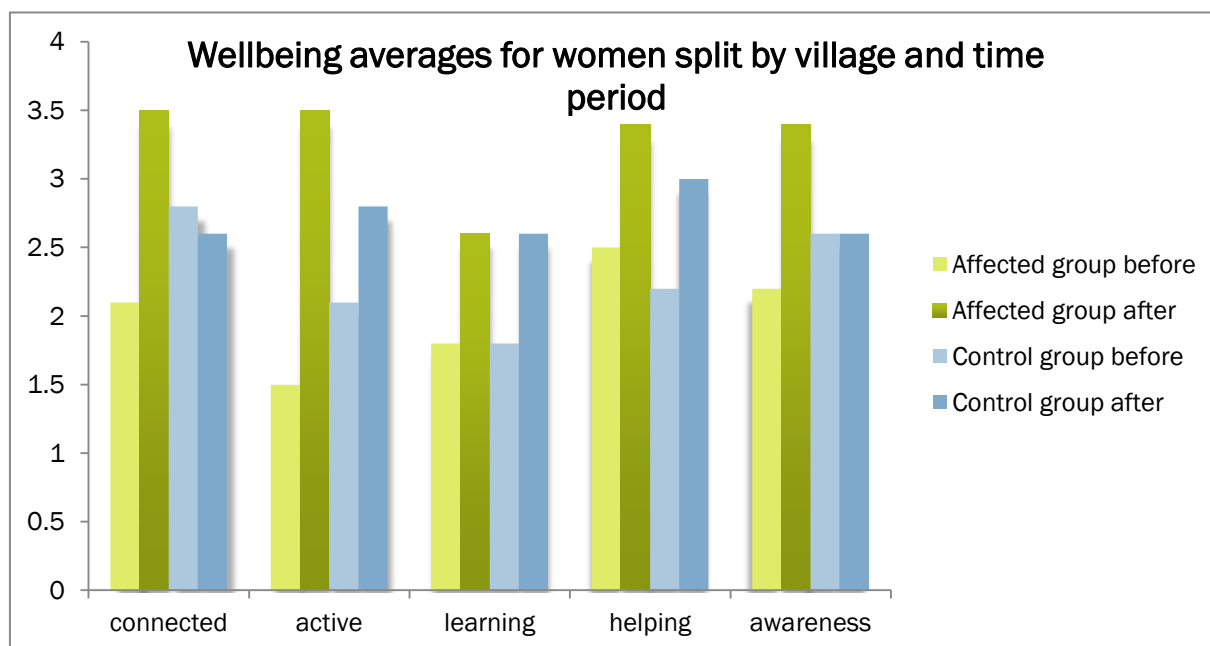
As we see from the chart there appears to be considerably better improvement (ringed in red) in wellbeing before the intervention and after 6 months in the area of the camp where the interventions took place. There is a slight improvement for males and worsening for females in the control group (refugees in a different village on the camp) overall amounting to an improvement of 50% for adults in the affected group compared to no overall improvement in the control group (when adjusted for gender). This positive change was true for both genders but is particularly marked for women. Staff confirmed that there have been no other significant changes during the 6 months which could account for this shift.

We note that before the intervention, wellbeing is generally higher for males compared to females. Of the 5 factors measured, the key driver of this difference is factor 1: connectedness.

In the baseline data, women are much less likely to have had contact with people outside their shelter in the previous 24 hours. This is a factor, which shows a significant improvement (up 75%) for women in the affected village 6 months after the interventions, as does activity level.

DATA – 5 FACTORS OF WELLBEING

Focusing only on the women, we can also look into the 5 well-being factors. (The score range for each factor is 0-4)



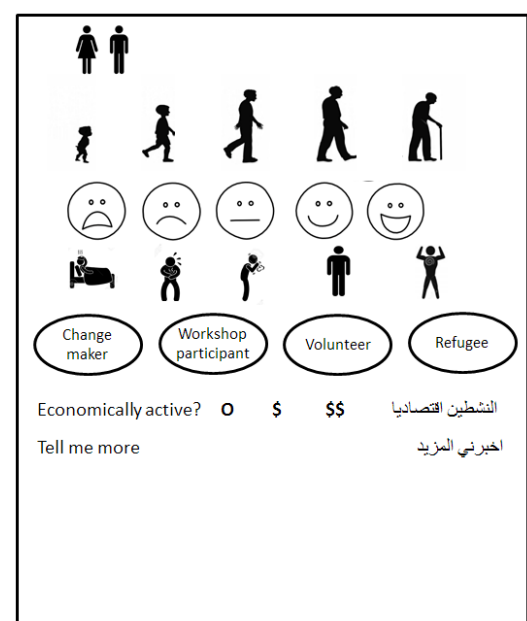
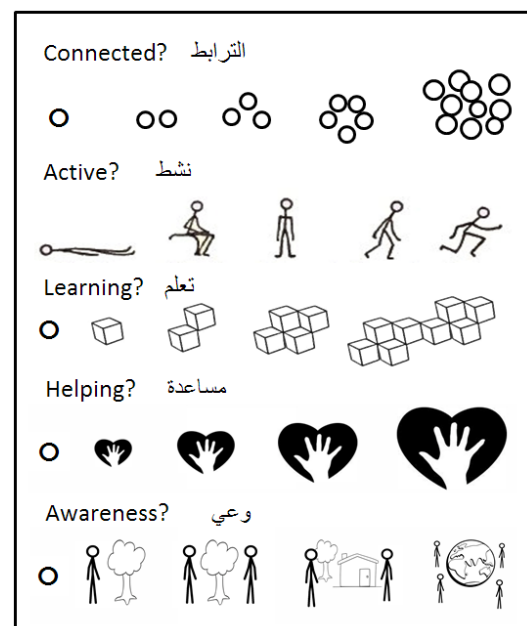
The 5 factors are all measured on a 5 point scale based on the previous day and are:

- How connected? How many people – apart from family members with whom they share a shelter – did they see during the previous day
- How active? Degree of physical activity
- Learning: What did they learn? This could include formal classroom learning but also learning something practical like how to get access to medical supplies or simple like a story or joke
- Helping: to what extent did they help someone yesterday? To feel better, to get something, to learn something
- Awareness: what is their sense of place? IS their world very small (just their shelter) or very large (global)

As well as these 5 questions we also asked about happiness, health, economic activity and – for classification purposes, gender and life-stage. The final open question gave respondents a chance to share anything else they wanted to say.

Although sample sizes are small, we can conclude that the following are indicated:

- improvements for connectedness, activity levels and awareness are significantly higher in the affected area than in the control group
- reported levels of learning in the previous 24 hours are the weakest of the 5 factors – which will in part be addressed by the newly opened vocational learning centre on site
- the biggest proportional improvement is in activity levels. This is partly explained by the fact that the before sample was during Ramadan, but as comparison with the control group shows (also affected by Ramadan), there still seems to be additional improvement in the affected area.
- there is a strong appetite for learning. In the open ended question in the survey, about one third of the comments were requesting further learning and 25% were requesting more use of art in the camp. Most of the other 40% of the comments



related to going back to Syria and peace though there were a couple requesting electrification

COMMUNITY IMPACT IN LONDON

The project has triggered multiple community actions in London with a strong appetite for future collaboration. The information evenings and talks we have given in the local community centre, pub and school have all helped bring this issue to life for people in London – many of whom are keen to find ways to make a positive difference.

In the [Next Steps](#) section of this report there is more information about the projects currently under development.



These have included:

- Fundraising events: performances, food preparation, donations, event management, design of publicity materials
- Donations: books, sewing materials, paint
- Project development: several community meetings and teams now working on the twinning projects
- Peace Rocks!: part of the local community arts festival – 4 workshops in London for people to make ***Peace Rocks!*** like the ones in the camp (see video below)
- Local organisations engaged with the project ongoing: Edmund Waller School, John Stainer School, New X Learning (community library), Telegraph Hill Community Centre
- Offers of volunteers who would like to go to the camp and help in any way they can



LEARNING POINTS

We learnt a lot from this pilot, both about things which worked which will be important to incorporate next time round, and things we could do better.

POSITIVE ASPECTS TO BE MAINTAINED

- Work with and through the community – both staff and volunteers – not going and DOING something to them
- Be flexible. It is a challenging environment and ideas need to work around the constraints.
- Give people in UK a way to feel they are contributing to something positive
- Believe in the idea, even if it seems too obvious or too simple to be of value
- Continuity is important
- Engaging the refugees and believing in their potential is vital

LEARNING POINTS TO INCORPORATE NEXT TIME

- The environment is complex and nothing can be assumed. We need to appreciate the sensitivities eg security and work within them. There is not the same leeway as other environments for an approach of ‘ask for forgiveness not permission’
- The staff are already busy. They will probably not have had time to process or act on any information we send in advance
- The refugees are not a single demographic. They come from a range of locations, lifestyles and social classes. The only thing they have in common is that they have come from Syria and ended up here. It is not obvious how they might build a sense of community with neighbours who may feel very different to them. Interventions need to be gentle and patient. We learnt from our work in UK that people build connections quicker by doing something together than they do by being encouraged to mingle. Projects that have a tangible physical outcome can create a sense of kinship and relevance.
- One event was not enough to establish the role of the Change Makers. If we want them to continue to initiate positive improvements in the camp they will need more structure and more training. We need to find local collaborators (eg via RSA and education contacts in Amman) who can support this process in Arabic, recruit ahead of time to clear criteria and spend more time nurturing them and helping them understand our approach, empowering them to come up with their own ideas for consideration which will improve public space. There is an opportunity here to empower them, transfer skills and create some positive outcomes from their time in the camp.
- In our planning process we should have realised we were going during Ramadan and that would make it more difficult to implement the project.
- Too much of the project cost is spent on the (only) local hotel. We will aim to find local accommodation (someone must have a spare room) so we can support a local household with a bit of extra income and reduce the project costs.
- Some ideas – like creating an outdoor sitting space with shelter from wind and sun – were impossible to implement in the timeframe. We need to find a better way to approach this.

NEXT STEPS

TWO MORE VILLAGE SQUARES

We are currently fundraising for the £10k necessary to return to the camp and create two more 'village squares' in blocks within the same village. By creating some critical mass this could generate an incentive for other parts of the camp to generate activities or improvements themselves.

Our aim is to do that in October 2016

During the Oct visit we hope to also pilot the mobile radio station idea (see appendix for more info).

FUNDRAISING

Part of the objective of this report is to provide evidence for the case for this kind of intervention. For relatively low cost and effort we believe the case is clear for using activities of this nature to impact positively on well being (with its associated benefits of less violence, better health, improved learning capacity etc).

We are also planning an awareness and fundraising event in London in September 2016 (see appendix for more info)

INTERNET VERSION OF VIDEO

We currently have a 12 minute video portraying the story of the July 2015 visit. As agreed with camp staff we have now made a shorter version (<https://youtu.be/WXK50k2XqFg>) which we hope will be approved for online distribution to raise awareness and funds.

We also have a short video on you tube made about Peace Rocks! events in London (Mar 2016) and the camp (July 2015).

TWINNING PROJECTS

The community projects we are now developing as part of the twinning program are described in more detail below including an update from the Jan 2016 visit.

All projects need to be in tune with Bold Vision values which are:

- **Openness:** for all, not elitist
- **Mutuality:** benefits to both communities, not patronising, not a handout
- **Potentialising:** raising skills and awareness for all involved
- **Courage:** may mean thinking in new ways, going beyond our comfort zones

COMMUNITY PROJECTS STATUS

| Idea | Original concept | Adapted concept |
|--|---|--|
| Craft circles | Easy entry, safe neighbourhood activity eg per block where women gather in each other's houses on a rotation basis to spend an hour doing craftwork together. We could gather donated materials and teach a few leaders who could then teach each other. Could be communal knitting projects eg knitting blanket squares for the newest arrival / baby, knitting an art collage for the 'street'. | Not possible to work in neighbourhood groups so session run in the community centre instead. Embroidery identified as more culturally relevant for refugees (and easier to transport materials) |
| Song exchange | Create a combined choir sharing songs between Edmund Waller and school in the camp. To sing together via live streaming and to send recordings of each other singing each other's songs. | Video made of children from UK school singing a traditional song. Taught to camp staff member so he could teach camp children and then video them singing that and one of their own traditional songs to then video and teach UK children. And so on. Possible future development: 'skype' singing together. |
| Mobile library → mobile radio station | Create a small library that can be wheeled around the camp (eg using this kind of robust wagon). Train teenagers to be library drivers and manage the process. Develop a sense of community, increase access to books for those not allowed to live home. | Not allowed to go out into the camp so books used in community centre library for now. Can be developed on next visit. Links being developed with Jordanian book groups / publishers of Arabic books and audio books. Community podcasts to be developed using BBC experts, Arabic radio producers and the Syrian radio soap opera project being made in Lebanon |
| Bilingual Youth | Bring together young people in London learning Arabic and young | Bilingual photojournalism project for young people in London and |

| | | |
|--------------------|--|---|
| | people in the camp who want to learn English. Involve library donations and understanding of Arabic literature. Possible support from SOAS and British Library. We also have a refugee volunteer in the camp who speaks and teaches English informally and is willing to coordinate. | the camp |
| Peace Rocks | Have peace rock dipping events in London and send photographs to the camp | Completed in Feb/Mar 2016. Possible wider initiative for Sep 2016 International Peace Day |

OTHER POSSIBLE PROJECTS IN EARLY STAGES OF DEVELOPMENT

| Idea | Description |
|-------------------------------|---|
| Thrivers or survivors? | Use of simple, first aid type psychological support (eg <u>Talk for Health</u> course run via RSA at New Cross Learning |
| Forum Theatre / drama | Using Cardboard Citizens' style <u>forum theatre</u> techniques where audience become actors in order to explore alternative choices around their dilemmas and challenges. |
| Cooking Circles | Cooking on a gas ring and with limited ingredients is a challenge, especially for those who are used to a full kitchen in their former life. Bold Vision project <u>Grow Wild</u> face similar challenges with their field kitchen |
| 'Barn-raising' | Create action focus for men to come together and redress their sense of powerlessness to protect and provide for their families. Eg build a children's playground together, build a shaded seating area by water tap or a shaded area for Hope Square and other potential social gathering places |

Catherine Shovlin (cmshovlin@gmail.com)

Director, Artmongers

Director, Bold Vision

June 2016

APPENDIX 1 - 5 MEASURES OF WELL BEING QUESTIONNAIRE

This was initially developed as a paper based questionnaire with a range of 5 pictograms for each of the 5 measures of wellbeing and a 1-5 scale for happiness and health. It quickly became obvious that the 1-5 scale was not easily understood so we changed those dimensions to 5 pictograms too.

The advantages of using pictograms are:

- Easy to train staff
- Easy for all participants to understand including young children
- Visual responses more likely to represent true feelings than words
- More likelihood of similar responses across different languages and cultures
- Resilient against literacy
- Quick to complete
- Easier to point to a picture of an undesirable state than admit it out loud

Since the first visit an android app has also been developed so staff can also use the tablets on site (part of the Bibliotheques Sans Frontieres Ideas Box).

The app and the questionnaire can be used for other projects and provide a standard, comparable measure.

| | | |
|---|--|--|
| <p>Evaluation Form Collaborative Art Project الأزرق مشروع استمارة التقييم</p> | | <p>Date تاريخ Block # Researcher</p> |
| <p>Connected? الترابط</p> <p>Active? نشط</p> <p>Learning? تعلم</p> <p>Helping? مساعدة</p> <p>Awareness? وعي</p> | <p>Change maker Workshop participant Volunteer Refugee</p> <p>Economically active? <input type="radio"/> \$ \$\$ النشطين اقتصاديا</p> <p>Tell me more اخبرني المزيد</p> | |

APPENDIX 2 – AWARENESS AND FUNDRAISING EVENT

CONCEPT

A high profile evening event in late September 2016 to raise funds for projects with refugees and awareness of the human experience behind the statistics.

Guests will pay a ticket price similar to a gala evening (£500) and all profits will go to refugee projects. They will be collected from a Central London location, transported to a secret venue, and experience a little of how it feels to arrive at a refugee camp. The evening will also include a meal and related cultural activities before they are transported back to their original pick up point in Central London.

Early in the planning phase the organisers will secure a couple of significant names to position the event as high profile, not to be missed and of interest to the media.

We can also sell a virtual ticket (£400?) for those with the money but not the attitude / time to attend. And a £50 ticket for local attendees.

Name of event tbc.

ORGANISERS

Idea originated in the [Bold Vision](#) / [Artmongers](#) refugee twinning project and is being developed jointly with [Peace in the City](#), [Calais Kitchen](#) and other collaborators.

The local authority will provide the space and wherever possible sponsors will be sought for eg champagne, coach transport, marquee hire, goody bags. We expect that the performers will contribute their time for free and only require expenses. We will harness local people to volunteer on the night for security, admin, serving, removals etc.

Potential collaborators include [RSA](#), [Secret Cinema](#), [Punch Drunk](#), Syrian and Calais musicians, local actors.

THE CAUSES

Proceeds will be split between

- Internationally: the Bold Vision Refugee Twinning Project (collaborative art for space making in camps, community radio, bilingual youth, sewing and other projects)
- Domestically: projects for refugees in the UK

PUBLICITY

This will be a key aspect of the event, both before and after, to maximise attendance and 'buzz'. We will use social media, journo-link and our own networks to encourage participation and support.

THE EVENING

This is still in the planning stage but we envisage something such as that outlined below. It is important to get the balance between a meaningful experience which respects Syrian and other refugees and gives participants a chance to empathise, without making it an unpleasant evening. The night I spent at Secret Cinema's production of Shawshank Redemption is a good example of a successful balance.

19.00 Pick up. Travel by coach to secret location. Actors en route will set the stage for what will unfold.

19.30 Arrive and be processed / registered. Issue IDs, assess 'needs'. Sign photo / video waivers and insurance indemnity forms.
Proceed to main marquee for drinks and mingling. Possible interventions from actors to increase sense of reality.
Show Peace Rocks! Video and encourage collecting / dipping outside

20.00 Serve food a la Calais Kitchen. Audio of Boz's soap opera during dinner to create atmosphere?

21.00 Music performances from Syrian musicians and the Calais people. Serve Jordanian wine and sweets. Film screenings

22.00 Auction of celebrity Peace Rocks! Cash bar. Film screenings. Raffle? (corporate donations)

23.00 Transport back. Hand out goody bags (brown paper bag with a few of the basic items provided to refugees. Donation information.

All to be filmed / photographed

POTENTIAL CELEBRITIES

A quick research of those celebrities involved with refugee related activities already and therefore likely to be sympathetic yields the following list. And see [here](#) for more

- George Clooney
- Angelina Jolie
- Cate Blanchett
- Ben Stille
- Kristin Davies
- Malala
- Emma Thompson
- Vampire Diaries cast
- Khaled Hosseini (author of the Kite)
- Alek Wek (supermodel)
- Justin Timberlake
- Mick Jagger
- Bono
- Sting
- Brad Pitt

We should also include some high profile politicians / NGO / campaigners

NEXT STEPS

- Identify potential collaborators and invite to planning meeting 7pm, Jun 25 at the Hill Station SE14 5TY
- Get Lewisham Council clearance to use the site
- Use event mgmt experts to identify all logistics and costs (eg security, health and safety, fire extinguishers, electrical supply, toilets, marquee, furniture hire, crockery, coach hire, permits eg TENS)
- Look for corporate sponsorship of whole event or aspects of it
- Develop creative concept including experts from eg Punch Drunk, Secret Cinema
- Develop social media campaign and ticket sales (including non-attendance ticket)
- Work with Calais Kitchen re food provision
- Identify and secure 2 or 3 good names to help attract others
- Generate ticket sales via networks, social media, partnerships using Bold Vision as charity (for Gift Aid)

APPENDIX 3 – REFUGEE RADIO

CONCEPT

8 x 15 minute pilot magazine radio shows (podcasts), in Arabic, to be broadcast (Oct 2016) in and among the shelters in the refugee camp with the aims of:

- Sharing relevant information
- Providing entertainment
- Creating a gentle way to get to know your neighbours (common talking points)

The shows will be prepared in advance and broadcast on a rotating basis around the camp every day for 8 days to understand responses and gather evaluation data for future development of the concept.

Each 15 minute show to consist of

- a theme tune (like the jingle of the ice cream van in the UK we want people in the camp to get to know that it is about to start)
- 7-10 minute episode of a radio drama
- one or two feature pieces to provide helpful information eg an interview with a refugee who has gone to the new vocational training centre and learned a new skill, or information about an event at the community centre

The broadcasts will not comment on the political situation in Syria or in the refugee camp. They are for entertainment and to encourage refugees to know about and use the facilities on the camp. The soap opera will be set in a fictional (but credible) small town in Syria and dramatic events will reflect some of the issues on the camp eg disputes between neighbours, worries about teenage girls falling on love or elders not coping with change. This way they will be meaningful to those in the camp but avoid commenting on the camp itself.

ORGANISERS

The idea originated in the [Bold Vision](#) / [Artmongers](#) refugee twinning project and is being developed jointly with experts from radio broadcasting and other collaborators including people involved with producing a Syrian radio soap opera and with BBC Thrive projects such as the soap opera established in Rwanda after the genocide and Afghanistan after the war.

A local recording studio has offered facilities for recording. Social media will be harnessed to reach out to networks to find writers and producers. If possible, some recording will be done in the camp before our visit by local contacts in Jordan.

PRODUCTION

The project is in the early stages of development but the process is currently envisaged as follows:

NEXT STEPS

- Community planning meeting on Sat 25.06.15 at the Hill Station, SE14 5TY
- Use social media and the 2 min video clip to attract potential collaborators (writers, actors, funders, producers) in London and Jordan
- Calculate required budget
- Fundraise
- Source wagon plus suitable sound system and folding/stacking stools. Ideally without needing to carry it all from UK (see below).
- Identify possible collaborators in the field of script writing, feature writing / interviewing and production
- Create soap opera structure and main characters
- Develop the 8 pilot drama episodes
- Identify possible topics for the features and organise their research / recording
- Source equipment for the mobile broadcasting unit



BUDGET

| | |
|---|------|
| Producer | |
| Script writer | |
| Project manager | |
| Studio hire | |
| Production | |
| Wagon(eg ' radio wagon ' shown below) | £100 |
| Sound system (eg Astounded shown below) | £135 |
| 10 folding or stacking stools (eg IKEA shown below) | £70 |

