

Artmongering with Refugees 2018



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Our intention

Artmongers is interested in the human beings behind the statistics of the global refugee crisis.

Creating moments of joy and empowering Syrian refugees in Azraq camp, Jordan through art and other activities which acknowledge human spirit and create connections.

We know from the impact measurement study we did in 2016 that this work has a 40% (higher for women) positive impact on wellbeing and we believe in the continuity of the relationship since each time we return we can build on what we have learnt, and the relationships we already have with CARE staff, volunteers and refugees.

The space

Life in the camp is safe but bleak. The flat, monochrome landscape and endless rows of identical houses offer little to raise the spirits.

The possibility

Yet our experience has been that it only takes a little positive energy to light the spark in these people. They have been through a lot and have uncertain futures but they are able to find the joy in the moment – from a sweep of paint, a swirl of colour, a moment of inspiration.

Our Model of Change

This is what we aim to stimulate by our visits. We use visual arts, a fresh look at places and situations, listening skills - and a fair sprinkling of humour. Leaving a footprint of possibility – reminding them that there are some things they can do to enhance their lives and their wellbeing.

The Artmongers team

- Patricio Forrester – artist, animator, creative spirit primarily working on the art interventions
- Catherine Shovlin – researcher, facilitator, project manager primarily working on women's empowerment via Hope Circles
- Matt Allen – film maker, seeing eye, involved with everything and responsible for making the daily videos and final documentary



Context

Azraq camp opened in 2014 when the more organic Za'atari camp in northern Jordan reached capacity. In contrast, Azraq was a planned camp, divided into six villages with an orderly layout of housing blocks, a community centre per village and a central supermarket, open market and mosque.



The camp population is increasing all the time. It was about 16,000 when we first visited (2015) and last official figures from [UNHCR](#) say of the 43k refugees registered, 37k are currently living in the camp (April 2018). More than half of these are children and 30% of the households are headed by women. The 10,000 shelters built so far are 80% occupied. They are filling village by village so 3 and 6, the first to be opened, are more established while 2 and 5 are newer. Almost half the refugees are from Aleppo and Homs, the rest from various parts of Syria.

The camp is partly electrified (villages 3 and 6) with plans to electrify Village 2 in 2018. All villages now have marketplaces and adult vocational training facilities so the atmosphere of the camp is beginning to feel more dynamic and less hopeless.

There are schools, clinics and other facilities at the camp. Our partner NGO, CARE Jordan, is focused on delivering psychosocial support and activities.

Overall purpose of visits

Our overarching objective is to create joy and connection in the camp, accepting the limitations of the environment while harnessing and building on the resilience of the human spirit.

The refugees inspire us with their ability to seize the joy in the moment, even though their past is traumatic and their future uncertain.



Main activities in 2017

Pink play space

- Bringing new energy into a 'gap' between the community centre and sports pitch.
- Renewing the space by removing dusty netting and cleaning up
- Then creating a new sense of space by painting.
- Pink was chosen for the space.
 - to counterbalance the predominantly masculine energy in the camp
 - for practical reasons because it is a colour that withstands the harsh sun and dust of the desert climate



Chocolate Joy

- Using the equipment and funds provided by children in our London community to run several chocolate fountain sessions for the children plus one for the women
- We learnt how to manage the excited children so the activity was fair and safe



Dance Party

- The women are not allowed to dance in public – but love to.
- So we arranged a closed space for them to have a dance party.
- We printed A6 invitations and distributed them to women in the adult learning centre, community centre and during Hope Circles
- On the day, there was already a queue outside half an hour before the start time – it was a hot ticket!
- We used the loudspeaker from the Trolley we had



- made on a previous visit and music some of the women already had on their phones
- We provided snacks and drinks
 - They loved the event
- “I have been here for three years and I have not had the chance to dance. I had forgotten how it makes me feel happy”*

Hope Circles

We recognised, after more outings with the trolley, that this is not always appropriate for several reasons:

- The trolley is physically challenging to pull across rough terrain
- Taking it out requires too much confidence and determination from the women to make it happen
- In a culture where women are mostly invisible, it is too high profile for them once they are in the camp.

We therefore took a long, hard look at what worked (listening, going to the women where they are, sitting in a circle) and instead developed Hope Circles.



- We developed a written protocol in both English and Arabic for CARE staff to use
- We ran sessions for the Management team and the psychosocial team so they would understand the idea and realise how powerful it can be
- We went out into the camp to run circles with two different CARE staff
- We worked with the women refugees to make Changemaker jackets that they could wear over their regular clothes to identify them when out doing Hope Circles

Main activities 2018

The following activities were started during our April 2018 visit and will be continued in the planned October 2018 visit

Mosaic Park

- Conceiving and beginning to create the largest artwork in Azraq, and possibly Jordan. Redefining the central space in the camp from a desolate wasteland to a community opportunity for art, music and social gatherings.
- The idea for this came from the tracks made across the space – visible on google earth – from the refugees making their own path from eg their shelter to the supermarket. Most of the camp is a top-down design on militaristic lines – highly efficient but also impersonal and rigid. And recreational space is managed by NGOs and behind high fences with barbed wire, locked once staff leave at the end of the working day. We wanted this to be a shared public space and know from previous work in UK and elsewhere, that introducing art into a space changes how it is perceived, how people behave there and what feels possible.
- Using the starting point of the tracks worn by refugees walking, giant triangles were created with whitewash.
- This is a starting point, not yet a completed artwork. In future visits we hope to continue this idea
- It is also a catalyst – already the refugees were coming up with ideas like planting in one triangle or painting stones blue to fill another (see focus group details below).



Hope Circles

- Hope Circles have evolved over the last 4 visits and are now beginning to be established as a format in the camp, for staff, volunteers and refugees
- In their latest formulation, they have been simplified to a very portable and adaptable technology.
- We continued circles with women, running a teaching circle with psychosocial volunteers so they could do the same themselves following the protocol
- We also ran circles for the first time men and girls.
- [See video](#)



Workshops

- As a general principle of our Model of Change we use workshops wherever possible to include the refugees in our process, harness their ideas, transfer skills and build a sense of engagement
- The next section details some of the workshops held during our 2018 visit by way of an illustration of this approach
- This also serves as a record of the number of refugees involved in the activities mentioned
- We approach each workshop with an intention, some ideas and tools – and a high level of flexibility and adaptability to the situation, the individuals and the possible outcomes. In a challenging environment like the camp this is extremely important if we are to develop refugee-centric outcomes
- The workshops in the April 2018 visit were as follows (see below for more info):



Workshop	Men	Women	Children	Total
Listening for Kids		3	80	83
Listening Hope Circle for Volunteers 1		7		7
Listening Hope Circle for Volunteers 2		7		7
Listening: Hope Circle for Men	10			10
Listening: Family Circle 1		4	6	10
Listening: Family Circle 2		1	8	9
Mosaic Park devt			7	7
Mosaic Park machine making	6			6
Mosaic Park painting	21		3	24
Activity: Spontaneous Dance	23	20	20	63
Activity: French knitting 1		6		6
Activity: French knitting 2			10	10
Activity: One Community 1			12	12
Activity: One Community 2			10	10
TOTAL	60	48	156	264

2018 Workshops

Listening: Kids' Workshop

Where: Village 2.

Who: 80 girls aged 2-11

Objective: use Hope Circle approach to help children learn about listening



Approach: split girls into ten groups of 8.

Explain to each of them about the importance of being a good listener (with CARE staff translator). "How many mouths do we have? How many ears?"). Used Hope Circle protocol so usual conditions (listen with loving attention, no interruptions, no suggestions, no judgment or criticism, there are no right or wrong answers). Then with each round a new topic (each person speaks and the others listen)

- Each child says their name *"I am X"*
- Everybody replies together *"Welcome X"*
- Each child says *"Today I am feeling...."* And explains what they feel. As one participant put it 'speak my heart'
- Everybody says thank you then it moves to the next child
- Each child says *"I like music because...."* And gives their reason
- Each child says *"The best thing about Azraq camp is..."*

Because of the number of children involved and the age range, this was enough for them so we stopped at this point and summed up with the 'one mouth two ears' message, reminding them how important it is to listen to their friends and listen with an open heart.

Observations:

- Not so easy to translate process to this many children using CARE staff inexperienced in this approach
- In an ideal world I would first run a circle with the CARE staff and then have them do it with the children.
- However we had an opportunity to do something with these children if we did it right there and then, and we know that working in the camp requires us to grab these chances when we can
- At least half of the children 'got it', especially when we got them to speak to each other in the circle instead of to the adult. There were some quality interactions
- Fairly quickly the girls with more natural leadership capability emerged. It would be interesting to work in more depth with these girls and teach them more skills then have them teach the others.
- We cannot film or photograph this activity for privacy reasons

Listening: Hope Circle for Volunteers x 2

Where: Village 2

Who: 7 women refugees who work as volunteers in the camp. 30-45 years old. Repeated the following day with a slightly different group.

Objective: to explain the process to them so they can replicate it, and give them a nourishing experience

Approach:

- I explained who I was
- I explained the idea of Hope Circles and why they are important, especially for women (we all need time to be heard, to express ourselves and be seen by others. The women need time to care for themselves so they can better care for others)
- We followed Hope Circle protocol and, for the first time, used the Hope Circle bowl to pass around the circle



Observations:

- The women expressed a lot of strong appreciation for having the circle. They valued the time, the positive attention, being together and learning something new
- The bowl helps because it is clear who is talking. It encourages the quieter women to speak when it is their turn and helps the more voluble ones remember to listen.

“I feel I can pour all of my difficult feelings into this Hope bowl and it will accept them all”

- The sequencing of prompts is important. They need easier ones (my name is..., I like music because...) to start with so they feel comfortable and build rapport and trust within the group. The most significant shift tends to happen with the prompt *“I sometimes feel sad when...”*. The women empathise with each other and the format (no interrupting or advising) keeps the circle as a supportive sharing space without getting bogged down in despair. This is often when they shift from addressing the host to addressing each other (an important step in building connection and resilience)



- Being in the camp is not all bad. They appreciate learning new skills, working outside of the home. They also speak of how being in the camp has taught them tolerance and acceptance of a more diverse group of people than they knew before.
- Participating in a Hope Circle helps the women connect with new people
“All the time I have been in the camp I have been sad about my family I have left behind in Syria, or who are in other countries now. Today for the first time I feel I can create a new family here with you, my sisters.”
- This exercise could be repeated with the same women so they could have a more complete experience
- As host, I realised it is important to go into the circle with an intention (connection) but not being attached to a particular version of how that will look. To hold the space lightly, with no agenda.

It works well to run the circle with one experienced person (me in this case) and one who is learning (the Community Centre manager in this instance). Next time he will be more familiar with this format, which is a little different to the leader role which camp staff are usually required. It is a new habit to build to allow the discussion to happen between the participants and guide it gently so it doesn't feel like Q&A.

Listening: Hope Circle for Men

Where: Village 2

Who: 6 men refugees. 30-55 years old.

Objective: give the male refugees the experience of expressing feelings and hearing each other and to experiment with this format using male participants for the first time

Approach:

- I explained who I was
- I explained the idea of Hope Circles and why they are important, even for men, who might not be used to having this kind of conversation and could be bottling up feelings which can then emerge in unhelpful ways
- We followed Hope Circle protocol and used one Hope Circle bowl in the middle to hold the space and the other to pass around the circle so it was clear who was speaking



Observations:

- The men were rather uncertain and nervous at first, looking down and not sure what was expected of them

- There was one older man who was much more confident about identifying and sharing his feelings. He was a good example for the rest of the group.
- The fact that Catherine was leading the session didn't seem to be an issue.
- The bowl helped manage the process, encouraging quieter ones to speak and others to not interrupt.
- The nature of their contributions became more personal and deeper as the circle progressed
- They talk much more than the women about the lack of work and how it affects them – they were very pleased about the new permit system allowing them to work outside the camp
- They also talk more nostalgically of Syria than the women and all said they wished to 'go back'. However they are clear about all they have learnt in the camp – one man talked of how he had been a shepherd in Syria but now he had learnt various skills in the adult training centre and could learn his living in other ways. Catherine suggested 'going forward' to Syria might be a better option as they agreed they didn't want to go back to not having the skills they had acquired in the camp
- Like the women, they also speak of how being in the camp has taught them tolerance and acceptance of a more diverse group of people than they knew before.
- At the end they expressed a lot of strong appreciation for having the circle. They valued the time, the positive attention, being together and learning something new
- As host, I realised it is important to go into the circle with an intention (connection) but not being attached to a particular version of how that will look. To hold the space lightly, with no agenda.

Listening: Family Circle Workshop

Where: Village 2

Who: 12 children (boys and girls) aged between 7 and 12, plus one grandmother who wanted to be included in the experience and 3 mothers. The group was fairly fluid to fit naturally with their comings and goings, not everybody was there at the same time.



Objective: To help the children think about their family structure and to practice listening to each other

Approach:

- We used the Hope Circle mat and stools to sit in a circle. Some of the children sat on the mat.
- I used paper and pen to show them my family – simple stick figures to represent my self and my 3 children. I put an asterisk on me to show my position in the family.

- I then helped 3 or 4 of the girls do the same for their families. Including step-families.
- We talked about missing family members eg a father who was living in Amman with his second wife, a son who is still in Syria and on his way to Jordan and so on.
- We added symbols for the best runner, the funniest, the quietest, the kindest, the sleepest etc
- We tried to add grandparents but not everybody knew about them



Observations:

- The pictures worked well as an anchor for the discussions and the children always enjoy it if someone is drawing and if the drawing is about them.
- They enjoyed adding slightly humorous tags to the stick drawings eg identifying the family member who talks the most, who is the smartest, who runs the fastest. All of these things were easy to communicate with gestures and immediately understandable.
- Some self identified as being the smart one, the funny one, the kind one. This contributes to them developing a positive sense of self. To see themselves as who they are, not 'just a refugee'.

Mosaic Park: Development workshop

Where: Village 2

Who: 7 boys aged 15-18

Objective: find out how the refugees feel about the space currently and our idea

Approach: circle with the boys and an interpreter, using an A3 print of the space and the idea. We then discussed:

- how they feel about the space as it is now
- the artistic idea
- their initial reactions
- their own ideas triggered by the idea of Mosaic Square
- imagine it is like this now... how do you feel?

Process:

- We worked with a translator, sitting in a circle without a



table in between

- All views were included in the focus group, balancing the more vocal boys with the more timid ones

Observations:

- Their view of the space as it currently is reflects the absence of purpose. When I asked what happens here they said *“Nothing”*. When I asked what they called the space they had no answer. *“It’s an inbetween space”*. When I asked how they felt about it they said it was *“boring to walk across”* and *“takes too long”*.
- They observed that people walk *“the best way, the shortest way”*
- They were interested and confused by the idea of the artwork. It is not easy for them to make sense of a visual impression of how it will be. But they were definitely intrigued and wanted to know more. They noted that it was a communal, central space, not part of Village 6 or any other village but a space for everybody.
- Their first expectations are very high. They talked of tree planting, a small farm, walls around the paths.
- It was good to see that even after 4 years in the camp they are still able to imagine something better once stimulated. As Jameel, the CARE manager said when we showed him the idea, *“this will be a catalyst”*. One of them observed that the idea was making him have *“so many ideas”* – he was surprised at himself.
- At the end I asked them to imagine that it was finished and built. Now how do you feel when you walk across it? *“Better”, “happy”, “we will have OUR space that we have made”* (not part of one of the institutions on the camp).
- They imagined that in the evenings, instead of all sitting on their own in their shelters, they would like to hang out in this square, strolling around, maybe having musicians playing, chatting with friends, taking tea. They were imagining a very different, communal experience to the one they know now.
- During the discussion their perception of the space shifted to being more positive, empowered and proactive *“I have been here for 4 years and nothing ever happened in this space. I never really saw this space. And now I am having so many ideas about it. I am excited about this space now”*
- The small circle worked well. They all pulled their chairs in and then leaned forward, it was a well connected group. This small number worked much better than the 10-14 person focus groups we have also held in the camp.
- These sessions do not need to be as long as a focus group might be in the UK, taking into account the high levels of ADD and related behaviours especially among young people in the camp. 30 minutes is about right to get everyone’s opinions and not have them get restless.
- A significant success factor was Ali, the CARE manager who translated for us did a great job both in his quality of interpreting and understanding of the idea.

Mosaic Park: Machine Making Workshop

Where: Village 6

Who: 6 adult male refugees

Objective: To create a device to paint wide stripes on Mosaic Square

Approach: The men worked together with Patricio to improvise machinery from the items we had bought in Amman and Azraq, plus some materials found in the camp. The purpose of the machine was to distribute the whitewash in a broad stripe (c 30 cms). The machine was to be mobile (on wheels) and include some kind of hopper device into which whitewash could be poured and distribution system to spread the paint on the very uneven terrain of the square



Observations:

- The men enjoyed using ingenuity to try to create a machine that hadn't existed before using imperfect materials and only rudimentary tools
- They had to work as a team, helping to build social connections (much needed in the camp)
- Various approaches were tried and adaptations had to be made, encouraging resilience and persistence
- The activity energised them and may encourage them to try to create other machines to solve other challenges on the camp
- The Machine didn't work in the way we expected. So we devised another method of laying down the whitewash using brooms instead.
- The Machine was however identified by one of the refugees as having the potential to be re-purposed and he took it to work on

Mosaic Park: Painting- Workshop

Where: Between Villages 3, 6, 2 and 5.

Who: 24 adult male refugees, with 3 young males included.

Objective: To experiment to create a workable method to lay down the main drawing outline for Mosaic Park and prove the concept.

Approach: We divided into teams. One team laid the shape of the triangle with string on the floor, another team went back and forth to get water with a trolley, while the third team, the biggest one, painted the form using brooms and buckets of whitewash.

Observations:

- The men enjoyed using the safety gear, such as goggles and gloves as this equipment is not readily available on the camp and made them feel like a team and more professional.
- The water team looked for solutions on where to source the water as the camp's water is cut during the afternoons in most villages. They also sourced an existing trolley and containers to move the water around more safely and efficiently.
- The painting team was disparate and although most men were committed to getting it done, the young ones struggled with being out in the desert doing a physically demanding job and needed more breaks.
- The space we wanted to cover was in fact really large, over 2.5 km square so to get an impact meant a lot of effort meaning the sense of progress as slow.
- We lost one whole day as on the 1st of May, the camp was technically shut.
- Due to previous experiences painting with a large group of refugees out in the field, we decided to feed them at our expense to avoid people leaving for lunch and not coming back or arriving really late. This reflects an aspect of camp life - which for adult males tends to be idle - is the loss of discipline. Keeping the team together and doing some simple games really help maintain cohesion and team spirit.
- Passers-by were mainly bewildered by our activity and a lot of refugees stopped to ask what we were doing as painting the desert might be seen as a futile exercise. Patricio came up with the label 'Desert Art' which was understood and adopted by all the team to respond themselves to the passers-by as to the nature of our endeavour.
- Care Jordan paid for the Volunteers the minimum agreed wage to encourage their support and respect their efforts.



[see video](#)

Activity: French Knitting Workshops (x 2)

Where: Village 6

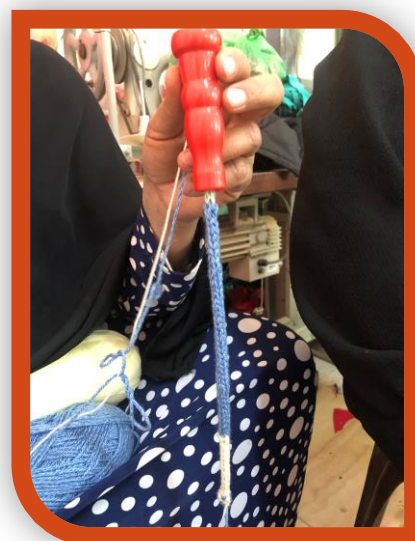
Who:

1. 6 women in the adult learning centre and`
2. 10 children (aged 6-14) by the sports pitch

Objective: To share a new skill and create something of interest for them from scraps of wool

Approach:

- We took donated wool and French knitting bobbins from UK and then demonstrated to the women and children how to use them, helping them with problems and encouraging those who got the hang of it to teach others.
- The children used the cords they made as bracelets while the women wanted to make much longer ones to later sew into mats.



Observations:

- This technique was much quicker to teach and easier to learn than the knitting workshops we tried in 2017.
- The results were fast so they kept the interest of the children for long enough to make something. A bracelet took about 20 minutes.
- Because of the range of wool we took, the women and children had the chance to personalise what they were making. They were particularly interested in the colour combinations they selected with great care.
- The boys could do it too
- Some boys had a shorter attention span, but were motivated by making a bracelet they could give as a gift to their sister or mother.
- We didn't take enough knitting bobbins (late delivery in UK of some of the order) and it took a lot of vigilance to stop them disappearing (women not children).
- Some of the less dextrous children felt left out and because we were in an open environment it was too easy for them to amuse themselves by grabbing the wool and running off with it. We needed the security staff to help us manage this.
- Running sessions alone with more than 8 children is challenging.
- The children learnt to wait their turn for Catherine to help them and to help each other

Activity: Spontaneous Dance Workshop

Where: Village 6

Who: a fluid group of 20 girls aged 4-14 plus 3 musicians and 40 adults watching

Objective: To create joy despite the adverse weather conditions that had driven us all under cover. To encourage the girls to enjoy movement too.

Approach: The workshop was a response to the unexpected curtailment of other activities due to a terrific sandstorm and rainstorm. The musicians were also under the community centre cover so it was relatively easy to get some music going. What started as informal dance became a one hour session involving a wide range of movements and improvised singing.



Observations:

- The pre-pubescent girls have freedom to participate in this kind of activity even though it is public and physical
- They enjoyed the freedom of Patricio taking the lead so they could either copy exactly or create their own version
- All those gathered round also enjoyed the energy and dynamic nature of the hour long dance
- Several of the women (CARE staff and volunteers) shed a tear or two. When Catherine asked why they said things like *"I remember when I was that free"*
- The workshop served as a reminder that even with terrible weather, no planning and no resources except energy and inspiration it is possible to create a satisfying experience
- The girls had an experience of being visible
- We could not film or photograph the event for privacy reasons but this picture is of one of the musicians

Activity: One Community Clay Workshop (two sessions)

Where: Village 6

Who: A group of 12 boys and a second group of 10 girls. All aged from 5 to 11

Objective: To encourage the children work together to create one common clay artwork, making positive contributions without destroying each other's work. To encourage looking at each other's work and seeing how it can all fit together.

Approach: We created a large mountain of clay and asked the children to develop a community artwork respecting each other's place and working alongside one another. Some ground rules had to be established beforehand so that the activity didn't descend into chaos. The instinct is to take a bit of clay and do your own thing so we needed to make clear rules before starting. We had a translator with us which made it easier.



Observations:

- The girls work very well together, a few of the group were also part of the improvised dance workshop so we started by hitting the mountain of clay like a drum and enjoyed a relaxing time making rhythms and singing before starting to model the clay
- The boys found it harder to work collaboratively and tended to take the clay away from the mountain, model something in the corner and then bring it back and see how and where it would fit in the whole. This sometimes generated problems since on a few occasions they then wanted to place their piece on top of someone else's work. They gradually got the idea that it was better if they work directly on the mass of clay. Eventually the working mode was established and dialogue without dispute began to occur.
- At one point we got some visitors and the children got distracted. The next minute they were throwing clay at each other and the visitors laughed at them. We asked the visitors not to do that as this encourages more fighting and retaliation.

Video Links

We made one minute videos each day on both visits and these can be seen here:

2017 videos

- One minute a day videos [here](#)

2018 videos

- One minute a day videos [here](#)

Next steps

Subject to funding, we hope to revisit the camp in October 2018 when it is still possible to work outdoors (the winters can be very harsh – we had to leave early one day during the Feb visit because of snowstorms).

We are developing a new volunteer-contributor model because of the amount of interest people in the UK and other countries have shown in being involved. The volunteers will be selected according to skills and attitude, will pay their own way and make a contribution to the materials cost of the project.

Mosaic Park

- A key objective will be to develop Mosaic Park further
- The pilot part of the square will be reviewed for durability and necessary repairs
- Permissions will be sought for a bigger scale to cover more of this open space
- This will involve creating more triangles and adding blue (azraq!) inside triangles
- Possible other activity within triangles eg painting, planting, performing

Hope Circles

- We hope to work with a bilingual volunteer who can support this in an on-going way,
- gathering stories (anonymised)
- developing skills with community leaders so the Circles become self-sufficient

Activities

- We will continue to create other opportunities for refugees, especially children and young people, to get involved with creative, energising, mind expanding activities

2018 Budget

The requirements for the next stage are as follows:

Phase 6: Refugee camp project budget (JOD)			
Item	Quantity	Unit Cost	Total per visit
TRANSPORT			
Travel from UK	3	550	1650
Travel to LHR	1	70	70
Car hire in Jordan	1	650	650
Fuel in Jordan	3	40	120
Visas	3	40	120
TEAM			
Cameraman and edit fee (days)	10	150	1500
Research/facilitator fee (days)	6	150	900
Artist/facilitator fee (days)	12	150	1800
Project management + report writing	3	150	450
Interpreter in Jordan	5	150	950
Refugee volunteer daily cost (5 people, 6 hrs/day)	360	1.5	540
ACCOMMODATION			
Local subsistence per diem (days)	33	10	330
Accommodation in Azraq Lodge	33	64	2112
MATERIALS			
Materials (art)	1	1500	1500
Materials (Hope circles) incl training video	3	250	750
Materials (video storage)	1	120	120
Changemaker t-shirts	30	8	240
Other printing	1	200	200
Total costs per visit			14002
Total costs per annum (2 visits)			28004

Report by Catherine Shovlin, Artmongers Director, Bold Vision Director.

For more info contact cmshovlin@gmail.com

August 2018