



REVITALIZING A REFUGEE COMMUNITY THROUGH ART

LITTLE WLEBO REFUGEE CAMP

MARYLAND COUNTY, LIBERIA

A project commissioned by the Danish Refugee Council (DRC)

Created and implemented by Visions of Hope

July 12th – September 5th 2012



**DANISH
REFUGEE
COUNCIL**

INTRODUCTION

From the project director



By September 2012, 7,098 Ivorian refugees had come to Little Wlebo Refugee Camp in Southeastern Liberia, as result of the civil unrest in their country (number from DRC Report at end of September 2012). Visions of Hope responded to issues affecting camp residents by implementing a project called *Revitalizing A Refugee Community Through Art*. We were concerned by the marginalized youth in the camp and the psychological impact of the refugee environment on those living there. Using an arts approach to address these issues, Visions of Hope created and implemented a 7 week project. Over the course of the project, 2 murals were created in the camp by youth refugees.

The project sought to achieve the following goals: 1) To instill in underprivileged Ivorian refugee youth the recognition of their capacity for personal achievement through self-expression and creativity, while enhancing their civic interest and engagement, and to encourage their role as positive contributors to society. 2) To foster a sense of place for residents of Little Wlebo through the creation of public murals that creatively articulate the hopes and dreams of Ivorian Refugees. 3) To introduce the appreciation and creation of the arts to residents of Little Wlebo Refugee Camp.

It was thanks to the financial and logistical support of the Danish Refugee Council (DRC) that we were able to achieve our goals. I am grateful to DRC's team of camp workers who were supportive of Visions of Hope's activities in the camp everyday, making this short intensive project successful. This report documents the tangible transformations that occurred within the Little Wlebo camp community, and the 27 youth participants.

Best wishes,

Christina Mallie

COVER PHOTO:
Serge, one of the
participants, age
16, in front of the
education mural
which he helped to
create



VISIONS OF HOPE

About the Organization:

Thousands of disadvantaged youth and communities around the world are currently deprived of access to art in education as well as public art as a means of personal and public expression. In places where resources are severely limited, the arts are typically the last area to receive support. This deprivation inhibits the positive development of youth and a community's ability to creatively implement and advocate for social change. Founded in September 2010, **Visions of Hope** is committed to addressing this issue. The mission of the organization is to nurture hope, well-being and development in disadvantaged youth and societies worldwide through community-based art and through advocacy for art in education.

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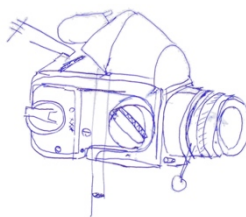
Keep up to date on Visions of Hope Projects and see photographs and video of our work at: www.visionsofhopeproject.com or join us on Facebook

This report was created by Christina Mallie for the Danish Refugee Council

November 21, 2012

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Multimedia piece documenting this project can be seen at <http://www.youtube.com/watch?v=pA8IKU2afsU>

PROJECT Motivations

Focus on Marginalized Youth:

At the time of the project there were few opportunities in the camp to support Ivorian refugee youth between the ages of 11-19 in their positive development. The majority in this age group had already completed primary school and there was no secondary school in the camp where they could continue their studies. In addition there were little to no youth activities in the camp to substitute for the lack of school. The parents of this age group, like all refugees faced many challenges including lack of income, employment, limited



Participants practicing using the a camera on themselves at the child friendly space in the camp during a session.

integration options, etc. and this in turn affected the youth as the parents are not able to respond to their educational and recreational needs. This left most of the youth in this age group without the opportunity to engage in meaningful activities to transform their lives.

Youth in Little Wlebo also experienced the adversity of post trauma from the civil unrest in the Ivory Coast. Of the youth that participated in the project (Results from pre-survey see p. 21):

- Over 70% witnessed acts of violence.
- Over 80% had a close friend or relative die
- Over 50% had a close family member die, was separated from family members and had a serious injury or illness.

That older youth are marginalized in refugee camps and internally displaced persons camps is a common issue. The *Forced Migration Review* reported, “above 12 years old, girls and boys receive less attention and fewer services. Governments and aid agencies alike tend to apply less urgency to addressing older children’s rights and needs, particularly the specific issues to do with the adolescents’ increasing age.” (Maguire, Sarah. “Being Young and Out of Place.” *Forced Migration Review*, 08/2012: 4-5. Electronic PDF.) Our project in the camp sought to fill the gap in services to this age group.

Cultivating a Sense of Place

The project was also driven by the psychologically difficult experience of living within a refugee camp. Little Wlebo, like most other refugee camps, was necessarily focused on providing the essential livelihoods for refugees. It was a highly institutional environment, and while its design fulfilled the basic needs of its residents, it did not take into account the psychological experience of residents within the space. Refugee camps lack an adequate sense of place, meaning a feeling of belonging and attachment to ones physical environment. A sense of place has been deemed through studies to be a foundational security for a person to function in daily life and an important component of community mental wellbeing (Butterworth, Iain. *The relationship between the built environment and wellbeing: a literature review*. 2000: 1-46. Melbourne, Australia: Victorian Health Promotion Foundation). Environments which foster a sense of place for its residents reflect people’s personal histories, interpersonal relationships, and shared events in people’s extended relationships, families, communities and wider culture.

The project was designed with concern for marginalized youth and the environment of the refugee camp. It worked to transform the camp environment through art created by the 11-19 year old youth age group.

PROJECT Implementation

30 out-of-school youth ages 11-19 (15 females and 15

males) were recruited from approximately 100 applicants. They were selected based on the skill and interest they exhibited through drawings as well as whether they particularly stood to benefit from the project. For example, unaccompanied minors, those who lacked community or had behavioral problems were prioritized.

The 30 participants were divided into gender equal groups of 15 each. Over 7 weeks each group meet 2-3 times a week for 3-hour sessions. They worked in the sessions with the project director Christina Mallie who was assisted by a 19-year-old youth artist in the camp named Paul. Paul was trained in organizing, instructing and executing a community arts project to transfer the skills needed to recreate this project and to make the work sustainable. In addition to Paul a 13 year-old youth named Dominique worked alongside the project director learning how to take photos and video. Dominique documented the process of creating the murals and was responsible for much of the video and photos taken of the project. See page 2 for video link.

In the first weeks, participants learned basic drawing skills and participated in therapeutic arts activities focused on addressing the adversities they faced in the camp. This was the first experience of an arts class for almost all participants.

Bottom: Paul, the project assistant (standing) helps participants with a psychosocial collage activity in which they use cut out pictures and arrange them to tell a story about their past and future. Participants then shared their story with the group, giving them the opportunity to explore their past experiences and hopes and dreams for the future. Top: Collage by one participant – the past is on the left, the future is on the right.



A community arts council of 30 adults was convened in the camp to discuss with Mallie what hopes and dreams they would like to convey in the murals. They decided that peace within their refugee community and in the Ivory Coast, as well as education for their youth to give them a brighter future, were the most important issues for their community.

These two themes were then presented to the youth participants. The youth worked in the sessions to figure out the meaning of the themes as well as how to portray them visually.

Step-by-step the youth participants created the designs collaboratively. They were asked what peace and education looked like, why they were important and what was needed to make them possible. The youth drew different aspects of peace and education which were eventually combined into a final mural design. For example, youth understandings of peace “ask for forgiveness if you have wronged” “offer gifts” “after you make peace, eat, play music and dance together” and “flowers, lambs, and doves represent peace” were brought together in a single design for the mural (see photos on the right). Patterned designs were also drawn by participants and incorporated into the designs.



Top to bottom: *Project Director Christina Mallie facilitating the community arts council discussion on themes for the murals. Participant drawings showing different aspects of peace, participant drawings of patterns to be incorporated into the mural, and the final design by participants for the peace mural which was a combination of drawn ideas on peace.*



Above: *Nean (l) age 13 and Kloate (r) age 15, two of the participants working on a collaborative design for the education mural.*

The youth participants also learned how to photograph people in their community. They composed photos of people in their community that resembled ideas in the designs, and then used the photos to help them draw more realistic representations in the mural (see example on the right). In the second and final part of the project, the youth drew and painted their designs onto the two walls of their distribution center. This involved many steps including priming and graphing the wall to properly scale their drawings as well as mixing colors for their painting.



Clockwise from left: Desire (l) age 13 and Holo (r) age 12 graphing the wall together, Serge age 15 in the middle of priming the wall, photograph taken by a participant of a woman posed as though she is taking her child to school, painting from the photograph as part of the education mural, showing that it is important to take your child to school.



From left to right Sandrine age 15, Edverge age 15 and Koate age 15 pose for the camera during a break from painting.



Moise, age 14 begins to add paint for the skin color. The girl he is painting is based on a photograph he took of his sister.



Participants working on the education mural as it nears completion

Clockwise from right: a section of the peace mural finished of a couple dancing in celebration of peace, Holo age 12 from the peace mural group watching participants work on the education mural on his day off, Grace age 13 painting a section of the peace mural.





Above from left to right: *Participants Sandrine age 15, Teka age 16, and Edverge age 15 during their graduation ceremony. Below left: Participant Marius age 19 receives a certificate of participation from Project Director Christina Mallie at the graduation ceremony, Bottom Right: Participant group photo on graduation day*



PROJECT OUTPUTS

- 27 out of school youth aged 11-19 completed an arts training and together created two murals for Little Wlebo Refugee Camp.
- 32 Sessions were held in Little Wlebo Camp on arts training, art therapy activities and mural painting.
- 1 19 year-old out-of-school youth worked as an assistant to the Visions of Hope Project Director and learned how to organize, instruct and execute a community arts project.
- 1 13 year-old out-of-school youth learned how to take photos and video in the process of documenting the project.
- 25 Adults of Little Wlebo Refugee Camp convened in a community arts council and decided on ideas for the murals to encourage their community.
- 2 murals were created on the distribution center in Little Wlebo Refugee Camp. One themed on the importance of peace, and the other themed on the importance of education.
- 7,098 Refugees (number from DRC report at the end of September 2012) now live in a refugee camp with public art that expresses their hopes and dreams for the future.
- 1 multimedia project was produced with video and photos taken by the project director and a youth assistant. The multimedia project recorded the murals in progress and tracked the visual changes up to the finished result. See p. 2 for video link.



Above: before and after photographs of the Peace and Education Murals on two walls of the Little Wlebo Distribution Center.

Overall RESULTS of the project

1. Building wellbeing, and gender and age equality among youth

The project sought to build well-being, self esteem, self-reliance, motivation, interpersonal skills and civic responsibility in the youth participants. In a survey the youth participants took before and after the project to measure shifts in these areas, the most significant shift was in well-being: In the pre-survey approximately 45% said they woke up feeling hopeful. In the post-survey this number jumped to approximately 75% (See survey results p. 21). Gender equality also made advances during the project. Female participants practiced taking positions of leadership, and valuing and prioritizing the educational opportunities that the project offered. Female participants also practiced standing for the right to equal opportunities among male participants. Male participants practiced treating those younger than themselves and females in the project with respect.

2. Shifting perceptions the community had on youth, and perceptions the youth had of themselves

Typical to an African social structure, the youth participants were not the most respected in the community simply because of their age. As they worked out in public to create the murals, the artistic talents of the youth as well as their hard work impressed adult camp residents. It shifted the perception that being younger meant that they were less valuable to their community. When the project reached completion, the youth participants were

noticed, admired and respected by the camp community. Describing this transformation of becoming visible and valued, Teka a 16 year old youth participant wrote that before no one knew who she and other youth were, but thanks to the project “we are now loved by the crowd ” (Jesuale, Teka. Letter to the author. 5 Sept. 2012).

3. Visible transformation

The two murals, 12 x 24 feet each, changed two grey cement walls of a distribution center into two walls with large colorful visual stories about the residents of the camp. The murals had an especially strong impact because almost all structures in the camp were white plastic tents.

4. Shifting perceptions the community had on art

Art was not a part of the lives of most refugees before and after the crisis, and was not considered important. When the mural began to become visible, camp residents started to see that some of the participants had talent and were impressed with this talent being exhibited for and about their community. It created recognition of what people in their community could achieve, including feelings of pride, joy, and ownership. By the end of the project many community members expressed to the project director that art had made an important contribution to their lives.

Individual RESULTS in 27 Participant Profiles

The individual challenges and strengths addressed by the project



Serge Wea, Age 15, Male

A challenge for Serge was that he was shy, as well as without the natural community of a family because he was an unaccompanied minor. The project gave him the opportunity to improve his interpersonal skills because he was with other kids his age in a setting that was easy to socialize. He worked hard and was eager to help with anything needed during the project. His dedication to the project gave him positive recognition among his peers which helped his self-esteem and relationships in the community. As a result he became less withdrawn and was able to show more energetic and expressive sides of his personality. He began to interact more with other kids towards the end of the project.



Pli Hieli, Age 19, Male

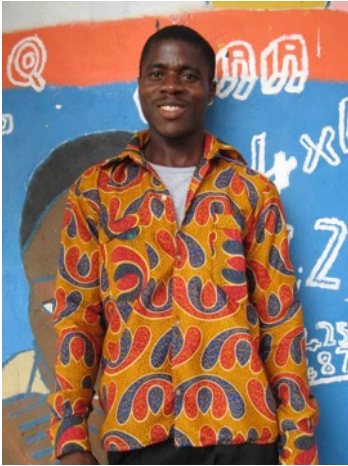
Pli had many strengths. Socializing was easy for him and he had a sunny personality, so participating did not dramatically change his emotional well-being or interpersonal relations. The program did give him the opportunity to improve his art skills and take them into the arena of contributing to community improvement. He was enthusiastic to work and very motivated to learn and participate in the creation of the mural.



Jolissaint Orbre, Age 25, Male

Jolissaint's challenge was that he had difficulty getting along with others. He was much older than the rest (he originally claimed he was 19 to get into the program but later admitted he was 25) he was more educated (he had been to university for a few years), and was also much more talented in art than most of the rest of the group. He lived alone and was not very social. He struggled with the idea that he had to work on a collaborative project with others who were younger, less experienced and less educated. Jolissaint frequently displayed anger and frustration with other participants. His strength was that he was very enthusiastic and motivated to create art and to create the mural. The project forced him to practice his interpersonal skills, to work through his frustrations and interact with other participants during the project. When his

talent for art and hard work showed in the mural, he gained recognition and positive interaction with other participants and the community. He became known and liked by some participants which gave him more of a sense of community than he had before the project. He also gained the experience of being trained in something that he was passionate about but had no formal training.



Carlos Abie Brou, Age 20, Male

Carlos's strength was that he had talent in art and was determined to be involved in the project though he was absent for half of the project due to work. He got along easily with other participants. His challenge was that he expressed he was not happy. The project gave him a positive focus in his life. His talent in art led him to become one of the more prominent members of his group, and gave him positive recognition among the participants. This experience contributed to his emotional well-being.



Teka Jesuale, Age 16, Female

A strength and challenge for Teka was that she was very expressive and commanded attention in a room easily. She sometimes used this to make fun of others and to get attention, often acting out during sessions. She was made the female leader of her group to help her channel this into a positive direction. Teka was talented in art, and got positive attention from this as opposed to the negative attention she was in the habit of attracting. The project gave her the opportunity to express herself artistically which was a natural place for her to channel her emotions. She wrote in a letter to the director that thanks to the project "we are now loved by the crowd," and that no one knew who her and her friends were before (Jesuale, Teka. Letter to the author. 5 Sept. 2012).



Benedicte Douai, Age 18, Female

Benedicte's strength was that she was attentive to learn what she could and saw the project as an opportunity to improve her skills, something which the majority of the female participants did not take advantage of. She had a calm and easygoing personality within her group and worked well with others. Benedicte was absent a lot because she had to work. Her challenge was that she expressed that she was unhappy. Being involved in the project improved her skills, and gave her a positive focus in her life which helped her emotional well-being.



Edverge Nyangbe, Age 15, Female

Edverge’s challenge was that she held back from participating and learning in the project in the beginning, letting the boys and other more confident girls make decisions and practice their skills. She was low energy, and self-conscious. Her strength was that she continued to show up and attend despite the fact that she did not show enthusiasm or interest in the project. She began engaging more as the project progressed to the painting phase. In the painting phase she could contribute in easy tasks and this helped to build her confidence and self esteem. The project encouraged her to believe that trying to learn new things was worthwhile and that her contributions were valuable.



Nean Weady, Age 13, Female

Nean’s challenge was that she did not get along with other youth and did not like to engage in the class activities. She would instigate fights, resist participating in assignments, as well as resist interacting verbally with the instructor and doing homework. Her strength was that she continued to show up to the classes and was excited to be a part of the project. Because she wanted to be there, she was given a choice to participate or leave. This helped her to interact more in the sessions and to do her assignments. She also had to work alongside other students and practice not starting conflicts. The project pushed her to improve her interpersonal skills and her ability to learn in a classroom environment. She got positive recognition for her contributions to the mural and formed better relationships with teacher figures (the project director) and other youth than she had in the past.



Sandrine Toto, Age 15, Female

Like other shyer girls in the program Sandrine’s challenge was that she held back from participating and learning in the project in the beginning, letting the boys and other more confident girls make decisions and practice their skills. She was low energy, and self-conscious. She seemed to see the program as an opportunity to be with her friends and socialize instead of to learn and participate. Her strength was that she continued to show up and attend despite the fact that she did not show enthusiasm or interest in the project. She began engaging more as the project progressed to the painting phase. In the painting phase she could contribute in easy tasks and this helped to build her confidence and self esteem. The project encouraged her to believe that trying to learn new things was worthwhile and that her contributions were valuable.

Joel Keemson, Age 28, Male

Joel's challenge was that he had an undiagnosed mental disorder. He had paranoid hallucinations, and occasional violent fits. Having something to occupy his mind was important to prevent him from feeling paranoid and the fact that he lived alone and was not able to be employed did not help his situation. The project was good for him because he liked to use art to express himself and liked being part of the project. He attended classes in both groups and liked to be as involved as possible. With a project director being present while he worked in a group environment, his interactions could be monitored and when he began to show signs of violence or aggression this could be mediated. He had less violent fits and paranoid hallucinations than usual during the project. He also gained positive recognition from the community, which was a change from the negative attention he usually attracted. The project helped him cope with his mental illness, and improved his relationships in the refugee community.



Marius Serge Konan N'guessan, Age 19, Male

Marius's strength was that he was confident socially and was a natural leader. He took initiative and ownership over the creation of the mural. His challenge was that he needed to follow through and take time on assignments which included learning how to make corrections. He struggled with the idea that getting it right in creating art on the first try does not usually happen and that going over his work to improve it was necessary. The project pushed him to correct mistakes and improve his work ethic.



Jocilin Tari, Age 14, Male

Jocilin's strength was that he was eager to learn and was hard working. His challenge was to keep focused, as he was playful and liked having fun during the class which sometimes became distracting for him and other students. The project gave him the opportunity to use his energy and enthusiasm to improve the community and to practice being focused on one task at a time.

Iba Saiba, Age 15, Male

Iba's strength was that he liked to draw and was creative and imaginative when he made art. He was very energetic during the class. His challenge was that without being monitored he would stop contributing in a positive way to the group activities and his own work on the mural and would start to distract and disturb the group. The project challenged him to discipline himself, keep focused and apply himself to tasks.





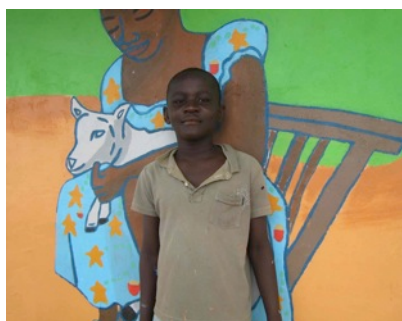
Kloate Monde, Age 15, Male

Kloate's challenge was that though he liked to interact with others in a social environment he often instigated conflict with other youth and then expressed anger. This made his relationships difficult with others in the project. His art skills were low which was related to the fact that he had difficulty concentrating. He attracted negative attention because of his low art skills and social behavior during sessions. His strength was that he liked the project and was enthusiastic to work. During the project he practiced interacting with others without offending them, and he was able to grasp some art skills and apply them. Because of his perseverance to contribute to the project despite limited art skills; he gained positive recognition among his group and the community.



Junior Kpaflo, Age 15, Male

Junior's strength was that he was confident socially and was able to draw well and learn new art skills easily. His challenge was that when he was not given greater responsibilities in creating parts of the mural he would not apply himself to the work and showed less interest. The project was something which encouraged him to be motivated to apply himself no matter whether the task seemed mundane or glamorous.



Junior Guiguelihi, Age 13, Male

Junior's strength was that he was a natural leader and was confident socially and commended attention. This was sometimes also his challenge because he could be domineering with other participants. He was given the role of male leader of his group and while he was very enthusiastic with this position he had to practice using this power appropriately, and not abusing it.



Mondesir Zabouo, Age 11, Male

Mondesir's strength was that he was able to focus and grasp concepts and exercises and apply them easily. He was confident and talented in drawing. He got along easily in a social setting even though he was younger and smaller than the rest of the participants. Challenges arose for him later in the project when he lost interest in contributing, possibly because he felt successful in his work early on. He may have felt that he had already achieved something for himself, and the project challenged him to continue for the sake of contributing to something for the community despite that he had already made impressive work.



Mohammed Bere, Age 12, Male

Mohammed's challenge was that he was not focused on learning and was quick to get angry during social interactions with other participants. His strength was that he enjoyed being social and enjoyed being a part of the project for this reason. The project challenged him to become a better student, to pay attention during sessions and apply himself to the work of creating the mural. When he was firmly given responsibilities he started to take the work more seriously which helped him apply himself instead of distracting others and himself.



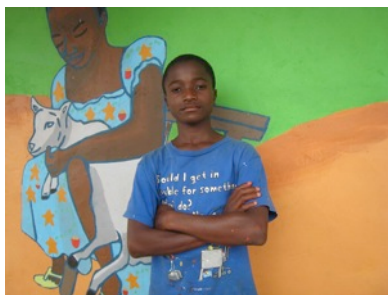
Joseline Messe, Age 15, Female

Joseline's strength was her determination and attentiveness throughout the project. Her attitude of taking the sessions as a serious learning opportunity was different than the majority of the other girl participants who did not show that they valued the education they were getting. This was especially evident when she was not deterred from attending during a few weeks in which when she was the only girl in her group. Her challenge was to be outspoken and confident, especially when all the other participants were boys. She was made the female leader of her group and this encouraged her to take on a more socially dominant role.



Nathaniel Lago Kouaho, Age 18, Male

Nathaniel's strength was that he was confident socially and liked to be a leader. He was able to draw relatively well and enjoyed it. He liked to dominate the group because he was one of the older ones and he had to be reminded that this was not his place. His challenge also was that if he was not given greater responsibilities in creating parts of the mural he would not apply himself to the work and showed less interest. The project was something which encouraged him to be motivated to apply himself no matter whether the task seemed mundane or glamorous.



Moise Gbla Lagotchie, Age 14, Male

Moise's strength was that he was skilled in art and was able to learn art lessons and easily. He liked being social but prioritized work and learning during the sessions. He took any responsibilities given to him for the mural very seriously. The project was an opportunity for him to show off his art skills and his accomplishments that were achieved through his good work ethic and focus. A small challenge for him was to be creative, experimental and invent his own way of creating art.



Desire Serge Seke, Age 13, Male

Desire's strength was his enthusiasm for creating art and being social, which combined made the project exciting for him. His enthusiasm pushed his drawing abilities to a higher level as he was determined to create the most detailed parts of the mural. A small challenge for him was to keep focused on his tasks.



Franck Dadie, Age 19, Male

Franck joined the project towards the end as he arrived in the camp halfway through the project. His strength was that he was skilled in art and was enthusiastic to contribute to the project. The project gave him the opportunity to show his talent and integrate into his new community.



Grace Sibli, Age 13, Female

Grace's strength was that she was open to trying new things, and was outgoing and social while most of the other girls in the project were shy. Her challenge was that she was not very interested in learning, and often wouldn't do her homework. Her mother often kept her from attending the sessions and selling goods instead. The project challenged her to see the sessions as an important learning opportunity.



Delphin Toh Bosse, Age 13, Male

Delphin's challenge was that though he liked to interact with others in a social environment he often instigated conflict with other youth and made others angry with him. This made his relationships difficult with others in the project. His art skills were low which was related to the fact that he had difficulty concentrating. He attracted negative attention because of his low art skills and social behavior during sessions. His strength was that he liked being a part of the project. During the project he got the opportunity to interact with others without offending them, and he was able to grasp some art skills and apply them.



Junior Holo, Age 12, Male

Junior's strength was that he was interested in learning and applying art lessons and also being part of a social setting. He was observant and focused during the sessions and took what he learned and the tasks given to him for the mural seriously. A small challenge for him was to come on time to the sessions.



Bintou Ange Guei, Age 11, Female

Bintou's strengths were that she was open to trying new things and enjoyed working on the mural. Her challenge was that she sometimes held back from participating and let other more confident participants complete tasks and make decisions. When she was working and engaged this helped to build her confidence and self esteem.

RESULTS of survey for youth participants

A pre survey assessed the following in 21 youth participants on trauma experienced in the past two years:

- Over 70% witnessed acts of violence.
- Over 80% had a close friend or relative die
- Over 50% had a close family member die, was separated from family members and had a serious injury or illness.
- Over 65% had family members with a serious injury or illness.

A pre and post survey assessed the following in 21 youth participants:

- Symptoms of stress
- Interpersonal relationships
- Self Esteem
- Well being
- Civic Engagement

Areas which shifted significantly from the pre to the post survey:

Stress symptoms:

- Before approximately 55% *experienced trouble sleeping*. After approximately 40% *experienced trouble sleeping*
- Before approximately 80% *experienced headaches*. After approximately 70% *experienced headaches*.

General Well-being/Depression/Hope

- Before approx. 45 % said they *woke up feeling hopeful* and after this number jumped to approx. 75%.

Civic Responsibility

- *Feeling I should participate in community projects* jumped from approx. 85% to 100%.

Self Esteem

- Being *easily embarrassed* fell from approx. 55% to approx. 45%.
- *Standing up for my rights* rose from 95% to 100%
- *At times I think I am no good at all* fell from approx. 65% to 45%.

LESSONS LEARNED

Creating Gender Equality

The greatest challenge to the project was keeping female participants in the sessions. The project started with 15 girls and 15 boys. By the end of the project there were twice as many boys as girls: 8 girls and 19 boys. 8 girls had dropped out of the sessions and 1 girl joined the project. 2 boys dropped out and 6 boys joined the project. More boys filled the spaces by those who had dropped out because it was difficult to find girls who would participate. This imbalance in gender reflects that girls and boys in Ivorian culture are treated differently.

Girls are more likely than boys to be responsible for taking care of the household, and sometimes this takes priority over their education. During recruitment it was difficult to find girls who knew how to draw as well as to get them to simply come to try out the project. The girls who were selected dropped out for the following reasons: because they were illiterate, had little to no ability to handle a pencil, weren't familiar with a classroom environment, only spoke a tribal language (the sessions were in French), and/or were kept home by their families to attend to household duties. For example, one 15-year-old girl had stopped going to school in the 3rd grade and could hardly handle a pencil. She had trouble completing art exercises. She also had a child. After a few sessions, because she was unfamiliar with using a pencil, and had the responsibility of caring for her child, she dropped out of the project.

Though the circumstances cannot be changed, that make it more likely females will drop out of the program, there are some steps that could be taken to ensure better gender equality in the group.

1. Prioritize girls during initial recruitment by specifically seeking out females. There were girls in Little Wlebo who were eligible for the project but who had not been reached by recruitment.
2. Select more girls than boys in the initial recruitment in anticipation that more girls will drop out than boys.
3. Speak with the girls' families in the beginning of the project to communicate the importance of the project and education in their lives to prevent parents from pulling them out of the project.



Serge (l) age 15 and Benedicte (r) age 18 watch a demonstration during one of the sessions on drawing.

FINANCIAL STATEMENT

Budget for *Revitalizing a Refugee Community Through Art* created and implemented by Visions of Hope from July 12th to September 5th 2012. All finances listed in the budget were covered by the Danish Refugee Council.

Personnel						
	cost	# of months	# of persons			total
Salary for Project Director (will cover all living expenses)	1,000	1.75	1			\$ 1,750.00
Translator	46	2	1			\$ 92.00
Project Assistant	46	2	1			\$ 92.00
TOTAL PERSONNEL						\$ 1,934.00
Supplies						
	Unit	Item #	total # of items	cost per item		total
Pelikan coloured pencils	24 pack	-	8	\$ 5.00		\$ 40.00
Office works lead pencils with erasures	12 pack	-	7	\$ 1.50		\$ 10.50
erasures	30 pack	-	2	\$ 7.00		\$ 14.00
paper	500 sheets	-	2	\$ 5.00		\$ 10.00
Anti moss chemical spray	5 lit	-	1	donated by Visions of Hope		\$ -
wall plastering	-	-	2	\$ 50.00		\$ 100.00
Tape roll	-	-	2	Hope		\$ -
Ladder 12 feet	-	-	2	donated by DRC		\$ -
Ladder 8 feet	-	-	2	donated by DRC		\$ -
Ladder 4 feet	-	-	2	donated by DRC		\$ -
Sikkens Alpha Aquafix primer -color white	10 liter	-	3	\$ 75.00		\$ 225.00
rain shelters	-	-	4	donated by DRC		\$ -
Levis Latex Bright yellow paint	2.5 lit	F8.60.80	2	\$ 55.00		\$ 110.00
Levis Latex Red paint	2.5 lit	C4.60.40	2	\$ 50.00		\$ 100.00
Levis Latex Orange paint	2.5 lit	E0.50.65	1	\$ 55.00		\$ 55.00
Levis Latex Dark Brown paint	2.5 lit	D6.30.30	2	\$ 35.00		\$ 70.00
Levis Latex Dark Green paint	2.5 lit	L8.50.50	1	\$ 40.00		\$ 40.00
Levis Latex yellow orchid paint	2.5 lit	F4.56.58	1	\$ 45.00		\$ 45.00
Levis Latex Purple/Blue	2.5 lit	T6.39.52	1	\$ 35.00		\$ 35.00
Levis Latex Bright Blue	2.5 lit	S3.56.42	2	\$ 40.00		\$ 80.00
Levis Latex Light Green	2.5 lit	H7.38.79	2	\$ 37.00		\$ 74.00
Levis Latex Black	2.5 lit	-	1	\$ 35.00		\$ 35.00
Levis Latex White	2.5 lit	-	2	\$ 35.00		\$ 70.00
Levis Latex Light Blue	2.5 lit	R0.40.50		40-45		
Levis Latex Burnt Sienna	2.5 lit	D6.60.40	2	\$ 47.00		\$ 94.00
Levis Latex Purple paint	2.5 lit	WO.25.50	0.75	\$ 35.00		\$ 26.25
Paint Trays	single item		4	\$ 3.00		\$ 12.00
Brushes small	20		30	\$ 1.00		\$ 30.00
Brushes mixed			12	Hope		\$ -
5 in 1's			2	Hope		\$ -
Roller frames			3	\$ 3.00		\$ 9.00
Rollers			3	\$ 1.00		\$ 3.00
photo printing	variable	-	-	-		\$ 30.00
TOTAL SUPPLY EXPENSES						\$ 1,317.75
Youth feeding						
	\$ per day	quantity	total cost per day	Quantity for 18 days		total for 18 days
Juice packs	\$ 10.00	4	\$ 0.56	72		\$ 10.00
Water plastic packs	\$ 10.00	18	\$ 2.50	324		\$ 45.00
Sardines	\$ 70.00	4	\$ 3.89	72		\$ 70.00
Mayonnaise	\$ 750.00	0.17	\$ 1.77	3		\$ 31.88
Onion	\$ 30.00	1	\$ 0.42	18		\$ 7.50
Bread	\$ 10.00	18	\$ 2.50	324		\$ 45.00
TOTAL FEEDING EXPENSES						\$ 209.38
Total Project Expenses						\$ 3,461.13