

ENERGIZING A REFUGEE COMMUNITY THROUGH ART

MENTAO REFUGEE CAMP
BURKINA FASO

Final Report

November 1, 2013 – February
15, 2014

A project of Colors of Connection

In partnership with

International Emergency and
Development Aid Relief (IEDA Relief)

**COLORS OF
CONNECTION**

IEDA Relief
Helping Communities to become Self-Sufficient

Table of Contents

I.	Abstract	3
II.	Introduction	4
	A. Project Description and Goals	
	B. Background of Conflict and Malian Refugee Camps	
	C. Profile of Target Population	
III.	Project Activities	8
IV.	Results and Outcomes	13
	A. Expected Outcomes	
	B. Methodology for Measuring Expected Outcomes	
	C. Actual Outcomes	
V.	Project Highlights	25
VI.	Challenges	26
	A. Consent from Community Leaders	
	B. Inclusion of all Ethnic Groups	
	C. Monitoring and Evaluation	
VII.	Lessons Learnt	28
VIII.	Conclusion	29
IX.	Appendix A: Goals, Outcomes and Indicators	30

ABOUT THIS REPORT

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I. Abstract

The *Energizing a Refugee Community Through Art* project co-sponsored by Colors of Connection and International Emergency Development and Aid Relief (IEDA) began its implementation at the Mentao Refugee Camp in Burkina Faso on November 1, 2013 and was completed on February 15, 2014. The mission of this project under the leadership of Christina Mallie of Colors of Connection was to introduce the arts in this Malian refugee camp through the collaborative creation of murals that will foster a more vibrant civil society, and a sense of place, culture and representation for the Malian refugees living in the camp, while simultaneously nurturing hope, cultivating well-being and promoting development in Malian refugee youth aged 12-18. Two murals were designed and created by 31 youth participants with the support and guidance of 30 community leaders. Themes for the murals were decided upon and developed by the community arts council, the first expressing their desire to obtain peace through respect of human rights, and the second expressing the importance of education to their community. Various challenges were experienced, including community relations, monitoring and evaluation and insufficient staff. Despite these challenges, we believe this project was a success. It was celebrated and lauded by the community leaders and participants alike, demonstrated through pre and post surveys and the project director’s observations, and 31 graduates received highly prized certificates of completion. The youth experienced something new, were challenged and encouraged, and succeeded in creating two beautiful murals for which they were publicly acknowledged. Their community felt great pride in them, and their accomplishments led them to be confident and proud of themselves too. This unique project brought something special to the youth and community members of Mentao – a chance to express their values and hopes through public art.



Right: Children gather in front of the newly completed mural: the Importance of Education, Mentao Refugee Camp, Burkina Faso, February

II. Introduction

Colors of Connection proposed *Energizing a Refugee Community Through Art*, a public art and youth project co-sponsored by Colors of Connection and IEDA Relief, in accordance with the necessary focus on vulnerable youth aged 12-18 in Mentao Refugee Camp. *Energizing Refugee Communities Through Art* aimed to address the identified needs of the youth in this age group, namely their desire to exercise adult responsibilities and roles and to become contributing adults in their communities, their feelings of isolation and hopelessness, and the necessity for a social structure in which they can express their emotions and age appropriate concerns. The project also intended to introduce behaviors intended to emphasize and model greater gender equality and respect for all ages within this age group. In addition, *Energizing Refugee Communities Through Art* aimed to address the challenges of displacement, cultural bereavement and disruption of community and social support networks experienced by the camp community in Mentao Refugee Camp, which lead to a sense of disempowerment.



Above: Youth participant Mohamed, age 16 in front of the Importance of Education Mural that he took part in creating, February, 2014.

A. Project Description and Goals

During this project 36 youth aged 12-18 (eighteen females and eighteen males) in Mentao Refugee Camp over the course of nine weeks were charged with the task of designing and painting two murals on two permanent structures in the camp under the guidance of the project director and a newly developed community arts council, transforming public spaces into positive visualizations of their hopes for themselves and their community.

Energizing Refugee Communities Through Art had 6 goals: 1) To enable youth aged 12-18 to exercise adult responsibilities and roles and to become empowered and civically engaged members of their community. 2) To foster in youth aged 12-18 increased optimism, self-efficacy, and social competence. 3) To challenge gender and age discriminatory beliefs and behaviors in youth aged 12-18. 4) To aid youth aged 12-18 in processing age appropriate concerns and emotions through art. 5) To increase a sense of efficacy and belief in the benefits of civic engagement for community members. 6) To create a more vibrant civil society, and a sense of place, culture, and self-representation for residents of Mentao Refugee Camp.

B. Background of Conflict and Malian Refugee Camps

Mentao Refugee Camp was established by UNHCR in Burkina Faso in response to the political crisis in Mali that began in early 2012. The crisis stemmed from ongoing conflict between the Malian state and Northern Malian ethnic group, the Tuareg, who have been fighting for an independent sovereign state since the 1960's. In March 2012, a coup by Malian armed forces created a power vacuum that enabled the Tuareg rebel group, *Mouvement National de Libération de l'Azawad* (MNLA), to stage successful attacks by which they were able to overtake major towns in the north of the country.¹ The MNLA claimed an independent state, but soon after Islamist militant groups overpowered the MNLA and took control of the north. The crisis has created a drastically worsening situation for citizens of Mali already struggling with drought and food insecurity. Basic services to populations in the north are no longer available and humanitarian actors are prevented from entering the region due to the presence of armed groups.² Human rights violations in Mali have worsened, as both the Malian army and the Islamic armed forces have committed serious human rights abuses. It has been reported that Islamic Armed Forces have committed unlawful killings and conscripted child soldiers and the Malian army have carried out extrajudicial executions and forced disappearances.³ In addition a harsh form of Islamic Law in territories controlled by Islamic armed forces was imposed on populations. Hundreds of thousands of Malians fled their homes, and **while the intervention by France in January 2013 helped to drive Islamic armed forces from major towns in the north and return control of the north to the Malian government, reunification of the country, and peace and security has not yet been achieved.**⁴



Mentao Refugee Camp, November 2013

¹ George, W.L. (April 16, 2012). Mali's irrevocable crisis. *Aljazeera*. Retrieved from: <http://www.aljazeera.com/indepth/opinion/2012/04/201241572956363410.html>.

² UNHCR (2013). 2013 UNHCR country operations profile – Mali situation (Mali, Niger, Burkina Faso). *UNHCR: The UN Refugee Agency*. Retrieved from: <http://www.unhcr.org/pages/49e484e66.html>.

³ Amnesty International (February 1, 2013). Mali first assessment of the human rights situation after three-week conflict. *Amnesty International Publications*. Electronic PDF.

⁴ Allen P., and C. Oliver (February 4, 2013). Mali- a brief history and latest developments. *The Guardian*. Retrieved from <http://www.guardian.co.uk/world/interactive/2013/jan/15/mali-africa-history-interactive>.

C. Profile of Target Population



Youth participant Ibrahim, age 17 in front of his tent in Mentao Refugee Camp, November 2013

Refugees in Mentao Refugee Camp are predominantly of the Touareg ethnic group. Other ethnic groups present in the camp are Arab, Peuhl/Fulani, and Songhi. Approximately 12,500 refugees reside in Mentao Refugee Camp and there are approximately 5,000 youth between the ages of 12-17.⁵ Research shows that for refugee youth above the age of 12 in refugee camps there are few opportunities to support their positive development, and they typically receive less attention and support from government and aid agencies than youth in the younger age group of 1-12.⁶ In Mentao Refugee Camp, youth aged 12-18 have little to no recreational opportunities nor do they have alternative spaces to process emotions from their recent experiences of escaping the violence of conflict, or to address age appropriate concerns. This lack of organized activities in the camp results in the youth having no consistent structure in their lives, which is essential to their well-being. Not only are they dealing with the trauma they've suffered from having to leave their homes to escape danger, but it has been identified that refugee youth aged 12-18 also

⁵ UNHCR (September 9, 2013). Mento Camp: UNHCR Burkina Faso – Camp Profile . *UNHCR: The UN Refugee Agency*. Retrieved from <http://data.unhcr.org/SahelSituation/regional.php>.

⁶ Maguire, S. (2012). Putting adolescents and youth at the centre, Being Young and Out of Place. *Forced Migration Review*, 08, 4-5. Electronic PDF.

experience a sense of loneliness, depression, and hopelessness related to the fact that they generally feel that they have no control over their employment, relationship, and educational prospects.⁷ **The societal and cultural processes that develop youth from children into contributing adults are disrupted when they become refugees and the critical need for adult and peer support for this age group is lacking. These youth are a vulnerable group in the camp with few opportunities to engage in meaningful activities that can transform their lives.**

Within this age group, discriminatory practices against females and younger adolescents, both male and female, also affect their well-being. **Gender discrimination is high in Mali, according to the Social Institutions and Gender Index, Mali rates 86 out of 86, having the highest gender discrimination of 86 countries profiled.** Gender discrimination has resulted in many harmful practices against women: women have limited rights, violence against women is widely accepted, marriage at a young age is common despite laws that prohibit it, and female circumcision is widely practiced.⁸ As a result of a combination of limited resources and gender discrimination, the development of girls is given less priority than boys. According to Children’s Rights Information Network, in contexts of poverty, “girls have less access to food, attention, education and play. They also have fewer opportunities to express themselves and may be taken less seriously, all of which can contribute to stunting their physical and social development.”⁹

Age discrimination, the low status accorded to childhood and practiced in most societies, is also a familiar practice in Mentao Refugee Camp. In Mali, as in many African and Asian cultural contexts, a strict age hierarchy exists,¹⁰ governed by the notion of “respect,” and is the strongest social hierarchy that exists in Malian society. As described by social anthropologist Liza Debevec, “respect is due to anyone older, and the older person can demand a service from anyone younger.”¹¹ Elders and older youth can exploit these cultural norms to coerce younger youth and children to perform manual labor, and deny them decision-making power on decisions that affect their well-being.¹² This form of discrimination can also prevent younger youth and children from claiming rights to which they are entitled, which can put them at risk for abuse and neglect,¹³ and in more extreme cases can lead to physical or sexual abuse.¹⁴

⁷ Sandvik-Nylund, M. and Anna S.. (2012). Participation of adolescents in protection: dividends for all. Being Young and Out of Place. *Forced Migration Review*, 08, 9. Electronic PDF.

⁸ Social Institutions and Gender Index (2012). Mali. *Social Institutions and Gender Index*. Retrieved from <http://genderindex.org/country/mali>.

⁹ Child Rights Information Network (2009). Guide to non-discrimination and the CRC. *Child Rights Information Network*. 3-7. Electronic PDF.

¹⁰ Richter, L., A. Dawes, and C. Higson-Smith eds. (2004). Sexual abuse of young children in southern africa. Cape Town, South Africa: HSRC Press. 95-103.

¹¹ Debevec, L. (2011). To share or not to share: hierarchy in the distribution of family meals in urban Burkina Faso. *Slovene Anthropological Society*. Electronic PDF.

¹² Richter, and Higson-Smith eds. 95-103. (see footnote 10).

¹³ Ibid.

¹⁴ Ibid.

Although the modality of “respect” differs between areas and social groups, there are substantial commonalities throughout sub-Saharan Africa. In a study in Namibia that examined the social positions of men and children, one adolescent girl expressed her frustration with this hierarchy: “It is not easy. Children get no respect as humans from adults... [you have to respect] all of them, but I think respect must be mutual, not all of them deserve it, they are rude and sometimes ignore us as children.”¹⁵ This statement clearly shows that while sub-Saharan African youth and children may be accustomed to age discrimination, they are not impervious to its harm.

In addition to the specific challenges faced by the vulnerable youth population, there are other adversities experienced by the entire community of refugees in Mentao Refugee Camp. This includes displacement, cultural bereavement and the disruption of community and social support networks.¹⁶ Residents of refugee camps generally have little to no role in the governance of the refugee camp and in the design and organization of the space and activities in their community. They also have few venues and forms of media for self-representation within their community or to the world outside of the camp. Humanitarian aid workers usually represent them outside the camp.

III. Project Activities

The project involved bi-weekly classes with participants to cover key lessons on basic art skills, followed by the design and painting of the themed murals. Youth participants received oversight from 30 community members from the camp who were brought together in the form of a community arts council to advise the project, ensuring full community participation and investment. Themes for the murals were decided upon and developed by the community arts council, the first expressing their desire to obtain peace through respect of human rights, and the second expressing the importance of education to their community. The community arts council members met at various stages of the development of the mural design and painting in order to guide the youth participants in the creation of the murals.



Above, Artist Assistant Mohamed with participants during a drawing exercise, December, 2013

¹⁵ Jewkes, R., Penn-Kekana, L., & Rose-Junius, H. (2005). “If they rape me, I can’t blame them”: Reflections on gender in the social context of child rape in South Africa and Namibia. *Social Science and Medicine* 61: 1809-20.

¹⁶ Brundtland, G. H. (2012). Mental health of refugees, internally displaced persons and other populations affected by conflict. *World Health Organization*. Retrieved from http://www.who.int/hac/techguidance/pht/mental_health_refugees/en/.

The youth participants also used photographs taken by the project assistants of people in their community and incorporated these images into the murals to bring an aspect of realism to the people painted in the mural, and to represent real people from the community. The photos were composed of people in their community that resembled the ideas expressed in the designs, and were used as references while they painted the murals.

Throughout the duration of the project arts activities aimed at addressing the psychosocial needs and adversities that these youth are facing due to their circumstances were integrated into the arts lessons. Activities and assignments were completed in an art journal that was regularly shared with the group and reflected on as a means to further internalize the lessons learned. All project activities were governed by a code of conduct collaboratively established at the beginning of the project, which among other things, created an environment free from discrimination and where respect of every member of the group is expected.



Project Director Christina Mallie in an introductory meeting with leaders from Mentao Sud Sud, Mentao Refugee Camp, November 2013.



Above: a self-portrait created by Hatti, age 12 was one of several psychosocial arts activities, November 2013.

In order to increase sustainability of appreciation and use of the arts in Mentao Refugee Camp, Project Director Mallie was assisted by two youth artists. The project director trained them in how to teach basic arts skills, and how to organize, instruct and execute a community arts project. The youth artists accompanied Project Director Mallie on the field during the project and received training on non-field days. In addition, two youth were trained by the project director in photography and video and assisted the project director in documenting the project.

This project placed much faith in the therapeutic and transformative power of art for individuals and communities in distress, and in the ability of community arts projects to inspire further positive actions by the community.



Above left: *Bajeck, artist assistant, teaches the participants the basic shapes of drawing.* Above from left to right: *Video and photography assistant Dalla recording the progress of the mural is accompanied by two participants, January 2014.*



Above: *Wani, age 15, one of 7 youth participants who had previously dropped out of school in the camp, poses before continuing work on painting cattle in the Peace Through Human Rights Mural, January 2014.*

Of the 36 youth enrolled in the project 31 graduated. Among the 31 there were 14 females and 17 males. The ethnic composition of the participants included Touareg, black Touareg and Arab. There were 19 Touareg, 1 black Touareg, and 11 Arab participants. Their ages ranged from 12-18 except for one participant. 10 participants were between the ages of 12-15, 20 participants were between the ages of 15-18, and one participant was aged 20. The participants had different western education levels ranging from none to high school. 9 participants had never attended a western education school, 10 had attended school at the primary level (grades 1-5), 8 had attended school at the junior high level (grades 6-8) and 4 had attended school at the high school level (grades 9-12). None of the participants were enrolled in school during the project. 7 participants had been previously enrolled in school in the camp but had dropped out.

Thirty community leaders made up the community arts council that advised and guided the project throughout the duration of implementation. These community members contributed to the creation of the murals that aimed to improve their community and that expressed their communal hopes and dreams. The Council was made up of 10 leaders from the men, 10 leaders from the women and 10 leaders from the youth (all men), and represented the six different sites of the community, as well as the Touareg and Arab ethnic groups.



The Importance of Education Mural, created by youth of Mentao Refugee Camp, Burkina Faso with Colors of Connection in partnership with IEDA-Relief and with the support of the Riverside Sharing Fund, February 2014.

The Importance of Education Mural depicts the following:

- All three types of education, classic, Koranic and basic literacy: for the Koranic school a marabout teaching children in front of a mosque is depicted, for basic literacy a teacher teaching a student the alphabet and mathematics in front of a black board, for the classic education children arriving at a school.
- To show an example of a type of work one could have with education the mural depicts a doctor in the process of caring for a patient.
- To show a community governing itself the mural depicts a leader giving a speech.
- To show the equal opportunity of women to education, a women is depicted bringing both her son and daughter to a school.
- To show a women successful in her commerce activities as a result of her education a woman is depicted selling artisan wares with a recording book that she is able to write in.
- The Tamacheck saying “Ignorance is a sickness” is written in French, Tamacheck, Peul, Tifinagh (ancient Tamacheck), and Arabic on the mural.



The Peace Through Human Rights Mural, created by youth of Mentao Refugee Camp, Burkina Faso with Colors of Connection in partnership with IEDA-Relief and with the support of the Boost, February 2014.

The Peace Through Human Rights Mural depicts the following based on the Articles of the United Nations Declaration of Human Rights:

- A match of football = Article 3: Right to life in liberty and security
- A herder on the move with his animals = Article 13: Right to free movement
- A journalist writing and thinking = Article 19: Right to free speech
- A peaceful protest = Article 21: Right to participation in politics and government
- A handicapped person being cared for = Article 25: Right to social security
- The Arabic saying “Peace is good and sweet” is written in French, Tifinigh (ancient Tamacheck), Tamacheck, and Arabic on the mural.

IV. Results and Outcomes

A. Expected Outcomes

The expected outcomes of this project were:

1. Youth aged 12-18 would experience an increase in civic engagement behavior and in belief in the benefits of civic engagement.

This outcome would be indicated through **12** youth becoming civically engaged in camp activities within three months of the end of the project, and **30** youth would demonstrate a belief in the benefits of civic engagement.

2. Youth aged 12-18 would experience increased levels of optimism and improved self-efficacy and social competence.

This outcome would be indicated through **24** youth being more hopeful about their future than they were at the beginning of the project, **24** youth demonstrating greater resilience and motivation in the areas of planning their future, feeling independent and being able to handle hardship, and **24** youth demonstrating an improvement in navigating and managing social situations and interactions in a constructive, non-violent manner.

3. Youth aged 12-18 would experience heightened cognitive dissonance regarding gender equality and equal respect of all age groups.

This outcome would be indicated through **18** youth reflecting on modeled behaviors of gender equality and demonstrating heightened cognitive dissonance regarding the issue, and **18** youth reflecting on modeled behaviors of equal respect of age groups and demonstrating heightened cognitive dissonance regarding the issue.

4. Youth aged 12-18 would experience constructive processing and representation of emotions and age appropriate concerns through art.

This outcome would be indicated through **25** youth constructively processing and representing through art their emotions and age appropriate concerns.

5. Community members would experience an increased sense of efficacy and belief in the benefits of civic engagement.

This outcome would be indicated through **20** members of the community arts councils demonstrating an increased sense of empowerment and increased belief in the benefits of civic engagement.

6. Residents of Mentao Refugee Camp would experience a more vibrant civil society and an increased sense of place, culture and self-representation.

This outcome would be indicated through **20** members of the community arts councils participating in creating a more vibrant civil society and **75** camp residents demonstrating an increased sense of place, culture and self-representation.

B. Methodology for Measuring Expected Outcomes

Monitoring of outcomes was done in four ways:

1. Visual and Auditory Data Collection

Photographs and videos were taken throughout the project. The video camera was used to record the murals in progress, tracking the visual changes.

2. Pre and Post Questionnaires

All 36 participants completed pre and post questionnaires to assess their civic engagement beliefs, optimism, self-efficacy, and social competence.

A pre and post questionnaire was done with one hundred randomly selected residents of Mentao. The questionnaire contained questions regarding their sense of civil society in the camp community, their sense of place in the refugee camp, and sense of culture and representation by and for the refugee camp community. Enumerators not associated with the project conducted the questionnaire to ensure an unbiased response.

3. Self-Reported Measurements

Participants kept an art journal where they completed art activities and assignments. The journals were regularly shared with the group and the project director and reflected on as a means to further internalize the lessons learned, which addressed the key goals of processing emotions and age appropriate concerns, and fostering increased optimism, self-efficacy and social competence. Participants also completed a self-portrait activity at the end of the project in which they will draw a retrospective portrait of themselves as they had been at the beginning of the project and a current portrait as they are at the time of the activity. This activity was intended to give information about the participant's ability for self-awareness, the link between thoughts, emotions and behaviors, and the process of change.¹⁷

¹⁷ Activity borrowed from: Hamama, L. & Ronen, T. (2009). Children's drawings as a self-report measurement. *Child and Family Social Work* 14: 90-102.

4. Written Observations

The project director reviewed the participants' art journals in order to track how each youth participant is engaging in the assignments.

C. Actual Outcomes

1. Youth aged 12-18 experienced an increase in civic engagement behavior and in belief in the benefits of civic engagement.

During the project youth participants had the opportunity to experience the benefits of being civically engaged. Through their participation in this project that worked to positively transform their community, we observed that this experience led to an increase in civic engagement behavior and in belief in the benefits of civic engagement as demonstrated below.

Thirty-one youth from the project were publicly acknowledged and celebrated by the community leaders and the community at the graduation ceremony for their work that positively transformed their community, and this allowed the youth to experience the benefits of civic engagement. The following are a sample of the ways the youth were acknowledged and celebrated by the community leaders based on post questionnaires they completed:

"The youth have succeeded and managed to paint two beautiful murals on our schools and they give us great hope."

– Foukoum Wallet Tawanha, Committee of Women

"This project gives us hope because we say that everything that the children have drawn is like a dream that can become a reality tomorrow."

- Fati Wallet Mohamed Elmoctar, Committee of Women

"The community was very proud of their children who participated in this project."

- Mohamed Ag Mohamed Elmoctar, Committee of Men

"The youth succeeded because they worked as a united force like a single family. They accomplished more than other projects have, because they realized a project that that everyone liked and shared."

- Aboubacrine Ag Assadeck, Committee of Youth

Eighteen youth participants expressed a sense of pride and ownership of the project in written self-reports and in interactions with the project director, which we believe led these youth to have an increased belief in the benefits of

civic engagement. The project was one of the predominant ways the youth identified themselves, alongside their ethnicity, educational background, and hometown, and many expressed that they were proud to be a part of it. The following are samples from the written self-reports:

“Currently I am in a training in art, drawing and painting with Christina Mallie a teacher and also the director of the project of Colors of Connection [Energizing a Refugee Community Through Art] and I am very pleased with the project.”

- Aminatou, age 17.

“I want to build my future as a professional painter in Touareg art, even if it’s difficult. I am a student of Christina Mallie’s in a project called Energizing a Refugee Community Through Art and I am very proud to work with her.”

- Mohamed, age 18.

This was the only educational activity that the participant youth were engaged in and project director Mallie observed that almost all the youth formed a strong attachment to it. We had an 86% program completion rate, and attendance was high for the 31 youth who remained in the program until the end, approximately 90%. The youth participants were eager to work on the mural even on days that were not scheduled. A good example of how strongly they identified with it was that there were seven school dropouts in the project. Their willingness to participate in a program indicated that they identified with it in a way that they were not able to with schooling. The above observations indicate the youth experienced a sense of pride and ownership of the project.

3 months post project the youth participants also showed an increase in civic engagement. Of the 31 who completed the project, 18 enrolled in and are currently attending an alphabetization program in the camp.



Above From left to right: Youth participant Aminatou, 17, presents the 5 basic forms of drawing to the class with the help of artist assistant Bajeck

2. Youth aged 12-18 would experience increased levels of optimism and improved self-efficacy and social competence.

Participation in the project encouraged optimism about the future through engaging the youth in an activity that provided a social structure and adult and peer support, and through enabling the youth to positively transform their surroundings and express their hopes and dreams through art, which contributed to their well-being. Project director Mallie observed that 31 youth participants began to engage in more friendly, humorous and open exchanges with each other and her. The social structure of the program enabled the participants to gradually recognize one another's body language and ways of expressing thoughts and emotions, and ways



Above: Tabbi, age 16, shows the other participants after mixing the two primary colors yellow and blue to create green for the first time.

of doing things that makes each person unique. This knowledge of each other led to an environment of peer support that allowed greater trust when expressing themselves and better communication in general. The project director observed that the participants expressed themselves in a more positive sense beginning the third week of the project and increasing to the end of the project.



Above: Zikra, age 20, tells the story of the Importance of Education Mural to a group of children, February 2014

From the project director's observations, the youth participants' experience of visually transforming their surroundings into an expression of the hopes and dreams of the community contributed to building their optimism. For example on one of the last days of the project, one of the participants, Zikra, age 21, took time to explain the different stories in the mural, the Importance of Education, to a group of children passing by. She described the different forms of education portrayed in the mural and explained how education was helping the different people they saw in the mural. Zikra displayed a dedication to share the story of the mural and a desire for others to know more about what she

and other participants had created. She appeared to enjoy this process. This was one particular example of how participants positively experienced the visual transformation.

The youth also participated in a positive form of risk-taking, which for the 31 graduates led to success in achieving a



Above: Hatti, age 12 drawing on the Importance of Education Mural, Mentao Refugee Camp, January, 2014.

large goal, strengthening their self-efficacy and furthering their willingness to take risks in the future. They received public acknowledgement and certificates for their engagement in something that they had never done before, which therefore celebrated their self-efficacy. Youth participants also expressed their appreciation of learning something new. As written by one participant, Anara, age 16, in his profile, “this project gives me a chance to know things that I didn’t know before.” For participants, who had never attended a western education program such as Assawabate, age 16, this was the first time she experienced learning in a structured classroom environment and displaying her knowledge with positive public acknowledgement. She indicated this in her profile, “I like the project a lot because it helps me to improve my knowledge in theory and practice.” Based on these observations such as the profiles above, the youth had a positive experience taking the risk of trying something new that they had never done before.

The project director observed the youth working collaboratively with others, tolerating difference, and communicating non-violently, which led to increased social competence. This was especially true for the female participants. Traditionally, girls and women take a passive role when women and men, or boys and girls are together in this

community. Of the 14 female participants, 11 initially avoided speaking in class and taking part in activities. As equal participation was encouraged the 11 female participants began to speak more, sharing their views, respond to questions and take action to create the murals. This experience enabled them to practice engaging on equal footing with male participants, increasing their confidence and social competence. An example of this is the story of Hatti, age 12, who had never attended a western education school and had only studied for a few years at the Koranic school. She was initially very serious and quiet but became more and more of a leader in the creation of the mural because she was very interested in drawing and painting. Her persistence in participating resulted in her creating many areas of the mural. She was also one of a few girls who were willing to climb up the tall ladders to reach higher areas of the mural. Her enthusiasm and determination won her a prominent and admired role among her fellow participants, both male and female.

The project director also observed increasing social competence in the interactions of the youth while working on the murals. The youth discussed with each other each time they worked together on the mural to identify the areas each would be painting. Often the discussion revolved around who was comfortable climbing on high ladders and who was not, or who had the ability and skill to paint the different areas. For example those who were able to paint up high on ladders would arrange with others on the ground to hand them supplies and those less comfortable would work on



Above from left to right: Tayate, age 16 and Zikra, age 20, work together to prime an area of the Importance of Education Mural, November, 2013. Below: Moulaye in front of the women and children he drew and painted for the Importance of Education Mural, February, 2014.

lower areas of the wall that didn't need ladders. This type of constant negotiation, assessment, and sharing was a positive way for the participants to practice collaboration. Frequently the youth would also work in pairs: those who were less skilled than others would sometimes work in a pair with someone more skilled and shadow their work joining in and copying once they understood. Other times a pair would decide to paint in the same area and take turns completing the image.

An example of participants working to tolerate difference occurred with one Arab student, Moulaye, age 16, who drew and painted a woman bringing her child to school in the Importance of Education Mural. As the community arts council requested that all ethnic groups be represented in the murals, the project director asked Moulaye to paint the woman and child with dark skin to represent the Bella ethnicity or Black Touareg in the mural. He was resistant to painting them with darker skin and several times changed the skin color to a lighter color. Because he had created this drawing and he was very proud of it,

it was difficult for him to accept that the woman and child were to represent the Bella, as for him this meant that they were less beautiful. The project director repeatedly asked him to change it back again and help make the mural representative of a diverse community, and he eventually complied.



3. Youth aged 12-18 would experience heightened cognitive dissonance regarding gender equality and equal respect of all age groups.

Understanding that gender and age discrimination is an issue that spans all sectors of society and has deep roots in the dominant religious and cultural beliefs and practices of the target populations, **Colors of Connection** recognizes our limited capacity to address this issue in an all-encompassing way. However, we believe that our project contributed to addressing it through the more subtle means of modeling gender equality and equal respect of all age groups throughout the project. By establishing codes of conduct at the beginning of the project, which included a rule that all participants would equally respect each other, we encouraged youth to behave in

ways that demonstrated these beliefs and attitudes. The youth were required to work collaboratively with each other, across age and gender differences, and were encouraged to treat each other equally. Based on the following observations we believe that through this experience 31 youth participants experienced heightened cognitive dissonance regarding gender equality and equal respect of all age groups.



Above from left to right: Zouber, age 13, and Mohamed, age 12 take a break from painting. Both younger Arab boys, experienced age discrimination and were enabled by the project to participate alongside older participants, January, 2014.

The youth participants were repeatedly corrected by the project director to give younger youth and females a chance to speak, to participate in class activities and to be given the same levels of responsibility in the creation of the mural as older youth and male participants. In one group, five of the youth were aged 12 and 13 and were the youngest amongst the group of participants. The older youth did not want to allow the younger youth to paint on the mural because they said these younger youth would ruin it. The project director found areas of the mural that were less detailed and therefore easier and these 5 youth were able to participate alongside the older youth. Enabling these younger youth to participate created a new role for them and disrupted the existing age hierarchy. Over the 20 plus sessions, all youth participants worked collaboratively with each other in this environment. The project director observed that at times younger youth and female participants excelled in their participation and contribution to the murals and this gave all youth involved a chance to experience that one can be successful, intelligent and skilled regardless of age and gender.

Even though the process of internalizing the beliefs and attitudes and changing behavior is a much more complex and long-term endeavor, we believe that the experience of acting out these behaviors during the project created a cognitive dissonance regarding this issue that will act as a seed for positive future change.

4. Youth aged 12-18 would experience constructive processing and representation of emotions and age appropriate concerns through art.

Through engaging in arts activities both individual and collective, youth had the opportunity to reflect on and articulate their daily realities, experiences, dreams, ideas or fears and record this in a journal that they used to complete arts activities and assignments. The very process of completing these art activities required the participants to connect to and engage with their emotions and to express them in a way that enabled them to be heard. This experience of connection and expression in itself has therapeutic value, and participation in these activities gave the participants a space to safely and constructively express these emotions and concerns.

One example among several of how youth expressed their daily realities and experiences through art as observed by the project director was demonstrated in a collage exercise where 31 youth participants constructed a visual story of their life with photo elements. Each participant shared their collage with the group, and explained the past experiences that were depicted in the collage. Some of the stories that were shared included the journey to the refugee camp, family members, slaves and servants, and daily activities like herding animals or fetching water. Through this activity the participants used visual stimuli to express their relationships and life experiences that held meaning for them.



Above: Oumar our interpreter translates from Tamacheck to French for Anara, 16, while he explains the story he constructed with collage elements about his life, November, 2013.

This outcome was also indicated by and a self report exercise, in which 8 youth showed a positive change in their emotional state through artistic expression. Youth participants created a retrospective portrait of themselves as they had been at the beginning of the project and a current portrait as they were at the time of the activity at the end of the project. 8 of the 18 who completed this exercise represented themselves significantly differently between the two self-portraits with visual language that indicated a positive change in their emotional state through artistic expression. For example Tayate, age 16, drew herself much bigger at the end of the project than at the beginning of the project. When asked to comment she said that she felt happier at the end of the project. The different sizes which she depicted herself may also have indicated a shift in confidence, growth, or visibility in her community. Others like Moulaye, age 16, drew himself with a larger smile at the end of the project and a more serious expression at the beginning of the project. This indicated that he felt differently about himself and that he may have felt more positive or happy at the end of the project. These examples indicate that the youth engaged themselves emotionally in the artistic process and also indicate that their experience of being involved in this arts project had a positive affect on their well-being.



Above from left to right, Tayate’s retrospective self portrait before project, Tayate’s self portrait after the project, Moulaye’s Tayate’s retrospective self portrait before project, Moulaye’s self portrait after the project, February, 2014.

Finally, during the collective creation of the murals over two months of bi-weekly sessions, the youth participated in the creation of positive visions of the future for their communities, and produced all the designs, and drawings and paintings that contributed to this vision. They engaged in expressing their dreams, daily realities and experiences throughout this process.



Above left: Anara, age 17 presents a mural design for Peace through Human Rights created by a group of 5 participants, which envisions their community living with human rights that don’t currently exist for them in Mali including the right to free circulation represented by the youth as a herder travelling with his animals, December 2013. Above Right: A portion of the mural of Peace through Human Rights envisioned and painted by the youth is envisioned by them as a peaceful protest representing the right to political participation, February 2014.

5. Community members would experience an increased sense of efficacy and belief in the benefits of civic engagement.

Through participation in the community arts council, community members contributed to the creation of the murals that aimed to improve their community. This collaborative activity that expressed communal hopes and dreams identified by them aimed to increase their sense of efficacy and belief in the benefits of civic engagement.

They were asked at the beginning of the project (once it had been introduced and they had a good understanding of it) and at the end of the project the following questions:

1. What do you think about this project?
2. Do you think the community and youth have/had the talents and skills needed to accomplish this project successfully?
3. How do you think this project will affect/has affected the community?

Question 1: All of the pre and post responses were positive to varying degrees. Four expressed exceptions to their enthusiasm in the pre questionnaire response: three leaders (one male and two female) expressed that they thought the program was valuable and they would like the adults to also be involved in the training as well, and another male leader said that although the project came at a good time, it was necessary for the youth to be paid to participate in the program. However, his response in the post questionnaire was very positive stating that the project was very good because it left the community with good examples of the importance of education and of peace. Although it was not possible to measure how the community leaders' understanding or their perception of value of the project developed over time due to inconsistencies in the administration of the survey because of interpretation and literacy issues, we were able to measure their general understanding and perception of value of the project. Three leaders expressed that they thought the project was good but did not give any more information; two expressed that the project was good for the youth and the camp; six stated that the project was valuable because it taught the youth art skills and brought beauty to the camp; four stated that the youth's involvement in the project would help them in the future; nine stated that the project was valuable because it resulted in positive psychosocial developments of the youth; and five stated that the project was valuable because it resulted in positive psychosocial developments of the youth and the community as whole.

The overwhelming positive response to the project in general and the acknowledgement of the ways it helped the youth and the community as a whole is an indication of their belief that this project which civically engaged them and the youth participants was of great benefit to their community.

Question 2: All of the leaders surveyed expressed in the pre-survey that the youth were capable of succeeding with such a project as long as they had the proper guidance, and in the post-survey all of them felt the youth had been successful. One leader stated "The youth were successful in that they successfully painted two beautiful murals on our schools which give us a lot of hope."

Question 3: Fifteen of the thirty leaders showed an increase in their perception of the value of the project. The responses to the how the project had affected the community included common themes of: hope; unity around a common ideal; common problems that can be overcome; understanding that art is a form of self-expression and they now have a new way to express themselves; the murals publicly identified community problems that need to be solved; the murals showed their expectations and dreams; they need to understand and work towards education and peace; the project gave a chance for the community to understand their youth better and see their talents.

Seven of the respondents understood at the beginning and the end of the project that it would and did have a positive psychosocial impact, not just on the youth participants, but on the community as a whole.

The responses to these questions present a general outcome of community leaders who demonstrated at end of the project that in relation to the project they had a strong sense of efficacy and belief in the benefits of civic engagement. This was further demonstrated by the drastic change from the initial reluctance to participate in the program as observed by the project director to the clear admiration for the project by the end indicated in their final responses to the questions. One leader stated, “The project made our camp more attractive and it showed that we can reclaim our rights through art. This gives us a lot of hope to gain peace and education.” Another said, “The project allowed the community to become aware of the challenges of peace and education which we need to resolve.” Yet another said, “This project permitted the community to unite around common ideals – peace and education.”

6. Residents of Mentao Refugee Camp would experience a more vibrant civil society and an increased sense of place, culture and self-representation.



Above: School children gather around the Peace Through Human Rights Mural, while artist assistant Mohamed makes corrections, January, 2014.

Through the creation of the murals that publically expressed the communal hopes and dreams, as identified by community members, of achieving peace through having basic human rights and having a more educated society, we believe that the residents of Mentao Refugee Camp experienced a more vibrant civil society and an increased sense of place, culture and self-representation. This was demonstrated through the previously mentioned survey done with community leaders, and a survey done with 100 community members. In accordance with the camp demographics and statistics, of the 100 community members surveyed, 52% were women and 48% were men, 79% were Touareg (of which 25% were black Touareg or Bella), 16% were Arab, and 5% were Peuhl. Also 50% were between the ages of 12 and 17, 30% were between the ages of 18 and 30 and 20% were 31 years old or older.

All of the 100 community members surveyed expressed positive reactions to the project both before and after the project. They stated that the project was good and helped their community by teaching the youth new skills, which would allow them to have a better future. The leaders who participated in the Community Arts Council contributed to

a more vibrant civil society by giving their support, ideas and guidance to the project. They also expressed a sense of self-representation as demonstrated by one leader who stated, “In this project, each person sees him/herself, sees her problems, her expectations and her dreams,” and another who said the project aided them in “having and knowing what rights we are missing.” They also expressed that the project gave them a sense of culture and place as demonstrated by a leader who said, “The impact of this project is that it gave a chance to the Touareg community to express their ideas through the arts on the importance of education and peace.” Another leader stated that, “This project helped the community to find itself through art and to unite around a common ideal.”

V. Project Highlights

The project brought a new aspect to activities and relationships in the refugee camp community, with its specific focus on the expression of ideas, opinions, and communication. In itself, this type of work was well received by the camp community whose leaders and community recognized the values and objectives of the project, confirmed by what they shared with us in conversations and in surveys. Perhaps one of the most powerful messages that the

refugee community took from this project was shared by one leader, Muphtah Ag Mohamed, at the graduation ceremony who said that, “this project was an example for all the partner (organizations) and for the community because it had shown that with will-power anything is possible.”

This statement expressed how this type of community art project could motivate, empower, and bring a sense of self-efficacy/communal self-efficacy to all members of the community.

In addition to the benefits of the project as recognized by the leaders and community members such as Muphtah, their opinion that this project had achieved more than projects implemented by other NGOs, as well as how warmly it was received, may have been a result of our approach, which differed from that of other organizations working in the camp. The community leaders frequently expressed



In front and center: Muphtah Ag Mohamed, Vice President of Committee of Men, gives a certificate of participation to Syatou, age 18, at the graduation ceremony.

frustration, anger, and discontent with the organizations and humanitarian workers in the camp who were providing them services. The comments they often made to the project director were along the lines of, “they don’t care about us, they can’t be bothered to properly greet us, they don’t respect our culture . . . “ The relationships between the community leaders and the humanitarian workers were very strained at times and infrequent communication left little time to explore and attempt to resolve these conflicts.

Sometimes the discontent of the refugees came from misunderstandings between them and the humanitarian workers in which the actions of the workers were not explicitly meant to be disrespectful or uncaring.

In contrast, our project, which specifically focused on facilitating the expression of ideas and communication, shifted the existing dynamic between humanitarian workers and the refugee community. As a result the ideas and concerns of the community were amplified and affirmed. The project facilitated communication between the six different sites of the camp and between the leaders and youth population. The project also facilitated the communication of a visual message from the youth and leaders to the partners and the general public. **Time was devoted to sitting with leaders from the women, men, and youth groups in the six different sites, and after hearing their ideas, transmitting their advice to the platform of public murals. This reversed the prevailing dynamic between the partners and the refugee community.**

VI. Challenges

A. Consent from Community Leaders

The first challenge we encountered was getting consent from leaders to participate as a community arts council as a guiding force. Though the issue resolved itself, it may be something we will encounter in future projects. In initial meetings the leaders were happy to engage in conversation about the project, but once they were asked to commit to participating as a council to guide the project they insisted that they should be paid for their input and would not participate if these conditions were not met. This posed a problem to the objectives of the project, as their input was crucial to the implementation of the project as well as a component to the objective of promoting civic engagement. During the meeting, Project Director Mallie and the community reached a stalemate. The leaders were expressing anger towards her, insisting that she need to pay them, and it seemed as though we risked losing their engagement in the project. Frustrated and unsure of what to say or do next, Mallie eventually started to cry. Upon seeing this, the community leaders immediately softened towards her and agreed to participate as a volunteer council. By witnessing her emotional response the refugee leaders connected with the project director more as a human being and less as someone representing a project, and therefore sympathized with her position. After this meeting, the refugee leaders were extremely welcoming and willing to participate.

While this particular case resolved itself, the conflict brought up several issues: Do the communities we work in community value civic participation? If this is not of value what will be their motivation to buy in to participation in the

project? It also highlighted that in emergency humanitarian aid environments and/or environments of poverty that have never experienced a community arts education project, the project will likely not be seen as a priority for the community when they first encounter it.

B. Inclusion of All Ethnic Groups

A second challenge, in which we did not find resolution, was the participation of all ethnic groups in the camp community. It was important to include youth and community members from the different ethnic groups so that all could have a chance at benefiting from the project. The inclusion of youth from the Bella ethnic group, was regrettably not possible. The Bella have historically been the slaves of the Touareg. Though slavery was formally abolished in the 1960's in Mali, descent-based slavery continues to exist in Northern Mali and in Mentao Refugee Camp as well, and some Bella remain servants under the control of Touareg families. We found that the Bella youth did not engage in recruitment and only one Bella was represented in community leadership and the community arts council. Because our recruitment happened through the community leaders this exacerbated the issue, because community leaders were not interested in including Bella youth in the project, perhaps because they preferred to have their own children benefit, and perhaps also because they wanted the Bella children at home to do the household chores. Reaching these youth without the interest or consent of the Touareg leaders proved impossible. It is frustrating that we were unable to give the Bella youth an opportunity to be involved in the program. However, it is not surprising given that this would be a huge break from their historical and traditional roles, and these roles are deeply engrained in the community.

We also did not succeed in including youth from the Peuhl ethnicity among the youth participants, due to the challenge of language. We sought to recruit two youth from the Peuhl population, which made up 5% of the camp's population. Unfortunately the female participant did not speak Arab, French or Tamacheck and we could not add another interpreter specifically for her. The male Peuhl student dropped out of the class, possibly because he felt isolated, as he was the only one from his ethnic group in the class.

C. Monitoring and Evaluation

The third major challenge was monitoring and evaluation, primarily due to severely limited resources. Three areas of monitoring and evaluation that proved impossible or not as useful as desired were some pre and post surveys, video interviews of participants that would have focused on the personal changes being experienced throughout the project such as optimism, self-efficacy, social competence, emotional processing etc., as well as measuring changes in beliefs and attitudes towards gender equality and equal respect of all age groups, and the youth's self-reported measurements. Limited resources meant that the project director was alone on-site, causing severe time constraints on her ability to develop and implement useful monitoring and evaluation tools. The youth's self-reported measurements were limited due to the fact that we had trouble motivating them to do their homework assignments this diminished their participation of sharing and discussing their artwork with the class. This also reduced the availability of materials to analyze.

VII. Lessons Learnt

After the challenge of convincing the community arts council to participate without pay, we will adjust our preparation for future projects to include in the proposal a specific motivation for community leaders to volunteer their time and energy. By posing this specific question while conducting our preliminary research, we can formulate a proposal for their participation based on their values and cultural motivations. This same motivation will also be used to engage the youth in participation in the project and the community to participate in surveys.

For future projects, there is a need for three staff members: the first to direct the program with the participants and the creation of the murals; the second to work with the participants and the Community Arts Council in a more in-depth way regarding the issues identified by the community which are being addressed in the murals; and the third to direct documentation, monitoring and evaluation activities. The large amount of time spent on logistics due to very difficult environments would also be divided amongst the staff in order to allow each person sufficient time for their primary activities.

For all previous projects and for the Mentao project, the project director has been the sole staff member, which does not allow for sufficient in-depth work around issues, documentation, or monitoring and evaluation. Specifically, we have identified a need for a person with expertise in community work and group facilitation aimed at addressing specific issues. Without this additional element, it is impossible to go more in-depth with the issues identified by the community in order to facilitate deeper understanding of the issues by the participants and the Community Arts Council, and to work towards resolution and healing around these issues. This is a very important element of the work that will enhance the impact of the work. In addition, the stories of the participants and community leaders are an important part of the work needed to monitor impact, as well as understand more about them in order to bring more significance to the murals and represent them accurately to the outside world. For this reason, documentation, including video interviews with participants and leaders, is a necessary component of the work, including monitoring and evaluation. We therefore need a staff member dedicated for this work.

We believe monitoring and evaluation of our work is very important for accountability and also in order to improve our impact. Due to lack of sufficient staff as already mentioned, it was impossible to develop and implement monitoring and evaluation tools that sufficiently measured the impact of the work. Based on our experience in Mentao with pre and post surveys, we have adjusted them for our project in Goudoubo and will continue to make adjustments to monitoring and evaluation moving forward. The main need in this area is for an experienced and dedicated staff member.

VII. Conclusion



We are confident in reporting that this project was a success. Two murals were designed and created by 31 youth participants with the support and guidance of 30 community leaders. Themes for the murals were decided upon and developed by the community arts council, the first expressing their desire to obtain peace through respect of human rights, and the second expressing the importance of education to their community. Despite the challenges mentioned, by the end of the project, it was celebrated and lauded by the community leaders. The 31 graduates received certificates of completion, which, according to community members, were the first such certificates given out in the camp and were very highly valued.

The positive relationships that were built amongst those who participated in the project through the various activities and a shared experience were invaluable, and the affirming messages that were portrayed through the murals brought something to the camp that had been missing previously – that almost intangible sense of pride, purpose and belonging found when a person observes themselves, their family and communities and their culture being publicly affirmed and celebrated. For a community of people who have lost so much, we believe these murals will serve as a reminder of the good things that will come if they unite and work together towards achieving education and peace.



Left: Participants from the group who created the Peace through Human Rights Mural with Project director Christina Mallie, February 2014.

COLORS OF CONNECTION

Appendix A. Goals, Outcomes and Indicators, Colors of Connection: Energizing Refugee Communities through Art

Project Goal	Project Specific Outcome	Outcome Indicator
<p>Goal 1. To enable youth aged 12-18 to exercise adult responsibilities and roles and to become empowered and civically engaged members of their communities.</p>	<p>1a. Increased civic engagement behavior</p>	<p>a. Thirty-one youth from the project were publicly acknowledged and celebrated by the community leaders and the community at the graduation ceremony for their work that positively transformed their community</p>
	<p>1b. Increased belief in the benefits of civic engagement</p>	<p>b. Eighteen youth participants expressed a sense of pride and ownership of the project in written self-reports and in interactions with the project director, which we believe led these youth to have an increased belief in the benefits of civic engagement.</p>
<p>Goal 2. To foster in youth aged 12-18 increased optimism, self-efficacy and social competence.</p>	<p>2a. Increased level of optimism</p>	<p>a. The project director observed that 31 participants expressed themselves in a more positive sense beginning the third week of the project and increasing to the end of the project, indicated by more friendly, humorous and open exchanges with each other and her.</p>
	<p>2b. Improved self-efficacy</p>	<p>b. The youth also participated in a positive form of risk-taking, which for the 31 graduates led to success in achieving a large goal, strengthening their self-efficacy and furthering their willingness to take risks in the future.</p>
	<p>2c. Improved social competence</p>	<p>c. The project director observed 31 youth working collaboratively with others, tolerating difference, and communicating non-violently, which led to increased social competence. This was especially true for the female participants.</p>
<p>Goal 3. To challenge gender and age discriminatory beliefs and behavior in youth aged 12-18.</p>	<p>3a. Heightened cognitive dissonance regarding gender equality.</p>	<p>a. The project director consistently encouraged females to speak, to participate in class activities and to be given the same levels of responsibility in the creation of the mural as male participants. Over the 20 plus sessions, all youth participants worked collaboratively with each other in this environment. The project director observed that at times female participants excelled in their participation and contribution to the murals and this gave all youth involved a chance to experience that one can be successful,</p>

COLORS OF CONNECTION

		intelligent and skilled regardless of gender.
	3b Heightened cognitive dissonance regarding equal respect of age groups.	b. The youth participants were repeatedly corrected by the project director to give younger youth a chance to speak, to participate in class activities and to be given the same levels of responsibility in the creation of the mural as older youth. Over the 20 plus sessions, all youth participants worked collaboratively with each other in this environment. The project director observed that at times younger youth excelled in their participation and contribution to the murals and this gave all youth involved a chance to experience that one can be successful, intelligent and skilled regardless of age.
Goal 4. To aid youth aged 12-18 in processing emotions and age appropriate concerns through art.	4. Constructive processing and representation of emotions and age appropriate concerns through art	Through engaging in arts activities both individual and collective, 31 youth had the opportunity to reflect on and articulate their daily realities, experiences, dreams, ideas or fears and record this in a journal that they used to complete arts activities and assignments. 8 youth showed a positive change in their emotional state through artistic expression in a self-report exercise.
Goal 5. To increase a sense of efficacy and belief in the benefits of civic engagement among community members.	5. Increased sense of efficacy and belief in the benefits of civic engagement.	30 community leaders demonstrated at end of the project through post surveys that in relation to the project they had a strong sense of efficacy and belief in the benefits of civic engagement. This was further demonstrated by the drastic change from the initial reluctance to participate in the program as observed by the project director to the clear admiration for the project by the end indicated in their final responses to the questions.
Goal 6. To create a more vibrant civil society, and a sense of place, culture, and self-representation among residents of Mentao Refugee Camp.	6a. Increased participation in civil society.	a. 30 leaders participated in the Community Arts Council and therefore contributed to a more vibrant civil society by giving their support, ideas and guidance to the project.
	6b. Increased sense of place, culture and self-representation.	b. 30 leaders expressed a sense of self-representation, place and culture shown by responses to 3 questions in a post-survey.