THE ROHINGYA ARTOLUTION: TEACHING LOCALLY LED
COMMUNITY–BASED PUBLIC ART EDUCATORS
IN THE LARGEST REFUGEE CAMP IN HISTORY

by

Max Levi Frieder

Dissertation Committee:
Professor Judith Burton, Sponsor
Professor Mary Mendenhall

Approved by the Committee on
the Degree of Doctor of Education

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ABSTRACT

THE ROHINGYA ARTOLUTION: TEACHING LOCALLY LED COMMUNITY–BASED PUBLIC ART EDUCATORS IN THE LARGEST REFUGEE CAMP IN HISTORY

Max Levi Frieder

Community-based public art education in emergencies is an emerging transdisciplinary field that exists at the crossroads of art education and education in emergencies. The Rohingya refugee camp is the largest refugee camp in the history of the world, on the border of Myanmar in Southern Bangladesh. As a response to the 2017 Rohingya refugee influx crisis, the international NGO Artolution started the first locally led collaborative public art education program in the refugee camps by selecting and educating individuals fleeing the Rohingya genocide.

My research examines the learning that occurred throughout three years of teaching artist education programs with 14 Rohingya refugee and Bangladeshi women and men, through their journey to lead independent art education programs. This research employs a performance-based ethnographic data collection methodology, with qualitative interviews, focus groups, and narratives collected from the teaching artists and participating learners over three phases of data collection that took place from 2018-2019 in collaboration with UNHCR, UNICEF, IFRC, et al.

The findings of the study suggest that the Rohingya Artolution teaching artist team is a living model for building a durable approach for emergency responses and humanizing a resilient future where history is defined by the voices that establish their own roles and identities in the world. The findings were presented through interweaving
personal narratives and testimonials of the displaced and host teaching artists with supporting thinkers and commentary, in order to accurately link the stories of their learning and experiences by tracking the evolving teaching artist education process of cultivating creativity, curiosity, and expression in crisis-affected populations, and what that means for the future of their communities.
DEDICATION

This dissertation is dedicated to every life that has brought the Rohingya Artolution to life and to every person who it has, is, and will inspire everyday, now more than ever.
ACKNOWLEDGMENTS

This dissertation is the culmination of my life’s work and it truly belongs to the Rohingya Artolution teaching artists, because we are all the collective authors that together made this story come to life. I am eternally grateful for the transcendent shared learning, which will live with me everyday for the rest of my life.

The interwoven paths of Professor Dr. Judith Burton and myself, seemed to have been fated long ago to have our lives brought together. You are a light, and we share that same light. All my appreciation to you for how our learning has transformed me forever, and all the lives the Rohingya Artolution has touched because of your guidance, thank you. To Dr. Mary Mendenhall, thank you for being a groundbreaking force that brought education in emergencies into my life, and has cultivated deeply significant growth. To Dr. Lena Verdeli, your crucially empathetic voice for global mental health has shaken me to my core, and has shown me the importance of the arts and global mental health for the future of the world. To Dr. William Pasmore, the generosity of your dynamic perspective was a gift. To my doctoral dissertation cohort, thank you for the shared knowledge and dialogue. A tip of my hat to Rocky Schwarz, the technical genius who always reminded me to remember that resilience, in 1945 or today, lives within all of us.

I have to thank the incredible characters that joined me on the many wild adventures to the Rohingya refugee camps. Vik Muniz, thank you for sharing a life lived remembering; “Do not be daunted by the enormity of the world’s grief. Do justly, now. Love mercy, now. Walk humbly, now. You are not obliged to complete the work, but neither are you free to abandon it.” Adam Osta, thank you for planting the first seed. Thank you to Joel Bergner, for co-founding and co-directing a dream that has grown beyond anything we could have ever imagined in a million years, *ala rasi*. To the Artolution Board of Directors, Advisory Council, Global Ambassadors, Global Teams
and HQ; you are what makes all of this a reality, and it is an honor to have such a visionary and mission-driven global culture of care, thank you.

All of this work was only possible because extraordinary individuals genuinely cared about expanding the horizons of the history of art and art education in crisis zones through organizations collaborating and believing in the Rohingya Artolution. I want to share my deep gratitude to Steven Corliss, Ephraim Tan, Firas Al-Khaeteeb, Caroline Gluck, UNHCR; Aarunima Bhatnagar, Danielle Posner, Caryl Stern, UNICEF; Manuel Pareira, Damon Elsworth, IOM; Ewinur Machdar, Dr. Parveen Shahnaz, Ian O’Donnell, IFRC; Dean Brooks, INEE; and Dr. Dipu Moni, Bangladesh Ministry of Education.

To pay homage to the experiences that prepared me to live and work in the Rohingya crisis context, I have immense gratitude for the learning over the years from; Dr. Joy Moser, JR, Marc Azoulay, Dustin Yellin, David Lloyd, RISD, Katie Holmes, Robi Damelin, Bassam Aramin, Majida Ali Habib, Ty Flewelling, Chime for Change, World of Children, Paul Hastings, Kerstin Munroe, Dr. Costanza Lafuente, Audrey Azoulay, David Stallings, Scott Esserman, Global Citizen, Andrucha Waddington, Jonathan & Stephanie Fields, Martin & Hagar Fletcher, Raymond Zwerin, Yussi Lee and Mike Fink.

Thank you to my whole family for encouraging my outlandish journeys. To my brother, who always kept me real, dancing and laughing. To my mother, for nurturing and sustaining the light of creativity inside of me from when I was drawing Noah’s Ark at three years old, till today. To my father, thank you for the gift of the wisdom of accepting graciously the bewildering surprises of life everyday. To my Grandfather Harold Sokoloff, thank you for believing in me since I was a kid drawing umpires at the game. And to Emma Altman, I love you to the moon and back, everyday more and more. This dissertation is dedicated in loving memory to those who have guided me to this day, who are not with us today: Belle Sokoloff, Francis Frieder, Ira Frieder, Edgar Gross, James Douglas, Ross Hart, Nade Haley, and Donna Bruton.
This story owes a deep seed of gratitude to Suza Uddin, who was the conduit for this entire study to grow from a small seed into a forest, *shukria bhaiya*. To the Rohingya Artolution teaching artists, you are the future of a world that needs you now more than ever. The orb of colorful light alive inside of each of us is how we repair the world every single day, and you are my greatest teachers and sages. *Akajooka, Para Para.*

M. L. F.
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Chapter I—INTRODUCTION AND RATIONALE</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Background of the Problem</td>
<td>1</td>
</tr>
<tr>
<td>Origins of the Problem</td>
<td>4</td>
</tr>
<tr>
<td>Pilot Study and Research Precedent</td>
<td>6</td>
</tr>
<tr>
<td>Problem Statement</td>
<td>7</td>
</tr>
<tr>
<td>Research Questions</td>
<td>10</td>
</tr>
<tr>
<td>Research Sub-questions</td>
<td>11</td>
</tr>
<tr>
<td>Limitations of the Study</td>
<td>11</td>
</tr>
<tr>
<td>Participant Population</td>
<td>11</td>
</tr>
<tr>
<td>Context</td>
<td>12</td>
</tr>
<tr>
<td>Role of Researcher</td>
<td>13</td>
</tr>
<tr>
<td>Potential Biases</td>
<td>15</td>
</tr>
<tr>
<td>Type of Study and Rationale for the Methodology</td>
<td>17</td>
</tr>
<tr>
<td>Qualitative Data Treatment</td>
<td>18</td>
</tr>
<tr>
<td>Instruments</td>
<td>19</td>
</tr>
<tr>
<td>Theoretical Framework</td>
<td>20</td>
</tr>
<tr>
<td>Educational, Artistic, and Social Implications</td>
<td>21</td>
</tr>
<tr>
<td>Educational Implications</td>
<td>21</td>
</tr>
<tr>
<td>Artistic Implications</td>
<td>22</td>
</tr>
<tr>
<td>Social Implications</td>
<td>22</td>
</tr>
<tr>
<td>Assumptions</td>
<td>23</td>
</tr>
<tr>
<td>Assumptions not to be Debated</td>
<td>23</td>
</tr>
<tr>
<td>Assumptions to be Debated</td>
<td>24</td>
</tr>
<tr>
<td>Justification for the Study</td>
<td>25</td>
</tr>
<tr>
<td>Personal Suitability</td>
<td>27</td>
</tr>
<tr>
<td>Review of Chapters</td>
<td>29</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Chapter II—LITERATURE REVIEW</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>34</td>
</tr>
<tr>
<td>Literature and Research that Provides a Framework for This Study</td>
<td>34</td>
</tr>
<tr>
<td>Understanding the Gap in the Literature</td>
<td>39</td>
</tr>
<tr>
<td>Intended Audiences and Relevant Stakeholders</td>
<td>44</td>
</tr>
<tr>
<td>Facilitators, Educators, and Artists as Audiences</td>
<td>44</td>
</tr>
<tr>
<td>Organizations and Institutions as Audiences</td>
<td>49</td>
</tr>
<tr>
<td>Historical Context</td>
<td>51</td>
</tr>
<tr>
<td>Literature Review Summary</td>
<td>54</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Chapter III—METHODOLOGY</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>56</td>
</tr>
<tr>
<td>Methodological Design</td>
<td>56</td>
</tr>
<tr>
<td>Rationale</td>
<td>57</td>
</tr>
<tr>
<td>Field Setting and Consent Procedures</td>
<td>61</td>
</tr>
<tr>
<td>Sampling and Confidentiality</td>
<td>62</td>
</tr>
</tbody>
</table>
Study Procedure ................................................................. 64
Data Collection and Analysis .................................................. 65
Selection and Education of Teaching Artists ................................ 68
Facilitating Role of the Researcher ......................................... 70
On-site Activities .................................................................. 71
On Reflection… ....................................................................... 73
Methodology Conclusion ......................................................... 74

Chapter IV—RESULTS .......................................................... 78
Introduction .......................................................................... 78
Contextual Introduction ........................................................ 78
Dissertation Context .............................................................. 79
Conditions in Myanmar and Forced Mass Exodus .................... 79
  Understanding the context .................................................... 79
  Systemic trauma over time in Myanmar .............................. 81
  New, middle and, old arrival Rohingya refugees ................. 82
  Art and art education in the Rohingya context in Myanmar ... 84
Entrance into Refugee Camp .................................................. 87
Quality of Life in Refugee Camp and Major Issues ................... 93
  Daily life in a time of crisis ................................................... 93
  Rohingya refugee camp relationships to hope: Past, present, and future .............................................................. 95
Displacement Trauma and Precedent for Art and Art Education .... 99
  Memory and trauma of displacement in the Rohingya context .... 99
  Political trauma of displacement and a precedent for action .... 102
  Cultural trauma of displacement and a precedent for art and art education .............................................................. 106
Thematic Trends .................................................................... 111
Trauma and Resilience-Building ............................................. 114
  Relationship of art and art education to trauma as defined by
  Rohingya ................................................................. 114
  Trauma as impetus for action through art and art education .... 118
Public Health ........................................................................ 121
  Public health needs discussed through Rohingya Artolution .... 121
  Public health needs as rationale for community-based public
  arts education ............................................................ 127
Gender-based Violence and Gender Dynamics ........................ 131
  The story of Dildar ......................................................... 131
  The story of Hasina ......................................................... 136
  Women speaking about gender-based violence, early marriage, and harmful traditional practices in relationship to Rohingya Artolution as creative outlet .......... 141
Host and Refugee Relations and Ethnic Relations .................... 147
  The story of Shumo ......................................................... 147
  The Story of the Uhkia school bus painting .......................... 161
Rohingya Artolution building bridges between Rohingya refugee community and Bangladeshi host community... 170

Results Summary ...................................................................................................................... 181

Chapter V—DISCUSSION .......................................................................................................... 183
   Introduction .............................................................................................................................. 183
   Community-based Public Art Education in Emergencies ....................................................... 183
      Value of Community-based Public Art Education in Emergency Contexts ......................... 187
   Community-based Public Art Education Needs for Teaching Artist Learning ......................... 194
   Women’s Voices on Art Education in Emergencies ................................................................. 205
   Communication for Development .......................................................................................... 214
      Rohingya Artolution Sharing Messages about Important Local Issues ................................. 216
      Social Role of Rohingya Artolution for Sharing Messages Through Art and Art Education ... 224
      Communication for the Development of Global Knowledge of Rohingya Refugee Crisis ....... 234
   Shifts in Perspectives and Behaviors of Rohingya Artolution Teaching Artists ...................... 243
      Shifts in Perspectives on Art and Art Education ................................................................... 244
      Shifts into Leadership and Teaching Artist Positions ............................................................ 255
   Shifts in Perspective on Becoming Social and Cultural Art History-Makers ......................... 266
   Discussion Summary .............................................................................................................. 276

Chapter VI—EDUCATIONAL RESEARCH IMPLICATIONS ...................................................... 278
   Introduction ............................................................................................................................ 278
   Educational Research Implications Analysis .......................................................................... 284
      Precedent Set for a Locally Led Model ................................................................................. 286
      Meaning for Art and Art Education ....................................................................................... 292
      Lessons for a Sustainable and Scalable Future ..................................................................... 302
   Educational Research Implications ......................................................................................... 308

Chapter VII—CONCLUSIONS .................................................................................................. 310
   Research Beginning ............................................................................................................... 310
   Research Question Discussion ............................................................................................... 311
   Field Data Collection Process ............................................................................................... 312
   Data Description ..................................................................................................................... 314
   Meaning of Collected Data .................................................................................................... 315
   Educational Implications from Research .............................................................................. 316
   Implications for Future Research .......................................................................................... 318
   Educational Recommendations .............................................................................................. 320
      Recommendations for Practice ............................................................................................ 320
Recommendations for Research .......................................................... 321
Recommendations for Policy .............................................................. 322

REFERENCES ...................................................................................... 324

Appendix A—Rohingya Artolution Interview Protocol .................................. 369
Appendix B—Interview Index .................................................................. 374
Appendix C—Table of Contents of the Artolution Project Implementation
Guide ........................................................................................................ 375
Appendix D—List of Partner Organizations and Missions .......................... 377
Appendix E—Pilot Study Data Collection ............................................. 378
Appendix F—Artolution Theory of Change for Social Impact .................. 379
Appendix G—Sequence of Steps for Conducting Proposed Study ............ 380
Appendix H—Glossary of Key Terms ................................................... 381
Appendix I—Teaching Artist Testimonial Biographies: 2019 ................. 384
Appendix J—Diagrams ......................................................................... 389
Appendix K—Data Collection Analysis Charts ...................................... 405
Appendix L—Contextual Maps ............................................................... 412
Appendix M—Chart of Completed Rohingya Artolution Projects ............ 416
Appendix N—Supporting Photography .................................................. 419
Appendix O—Informed Consent Form Sample ....................................... 435
### LIST OF TABLES

<table>
<thead>
<tr>
<th>Table</th>
<th>Methodology of Study Matrix; Research Questions, Data Type, Sources, Instruments, and Outcomes</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Methodology of Study Matrix; Research Questions, Data Type, Sources, Instruments, and Outcomes</td>
<td>76</td>
</tr>
<tr>
<td>1</td>
<td>Rohingya Artolution Teaching Artists Educational Lessons</td>
<td>278</td>
</tr>
</tbody>
</table>
# LIST OF FIGURES

<table>
<thead>
<tr>
<th>Figure</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Kutupolong Primary School Public Mural on Main Kutupolong Road with Rohingya and Bengali Children, who were the first Rohingya children to ever be out of the Refugee camp into a Bangladeshi school for an arts education program with UNHCR, CODEC, RRRC &amp; CiC</td>
</tr>
<tr>
<td>2</td>
<td>Teaching the Value of going to the Doctor and being aware of the health for the Rohingya community, through mural and recycled sculpture at Information Center with UNICEF &amp; BITA</td>
</tr>
<tr>
<td>3</td>
<td>Methodology of Theories of Data Collection and Analysis</td>
</tr>
<tr>
<td>4</td>
<td>UNHCR Uhkia Secondary School Bus Mural painting with Rohingya and Bangladeshi Adolescents brought out of the camp to the local school for the first time in history in collaboration with UNHCR, COEDEC, RRRC, CiC</td>
</tr>
<tr>
<td>5</td>
<td>IFRC Public Health WaSH &amp; PSS Community-Based Public Art Education Exchange learning program with IFRC and BDRC</td>
</tr>
<tr>
<td>6</td>
<td>Mural of Rohingya Animal Fable Stories on Main Army Road in Kutupolong Refugee Camp with IOM MHPSS and SMEP, UNHCR, WFP &amp; IOM</td>
</tr>
<tr>
<td>7</td>
<td>Rohingya Artolution Art Center and Art Village in Camp 4 extension, in collaboration with UNHCR and donated spaces through, RRRC, CiC, Caritas and UNHCR</td>
</tr>
<tr>
<td>8</td>
<td>120-meter protective monsoon barrier wall, Longest Mural Painted in the history of the Rohingya people, painted independently by the Rohingya Artolution teaching Artists and community in collaboration with SMEP, UNHCR, WFP, IOM, IOM MHPSS</td>
</tr>
</tbody>
</table>
Chapter I
INTRODUCTION AND RATIONALE

Background of the Problem

The arts have a unique role to play in today’s global refugee crisis. There are now over 70.8 million displaced people in the world. This number is higher than any time in documented history and is continuing to grow.¹ One million of these people are Rohingya refugees who have fled ethnic genocide in Myanmar and have crossed into the bordering region of Southern Bangladesh. Many have come to live in what has become the largest single refugee camp in the world with over 886,000 people in Bangladesh (UNHCR, 2017). Over half of the displaced population is under the age of 18, and 73% are illiterate (Mahmood, Wroe, Fuller, & Leaning, 2017). This crisis has fundamentally affected the Rohingya community and has forced them to address critical educational needs. Alternative modes of education are urgently needed, and solutions cannot wait (Smitheram, 2017).

In December of 2017, I had the opportunity to start a program in this unending and sprawling sea of bamboo and tarp shacks, Balukhali and Kutupolong refugee camps—the largest refugee camp cluster in the world. In conjunction with Artolution, the international community-based public arts organization I co-founded and co-direct, I laid the groundwork to start the first ongoing, locally led, public art education program in the Rohingya refugee camps. These programs came to fruition in collaboration with

¹According to the UNHCR website; retrieved on 3/23/2020.
UNICEF, UNHCR, SCI, and IFRC, and were the first public arts program in the history of the Rohingya refugee camps. Through this process, I went through the long and arduous task of identifying, finding, and selecting four local Rohingya artists to assist with the public art education projects. I conducted an artist education workshop with these refugee artists where we created four murals and two interactive percussive sculptures using recycled materials. This initial program grew into seven locally led programs and expanded into a team of eight artists, four men and four women, implementing programs with a long-term approach, and has been an ongoing and evolving program since 2017.

This experience was personally transformative for me. I had never seen so many hundreds of thousands of people in such dire need or heard so many stories that were so similar to the Holocaust. Leading up to this point, I had been exploring the potentials of community-based public arts initiatives since 2009, and the primary motivation for community-based public art education is to ignite positive social change through creative, participatory, and collaborative art making (Frieder, 2018). These projects aim to bring together children, youth, families, artists, educators, and community groups. The founding problem is how to use public arts to address critical issues of conflict, trauma, and social marginalization and cultivate interactive arts initiatives that promote reconciliation, healing, and creative dialogue through public art education led by local Rohingya refugee artists (Dunn-Snow & D’Amelio, 2000).

The framework of this study provides the grounding to develop an investigation that seeks to understand what is needed to create a locally led community-based public art education program, and explore what the corresponding influences are in displaced communities in crisis. This research will examine creative ways of working with the trauma and marginalization faced by the displaced Rohingya community. It will also look

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2 This statement has a strong relationship to the ideas on arts and trauma discussed by the Holocaust of renowned theorist Friedl Dicker-Brandeis (Stargardt, 1998; Wix & Dicker, 2010).
at the structurally reinforced challenges and post-traumatic stress imbedded in this large-scale emergency, and how the arts can have an influence on these issues. In the case of the Rohingya population in Bangladesh, these challenges include tension with host communities, gender inequality, gender-based violence, social isolation, malnutrition, depression, and stigmatization of refugees (Zine, 2016). Each one of these different factors can trigger relived trauma stemming from displacement, and the conflicts experienced during the Rohingya conflict in Rakhine State, Myanmar (Hinić, 2017). How the arts and art education can address this crisis is a question that needs systemized answers, and informed models.

This study seeks to understand the role of ongoing community-based public art education programs in the Rohingya refugee context, and how the practice can be cultivated for teaching artists to become agents of social change, and models as a field for the future (Sinclair, 2001). Amidst the global refugee crisis, what role can community-based public arts play in facilitating dialogue, growth, and learning for the future of our world? This study will ask how locally led, participation-based public art education can influence the lives of traumatized, stratified, under-represented, and multi-generational communities. I am looking to contextualize public collaborative experiences, as well as their influence on the teaching artists and participating communities (Guetzgow, 2002). I am seeking to investigate the implications of projects where teaching artist education is prioritized as a catalyst for understanding the needs of the practice. This investigation also questions the implications of projects where teaching artist education is implemented in severely difficult environments. These inquiries will strive to crystallize the importance of cultivating a responsible practice of developing community-based public art education in these adverse contexts.

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3Structurally reinforced challenges reference systemic issues on a large scale (Kosmatka-Kos, 2017). This study will not claim to address all of these issues, but rather to provide an approach that can discuss some of these issues in a public forum.
Origin of the Problem

The origin of my investigation arose after spending eight years doing international fieldwork focusing on conflict resolution, resilience building, and creative dialogue across the United States, New Zealand, Costa Rica, Palestine, Israel, Lebanon, Jordan, Turkey, Canada, Greece, France, Australia, Antarctica, Cuba, Mexico, Peru, Chile, Colombia, Dominican Republic, India, Brazil, Uganda, and Rwanda. These profound issues have been the central orb of light that has guided the founding and formation of the Artolution, an international community-based public arts non-profit organization (INGO). The original seed of this was planted inside me while facilitating collaborative murals and public percussive sculptures globally, and witnessing the powerful responses from children, adolescents, adults, and families after creating shared public arts based on local issues. Throughout these years of working in refugee camps, traumatized communities, hospitals, schools, community centers, and multi-cultural learning environments, the questions of understanding and improving these practices came into the foreground of my perspective.

Through digital communication, I have been able to stay in contact with the children and artists I have worked with around the world. It is interesting to note that the same questions keep arising, even though these people are in very different parts of the

4More information on past projects can be accessed about the 501(c)(3) non-profit organization with global headquarters in New York at www.artolution.org.

5This is a project called the Foundstrument Soundstrument Project based on collecting recycled materials and creating an interactive percussive sculpture with children and adolescents; it has been completed in six countries globally.

6The refugee camps were Palestinian refugee camps in the West Bank, Palestine, Syrian Refugee Camps, Jordan and Turkey, mixed refugee camps in Greece and France and South Sudanese Refugee Camps in Uganda.

7The practices mentioned include: collaboratively painting murals (walls, canvas, and exchange canvases), building musical sculptures from recycled materials, coordinating cooperative percussion-making, music and performing interactive puppetry.
world and in different cultures. They often ask, “When are you coming back? How can we do more projects like this? What comes next?” I began to see that there wasn’t just an appreciation for the original experience, but a thirst for more programs, a desire for a “next step,” a need for water to cultivate the seeds we had planted together. I wasn’t able to answer these questions, and this became a core of frustration in my life’s research. The art-making process was bigger than any one of those children or teaching artists (Goldbard, 2006). But there was a larger problem in the field, of resources and ongoing support, and my experiences triggered some very deep and difficult internal questions.

Although these projects were extremely significant, I felt a strong underlying frustration with regard to the planning and implementing of these programs in intensive communities. After the programs were completed, there was no opportunity for these projects to continue on an ongoing basis. The projects were not fully supported, did not provide local teaching artist education, and did not act as connection to a larger public forum of community arts. The more time I spent investigating the problem of developing a locally led practice, the more complex the questions were that arose across disciplines (Acquah, 2018; Goldbard, 2006; Kosmatka-Kos, 2017; Mcgregor & Ragab, 2016). These questions relate to the issues of support, beneficiary needs, cooperation, practitioner education and professional development. These fields have a strong web of evolving relationships. Each connection has made me ask: What kinds of research, methodology, and structures can be used to investigate the artistic and educational needs of these multifaceted problems? The resulting study is aimed at addressing the future of the discipline, and the consequent needs that focus on the Rohingya refugee crisis. The problem this dissertation is investigating has a rooted inquiry into how teaching artist education, implementation and community-based public art education in emergencies can be conducted in a balanced, ethical, and informed manner for the future.

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8Intensive as defined by the Inter-agency Network for Education in Emergencies (INEE) Global Minimum Standards (see Anderson & Roberts, 2005).
Pilot Study and Research Precedent

The pilot studies that warrant the investigation of this topic come from the recent publication, Art Making with Refugees and Survivors: Creative and Transformative Responses to Trauma After Natural Disasters, War and Other Crises (Jones, 2018). In this publication, the seventh chapter is entitled, “Stories from Palestine, Israel, Turkey, Syria, Jordan, India, France and Greece with Survivors of Poverty, Ideological Violence, and those living in Refugee Camps” (Frieder, 2018, p. 147). In this chapter, I mapped out eleven ethnographic narratives documenting community-based public art education programs from around the world conducted since 2009, which lays precedent to the background of this practice across different vulnerable contexts (Jones, 2018). This ethnographic narrative study documented over eight years of programs, and the corresponding analysis established the precedent to conduct a more formalized case study. I feel that this study provides solid ground to formulaically document teaching artist education in community-based public arts in a rigorous and structured way, rooted in this unique local team of Rohingya refugee practitioners—the first team of its kind to exist in this environment in history.

Consequently, in the fall of 2017, I conducted a pilot study for my dissertation qualifying paper titled “Murals Engage Ciudad Reciclada Study: A Case Study of a Community-based Public Mural and Recycled Percussive Sculpture Project in Santiago, Dominican Republic.” This study sought to assess the influences of community-based public arts through a qualitative case study of a collaborative mural and public sculpture project in Rafey, Santiago, Dominican Republic. This took place through the Murals Engage-Ciudad Reciclada program in collaboration with the Meridian International Center, Centro Leon, The U.S. Embassy D.R., and Artolution. The study asked what role community-based public arts could play in facilitating dialogue and learning with the students and teachers of the San Pedro Nolasco High School through a multifaceted
series of interviews. The study sought to understand how the phenomenon of community-based public arts functions on the ground, through organized interviews that reflected voices of the participants and teachers. This laid the groundwork for investigating how the discipline can be cultivated for future artists, educators, and practitioners.

Lastly, I have been informally keeping ethnographic field notes and observations since 2017 throughout each teaching artist education program in the Rohingya refugee camps across Bangladesh. There is a fundamental emphasis in building a precedent for a systematized study of the Rohingya Artolution community-based public art education program. Cumulatively, these three different sources provide the context for the relevance of pursuing this study.

**Problem Statement**

There is a gap in coordinated, effective, and sustainable efforts to address learning and expressive challenges among traumatized people in emergency refugee contexts (Farzana, 2017). This initiative seeks to fill that gap by focusing in on the Balukhali and Kutupalong Rohingya refugee camps and surrounding region in Bangladesh through engaging and facilitating local individuals to become teaching artists who learn how to facilitate community-based public art education projects. This will explore how such programs can provide a platform for teaching artists and the participating communities to share and cooperate through engagement in a series of creative outlets, and investigate the corresponding process of teaching artist education, and educational implications. This study’s target population is the Rohingya Artolution teaching artists, with important commentary included from participating children, youth, and adults. In this context, displaced children and youth are isolated from mainstream society with few structured

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9Please see Appendix C for more information on this topic.
creative and educational activities. They are often re-traumatized in their new environments as they experience stigma and violence (Mendenhall et al., 2015). Refugees are regularly denied access to education, employment opportunities, and social services. This has negative consequences, such as low access to education, low employment rates, adverse health outcomes, and other barriers to successful transitions to adulthood\textsuperscript{10} (UNHCR, 2002). Refugee children, adolescents, and families in these settings are faced with challenges that are unique to this subpopulation, such as being denied equitable education, mental-health care, work, and decision-making opportunities\textsuperscript{11} (Kellam & Langevin, 2003). These challenges are exacerbated by the relived trauma of war and displacement. This study examines how ongoing locally led community-based public art education programs provide a forum to addresses social, environmental and learning challenges,\textsuperscript{12} and what is needed for this practice to occur (Verdeli, 2008).

Humanitarian and mental health experts Collins and Pamela (2013) explain that there are a disproportionate number of variables that create what may seem like insurmountable barriers to education and care in emergency environments, and that is why innovative approaches are direly needed. They explain that professional educational opportunities and mental health treatment are often stigmatized and/or unavailable. While international agencies are in the process of providing basic services, these deeper-rooted injustices and inequities remain unaddressed. Many youth lack positive social environments to form healthy relationships with their peers and adults. Few opportunities exist to connect with the outside world, intensifying the feelings of isolation (Collins & Pamela, 2013). Many children, teens, and adults alike believe they are victims of their


\textsuperscript{11}According to the New Humanitarian Report retrieved from: http://www.irinnews.org/feature/2014/05/19/children-need-more-support-kenya%E2%80%99s-kakuma-refugee-camp

\textsuperscript{12}Overcoming challenges, including despair, depression, hopelessness, violence, and trauma (Verdeli, 2008).
circumstances and are powerless to change their lives or contribute positively to their communities.

This study investigates the Rohingya Artolution teaching artist team, in collaboration with local and international partners, community members, and children, to understand what is needed to make these programs function, and to understand if and how this program strengthens refugee community resilience\(^\text{13}\) (Macpherson, Hart, & Heaver, 2016). This endeavor focuses on the three phases of teaching artist education programs, with the intention to create an artistic platform for communities to express and share their struggles, experiences, and dreams. The investigation is searching to understand how this program facilitates discussion of issues, grows capacity for locally led growth, and initiates collective learning (Kirmayer, 2006).

The artists have had instruction on the fundamentals of how to conduct a project through the Artolution Project Implementation Guide\(^\text{14}\) across five phases of teaching artist education programs. The goals are to build positive relationships among participants, encourage expression about important local issues, and foster skill-acquisition, sharing of knowledge, and the encouragement of community engagement. Art education can then become a tool to provide skills and resources to local teaching artists and educators as well as youth and communities to be implementers of positive social change, explore critical societal issues, and create opportunities for constructive ongoing public communication (Stuckey & Nobel, 2010). This study provides a lens into what it takes to make this happen on the ground and over time. It will also seek to understand the components required, including organization, coordination, and facilitation in partnerships ranging from grassroots community groups to international

\(^{13}\)As defined by the Population Council (2017), this includes but is not limited to: combating social isolation, depression, educational barriers, and stigmatization. For the context of this study, the definition will evolve along with the data collected throughout the process.

\(^{14}\)Please see Appendix I for more information.
institutions. All of these different stakeholders have a role to play in this study. Through a holistic perspective with a bottom-up and top-down approach, this study will investigate the needs of this specific Rohingya Artolution teaching artist education program in the Rohingya refugee camps (Farzana, 2017). I seek to dissect the complex ecosystems and unique factors that make the program exist and function, with the goal to shed light on the larger problems of locally led community-based public art education programs in emergency contexts.

**Research Questions**

Across the contexts of crises that have produced refugee camps around the world (UNHCR, 2017), it has been found that arts experiences play a critical role in offering children and adolescents healthy opportunities in developing the ability to discuss and highlight the important issues in their lives, their fears, traumas, and hopes and dreams, and have been found to provide modes of communication between children, adolescents, and adults (Smilan, 2009). Given this, a number of problems are central to understanding the practice of locally led community-based public art education programs. The first challenge is to locate individuals with interest and experience in the arts and art education (of varying degrees) who can be encouraged to facilitate community-based public art education programs, and who agree to the standards established through the educational workshop and the corresponding partners. This raises the question of how such individuals can be educated to facilitate community-based public art education projects independently and how the *practice* can initiate social change among participating teaching artists and the larger community.

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15 Cumulatively, this has existed in 30 countries internationally.

16 In the scenario given, the Rohingya Refugee Camps are the specified location with the implementing partners being Artolution, UNHCR, UNICEF, IFRC, UNFPA, IOM, etc.
Research Sub-questions

1. What do teaching artists need to be able to learn to implement their own programs and what kinds of practical and educational experiences cultivate their skills, ideas, abilities, and capacities?

2. How can individuals be engaged in a teaching artist educational practice that encourages social change within the individual and the community?

3. How can teaching artists be supported to facilitate community-based public art education projects that promote meaningful learning, resilience building and creative dialogue both for the individuals involved and the communities they serve?

Limitations of the Study

Participant Population

The participant sample size of interviewed Rohingya refugee and Bangladeshi host teaching artists was 14 individuals whose testimonials ranged based on timing involved in the program, availability, and participation (see Appendix B and Appendix J, Figure J.20). The study concerns the selection, training, and art educational activities of the teaching artists. This study had an equal number of female and male teaching artists facilitating community-based public art education programs in the Baluhkhali and Kutupolong Rohingya refugee camps and host communities. This is a multi-leveled endeavor because, although the local teaching artists were the primary subjects of the study, the children and communities they worked with were integral to the research question as well. The age group of the artists was between 20-55, and the age range of the children was 5-15.\textsuperscript{17} The participants were selected based on experience working with

\textsuperscript{17}Due to the prevalence of child marriage and large families, full family age involvement is taken into account ranging from early childhood till adulthood. This can start as young as infants who accompanying the project with siblings or parents.
the Rohingya Artolution teaching artist team, as well as interest and experience working in the arts and with children, adolescents, and communities. This takes into account the fact that because of the genocidal conditions of the artists’ past lives, they were not allowed to buy paint, have access to historical knowledge of the arts, or learn about art techniques or art education (Farzana, 2015; Jahan, 2014). Due to this, the selection process was largely based on enthusiasm, motivation and dedication to learn the methodology of facilitating community-based public art education programming. It is a limitation that since this is a small-scale narrative interview case study of 14 selected teaching artists, it does not lend itself to fully understanding longitudinal scalability and sustainability (Persson, 2018). This study also conducted additional interviews and focus groups with project participants throughout the data collection process about their supporting experiences, reflections and perspectives of their arts and educational experiences.

**Context**

The context of this study was the Balukhali and Kutupolong Rohingya Refugee camps in Bangladesh on the border of Myanmar. This is the largest confined series of refugee camps in the world, with over 844,000 people in what is commonly referred to as a “refugee mega-camp,” composed of sub-refugee camps broken down into sectors and zones, with more camps along the Myanmar border to the southern border of Teknaf, with a total approximate Rohingya population of 1.2 million people\(^\text{18}\) (UNHCR, 2017). Access to this environment for the data collection of this study was granted through permissions from the Bangladeshi government (RRRC) and was a collaboration of Artolution, UNHCR UNICEF, IFRC (International Federation of the Red Cross & Red

\(^{18}\) This approximate estimate includes the pre-existing old-arrival Rohingya population as well as the population from the 2017 Rohingya refugee crisis influx from Myanmar.
Crescent Societies), IOM and local partners. The interviews were done in person in the refugee camp and are based on organizationally recommended sectors. The locations of the programs were discussed with implementing partners. The goal was to have the interview content cover all of the programs implemented by the team throughout the three phases of data collection. It must be pointed out that this is an incredibly difficult environment, where the basic needs of the Rohingya population are not often met (Smitheram, 2017). There is an epidemic of child protection violations\(^\text{19}\) and child marriage, illiteracy, growing fears of radicalization, along with the constant threat of landslides and flooding due to the Monsoon season, and ethnic tensions with the local Bangladeshi host community. These factors create many challenges and affect the role the arts play in working through local issues. These contextual variables were taken into account throughout the duration of this study.

**Role of the Researcher**

My role in the study acknowledges my position both as the facilitator of the teaching artists’ selection and their education, as well as the interviewer and researcher. Who I am, my presence as coming from the outside, and what I represent to the teaching artists was an interwoven part of the data collections process (Maxwell, 2012). Because I was leading and facilitating the teaching artist education program in the Rohingya refugee camps, both in the field and remotely, the way the questions were answered may have been affected by my identity. This is potentially relevant when considering how the interviewees felt when asked what they thought about the process by a foreign teaching artist educator over time. There also needs to be an understanding that many of the

\(^{19}\)According to Save the Children Child Protection Sector, the child protection violations are more numerous than any of the INGOs can handle, and thus just the most extreme cases are dealt with by local caseworkers.
teaching artists had never met a person from a foreign country, or had the opportunity to have in-depth conversations about their experiences in an ongoing program, unlike any that they had participated in previously. The unique experiences that were interconnected with my role in the research had a relationship to the responses and narratives throughout the interviews (Dissanayake, 1999).

The interviews took place in a diverse set of environments across different settings throughout the programming. The teaching artists were only on-project while the program was running, which required me to go to great lengths to integrate consistent interviewing throughout the project. Due to the nature of the project, the participatory action-research oriented methods of interviews that were utilized required a duality in facilitation, observation, and interviewing (Kvale, 2008). One of the major practical validity concerns was how I, the primary teaching artist educator of the program, would be able to collect the observational and interview data while also being an intrinsic part of the process. This study used an observational and narrative interview-based data collection method, which combines elements of complete participant and participant-as-observer (Maxwell, 2012; Merriam, 1998). This is particularly pertinent to how the instruments of data collection were used through stable and ongoing documentation, and how the context provided opportunities for interview data collection (Miller, 1990, p. 12). In light of this knowledge, Wright (2004) asks what could be more difficult to pursue than genuinely cooperative labor, in this case when there are inequities imbedded in the subjects being interviewed (p. 533). The questions then are: Where is the focus on the interactions between the teaching artist educator, the teaching artists, and the participants, and how can this be understood to holistically include the diverse perspectives involved? It is also important to understand that when it comes to artist education, there is a deep sense of trust, a trust that “you will come back,” a trust that you care (West, 2017). Due

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20 This assumption is based on discussion and documentation of the opinions and past experiences of the participating teaching artists and participants.
to the relationships that developed through the process, the relational component needed to be taken into account within the research. When I collected and analyzed the data, I acknowledged a limitation in validity within the balance of who I was as the researcher and the teaching artist educator, in relationship to the perspectives of the local community.  

**Potential Biases**

There are physical, psychological, and philosophical biases that are intrinsic in the study of art education in emergency environments (Sinclair & UNESCO, 2002). An important limitation in this study was understanding the mental state of the teaching artists who were implementing the programs. The positionality of the researcher was a primary concern when considering the behavior and shifts of the artists and educators involved in this study (Merriam et al., 2001). It is understood that all of the teaching artists had been through serious trauma, directly correlated to violent displacement, genocide, and abuse. This needed to be taken into account when observing and reporting about their actions and responses. Psychologically, this limited the scope of the study to understand that to a certain degree, there was the possibility that these community-based public art education programs may have psychosocial affects on the artists themselves, as well as the children and communities that they were working with. Philosophically, this also meant that the theory of the transition of being a survivor of trauma to potentially becoming an agent of social change was a philosophical underpinning that the teaching artists were living with as a part of implementing these programs (Tummala-Narra,

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21 The study is operating under the assumption that the findings of the study are not generalizable across the entire field, but rather provide a window into one interpretation of the field.

22 This theory is rooted in the history of social work and counseling as a transformational example of how those who have been through trauma can change the nature of their life situations.
2007). Additionally, the relationships that develop throughout this process of teaching artist education are a unique subject and require a mutual trust between the teaching artists and teaching artist educator. In this study, the teaching artists needed to know that I genuinely cared and would actually come back to the camp to continue this ongoing relationship, with the intention that the teaching artists could become fully independent (Angrosino, 2008). These sentiments potentially affected my biases in the research, and have been taken into account as an inherent part of the data collection and implementation process.

The foundation of the study is investigating the *practice* of community-based public art education in emergencies. Although the international NGO Artolution was the conduit for the activations and interventions that took place, there is a clear understanding that the study focused on the needs of the *discipline* and the voices of the teaching artists rather than the organization itself. There is a potential bias that the study only investigated the perspectives of the programming implemented by Artolution in this specific context, and the catalyzing opportunities and partnerships were provided by the organization (see Appendix D). My investigating role as the researcher as well as my coordinating role as the Co-Founder and Co-Executive Director of Artolution was an impartiality limitation within the study (Merriam, 1998). The study acknowledges the ethnographic and participatory nature of the nuanced role of the researcher as a potential bias within the data collection process (Angrosino, 2005; Eisner, 2008; Jones, 2008). Although there is limitation in the singularity of the perspectives and experiences within the study, the narratives and testimonials of the teaching artists are a reflection of the practice, and are understood to provide a single case example of what is *possible* through community-based public art education in the Rohingya crisis context.
Type of Study and Rationale for the Methodology

The methodological design of this study is rooted in a qualitative narrative interview case study to analyze the interactions and learning through responses to these specific series community-based public art education projects, and larger teaching artist education program. The interview methodology has an underlying understanding of the psychosocial development and social emotional learning needs, which are infused into the interview protocol (Wessells & van Ommeren, 2008) (see Appendix A). One of the study’s primary questions was how to design and implement this kind of multifaceted research while recognizing the practice of investigating community-based public art education as a participatory action-oriented type of research (Yin, 2009). This was an especially relevant question when examining the interactional trends among the teaching artists and participants who created the public arts experiences and pieces.

The methodology used was rooted in the performance-based implications of studying a network of different collaborative interactions, all completed with a flexible and locally relevant data collection strategy (Williams, 1995). A responsible data collection practice and research methodology of the collaborative artistic process came through sequential interviews, focus groups, transcription/translation, and triangulation data collection techniques, including supporting photography, videography, and corresponding analysis. This sought to understand the implications of this study of the statements made from different perspectives of the community-based public art education programs through the words of the local Rohingya and Bangladeshi teaching artists and local participating learners (Andrews, Squire, & Tamboukou, 2013). A critical component of the methodology embedded within this study was the conversation surrounding the relationship between the education of the local teaching artists, their implementation of specialized community-based public art educational experiences for

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23See Interview Protocol of study in Appendix A, informed by Appendix F.
the participating children, and how this correlated to the behavior, learning, and resilience of the teaching artists, children, and communities involved (Acquah, 2018; Daniel, Wassell, & Gilligan, 1999; Dissanayake, 1999; Masten, 2011).

**Qualitative Data Treatment**

I conducted two to six translated interviews with each teaching artist based on length of time working with the Rohingya Artolution, availability and willingness to be interviewed (see Figure J. 20). Ongoing digital communication provided supporting material throughout the data collection period (see Appendix G, Figure G.1). The narrative data is supported through photographic documentation of the workshops, facilitated during the teaching artist education workshops and during the autonomous public art-making projects through digital communication (see Appendix N). There is the additional source of data collection that came from the ongoing digital communications, which reflects the day-to-day interactions of what it takes to facilitate programs, the challenges and observations of the teaching artists on the ground. This was primarily done through WhatsApp groups based on the Teachers for Teachers model, started in the Kakuma Refugee Camp, Kenya (Mendenhall, 2014). Techniques were locally adapted to focus on the needs of community-based public artists in Bangladesh. Founder of the program and expert in the field, Dr. Mary Mendenhall (2014, specifies that:

> Teacher professional development models are needed to make positive changes in teaching practices, creating safer learning environments for learners, improving relationships and bolstering teacher confidence, motivation and well-being … mobile technologies can extend the reach and impact of teacher professional development initiatives. Adapting teacher professional development approaches to local contexts is critical.²⁴

Although this approach is specifically aimed at working with teachers of core subjects in refugee camps, it can be adapted to teaching artists, with the same goals of

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²⁴This quote was retrieved on 9/16/2018 from: https://www.tc.columbia.edu/refugee-education/projects/teachers-for-teachers/
skill and learning development in mind, in person and abroad. In order to support this approach, testimonials of the participating learners were taken to triangulate the data and provide a balanced perspective of the programs. The interviewed participants included learners across different programs, locations and phases of data collection (Yin, 2008). These data were coded according to the different perspectives of the interviewed populations and were meant to answer the research questions from the perspectives of the facilitating artists with support from the perspectives of the participating children and community. The interview answers and narratives of each of the Rohingya Artolution teaching artists were analyzed according to shifts in understanding, implementation, perspective, and techniques over time.

**Instruments**

The instruments used ranged from interviews, focus groups circles, and documentation of digital communication messages, photography, and videography. The interviews followed an interview protocol, which took into account the local contexts, types of questions appropriate to the settings, and had a flexible modality (please see Appendix A for interview protocol of pre, during, and post interviews) (Kvale, 2008). The interviews were conducted in a mixture of languages based on fluency, ranging from English, to translated Rohingya, to translated Bangla, to English based on local need. The interviews were conducted in conjunction with programming, which was pre-structured into the schedule accordingly. All analysis of electronic data (e.g., digital communication, photography) was done after the initial teaching artist education program. Within this format there was an emphasis to utilize instruments that focused on intensive data collection while in the field, with long-term analysis built into the protocol for categorization, thematic coding, and organization (INEE Minimum Standards, 2017; Sinclair, 2001). These different instruments were used to triangulate the data in order to
maintain maximum validity and include the most perspectives in a responsible and ethical way (Merriam, 1998).

**Theoretical Framework**

The theoretical framework of this study utilized practical theories, which informed the foundation of this study. The qualitative interview and data collection methodology operated through the perspective of theorists Doris Wallace and Howard Gruber’s (1992) *Evolving Systems Approach to Creative Work*. All the data collection made a collective effort to elucidate the concept that each individual involved in the different steps of the process is a complex and organized system of relationships, and each person must be understood in their uniqueness, amidst the communal genocide the Rohingya population has experienced (Hinić, 2017).

Through this interview, and documentation-based methodology, this study has confronted the challenges of representing the lived facilitating, educational, and life experiences of the teaching artists, and corresponding beneficiaries by exploring the link between the programs and the reflected statements. The responses shared through the interviews are a reflective voice of the tangible experiences from the field; the corresponding analysis of this reflection searched to help understand the functioning model rooted in the participants’ voices (Jones, 2008). With storytelling as a base, this interpretation of facilitating interview-based research inquiry treats narratives and statements as *socially situated interactive performances*, as produced through these particular settings, audiences, and purposes (Chase, 2008).

Theoretically, the narrative elements of the interviews played a critical role in understanding the goals, needs, and experiences of the participating Rohingya Artolution teaching artists, children, and communities. The interviewees included in the project sought to represent larger themes, which aimed to identify trends seen across the different
perspectives and across the phases of teaching artist education, resulting in interactions through creative art and art education (Gruber, 1988). The last component of the theoretical framework was the need for basic information to be collected in conjunction with the interviews. This included basic knowledge of the context, including the number of participants involved, the general amount of time of participation in an activation(s), the number of facilitators, and the amount of teaching artist experience leading up to a moment of data collection (Yin, 2012). These different factors were viewed through the established lens of community-based art education, as defined by pre-eminent field theorists Krensky and Steffen (2009, p. 6). Cumulatively, the voices of the Rohingya Artolution informed the theoretical underpinning, which comprised a framework of how to accurately identify the needs, influences, and impacts of these programs.

Educational, Artistic, and Social Implications

Educational Implications

The educational implications of this study lies in how these lessons impact teaching artists, educators, and facilitators in non-formal and emergency settings, and how implementing these kinds of programs can exist for the long term (Prodip & Garnett, 2019; Sinclair & UNESCO, 2002; Walsh, 2003). There is the need for art education to move into the community, especially in places where there may not be art education to begin with, and in vulnerable situations with high levels of trauma. This study sought to expose how this work can function in the crisis context of the Rohingya refugee camps, as a living example of how it can be promoted in intensive environments.

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25“Intensive” as defined by the Inter-agency Network for Education in Emergencies (INEE) Global Minimum Standards (see References)
Artistic Implications

The artistic implications of this study is based on the opportunity to bring local teaching artists, children, and communities together to be able to create unified public arts pieces (e.g., murals, sculptures, performances) for themselves, and through the process, learn the skills needed to facilitate programs for the future. The aesthetics of the public stories created by the communities were viewed as a barometer to track how the arts can be used to reflect the needs and issues of a group of children, adolescents, and adults (Ahser, 2003; Clair, 2017; Ho, 2010). The stylistic, grassroots, and collaborative approaches in depicting the narratives were a source of visual data, which were rooted in the different Rohingya refugee artist facilitations, and consequent types of programs.

Social Implications

This study has the potential to uncover how community-based public art education can be a reflection of the social needs of the Rohingya refugee community through the hands and ideas of the children and adults in the programs. When addressing common traumas, the capability of the arts to be able to provide a forum for commentary and public storytelling is unique (Ray, Ullah, & Monir, 2019; Tummala-Narra, 2007; Zander, 2004). This special medium has the perspectives of the public ingrained inside of it. The questions are about the process to get there. There is an underlying need for narratives that point to the needs of the displaced society, and to provide a sounding board for the problems and hopes of the teaching artists, children, adolescents, and adults through public visual expression. The social value is enhanced when local teaching artists lead it for themselves and can share what this means to their individual and group practices and the social influences in their worlds.
Assumptions

Assumptions not to be Debated

1. One of the assumptions that will not be questioned is that refugee children have been severely disrupted in their developmental cycles and need a varying array of ways of coping with the traumas that they have been through (Saul, 2013; Thomas & Johnson, 2007).

2. It will not be debated that long term and locally led approaches to educational interventions have been implemented in development and humanitarian aid education, and have shown to be effective approaches to working to positively integrate learning into the lives of children in crisis and communities in emergency settings (Mendenhall, 2008; Spilka & Long, 2009).

3. One-off programs may have short-term benefits; however, for prolonged transformation, long-term, locally led programs have been shown to have the most positive influences on public health, learning, social change, and resilience building (Goldbard, 2006; Stuckey & Nobel, 2010).

4. The question is not whether locally led approaches to art education are beneficial, but rather how these programs are most dynamically implemented, what the corresponding influences are, why community-based public art education is an important medium in crisis contexts, and why this work matters for the future of the field (Stephens, 2006).

5. This study will not debate that the arts have been shown to have positive effects in the lives of children globally. Numerous studies have been conducted that map out a wide array of positive effects that the arts have socially, psychologically, and publicly (Gargarella, 2002).

6. This study does not assume that the arts are inherently valued equally across all cultures, but rather that the arts play a culturally redemptive role in how
narratives are built and how dialogues can be stimulated in conventional and unconventional modalities26 (Mcgregor & Ragab, 2016).

Assumptions to be Debated

1. The assumptions that will be debated will be based on how approaches to educating local refugee and host teaching artists can influence community-based public art education programs, and what the corresponding outputs, outcomes, and impacts are.

2. This study will investigate what types of value this approach has, and why it matters for the future of methods in art education in emergencies. The value of having locally led, long-term approaches has a complex network of challenges that bridge systemic problems of ethnic tensions, inequity, understanding of different cultural pedagogical practices,27 logistical needs, ongoing support, and incremental educational growth.28

3. What is required for the practice to be effective and how this affects the children and communities participating in these programs are of central interest to the assumptions debated. In other words, it is not whether or not locally led approaches to community-based public arts are important, but rather how, why, and if these approaches can flourish in extremely adverse settings.

26Convention is based on local interpretations of accepted expressive mediums, and how this plays a role in the interactions and growth of a culture through the lens of the arts.

27The different cultural reference here implies the inherent fusion of Rohingya teaching techniques fused with the Artolution curriculum, which will be a hybrid of different cultural pedagogical practices (see Appendix J, Figures J.18, J.21, and J.22).

28Incremental Educational Growth refers to a stage-based process of education that requires ongoing follow up in order for the local refugee artists to be able to run long-term independent programs, this follows the Artolution Project Implementation Guide, see Appendix C.
4. The link between the teaching artists’ education and the influences on the communities is not assumed to be causal, but rather is considered to be an influential variable that is one of multiple kinds of influences that affect the well being of the participating population (Tummala-Narra, 2007). The debated assumption within this context is what the effects are of having local teaching artists leading their own community-based public art education programs, and how it matters for the future of the field.

**Justification for the Study**

The primary goal of the study was to assess the needs of Rohingya refugee artists in order to help them coordinate, facilitate, and run their own programs. It was also designed to learn from the teaching artists about how they understand the social, emotional, and learning influences in the children and communities participating in community-based public art education programs in the Rohingya refugee camps and Bangladeshi host communities on the Myanmar border in the Cox’s Bazar region of Southern Bangladesh. This study was conducted through the international community-based public arts organization Artolution in collaboration with UNICEF, UNHCR, IFRC and local partners. This study is worth investigating because there are a limited amount of opportunities and services available to address the dire educational and health challenges in the Rohingya refugee camp context, and more clarification is needed around implementing long-term answers to learning and psychosocial developmental needs in refugee contexts. The goal is that through this study, the data collected informs locally led interventions through community-based public art education programming (Al-Husban & Adams, 2016; Smitheram, 2017).

This study observes how the Rohingya artist team is able to learn to facilitate community-based public arts programs in a way that is locally relevant, and how this
initiative can influence the lives of the refugee artists and participants involved. Furthermore, the goal is to understand whether this program can provide transformative experiences that improve self-confidence among participants, reduce stigma, strengthen connections in the community, provide psychosocial development, and foster open dialogues about important local issues (Verdeli, 2008). Specifically, what are the educational and learning needs in this environment, and what does it take to make this happen on a locally led level (Tummala-Narra, 2007)?

My vision for this study is that it will lay a foundation for understanding what is needed to make these kinds of programs happen, while addressing short- and long-term shifting needs and priorities. This includes mentorships for young people to form healthy relationships with positive adults in their community, which can lead to more instances of social inclusion and stronger connections with their societies (Sommers, 2001). Through the process of designing and fabricating works of collaborative public art, this study tracks how this process addresses critical issues in a public forum, and how it can be a contributing factor in leading transformation in identity from that of victim to becoming an agent of social change who can affect one’s circumstances (Aguilar & Retamal, 1998).

The last justification for this study is the concept of what the interview narratives can tell us about the lives of the Rohingya and host communities, how this illuminates the story of meaning-making for the teaching artists and participants involved, and what they want to say to the world (Burton, Horowitz, & Abeles, 2000; Hurwitz & Carroll, 2008; Ius & Janzen, 1999; Sidenberg, 2017). There is a relationship between the concepts generated and the issues most important to the community. The study seeks to elucidate the most salient issues, approaches and needs to integrate into teaching artist education in emergencies.
Personal Suitability

Throughout my work, I have facilitated the creation of over 400 collaborative canvas and wall murals and public recycled percussive sculptures. These endeavors required collaboration with over 100 global organizations to make these projects a reality. These groups have included schools, hospitals, museums, United Nations (UN), European Union (EU), the United States State Department (USSD), the UNICEF, UNHCR, and a variety of nonprofit and humanitarian-aid organizations. I have noticed that there are underlying tensions between theory and practice throughout all of these initiatives based on how to facilitate and support opportunities for communities to empower themselves, and how participants can become agents of social change through the creative and cooperative public-art making processes (Clair, 2017). Due to these conflicts, this study will act as a culmination of my last eight years of work. I have chosen to focus my efforts on being able to have local teaching artists lead their own programs. This lesson has been the driving light that has led me to choose to develop this body of research.

In this study, I am intentionally trying to bridge the conversation between different sub-fields of art education and other educational and humanitarian disciplines I have viewed to have major overlaps, and put them into a format where they fuse into a hybrid, pulling the greatest strengths from each field. These sub-fields of the arts include mural painting, recycled sculpture, music, and performance implemented through the fields of multi-disciplinary arts education, education in emergencies, alternative education, public arts, community arts, humanitarian aid, sustainable development, resilience building, and cooperative learning (Acquah, 2018; Borwick, 2012; Goldbard, 2006; Oh & Van Der Stouwe, 2008; Sinclair, 2001; Sommers, 2001). Educational theorist Hallmark (2012) points to the importance of hybridization when examining the essential educational relationships among participation, facilitation, and representation (p. 94). Both Borwick
(2012) and Hallmark (2012) emphasize the relationship between the practice of creating art with a community, and how the process and product are perceived by the participants and facilitators. The problem that is being investigated is filling the gap in informed responses to the need for community-based public art education for local implementers, and the precedent to understand this discipline in emergencies as an ongoing and evolving process.

Social anthropological scholar Rachel Kiddey (2017) recently worked with Oxford University Press to publish *Homeless Heritage: Collaborative Social Archaeology as Therapeutic Practice*, which directly specifies why community-based public art education can be transformative and needs more research to put it in contemporary conversation. In this book she discusses the value specifically of Artolution programs as an important step in modern collaborative social archeology.

Cultural heritage projects that seek explicitly to challenge hegemonic discourse are starting to appear even in the world’s most contested regions, where the focus is on understanding the shared, complex and entangled roots rather than persisting with a focus on divisions. Bringing factions together to work on the ways in which their cultural heritage is entwined is a central feature of the approach of contemporary art projects such as that performed recently by two Artolution artists, Joel Bergner and Max Frieder, with young people from Israel and Palestine. Artolution is a community-based public art network that works for positive social change through participatory and collaborative art making. Through such projects, conversations are stimulated that seek to conceive of new ways to examine and think about the past-material, events, memories- as it interrupts the present and threatens the future. (p. 170)

Kiddey clearly points out how community-based public art education projects can shift conceptions about what is possible, how we remember the past, and what we are going to make of the future. I believe this study will map out alternative modalities for discussing memories through public arts mediums, and in the Rohingya refugee context, there is a dire need to find ways to discuss what has happened and how they will move forward in a healthy and constructive way.
Throughout the last decade, my practice has worked with a wide variety of radically different cultures and demographics with their own requirements and interpretation of their roles in the arts. The problems that have arisen from this practice are founded in participatory and collaborative art making. How can projects most effectively engage youth and communities that have faced social exclusion and trauma, including refugees, street youth, the incarcerated, people with physical and mental special needs, and young people living in areas of violent conflict or extreme poverty (Franklin, Farrelly-Hansen, Marek, Swan-Foster, & Wallingford, 2000)? I believe the answer is when initiatives are locally led. This question provides an inquiry into public art mediums, such as mural art, social engagement, and community sculpture, as well as performance genres including dance, theatre, puppetry, and music.\(^{29}\) In these varying types of artist education workshops, how can participants explore important community issues and collectively decide on the subject and content of the artistic productions? The answers to this culminate in the problem solving required by creating collaborative experiences and works of public art, led by local teaching artists who have informed artistic and educational practices.

**Review of Chapters**

Chapter I has constructed a holistic framework for the foundation of the study, the background of what brought about the Rohingya Artolution as a research topic, and the consequent research question that arose, with a focus on the educational needs of the teaching artists through the process of community-based public art education.

\(^{29}\)In multiple different environments, murals, recycled sculptures, and music fused with puppetry, dance, and theatre. It is acknowledged that each of these fields has corresponding in-depth bodies of writing and theory associated.
Chapter II is a review of the literature of the study, which strives to gain a current and relevant scholarly understanding of this unique fusion of disciplines in the world today. The chapter contextualizes the study within the framework of relevant theories, contextually significant sources, and critical art educational resources, which roots the research in what has historically been done in the field and surrounding crossroads of investigation.

Chapter III presents the methodology of the study, which is a performance-based ethnographic data collection design, with qualitative interviews, focus groups, and narratives collected from the Rohingya Artolution teaching artists and participating learners over Phases I, II and III of data collection that took place from 2018 to 2019, following the preliminary two teaching artist education workshops from 2017 to 2018. The chapter builds a structure for the methodological process founded in three years of data collection, throughout the flexible and evolving community-based public art education interventions.

Chapter IV interweaves personal narratives of the displaced and host teaching artists with supporting thinkers and commentary, in order to accurately link the stories of their learning and experiences through the teaching artist education process. The chapter starts with the Rohingya crisis context, the significant trauma of displacement, and the precedent for art and art education, which leads to the thematic trends of the data: *Trauma and Resilience building, Public Health, Gender-based Violence and Gender Dynamics, Host and Refugee Relations and Ethnic Relations.*

Chapter V, the discussion of the results, has three structures of analysis that examine the meaning of the narratives and testimonials of the teaching artists, discussing community-based public art education through the lenses of: *Education in Emergencies, Communication for Development and Shifts in Perspectives, and Behaviors of Teaching Artists.*
Chapter VI clarifies the educational research implications of the Rohingya Artolution through the ecosystems of narratives that catalyze the analysis required to understand the transdisciplinary role of art and art education in emergency contexts. The chapter includes educational implications for research that the teaching artists provide on the field of community-based public art education, and construct a locally informed framework for understanding the historical and contextual values of the study.

Chapter VII calls for more research to be conducted that observes and analyzes the evolving process of cultivating creativity, curiosity, and expression in crisis-affected populations, and what that means for the future of their communities. The chapter illuminates how the Rohingya Artolution teaching artist team is a living model for building a durable approach for emergency responses, and humanizing a resilient future where history is defined by the voices that establish their own roles and identities in the world. The conclusion to the chapter provides three categories of educational recommendations for the future of sustaining the support, investigation, and adoption of community-based public art education in emergencies globally: Recommendations for Practice, Recommendations for Research, and Recommendations for Policy.

The Bibliography compiles contextually relevant literature, sources, books, articles, studies, organizational monitoring & evaluation publications and selections from partner websites that informed the process of conceiving of and implementing the study.

The Appendix includes a selection of charts, info-graphics, visual diagrams, and an analysis of the percentages of total narrative trends over time, by gender and thematically. The Appendix is referenced throughout the study when relevant and contains the IRB-approved interview protocol, example images, figures, a glossary of terms, acronyms, partnerships, biographies written by the teaching artists, the Artolution

30The narrative trend analysis was created to understand the trends across the data collected, and inform the study, however were edited out of the body of this text for integrity to the methodology, testimonials, and a to arrive at a salient research resolution (Andrews et al., 2013; Chase, 2011). See Appendices J and K.
Theory of Change, the table of contents of the *Artolution Project Implementation Guide* and the photography from three phases of data collection.
Figure 1. Kutupolong Primary School Public Mural on Main Kutupolong Road with Rohingya and Bengali Children, who were the first Rohingya children to ever be out of the Refugee camp into a Bangladeshi school for an arts education program with UNHCR, CODEc, RRRC & CiC.
Chapter II

LITERATURE REVIEW

Introduction

The review of the literature for this study seeks to gain a current and relevant scholarly understanding of this unique fusion of disciplines\(^1\) in the world today, while contextualizing it within the framework of work that has already been done in the field and surrounding arenas of study. The needed literature to provide an informed framework for this field of investigation is a diverse set of relevant scholars’ voices and theories from a wide range of disciplines that historically contextualize community-based public art education in the Rohingya crisis.

Literature and Research that Provide a Framework for This Study

The discipline of community-based public art education is understood according to famed community arts author and theorist Arlene Golbard (2006) as a collaborative art form where a community comes together to create a facilitated *cooperative* civic expression of local issues through *public* mediums. There is a need throughout the review to contextualize this within examples of other field research to be able to find out how the Rohingya teaching artist education program has relevance among the larger scholarly

\(^1\)Unique refers to the criteria needed for a project to be considered community-based public arts (e.g., created by a community, publicly displayed, and collaborative).
conversation. There is an essential guiding question that underlies the sources I selected, which is mapped out clearly by theorists Newman, Curtis, and Stephens (2003). They ask a very challenging and fundamental question looking to the larger perspective of these issues, which is critical for this study: “Do community-based arts projects result in social gains?” (p. 310). Specifically, what kinds of social gains require what kinds of values in crisis contexts when programs are locally taught and locally led? Through an exploration of the literature and four community arts field projects, the researchers reach the conclusion that arts projects have become an important part of community development strategies (p. 310). They discuss the need for culturally and case-sensitive assessment processes of all community-based arts projects. This takes on a new and essential meaning when discussing a community that has been shattered by a genocide, which has broken down the fabric of normalcy of the Rohingya people (Smitheram, 2017). The literature review in this study raises questions of the extent to which collaborative and creative processes can be taught, managed, facilitated, and understood, considering the needed flexible nature of collaborative arts in refugee contexts and crises.

To comment on this same question, which is central to this literature review, community art educational researcher Kay (2000) conducted a separate study that gauged a series of different outputs of community arts. The strongest finding was that the arts have a role in regeneration at a local level and can be used as a tool within wider community development programs (pp. 414-424). However, what kind of long-term development can happen when a program is generated at the local level? What is needed for this to be taught responsibly, and what does this mean to the artists and participants involved in a program in a severe refugee context? In answering this question, a defining characteristic of community-based public art education in this literature review is the

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2 This conclusion was based on four independent studies conducted by Oxford University, (© Oxford University Press Community Development Journal).
teaching of how to facilitate the arts through interaction in the public sphere of the refugee camps. In this case, my research is specific to the Rohingya context.

When an act of community-based public art education takes place, it is a cyclical act where the audience, viewers, artist, and participants all become contributors to the long-term memory of the initiative. Blurring these pre-established societal lines becomes a catalyst for investigating alternative pedagogies, trauma-informed practices, artistic communication, and the building of local capacity amidst horrific adversity (Slaughter, 1996). This literature review constructs a scaffolding to understand how community-based public arts can provide a creative space where the traumatized, conflicted, and dislocated children, adolescents, and adults can create art as a source of dialogue and learning (Kinder & Harland, 2004). All of the participants this practice is seeking to affect are survivors of violence, war, ideological trauma, post-traumatic stress, and people in crisis, each of whom has specific educational needs.

I am searching to understand the underlying thread of this process, and what the intricacies are to sow a seed, then cultivate that seed, so the practice can exist on an ongoing basis (Chalmers, 1996). Through interpreting scholarly and literary conversations, this review seeks to find the commonalities across different theories of how this work can help develop an evolving application-based model over time (Al-Husban & Adams, 2016; Sabrin, 1996). There is a need for articulated research surrounding socially engaged public art education in refugee camps as a vehicle for addressing larger social trauma, disparities, and local issues implemented by the people who are affected by these issues every day (Cameron, Crane, Ings, & Taylor, 2013; Macpherson et al., 2016). The potential benefits and challenges that lie in teaching Rohingya refugee artists how to facilitate civic conversation and growth in their own

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Past pilot studies included Syrian, Palestinian, and European refugee camps. Although these other contexts provide perspective, this study will focus on the Rohingya Refugee Camps (Adnams Jones, 2018).
communities through community-based public art education initiatives comprise the primary goal in this study and needs to be contextualized in the literature surrounding the field. This is of particular interest because this modality of collaborative public expression is not traditional within Rohingya society. This study is exploring new territory in the Rohingya crisis context.

This review highlights the educational and learning needs of the project facilitators. This is understood in light of the fact that the participating children, teenagers, women, and men have faced different levels of the trauma of displacement, war, poverty, post-traumatic stress, stagnation, and depression (Jahan, 2014). There is a limitation on how many of these problems can be addressed, but it is acknowledged that the underlying intention includes the pre-existing traumas and experiences as factors in the background of the participants. Global mental health (GMH) and education in emergency (EiE) literature is needed to support the art educational perspectives with regard to the needs of the teaching artist education programs (Aguilar & Retamal, 1998; Sinclair, 2001; Sommers, 2001; Verdeli, 2016).

When teaching others how to become facilitators of community-based public arts, especially those who may never have had a formal education, it is critical to understand that this medium can be seen as a vehicle to foster experience, imagination, and cooperative dialogue (Brown & Palinscar, 1989). In the article, “A Real Community Bridge: Informing Community-based Learning Through a Model of Participatory Public Art,” community action researcher Stephens (2006) makes the assessment that community-based public learning has different powers to encourage and sustain the creative awe of learners. For refugee artists who have never had this experience, this study will ask what are the steps most important to being able to make this applicable. This literature review also covers the catalyzing power of the arts to gain problem-solving skills in other disciplines of learning (Burton et al., 2000).
If we see Stephens’s (2006) observation as setting the background for what is possible, this literature review builds upon how that expressive curiosity can be harnessed to discuss important issues, relieve trauma, and build bridges across boundaries. To contextualize this, three different UNESCO studies in 2006, 2011 and 2013 concluded that non-formal\(^4\) education and arts programs are critical to stimulate community-based learning that takes place outside formal primary, secondary, and tertiary education.\(^5\) This is especially relevant when we look to the Rohingya crisis, where the Bangladeshi government hasn’t allowed formal schooling to function inside the Rohingya refugee camps (Hinić, 201). Non-formal education is increasingly recognized as “crucial means of addressing twenty-first century social, economic, and environmental challenges” (UNESCO, 2013). Looking to the future, important and difficult issues need to be recognized and publicly discussed through expressive artistic action that bridges the arts across related areas of inquiry. Community development expert Bamford (2006) explains in the influential book, The Wow Factor: Global Research Compendium on the Impact of the Arts in Education, that merging is a viable approach. Merging is defined in this context as fusing different disciplines in order to forward the needs of non-formal education. Community development based in the arts is increasingly being recognized as a catalyzing and essential force in shifting the power dynamics and possibilities for progressive shifts in ranging environments (p. 112). The power of the arts to act as a catalyst for discussion of local issues with hope for the future of the Rohingya culture is incorporated into the framework of this literature review for discussing and understanding potential problems that will come up throughout the study, including

\(^4\)“Non-formal” is defined in this context as existing outside of conventional school settings.

\(^5\)This is especially focused through innovative service delivery that is expanding the conception of how education can exist beyond the conventional concepts of learning in the local environments.
ethnic marginalization, discrimination, statelessness, signs of trauma, mental health needs, inequity, and the ramifications of conflict.

By looking to past studies and relevant scholarly understanding, this literature review builds a scaffolding that takes into account the macro-level problems of the larger field of community-based public arts education in crisis, and the micro-level interactions of the day-to-day needs of the teaching artists (Rabkin, 2012). Together, these two approaches will elucidate the holistic needs for this study to be conducted ethically and responsibly.6

**Understanding the Gap in the Literature**

This review of the literature investigates the background of research of public arts and art education in adverse settings, which underpins this work and situate the conversation through different lenses of relevant researcher and bodies of thought (Sinclair, 2001). When I looked specifically into finding coordinated research on locally led public art education programs in refugee camps, there is a major gap in the literature (Clair, 2017). However, I was able to find a relevant study in the field-at-large that discusses how health improvements associated with community arts can be attributed to the relief of different stress factors and what is needed for this practice to be taught. This helps to build the frame needed to identify the gap in the literature. According to the *Center for Arts and Cultural Policy Studies*, “The arts improve individual health. Either engaging in creative activity or simply attending some kind of artistic event appears to improve physical health” (Guetzkow, 2002, p. 10).

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6 An ethical, responsible, and long-term art education in emergency model based off of the principles of the Inter-agency Network for Education in Emergencies (INEE) Minimum Standards (Anderson & Mendenhall, 2005; Davies, Lynn, & Christopher Talbot, 2008).
This raises the question of what this means to local Rohingya refugees and how they integrate this into their lives, and how they might learn how to facilitate this on an ongoing basis. Arts engagement of all kinds widens and strengthens social bonds, which have ties to improving health (Ball & Keating, 2002, as cited in Guetzkow, 2002). In the projects facilitated by the Rohingya artists, adults and children work together to compose this process, with the intention of enhancing and maintaining social bonds. This literature review promotes that at its best, socially engaged art can help the local artists and participants open their eyes to others and themselves and express their stories. Famed art educational scholar Maxine Greene (1995) explains that by having such experiences, we are lurched out of the familiar and the taken-for-granted, and we may also discover new paths for action. We may experience a sudden sense of new possibilities and thus new beginnings (p. 2).

In this way, we can see that murals and public sculptures are living entities embodying social communication (Matzke, 2000). In the case of this study, they represent a complex relationship between the humanitarian aid organizations funding the programs, the teaching artist educator, the refugee teaching artists, the coordinators, the participants, and the observers. From researching the literature, I was not able to find documentation on programs that meet the different criteria that this study is seeking to develop. Thus, I will be taking different perspectives from different fields, all of which will inform the various needs of the education of the artists, and frame where the gap in the literature lies and place this study in a multi-disciplinary scholarly space.

Theorist John-Steiner (2000) investigates this concept by explaining that collaboration in an artistic form is a series of dynamic, changing processes (p. 197). The changes that occur in a setting where the basic tenets of education do not exist shifts the needs in the teaching of others to new processes to bring light to important issues and new stories portraying their own culture. Without a structure, chaos would take over; however, without malleability in that structure, it is very difficult to develop a program
without a pre-defined framework. This mentality is rooted in a pedagogical exchange, which acknowledges that I, as the teaching artist educator, may provide a process. However, for the transformative nature of a project to exist, there must be a dynamic and constant creative exchange that reflects the needs of the Rohingya refugee artists. John-Steiner continues to contextualize this by referencing the theory of “agency-in-community,” hinging on a basic understanding that people are born and mature in relation to others, and in crisis these relationships are impacted (p. 187). Krensky (2009) comments on this by explaining the importance of community art’s contribution to the formation of identity and efficacy for the individuals involved (p. 54). This formation of identity transcends the arts and goes into a deeper realm of how we interact as mutually respectful collaborators, based on a “complex mix of attitudes, intentions, constraints, and behaviors” (McCarthy & Kimberly, 2001, p. 23). There is a gap in the literature in addressing how the identities of artists and teachers shift when they are able to run their own programs in a new and emergent discipline (Rabkin, 2012). This literature review seeks to find trends that ask what shifts in identity this program may have, which is especially relevant because none of the Rohingya refugee artists have had any previous experience with public arts.

Researcher Stephens (2006) continues in his investigation to make the assessment that “community-based learning has the power to encourage and sustain the intellectual curiosity of learners” (p. 46). In the case of the Rohingya refugee camps, if the arts can introduce intellectual curiosity in an environment where there is a 73% illiteracy rate, this is an invaluable part of the question this literature review and study are looking to answer (UNICEF, 2017). In this study, I ask how the power of creative curiosity can be harnessed to discuss important issues, develop coping strategies to trauma, and build bridges across boundaries. Under what context can this literature review claim that the

7See Artolution Project Implementation Guide in Appendix C.
arts can act as a catalyzing force or framework for discussing such problems as marginalization, discrimination, racism, and conflict? And what data is needed? Famed pedagogical forefather Paolo Friere (1973) theorized the pedagogical act of conscientization. This occurs by means of dialogue and sharing information on injustices with the goal of changing perspectives and actions in individuals’ everyday lives (Denzin & Lincoln, 2008, p. 153). The role of the training of Rohingya Artolution teaching artists to create that public conscience, and to be a conduit to inspire what is already within the participants and themselves. The role of the facilitators is to be a catalyst for the participants—to make their experience as impactful as possible. It is the initiating role of encouragement, process explanation, and material facilitation. Looking into the relevant literature, there is a lack of specific examples of how, in a refugee camp, the process of creative encouragement initiated by local artists can grow from the initial stages of basic understanding, to independence, to evolving, to synthesizing and eventually teaching to others (Macpherson et al., 2016). Throughout this literature review, the goal is to understand what that process looks like, and what is needed to situate it in the future of art education in emergencies.

After reading and investigating the literature in this field, I realized that I am intentionally trying to bridge the conversation between different sub-fields of the arts and put them into a format where they fuse into a hybrid, pulling the greatest strengths from each discipline. These sub-fields include public painting, recycled sculpture, music and performance implemented through art education, alternative education, public arts, community arts, and cooperative learning (Borwick, 2012, p. 21). Hallmark (2012) makes this point clear when examining the relationships among participation, facilitation, and representation, and the importance of each of these being understood by the participating artists (p. 94). Both of these sources emphasize the relationship between the practice of creating art within a community, and how important the process and product are
perceived by the facilitators and the participants. There is an inherent challenge in the Rohingya community because written language does not exist with regard to local idioms of expression (Hinić, 2017). Therefore, there is often more emphasis given to the product rather than the process. Including techniques for imparting a balanced approach is a critical part of this study.

There are many challenges when teaching artists how to facilitate community-based public arts projects in contexts of trauma, and minimal literature exists in this niche (Zine, 2016). Much of the time, this work is facilitated through the use of a second or third language, or through working with a translator. There is planning, physical preparation, group orchestration, and interactions with the participants. Facilitation comes in varying forms, fusing being an artist, educator, coordinator, facilitator, manager, and organizer. It is crucial that this study take into account the perspectives of the Rohingya artists and international experts who are concerned with the future of this field (Zander, 2003). This literature review acknowledges that in the contemporary era, the culmination of a project becomes reality only through the documentation, videography, photography, writing of the stories, analysis, editing, and web publishing of all content. In many ways, this performance relies on a fusion of theoretical knowledge, experiential implementation, culturally specific engagement, and layered phases of facilitation (Jahan, 2014). The long-term goal of this study is to help fill the gap presented, develop an international precedent for the value of this work, and inspire the dialogic potential to expand the audience of community-based public arts in emergencies and protracted crisis.

This literature review is seeking to fill the gap of this specific discipline by contextualizing the integration of varied approaches to community-based public arts.

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8 Participants refer to four primary categories; learners and makers in the moment of creation, facilitators, audiences who live with the public art, and those who see photography and videography online (Fleming, 2007).

9 See Appendix C and Figure J.20 for understanding the scaffolding of the Artolution Project Implantation Guide
education in the refugee context, by informing how the Rohingya artists can learn to strengthen different forms of expression and encourage participants to thrive, play, and experiment (Rajaram, 2002). I am striving to look into how this contributes to the growth of this historical movement in the arts and art education, and how it may contribute to a model for future implementation.

**Intended Audiences and Relevant Stakeholders**

**Facilitators, Educators, and Artists as Audiences**

This literature review is intended to provide scholarly context for individuals who seek to be practitioners of community-based public arts, those wishing to teach these skills to be administered by others, and to understand the complex requirements and practices of working in intensive field environments through the arts. Facilitation comes in varying forms, ranging across disciplines and needed skill-sets (Rabkin, 2012). Both literary and analytic approaches are needed to accurately communicate the winding labyrinth of working amidst the culturally specific conflict, disparity, and trauma of the Rohingya refugee crisis. This study included observations, descriptive storytelling, analysis, and contextual digestion. The consequent conversations, which reflect on the significance of the learning process of the Rohingya refugee artists, influence how the practice can be improved for the future (Pratt, 1995).

This is especially relevant through bridging the logistical needs and the theoretical concepts that can help develop informed implementation techniques. It is crucial that this study involve the perspectives of local and international individuals who are concerned with the future of this field (Rowe, 2016). The intention of this is to be a seed for a locally led view, which includes varying perspectives, experiences, and opinions on how community-based public arts can play a role in the larger arts in educational and humanitarian arenas.
The needs of the teaching artists in the humanitarian sphere hinge on an understanding that the role of a facilitator is to be a catalyst for the participants. They must make their experience as impactful as possible, for one another and themselves, in the mental and physical space they are coming from individually and as a group. In *Aesthetic Literacy*, Maxine Greene (1995) explains the importance that “familiarity feeds into reflectiveness that deepens and extends experiences with art forms. Also, it enables persons to encounter works of art in their own spaces” (p. 151). We must look at the iconography and the imagery in the stories that are told, and the narratives inside the collaborative murals, sculptures, and teaching of the Rohingya artists in the context of the communities they serve. The images and stories in the murals reflect the visual culture that corresponds with commonalities across the groups, and each participant’s involvement. To look at this through the lens of seminal theorist and psychologist Lev Vygotsky (1972, 1978), the mental, physical, and creative places experienced by the participants become physically translated into the aesthetics expressed. However, this expression comes from encouragement, process explanation, and material facilitation of the teaching artist, which then impacts the larger community-based public art making experience. This transition of discussed ideas into physical form has inherent challenges and successes associated, and throughout the study, these varying reactions were taken into account.

The interpersonal value of this mentality is multifaceted, and there is literature relating to this phenomenon. Relevant educational theorist Krensky (2009) comments on this by explaining that creating community art contributes to the formation of identity and efficacy for the individuals involved (p. 54). This formation of identity transcends the arts and goes into a deeper realm of how we interact as mutually respectful collaborators. The way in which the facilitators and participants creatively interact with one another is composed of a “complex mix of attitudes, intentions, constraints, and behaviors” (McCarthy & Kimberly, 2001, p. 23). This mix is difficult to qualify, especially when
acknowledging the difference in underlying power structures in the Rohingya refugee camps. When I enter the community as a visiting artist educator, everyone involved understands that the facilitator is leading the workshop. This inherent leadership role has expectations and pre-conceived notions associated with it, created by the existing experiences of the participants and community. The goal is that after igniting the spark in an artist education program, the Rohingya Artolution teaching artists take on leadership positions through a process of modeling (Paulus & Nijstad, 2003).

The ultimate goal of this work is relational, interactive, and catalyzing, and the real question is how that can be communicated clearly to the local Rohingya refugee artists. Educational researcher Bolin (1999) discusses the importance of using art-making to create an environment where meaningful art-learning and world understanding take shape (p. 5). The dynamic of “caring” is rooted in sharing, and an intentional allocation of shared participant responsibility through the arts. This is often adverse to the hierarchies that dominate much of Rohingya society (Hinić, 2017). This process requires a holistic triad where the arts act as a catalyst for conversational play, narrative inquiry, and material craftsmanship, all amongst severe adversity (Hallmark, 2012), and to recognize their role in creating personal and collective change (Gargarella, 2007). In the different art educational perspectives, it is a priority that each participant become a problem-solver for their part of the larger experience. Dewey (1916) explains that the participant must have the “opportunity and occasion to test his ideas by application ... and to discover for himself their validity” (p. 193). The palpable encounter of making something public and permanent becomes the way to validate the learning in the group environment. For the Rohingya artists, this testing of the ideas they are taught is a critical element in how they learned through experience of works in their environment, and what skills are transferable and what they may need to innovate on their own (Oh & Van Der Stouwe, 2008). This extrapolation is underpinned by literature that discusses the organic evolution that happens when local leaders learn skills and then can apply the practice to their own
contexts. This is essential to the study. The transdisciplinary hybrid of community-based public art education in emergencies is founded in developing artistic relationships through collaborative learning, which maintains a healthy balance through the dialogue across different disciplines, cultures, and perspectives (Goldbard, 2006).

Narrative theorist Lowe (2000) exemplifies this by stating that by facilitating collective storytelling, time is provided to learn from each other, to express, and to communicate (p. 367). How the story is told, who is telling it, and what mediums are being used play a critical role in how mutual learning can increase perspectives on all sides. When local refugees are initiating stories to be told by their own communities, there is a special opportunity for there to be a high level of comfort (Zine, 2016). This is especially true with regard to which disciplines and mediums are being used to express a collective story, and in discussing the problems of the past and behavioral ideation for the future in a healthy way.

Lowe (2000) continues, stating that by facilitating collective storytelling, time is provided to learn from each other, to express, and to communicate (p. 367). Learning how to communicate is the underlying goal for the Rohingya refugee artists in order to facilitate community-public arts and art education. However, influential and long-term community arts programming needs to bear in mind the importance of the local issues and questions that the participants are seeking to answer through their stories, words, and images. The educational process of formulating dynamic and creative questions during, and throughout, facilitation is key to an effective inquiry, even for populations who have never had access to literacy (Hallmark, 2012, p. 96). The creative questions asked of the participants contribute to the story, which is told through the community-based public art educational process. This is a complex network of needs, each component requiring literary backing to be provided by this scholarly review.

Art educational theorist Paul Bolin (1999) asks how collaborative arts can bring up issues and concerns that the participants face in the real world, what matters most to
them, and why they should care (p. 5). This is one of the most critical questions facing this study. The dynamic of caring is rooted in sharing and creating a dynamic where the Rohingya artists understand how to integrate an intentional allocation of shared participant responsibility through the arts (Tillman, 2001). This process requires a holistic triad where the arts act as a catalyst for conversational play, arts as narrative inquiry, and arts as material craftsmanship (Hallmark, 2012, p. 93). Each of these sub-categories is reflected in the methods being observed, through the process of educating the teaching artists. A goal for this study is to understand that if locally led community-based public art education can help participants use their art as a mechanism to connect to others, and to recognize their role in creating personal and collective change, what do the teaching artists need to initiate this (Gargarella, 2007, p. 1)? This is an essential value of this review of the literature, which is the exploration of what is needed to create a space where the participants and facilitators can learn from each other and themselves.

The experiences and voices of the Rohingya Artolution teaching artists can act as a model for conversation with those who want to learn about this field and who wish to invigorate needed discussion in this growing field (Newman et al., 2003). In order for informed growth of programming to exist, the facilitating local voices are essential to highlight. This literature review focuses on how to extrapolate the lessons acquired through the experiences of the Rohingya refugee artists learning how to facilitate programs, and sharing best practices for other practitioners in this field. The consequential documentation that this study sets up addresses the dissemination of under-represented opinions of one of the most oppressed stateless minorities in the world (Farzana, 2017) and will become a crucial part of the growth in thinking surrounding this emerging field.
Organizations and Institutions as Audiences

Community-based public art education and this study, have a deep connection to the institutions that make this work a logistical reality. In this paradigm, the fields of art and art education are infused within the practice of civil society organizations, education in emergencies, public health, and alternative education development (Andemicael, 2013; Garavan, 1997; Goldstein & Brooks, 2005; Sinclair, 2001; Tummala-Narra, 2007).

Although the missions of these disciplines vary, locally led community-based public art education projects create an intersection where the arts can act as a series of bridges for creative approaches to serious local and global issues. The veins of non-formal, formal, and extracurricular education have spread across many sectors of international response and development, yet art education has been hugely underrepresented within these conversations and audiences (Talbot, 2005). International practitioner and researcher Talbot points out that there is a lack of academic research concerning different types of innovative approaches to education in emergencies, and that there is an urgent need to strengthen the literature in the field (p. 4). This is especially true with art education in emergencies, where the arts have been under-represented and many times are not a priority of local education systems, international organizations, or governing agencies. In this study, I will take the approach of having local Rohingya refugees facilitating this innovative approach to crisis and trauma, and look at what is needed to make this grow both for them, and for the field as a whole.

After working in this field for the past eight years, I know that none of this work can be done without collaboration with international and national organizations. This review of the literature constructs the voices and experiences of the teaching artists in the context of understanding that they are the “hands and minds” that are implementing programs that must be approved at a high level in order to exist (Sinclair, 2001; Sinclair

10See Appendix D for full listing of organizations involved in the Rohingya Artolution team’s activities, and further description in Appendix H.
& UNESCO, 2002). The organizational audiences for the future of this work are essential for responsible growth in the field. This includes educational institutions, NGOs, governmental bodies, local stakeholders, and all partners who are interested in expanding the influences of this kind of work. This literary synthesis of a field review and academic contextualization looks to speak to audiences across the fields from grassroots groups up to multi-national funding bodies. Only when there is a convergence of a bottom-up approach and a top-down approach in audiences can the needed dialogues be stimulated, locally informed, and internationally applied (Land, 2004).

Today, according to educational researcher Zuidervaart (2010), education is moving toward communities. This begs the question of why this matters to art education in emergencies, and how greater audiences can relate to the larger issues that surround this work, which inherently exists out in the community (p. 5). This study searches for answers of how the process of teaching the needed skills and the consequent using of those skills can inform the perspective of relevant audiences that can vary in scale, reach, and needs. This review of the literature establishes a framework that addresses the commonalities and differences that the teaching artists explain, which seek to help to find salient issues that are important to art education in emergency settings. The audiences discussed have linked connections between their own perspectives and interests, and that link is how the process of making art together can support the missions and aims of all parties involved (Tummala-Narra, 2007). The unprecedented capability for communication in today’s world is to allow for constructive conversations to bring the lessons learned in this study to people in ranging positions. This can inform a flexible approach that will build the growing potential of influential learning for future audiences of community-based public art education.
Historical Context

This story starts hundreds of years ago, when it is thought the Rohingya people have the first documented records of being in Rahkine (previously called Arakan) state as early as the 7th century CE, descended from Arabic merchants who came through the Bay of Bengal (Hall, 1968; Islam, 2009). They have a mixed ancestry, which is thought to explain the hybrid of South Asian and Arabic traditions defining the Rohingyas, influenced by Arabic, Mughals and Mongols, with a majority Sunni Muslim religious practice and unique oral language tradition that has similar characteristics to Chittagongian Bangla (Mahmood et al., 2017).

If we fast-forward to 1942, the Rohingya minority had been ostracized from the government starting from mid-WWII when the Rohingya sided with the British and the allies, and the Burmese government sided with Japan and the Axis powers (Slim, 2009). The event that went down in history as the major chasm between the Rohingyas and the Arakan people was the Massacre of Arakan in 1942, where it is thought over 30,000 people were killed from both the Rohingya Muslims and the Rahkine Buddhists, which solidified the division of Rahkine state along ethnic lines (Bayly & Harper, 2005).

As time continued, there was first representation of the Rohingyas in the Westminster-style parliament of post-British Colonial Burma\footnote{Burma gained independence on January 4, 1948 (Life Magazine, January 26, 1948).} of the 1950s, and although this was the beginning, slowly these rights were taken away to correspond with the growing nationalist agenda of the regime. Gradually, the divide became larger and larger over the next 20 years, with ethnic tensions reaching a tipping point in 1978 when the military government executed operation Nagamin, which separated nationals from non-nationals and took away National ID cards from the Rohingya population, never to be returned (Salim, 2019). This became institutionalized four years later in 1982 with the establishment of the 1982 Burmese Citizenship Law (McPherson, 2015). This document
guarantees that the Rohingya can never become citizens of Myanmar and are not entitled to equal rights because they are not one of the “indigenous” communities of Myanmar (Islam, 2009; McPherson, 2015). Rather, they are referred to as illegal Bengali invaders and terrorists, and the government refuses to use the word Rohingya; instead, they only refer to them as Bengali. Local migration expert Saquib Salim (2019) explains the 1982 Burmese Citizenship Law:

The state’s legal and ideological foundation on which all forms of violence, execution, restrictions, and human rights crimes are justified and committed with state impunity if carried out horizontally by the local ultranationalist Rakhine Buddhists … [it] amount[s] to the infliction on the Rohingya of conditions of life designed to bring about serious bodily and mental harm and to destroy the group in whole or in part. As such, the illegalization of the Rohingya in Myanmar is an indication of the intent of the State to both remove the Rohingya permanently from their homeland and to destroy the Rohingya as a group.

This law in detail specifies the 135 National Races of Myanmar, and intentionally did not include the Rohingya, which gives them no rights in the country (Constantine, 2012).

On August 25, 2017, this institutional segregation and racism reached a climax, which was set off by the Rohingya insurgent group named the Arakan Rohingya Salvation Army (ARSA). In a coordinated effort, the group attacked a series of police stations, where both Burmese and Rohingya were killed. This event triggered a violent military and civil crackdown during which tens of thousands of Rohingya men, women, and children were killed, raped, and tortured by the Myanmar military, radicalized

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12 There is evidence that mass Facebook accounts were created by the Myanmar Military, which spread propaganda using the words “invaders” and “terrorists” as qualified by Amnesty International and Human Rights Watch (2017-2018).

13 The 135 national races are grouped into 7 larger races. Of those larger groups, the Burmese Buddhists are the heavy majority, making up over 70% of the total population details can be found in the Burma Citizenship Law, Government of Burma, UNHCR. October 15, 1982 (Tun Tun Aung, 2007, pp. 265-290).

Buddhist monks, and local Rahkine people. This violence led to the mass exodus of over 700,000 Rohingya stateless refugees into Bangladesh over the span of a single year, starting in 2017.15

When describing the widespread and systemic violence of the Rohingya context, it is critical to use the definition developed by local theorist Tun Khin (2017) clarified in his article, “Rohingya: A Preventable Genocide Allowed to Happen.” This definition lays out the framework of how the current situation fits the definition of “ethnic cleansing,” and beyond into being a historical “genocide” (Mann, 2016). This genocide is defined using the United Nations’ Convention on the Prevention and Punishment of the Crime of Genocide and assesses the Rohingya historical precedent to address the validity as a legitimate label for the crisis; the article concludes that the Rohingya crisis can be classified as a genocide according to the Convention16 (United Nations General Assembly, 1949). The New York Times published an article on July 19, 2018, that clearly maps out the internal investigations of the crimes against humanity committed in Myanmar:

Myanmar’s military systematically planned a genocidal campaign to rid the country of Rohingya Muslims, according to a report released by the advocacy group Fortify Rights based on testimony from 254 survivors, officials and workers over a 21-month period. The 162-page report says that the exodus of around 700,000 Rohingya Muslims to Bangladesh—after a campaign of mass slaughter, rape and village burnings in Rakhine State in Myanmar—was the culmination of months of meticulous planning by the security forces. (Beech, 2018)

The investigation specifically named 22 military and police officers who are directly accountable for supervising the militant assault, and systematically removed all

15Salim (2019) continues on this subject, stating, “The 1982 Citizenship Act serves as the state’s legal and ideological foundation on which all forms of violence, execution, restrictions, and human rights crimes are justified and committed with state impunity if carried out horizontally by the local ultra-nationalist Rakhine Buddhists” (Salim, 2019).

16The Convention of 1949 was a reaction to the Holocaust perpetrated by Nazi Germany and became the historical precedent for defining the term genocide.
means of self-defense from the Rohingya people leading up to the massacres. The definitions and evidence qualified by the International Crisis Group, Fortify Rights, and the New York Times thus begins to create the contemporary landscape that the Rohingya crisis needs to be understood to exist within, and the Rohingya Artolution needs to be analyzed understanding this precedent as underlying structure (Piper, 2019; Sohel, 2017). This short historical framework lays the scene for what ensued in 2017, why this happened, and gives context to the stories, narratives and testimonials from the Rohingya refugees themselves (see Appendix L).

**Literature Review Conclusion**

Having a historical and literary background puts the role of community-based public art education amidst such intensive institutional and systemic trauma into an informed landscape that illuminates what the most crucial needs are for locally led teaching artist education. The review of the literature constructs the landscape that provides precedent for what the statements of the Rohingya Artolution teaching artists mean for the future of the most oppressed stateless community in the world, and for the future of the field of community-based public art education in emergencies.

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17The United Nations (2019) refers to the Rohingya as the “most oppressed stateless community” as defined by the charter on human rights.
Figure 2. Teaching the Value of going to the Doctor and being aware of the health for the Rohingya community, through mural and recycled sculpture at Information Center with UNICEF & BITA.
Chapter III

METHODOLOGY

Introduction

The methodology of the study is a performance-based ethnographic data collection design, with qualitative interviews, focus groups and narratives collected from the teaching artists and participants over Phase I, II, and III that took place from 2018-2019; following the preliminary two teaching artist education workshops from 2017-2018 (Angrosino, 2008; Kuhlmann, 1992). The teaching artists informed the methodological need to have an evolutionary participatory action research data collection strategy in order to take into account the data founded in three years of data collection across the community-based public art education interventions throughout the Rohingya Refugee crisis context (see Appendix B; Appendix G, Figures G.1 and G.2, and Appendix J, Figure J.16).

Methodological Design

The methodological design of this study was rooted in an intention to analyze interactions and responses to this specific community-based public art educational context of the Rohingya Artolution in the Rohingya refugee crisis. The methodology was chosen due to the need for a flexible structure that evolved over three years of documentation, and takes as its core the ideas and opinions of the teaching artists and community this study documents. One of the study’s primary questions is how to design
and implement this kind of multifaceted research while recognizing the ongoing practice of locally led community-based public art education as an action-oriented type of research (Yin, 2009). This is an especially relevant question when examining the interactional trends communicated by the local teaching artists and participants who are creating the murals and public art pieces, and facilitating workshops with local children and communities. It is important to acknowledge the performance-based ethnographic implications of studying a network of different interactions, all completed with a flexible narrative data collection strategy in the field (Williams, 1995). A responsive research methodology of the collaborative artistic process came through sequential interviews, focus groups sitting in circles with the teaching artists, and transcription/translation with corresponding analysis. This process seeks to inform the implications of this study by the statements made from different perspectives of the community-based public art education program through the words of the local teaching artists and supported by the voices of the children and community (Andrews et al., 2013).

Rationale

Actor Network Theory (ANT) asserts the concept of Generalized Symmetry, which proposes that non-living actors and living actors both have roles in how systems of interactions function, and that each sentient entity contains its own entire ecosystem of actions within it (Fenwick & Edwards, 2010, p. 10; Latour, 2005, p. 21). These systems point to a methodology that acknowledges both the human-based and arts-based conception of creative making through the interviews that surround the making and learning process. The life of a piece of public art and the facilitators and children who

1See Interview Protocol of study in Appendix A.

2Actor Network Theory is a seminal theory on how interactions function in ecosystems of people and objects (Fenwick & Edwards, 2010).
created it both need to be taken into account. The Rohingya Artolution teaching artists’ public art projects have trends that I coded and analyzed across the opinions, ideas, behavior, and actions of the facilitators and participants involved. The interactions that stem from the visual stories told through this process are based on Narrative Network Analysis (NNA) (Holstein & Gubrium, 2012). This concept maps the sequences of specific actions that connect human and non-human actants. In this study, the participants and the corresponding collaborative public monuments become the actors in a system of experiences and learning (p. 219). This specific type of interview and analysis identifies the commonalities across a network of interactions from the teaching artists, supported by the opinions of the children and communities in order to draw larger holistic learning conclusions about the practice. This methodology aims to triangulate the collected data through analyzing teaching artist interviews, community interviews, and observational data. It crystallizes the types of interactions and outcomes that emerge from the practice of teaching artists learning to independently lead their own programs.

It is important to fuse this concept with a methodology that recognizes the process of community-based public art education, which emerges from the participation of the people involved, both facilitators and participants. Community development researchers Kemmis and McTaggart define this concept in Participatory Action Research: Communicative Action and the Public Sphere, where they describe participatory research as based in a shared ownership of projects, community-based analysis, and an orientation toward future action (Denzin & Lincoln, 2003, p. 273). Participatory action research informs this methodology and the shared processes of planning, acting, observing, and reflecting are all understood to be core elements of the research. These components lay the foundation for how the data was collected and analyzed, and how it cyclically

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3Community refers to children, teens, and adults from the communities where programs have and are taking place. This is dependent on who is available and has permissions in the local environments.
affected the planning and acting throughout the investigation.\(^4\) The methodology of this study takes the chain of events communicated through the interviews taken by the teaching artists and community members of varying ages throughout the Rohingya Artolution teaching artist education program and corresponding projects in Balukhali and Kutupolong refugee camps and host communities, and reflects on what is found. This reflection then acts as the grounding for making observations as to what primary influences, behaviors, and reactions are stimulated throughout the process and development of the program and what lessons may inform the field about the meaning of this practice.

Three methods of analysis frame this study and provide relevant theoretical lenses: *Actor Network Theory* (ANT), *Narrative Network Analysis* (NNA), and *Evolving Systems Approach* (ESA) (Fenwick & Edwards, 2010; Gruber, 1988; Holstein & Gubrium, 2012; Latour, 2005). The study was a synthesis of these three theories. I selected these guiding theories because there was a need to understand the interpersonal narratives and relationships over time, and the theories allowed me to understand how the systems of interactions and learning evolved throughout the study. Each of these different approaches is used to understand the varying sources and types of data collected. Through the fusion of these different perspectives, we can understand the complex and multi-faceted ecosystems and needs of the interactions embodied in the ideas of the Rohingya Artolution teaching artists. *Actor Network Theory* is used to understand the shifts that come from the setting and the evolving contexts of living and non-living factors\(^5\) that influence and are intrinsic to the data collected (Fenwick & Edwards, 2010). *Narrative Network Analysis* is focused on tracking the web of stories and narratives that

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\(^4\)Investigations in the Rohingya crisis understand the lessons learned from this study are interlinked with the field implementation, best practices and response alignment within this emergency context.

\(^5\)Factors in this study will be constituted by the experiences and physical outputs created by the Rohingya refugee teaching artists through community-based public art education.
are collected through the interviews, and what they tell us independently and collectively (Holstein & Gubrium, 2012). Lastly, *Evolving Systems Approach* is used to understand how the systems of interactions generated by community-based public art education evolve, and what the factors are that may lead to any shifts from the beginning to end of the study (Gruber, 1988). The methods of analysis complement one another because they each take into account ways of understanding the different perspectives of the teaching artists, children, and communities and expand our understanding of what is said in the interviews. This then provides a window into what these conclusions mean to the research question(s) of this study. They are the best choices for this study because all three theories are relational and are used to explore the different variables of the participants and relationships within the study. *Performance–based ethnography* is the vehicle this study utilizes to catalyze the data collection process (Angrosino, 2008; Kuhlmann, 1992). Due to the mixture of in-person, remote, ongoing, and qualitative data-collection aspects of this study, this method is flexible enough to be effective, include the relationship development over time,\(^6\) and take as its core the ideas and opinions of the Rohingya Artolution teaching artists and community this study aims to document.

\(^6\)This references the understanding that relationships will be developed throughout the process, and those personal relationships are part of the performance-based ethnographic approach (Angrosino, 2008).
Figure 3. Methodology of Theories of Data Collection and Analysis

**Field Setting and Consent Procedures**

This study was implemented with UNICEF, UNHCR, IFRC, and local organization approved locations. The locations and settings were selected according to needs assessed by the local implementing partners based on the social and environmental vulnerability of the area. These ranged from community health centers, child/adolescent friendly spaces, informal learning centers, and food distribution centers. The murals were dependent on where permission was given. The consent procedures were obtained through written forms that were translated, then signed by the participants and their guardian(s). All adult interviewees were provided with consent forms where they agreed to the terms of being involved in the study and then signed. Children and minors under the age of 18 required parental guardians to sign special consent forms.
**Sampling and Confidentiality**

In the total project, there were participants from early childhood through adolescence working in 2-3 hour shifts in morning and afternoon sessions. There were children and youth participants in addition to the local teaching artists. This study concentrated on focus group conversations and interviews with participating individuals throughout the phases of data collection. The teaching artists were the priority, with participant interviews used as supporting triangulation data. By splitting the sampling into these two groups, the goal was to get a mixed set of perspectives, from the children, youth and community members as participants, and the adults as learning facilitators. Two interviews were conducted, in the beginning and end of the project. The resulting interview transcriptions were analyzed and coded chronologically and thematically. There were additional interviewees as backup data, in the event that the planned interview subjects were unable to attend all their interviews, as well as additional times based on in person availability. Ongoing educational dialogue was conducted with the teaching artists through WhatsApp, and all communication was documented with consent, in order to glean day-to-day knowledge of the implementation of the programs on an ongoing basis.

Partner organizations provided the locations where the research and data collection took place. There was an element of randomness to the children and youth and community component of the study, which depended on who was available to consistently attend sessions. The teaching artists were selected based on engagement, enthusiasm and motivation to be involved with the Artolution projects, recommendations of existing teaching artists and recommendation by the Artolution country manager Suza Uddin. Many of the logistical issues were based on the organizational capability of the local partners.

All subjects consented to participation in the study. All participating teaching artists signed a consent form. All consent came from the guardians of the children. Video
documentation of the interviews, and any faces required permissions, and video from behind the painting process has no recorded faces. If any participant did not want to be videoed, they always had the option not to be videoed.

All videography and photography was respected and cared for to the best of the ability of the researcher and affiliated organizations. Research protection of the participants was of the utmost importance and video was taken at the discretion of the local staff, upon recommendation, when appropriate and with consent.

According to the global standards of the partner organizations, video permission translated from a guardian granting verbal agreement, specifically in an illiterate setting, provides documentation of permissions. Additionally, permissions was specifically relying on translation—and if the guardian was not literate, the researcher and a verifying witness needed to sign a confirmation statement that the consent was given and accurately witnessed and translated.

The interviews were conducted in Rohingya by the Rohingya Artolution Country Manager, Suza Uddin. He has worked with Artolution, UNHCR, UNICEF, IFRC, and SCI since December, 2017, and is fluent in Rohingya, Bengali, and English. He has undergone and conducted rigorous interviews, and has extensive experience with acquiring permissions and consent for research, photography, and videography. He has worked as an official translator and fixer with the BBC, AP, CNN, Shoah Foundation and is experienced in translation, interviewing, and transcribing. He is trusted by the local Rohingya Artolution teaching artists and local children/youth, and has been working in the Rohingya refugee camps since 2014. He was assisted by local staff provided by the local partners, focusing on working with field workers from the local sector of the refugee camp where the selected space(s) are located. Please see interview protocol in Appendix A.
Study Procedure

The procedure was based on a feasible design that was facilitated in person and remotely. The data collection plan was to have two primary cycles of going to the Rohingya Refugee Camps each for two to three weeks. The first trip was intended to conduct the initial data collection and interviews with the artists and communities. There was then a remote data collection period through WhatsApp to monitor the progress and implementation of the community-based public art educational activities. There then was a second follow-up trip, which was intended to support the programs that the artists were able to conduct themselves, and collect a second set of data about how implementing autonomous programs was for the Rohingya Artolution teaching artists. The artists had a second phase of independent programs, which led to the third phase of qualitative data collection with the facilitating teaching artists through personal communication throughout multiple programs. This ensured that the data were being collected on a stable and ongoing basis. The factors being investigated also included international standards of learning in emergency contexts, which is paired with the results of the study (Collins & Pamela, 2013). All of the written consent forms accompanied the programs with the facilitating artists. All were translated verbally into Rohingya/Bengali. Each recorded interview, focus group, and all data collected were compiled, organized, thematically coded, and analyzed. Suza Uddin was responsible for field translation of data. Periodic interviews and focus groups took place for the facilitating artists, with questions that were prompted by the data collected on an ongoing basis (Sullivan, 2006).

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7The second trip will be based on whether the permissions will be granted, as well as funding and partnership needs.

8My positionality in this study, specifically while conducting the data collection process, is based from experiences clarified in Role of Researcher and Personal Relevance sections of Chapter I.

9Depending on the recommendations of the local UNICEF/UNHCR/IFRC staff.

10See Appendix H.
Data Collection and Analysis

The methodology used in collecting the data were integrated into a community art-making environment where interactions were created between the participants, facilitators, and the community\(^{11}\) (Altrichter, Kemmis, McTaggart, & Zuber-Skerritt, 2002). The projects were going on while the data were being collected. The data collection existed within contexts of the refugee camp, the people, the work, with everything folded into everything else. The study documents the interactions that surrounded the common tenets of learning through community-based public art education experiences in emergency contexts. There is an inextricable link among the individual expressions of the different perspectives that arise through collectively developed visual imagery, stories, and behavior throughout the projects (Miller, Fung, & Koven, 2007, p. 20). This environment provides a stage for the methodology that focuses on an effort to paint a picture of the field-experience through the words of the participants in an early, middle, and developed interview format\(^{12}\) (Yin, 2009). Angrosino (2005) argues that the very term *subject* has implicit colonialist connotations and is no longer appropriate. Rather, in this focused study, there was an ongoing dialogue between the teaching artist educator-researcher\(^{13}\), the teaching artists, and the corresponding community whose culture and experiences were to be described. *Dialogue* in this sense encapsulates multiple, even contradictory and foreign voices (p. 164). The methodology used throughout this study considers all the collaborative co-creators as having a diverse set of roles within their respective stories. Each plays a part in this multi-layered process, community-based public art education programs. All references to the term; *Rohingya*

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\(^{11}\) This includes on site interviews, as well as between the on site teaching artist education workshops, through digital communication.

\(^{12}\) This concept is adapted to when the program began in December 2017 through the data collection process of the dissertation.

\(^{13}\) Please see Role of Researcher and Personal Relevance for more information.
Artolution, throughout the interviews, testimonials, and analysis exploration are understood to be used fluidly, with an organic and flexible understanding that spans the evolving continuum of being an idea, an organization, a team, a methodology, a curriculum, and a movement (Makhoul, Nakkash, Harpham, & Qutteina, 2013; Morpeth & Creed, 2012). The interviews and observational ethnographic notes collected seek to observe different components of the creative ecosystem between the teaching artists, the teaching artist educator, and with the communities the team works with. This is searching to understand how the relational interactions correspond with the group and the individual actions and dynamics of the creation of the public art educational programs and the skills needed to facilitate this in a crisis context.

The statements of the interviewees included in the project represent larger themes. These themes seek to identify trends across the different perspectives and the resulting interactions of the Rohingya refugee artists and the programs they are learning to coordinate. The ethnographic interview methodology used is operating directly through the perspective of famed theorist and researcher Howard E. Gruber’s (1988) Evolving Systems Approach to Creative Work. All observations and interviews make a collective effort to elucidate the concept that each individual is a complex and organized system, and each person must be understood in the uniqueness of their context and experiences (Wallace & Gruber, 1992, p. 3). In this case, the severe and traumatizing environment of the Balukhali and Kutupolong Rohingya Refugee Camps, and the experiences of the teaching artists and participants, are integral to reflecting their statements honestly and accurately.

Through this interview-based methodology, “we confront the impossibility of representing lived experience by troubling the link between life and text” (Jones, 2008, p. 210). The responses of the interviewees are a reflective voice of the tangible experiences from the field; the corresponding analysis of this reflection is searching to develop a healthy, informed and balanced model rooted in the participants’ voices living
in a displaced crisis. With storytelling and reflection as a base, the interpretation of an narrative interview research inquiry treats the collected narratives as *socially situated interactive performances*, as produced through this particular setting, audience and, purpose (Chase, 2008, p. 65).

A diverse and flexible structure between practice and data collection was required to play multiple roles simultaneously. It is thus important to look to the literature, which speaks to address being a facilitator, teaching artist educator, and researcher. Ethnographer Bamfort (2006) advocates a form of ethnographic research that seeks to diversely collect data that are grounded in the participants’ lived and ongoing experiences. Fellow ethnographic researcher Angrosino (2008) supports this concept by advocating for the use of *performance-based ethnography*, which I used as a primary methodology in this study. The study utilizes a hybrid of participatory action research interviews, focus groups, recorded narratives, testimonials, observations, photo documentation, and auto-ethnographic recordings and writings.

I acknowledge that this study must function in the context of *collaborative* research, which means the participation of the researcher and the corresponding mutually sharing “subjects” (Kuhlmann, 1992). This exchange came in the form of a case study of the experiential learning of the Rohingya Artolution teaching artists, and their activation of the skills they learned through programs with children in the refugee camp. This *collaboration* was created through the learning, and corresponding decisions, on the shared role of creating the content and the stories depicted in the murals and tangible art forms. The direct statements from the teaching artists and participants, and the acquired experiential knowledge that comes through the educational program, individually, and as
a team, contributes to the value of community-based public art education\textsuperscript{14} (Paulus & Nijstad, 2003).

The process of obtaining the qualitative data throughout the teaching artist education program and corresponding independently led projects is the first step. The next step is being able to organize it and identify the emergent and \textit{evolving} themes of the learning needs and outcomes, over time (Gruber, 1988). The application of finding the pervasive themes and tracking the overlaps is the methodology surrounding the entire process. This method dissects the narrative interviews, investigates what is being stated, with support from observations and documentation, and asks why this matters? This study specifically addressed the Rohingya refugee crisis context; however, the goal is that the information and knowledge gleaned through this study is able to inform emergency responses, traumatized and vulnerable communities for the future. This begs the question: How do we move these experiences beyond the “confines of academic discourse and ensure its relevance in ways that will help us advance a progressive social agenda?” (Angrosino, 2005, p. 168). The larger social application is what this methodology is searching to draw out of the data, and how the corresponding themes inform the needs of reflective practitioners, educators, facilitator, teaching artists and art educational practices.

\textbf{Selection and Education of the Teaching Artists}

The methodology is based in the underlying structure of finding the teaching artists through the organic selection process of going house-to-house, through person-to-person recommendations, and by word of mouth in the Rohingya refugee camps throughout the preliminary two teaching artist education workshops from 2017 to 2018. The teaching artists were selected based on traits I identified rooted in interest in learning about

\textsuperscript{14}Within the interview protocol, this concept is achieved by interviewing a fair spread of the involved teaching artists, and participants based on the accessibility in the field environment. See Appendix A.
community-based public art education, as well as past experiences in creative mediums of expression (Graham, 2009; Saraniero, 2009; Ulvund, 2015). The characteristics that I was looking for through selecting the teaching artists were engagement with learning new creative skills, participation in new processes, pre-existing interest, enthusiasm for the arts, and motivation to make social change with children and the community. Due to limited past educational opportunities and Myanmar’s oppression of the arts within the Rohingya crisis context (Ibrahim, 2018), when I asked partner organizations and local individuals about selecting individuals, I was first told that no artists existed in the Rohingya refugee camps. The selection process grew from looking for two weeks and selecting Mohamad Nur and Mohamad Hassan, the only two individuals I found who initially voiced any experience and interest in the arts. They introduced me to more engaged individuals, Mohamad Armin and Ansar Ulla, which grew into the original Rohingya Artolution team. The selection of an equal number of female teaching artists, Hasina, Rishmi, Riffa and Anwara, took an additional three months of searching in order to find these interested women, obtain traditional familial permissions, and ensure engaged participation. The team continued to grow over the time of the study, based on capacity, local recommendations, gender equity, and the evolving needs of the program.

Once assembled together as a group, in order to equitably educate both the men and the women as individuals and collectively, they were first introduced to the standards and practices of implementing community-based public art education programs. They passed around laminated photographs of images, outcomes, and processes from other refugee camps and Artolution global programs, and were given clear instructions about the process of workshop facilitation and the specific steps required in a community-based public art education project (see Appendix N, Figure N.21). The teaching artists were taught the skills of initiating creative group dynamics for learning, drawing, painting, public arts techniques, collaborative compositional design, interactive storytelling,
facilitating community discussions, pedagogical understanding of engaging children and communities, and how to adapt the practice to a variety of settings and learners across the refugee camps and host communities (see Appendices C and N). The teaching artists then practiced those skills through guided facilitation of participatory field programs with children and communities. We began each day with group introductions about what would be learned that day; we would implement the programming with the children and communities through educational demonstration, instructive modeling, and participating in shared leadership roles, and then conclude each day with a reflection circle on strengths, challenges, and what we had learned. Each phase of teaching artist education and data collection had imbedded participation-based lessons focused on the local needs of each different community project, and the needs voiced by the teaching artist team. The focus groups and narrative interviews were integrated holistically and reflected the lessons that emerged organically throughout the evolution of the teaching artist education process.

**Facilitating Role of the Researcher**

As the researcher and the facilitator, my role in the study was both as participant and observer across the three phases of data collection (Denzin & Lincoln, 2008). My role in selecting, educating, supervising, and working with the teaching artists was an imbedded component of the research. In order to understand how and why the facilitating role of the researcher mattered to the data collection, we need to unpack the process of collecting the data. The narratives came throughout years of personal conversations with the teaching artists, which was connected to their sense of trust and encouraged them to be comfortable to share their feelings and ideas with each other as well as with me (see

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15Facilitating interactive story telling and community discussions specifically refers to the process of involving participants in the process of drawing about important local issues, sharing the drawings in a group, and conducting a collaborative conversation with the participants about how to include the different priorities into a single composition that tells a locally informed narrative unified into a single public art concept (see Appendix C.)
Appendix I and Appendix J, Figure J. 20). The art educational activities were directly related to the interviews and focus groups because the data were collected at the same time that the projects were happening. This allowed for me as the researcher to integrate the interview protocol and relevant questions into the process, with the intention to capture the fresh and immediate reactions and reflections of the teaching artists to the different situations that occurred in real time.

Throughout all of the art educational activities, the interviews and focus groups asked the teaching artists to reflect as both participants and learning facilitators through their perspectives of the experiences. I took on the role of sculpting the research methodology to be integrated throughout the projects in all three phases, which required me to constantly navigate my relationship between the leadership and investigative roles (Altrichter et al., 2002). Both of these roles needed one another to function. From the beginning, I was consistently strategizing, adapting and re-adapting my facilitating role as a researcher to keep the methodology informed and relevant to the trajectory of the changing needs of the teaching artists, the communities being served, and the ongoing evolution of the study.

On-site Activities

The on-site activities conducted throughout the study were based on bringing people together and utilizing the community-based public art education workshops as a forum to share experiences and learn about the practice. Part of the workshops and education sessions was to develop themes that the teaching artists identified themselves as important both in their local environment and within their interpretations of the practice as a whole. The ongoing nature of the three phases of data collection encouraged the teaching artists to participate in the analysis process of the study through identifying salient themes throughout their experiences, and analyzing their own transformation from having no exposure to community-based public art education to becoming facilitators of
the practice, and what that process meant to them (Makhoul et al., 2013). To be very clear, the teaching artist education sessions I conducted were in direct relationship to data collected, and the subjects, themes, and trends they observed and discussed are what is reflected in the results.

The on-site data collection utilized participatory action research methods in the field, which determined how the data were collected (Andrews et al., 2013; Yin, 2009). Each focus group was conducted by sitting in a circle together on the dirt floors of the different temporary bamboo structures where the workshops took place. I sat in the circle with an audio recorder and asked questions translated by Suza Uddin into Rohingya, and each person would share their responses around the circle, which were then translated back into English, and I would take extensive notes on their reflections and observations. I supported this process to expand and become an open, informal, and inclusive dialogue, which naturally reflected the responses of the teaching artists and became an outlet for shared communication and educational reflection. The performance-based ethnographic nature of the data collection strategy applied to the individual narrative interviews, took place during the workshops in the field, in the homes of the teaching artists, and in transport together (Tedlock, 2005). In order to maintain consistency throughout the on-site data collection, the locations and contexts of the interviews had to be flexible and conform to the challenging needs in the Rohingya refugee camp context. The on-site activities conducted throughout the study fused the workshops that the teaching artists were facilitating with their own thinking about their work, and encouraged the artists to both understand their learning process and develop their own interpretations of the practice for their lives and their communities.
On Reflection…

In reflecting on the methodology of the study, I am struck by the social and emotional sharing and understanding that was interwoven in the fabric of the design of the data collection process and imbedded in every word communicated in the narratives and testimonials of the teaching artists and communities. In order to have a balanced understanding of the practice, it is crucial to include a critique of the methodology by looking back on what I did both as a researcher and a practitioner. Initially, I set out to investigate this path of inquiry because I had witnessed the power of local artists making a difference in their own communities, and felt the core value of the study needed to emerge through their voices. The methodology was very action-oriented and required me to be constantly problem-solving how to make in-depth conversations happen through Rohingya translation with individuals and groups in extreme and varying conditions over years of different projects with a range of partners in an array of locations across the refugee camps. I had to make modifications along the way to the methodology because of the adverse realities on the ground, which required a consistent awareness of what was culturally appropriate, and how to have equitable conversations with men and women in traditional Rohingya Muslim communities. I needed to modify how to have equal perspectives from the women by prioritizing their voices through asking relevant narrative probe questions, especially for the women who had never been out of their homes or spoken in groups; and valued clearly making safe spaces for individual and group conversations (Miller, 1990). The participatory action research methodology revolved around the mutual participation in creating memories and experiences of sharing interviews, focus groups, and dialogues together (Chase, 2011; Colombo, 2003). For many of the interviewees, this type of experience was the first of its kind in their lives. The discussion process was understood to have an intentionally open, relational, and
accepting nature to the data collection process because it was interwoven with the educational workshops and collaborative creative arts projects.

In light of conducting this study and for any future studies, I might think about including ways of growing the teaching of teachers and training of trainers (TOT) focus of the data collection process by exploring the abilities of the local teaching artists to conduct their own teaching artist education workshops within their own communities (Jokela, 2008; Rabkin, 2012). On reflection, going forward with the methodology, I must ask how there were problems with the consistency and equity within the field settings. Being able to have narrative interview data that *equitably* responded to the research question required additional measures to be taken into account. It was crucial to understand, going into this type of an environment, that questions and locally relevant themes needed to come from the teaching artists and communities themselves. The approach needed to evolve through the three phases to take additional measures to equitably represent the women and the men, and to create a dynamic of trust where the women were able to open up about their feelings and learning. Gender, equity, and emotional dynamics need to each be a critical pillar to a responsible and informed practice (Freedman, 1989; hooks, 2010). If I were giving advice to somebody who is seeking to research this practice and field of study, I would emphasize the importance of grounding the conversations and experiences throughout the narrative data collection process in the meaningful connections the participants have with the social change they are making in their own lives, in their own communities, and in their own histories.

**Methodology Conclusion**

In summary, the methodological criteria included in the study are intended to create a structure where the different narrative interviews, focus groups, and testimonial opinions speak to the processes and learning needed to create, develop, and cultivate
locally led community-based public art education programs in the Rohingya refugee camp crisis context.

Figure 4. UNHCR Ukhia Secondary School Bus Mural painting with Rohingya and Bangladeshi Adolescents brought out of the camp to the local school for the first time in history in collaboration with UNHCR, COEDEC, RRRC, CiC.
<table>
<thead>
<tr>
<th>Research Questions</th>
<th>Data Type</th>
<th>Data Sources</th>
<th>Instruments</th>
<th>Intended Outcomes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Research Question: How can individuals be educated to facilitate community-based public arts education projects from beginning to conclusion, and thereafter sustain the practice by using it as a basis for modeling the development of future programs, and what are the corresponding influences to the artists and to the communities?</td>
<td>- 8 artists Interviews, Focus groups, Observational journal entries, Digital communication archiving</td>
<td>- 8 Rohingya refugee Teaching Artists, Selected Rohingya children, adolescents and community members, If permitted: Rohingya parents</td>
<td>- Interview Protocol, Transcript thematic coding, contextualization with relevant theories on education, community development, and the arts</td>
<td>- Connections, interactions, learning, synthesis, social wellness and relationships observed through interviewee statements and observations.</td>
</tr>
</tbody>
</table>

| Sub-Question 1: What kinds of practical and educational experiences best support the refugee artists and educators to become artist assistants, co-leaders and independent facilitators? | Interviews, Focus group, Observational journal entries, Digital communication archiving | 8 Rohingya refugee artists and educators, Selected Rohingya children and adolescents, If permitting: Rohingya parents | Interview Protocol, Observational journal entries throughout | Collective and individual identity influences on the needs of the Rohingya Refugee artists and the corresponding learning associated. |

1See Interview Protocol in Appendix A and project diagram in Figure J.16.

2This segmentation of roles is based on the *Artolution Project Implementation Guide* in Appendix C informed by Figure J.20.
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<thead>
<tr>
<th>Research Questions</th>
<th>Data Type</th>
<th>Data Sources</th>
<th>Instruments</th>
<th>Intended Outcomes</th>
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<tbody>
<tr>
<td><strong>Sub-Question 2:</strong> Given that an individual has undergone a program of artist educational training to offer arts programs in refugee camps, how then are they supported to move into an independent role whereby they can develop, maintain, sustain and scale projects themselves, and what qualifications must they meet?</td>
<td>- Interviews</td>
<td>8 Rohingya refugee Artists and educators.</td>
<td>- Interview Protocol</td>
<td>- Assessment of specific traits and characteristics of learning</td>
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<td></td>
<td>- Focus Group</td>
<td>- Selected Rohingya Children and adolescents</td>
<td>- Transcript thematic coding contextualization</td>
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<td></td>
<td>- Observational journal entries</td>
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<td>- Digital communication</td>
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<td>archiving</td>
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<td><strong>Sub-Question 3:</strong> What kind of interplay of in-person and remote artist educator interactions are needed to successfully plan, run and sustain community-based public arts educational experiences in refugee camps, and what are the ongoing influences of these programs?</td>
<td>- Interviews</td>
<td>8 Rohingya refugee artists and educators.</td>
<td>- Interview Protocol</td>
<td>- Understanding of major trends across interview and question responses, and what the shifts have been over time.</td>
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<tr>
<td></td>
<td>- Focus Group</td>
<td>- Selected Rohingya children and adolescents</td>
<td>- Transcript</td>
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<td>- Cross-interview analysis</td>
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<td>- Photographic documentation</td>
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<td>- analysis of all of digital communication to find trends in behavior and opinions</td>
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Chapter IV

RESULTS

Introduction

Throughout the data collection results, I have chosen to interweave personal narratives of the displaced and host teaching artists with supporting thinkers and commentary in order to accurately tell the stories of their lives, learning, and experiences. The results seek to paint the picture of where the Rohingya Artolution lies for the future of this crisis context, and the field of community-based public art education. Different voices from distinct perspectives speak to the themes that tell the accounts and lessons learned through the narratives of the teaching artists and the communities who participated and engaged with the Rohingya Artolution (see Appendix J, Figure J.7).

Contextual Introduction

The context of the Rohingya genocide\(^1\) is remarkably difficult to describe, and the brevity and trauma of the landscape of this study are beyond what any words can truly capture. The Rohingya people have been through unconditional horror. They have seen their families murdered, their family members raped, and all that they know burn to the ground. They know the feeling of being less than nothing, the feeling of being

\(^1\)Described as an act of genocidal intent and crimes against humanity as determined by the United Nations, published by UN News on September 16, 2019 in “Genocide threat for Myanmar’s Rohingya greater than ever, investigators warn Human Rights Council” (UN, 2019).
sub-human. They know how it feels to be survivors of attempted extermination. They were told that they were less than animals, and that they cannot live or marry, or practice traditions without permission. Many of them still have family and friends in Myanmar and do not know if they are alive or dead, do not know if they are in IDP camps, if they have been tortured, if there is anything left of their lives. They have lost what little they had, and lost what they never had. They have walked for weeks and suffered physical, mental, and social traumas. They have been told that they do not have a right to exist, and that when they flee, they do not have the right to stay. The devastation of Myanmar crushed the ability of these people to live, to grow, and to know they even had the right to dream.²

The stories and testimonials of the Rohingya Artolution artists provide an insight into their perspectives through the personal accounts of their lived experiences, the context that surrounds their decisions and relationships, and how this forms a precedent for community-based public art education in emergencies.

**Dissertation Context**

**Conditions in Myanmar and Forced Mass Exodus**

_Understanding the context_. To truly understand this kind of complex trauma, we must start by hearing the stories of those who have lived this nightmare and continue to live with the daily ramifications of this kind of life-altering displacement. One of the first two Rohingya refugee artists I found and selected, Mohamad Hassan, started the story of his experience leaving Myanmar:

> After 2012, I was not allowed to have University, because my race was not allowed to attend University, and my friends also left. There in my native town I would teach to the children, from class 5 to class 10 and would teach

²The concept of the Rohingya community not knowing they ‘had the right to dream’ came from multiple testimonials across the data collection period.
English and Burmese. From 2012 to 2017, I taught the children. In 2017, there was big problem. In all of the Rakhine state. Many people fled. In my area, many females were raped, many people were dead, and many monks killed our people. Me and my people and family left for Bangladesh to save our lives. After 2017, I walked for 11 days there, I crossed many rivers with my family, I helped many people who could not to walk. I saw many burning houses, I saw many women raped, I saw many people who were cut out. (Mohamad Hassan, p. 47, Phase II)

The psychological impacts of this have a deep significance for the conception of memory and feelings about home, identity, and the future. Mohamad Hassan continued his testimonial:

    People will not forget it. Because they had many, many problems. In front of the parents, they would rape their children—in front of the parents, in front of their brothers and sisters. Inside Myanmar, every Rohingya will not forget the problems that they faced. They had many, many problem in their hearts. The monks and the military raped the sisters in front of the children, the mother in front of their children and mothers, you could never forget that. If we will return to Myanmar, we will remember what happened, and they will cry. There was no way to fight against them, and many people died. And we have less and they have many weapons, so there is no way to fight because we are weak. (Mohamad Hassan, p. 55, Phase II)

The feelings of helplessness and vulnerability underlie decision-making and the sense of autonomy stemming from these complex traumas (Escueta & Butterwick, 2012). Mohammad Hassan’s story is indicative of the multiple layers of trauma that exist in the backgrounds of all of the Rohingya community. The context of this research lies in the personal accounts of what has brought the Rohingya culture into its present situation today.

Mohamad Nur is the second of the two original Rohingya refugee artists I found first in the Refugee Camps, the first to start the Rohingya Artolution. He described his experience of displacement:

    The Myanmar government is not good, man. They burnt babies in the fire. They burnt our houses, and they raped our women. And it is not good, and I am trying to do [show] this. We need a good leader to lead the whole community. The Rahkine Muslims, Hindu. Myanmar government police would always hit us. They say we are not Rohingya, we are Bengali. (Mohamad Nur, p. 57, Phase I)
Such malicious widespread common experiences of the killing of babies, raping of families, and destruction of identity form the underlying framework of the situational feelings that surround this study. Possibly for these reasons as well as many others, throughout the data collection process, I found that the men spoke in depth about the context in Myanmar and transition into the camp, yet the women did not focus on this, but rather on the issues in their lives. Due to this, the context will be explored through specific voices that highlighted these issues to set the stage of the study, and what the Rohingya Artolution means for this community.

**Systemic trauma over time in Myanmar.** Over time the rights of the Rohingya deteriorated and were taken away in a fashion similar to Nazi Germany (Javaid, 2018). It did not all happen all at one time; rather it grew over years until all of the rights were systematically taken from the Rohingya communities (Southwick, 2015). When understanding the gravity of this crisis, the larger historical precedent of this series of events needs to be seen through the eyes of individual people whose lives have been completely altered. Anwar Faruke, the youngest of the Rohingya Artolution teaching artists, explained what such an experience was like in his daily life:

In the beginning, when we were in Myanmar, there were many educated boys. Because the government, none of the educated people could not stay there. So they left to the other countries to work. Also when women really need to marry, but they need permission from the government to marry, and have to pay 20 lacks to government to permission to marry. There are some people who can give money, if they cannot give money they cannot marry. Inside, very government control now. Later, when the government know them, and the government knows them, and some are killed, and get sent to the prison. They made it very difficult to stay before the big problems. (Anwar Faruke, p. 42, Phase II)

Over time cultural traditions like marriage, prayer, and burial became controlled by the government. This level of invasion into the cultural and personal traditions created long-term sentiments and potential resentments permeating the stories of oppression. Such stories have the potential to become the fabric of solidarity in the face of
unprecedented pain (Sparling, 2019). This systemic oppression subsequently informs the value of how traditional practices function in Rohingya society. Yet, there were glimmers of hope poking through the darkness of life before the oppression of forced displacement leading to degradation into unfathomable inequity. Mohamad Hassan gave a small look into the decline into displacement:

When I was in Myanmar I had many friends from different communities, from different ethnic groups. They had the scope to work. But the government would not allow Rohingya to do the jobs. We did not have the chance to do the jobs. We want to make the people understand and to ask to the world. They want us to give our identity of the people. The government is scared of the name of the Rohingya. Sometime they [Rakhine Buddhists] are allowed to be the master of the school. Rohingya are not allowed to get the job. We want to go back to the country with dignity and with respect. They want to go back and do the international jobs. So they are not throwing us back to Myanmar. If they want to kill us, so that they will not throw us without identity or dignity. (Mohamad Hassan, pp. 42-43, Phase I)

Mohamad Hassan analyzes that there was a neighborly understanding of different ethnicities from decades ago. However, inequity overtook neighborly relationships into unbridled violence. Understanding this loss of “dignity and respect” provides the meta-perspective that the oppression the Rohingya community is facing is something unacceptable (Siddiquee, 2019; Szurlej, 2016). This self-realization adds to the challenges of the time leading up to the displacement, and how difficult the living conditions were3 (Beech, 2018). Understanding one’s own situation and the corresponding conversations that arise in the Rohingya community are the context of how the Rohingya Artolution has been able to exist amid such harsh realities through art and art education.

New, middle, and old arrival Rohingya refugees. Within the Rohingya community, there is a major stratification among the different arrival periods of various

3It must be known here that there are still approximately 400,000 Rohingya living currently as IDPs (Internally Displaced Peoples) in Myanmar in detention camps (Beech, 2018).
sub-sections of the Rohingya people. The testimonials that were just mentioned by Mohamad Hassan, Mohamad Nur and Anwar Faruke are all from *New Arrivals*. However, before they arrived after fleeing from the 2017 crisis, there was a major influx in 2012, and those are called *Middle Arrivals*. Before this there were smaller influxes in the 1980s, 1990s, and early 2000s during different times of severe violence, and those are called *Old Arrivals*. There are specific traits about the different arrival time periods that affect certain perspectives on the Rohingya crisis, which is clearly mapped out in the groundbreaking book *The Rohingyas: Inside Myanmar’s Genocide* (Ibrahim, 2018). One of the Rohingya artists and field coordinators is named Mohamad Islam. An Old Arrival, he grew up in Kutupolong Registered Camp and lived his whole life in the Rohingya Refugee Camp. Mohamad Islam’s perspective on the context surrounding the displacement is key to understanding the relationship of the stories spanning from the Old Arrivals to the New Arrivals. Mohamad Islam started his story from when he was a child and how things changed over time:

My parents told me, my dear son that the Myanmar government wants to destroy Rohingya Muslims. I did not see the violence. In 1978 the Rohingya Muslims in Myanmar started being persecuted, then in 1992 they were killing our mothers, and were setting fire to our houses. We cannot study Madrasha, and then my father told me about the Rohingya, the situation is not good, and they killed the people. The Buddhist government does a problem. But after 5 or 6 years, I went to visit my country and stayed for 2 weeks. In Myanmar, everyday they are checking their houses, checking IDs, the government inside the house, and for one week I see it is hell. At first, I didn’t believe it, but when I see it with my eyes then, I really believe it. Then total I see the same problem, the same issues from the Rohingya Muslims. They raped our sisters. And many of my relatives are dead in Myanmar, and they killed my auntie. When the Rohingya came in Myanmar in 2017, and most of the Rohingya were destroyed in our country, and

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4 Kutupolong Registered Camp was the original camp where the first influxes lived; this is where the mega camp started. New, Middle, and Old arrivals live in different geographic regions of the official and unofficial Rohingya refugee camps.

5 Children were not allowed to study in public in schools, nor were they allowed to study in Madrasas, religious schools, thus eliminating all rights to education (Ibrahim, 2018).
Rohingya lost all things. I don’t know why. Most of the people are uneducated people, because they stopped us to learn. Education is the backbone of our nation. Like we are now blind. Rohingya lived there like it was a jail in Burma. And they feel that they were suffering, and most of the people were suffering. (Mohamed Islam, p. 33, Phase II)

Mohamad Islam’s perspective sheds an important light on the Rohingya refugee context and provides an inside perspective from the outside, going into the inside of the Myanmar Rohingya context. This slow motion genocide is mapped out in the foreboding publication from 2015, *Countdown to Annihilation: Genocide in Myanmar*, published by the International State Crime Initiative (MacManus, Green, & de la Cour Venning, 2015). This was published before the major influx in 2017 and predicted the intended “annihilation” of the Rohingya culture. Mohamad Islam’s experience of his people’s plight has an embedded realization of helplessness in the case of the Rohingya; both in and out of the country. Yet he continued his statement as an understanding of the trends of uneducated people, and what that means for his community, concluding:

> There is not the opportunity in Myanmar. Rohingya have no experience and sometimes, they are afraid of foreigners. And they think, they are afraid. Our Rohingya, there is a lot of problems in their minds, and I am telling myself into this. I cannot get opportunity to go to university. (Mohamad Islam, p. 38, Phase II)

Mohamad Islam understands that the lack of education has historically limited the minds and opportunities of the Rohingya people. This awareness has been quoted as existing in context defined by researchers Zarni and Cowley (2014) in their article, “The Slow-burning Genocide of Myanmar’s Rohingya.” The slow-burning nature has warped the ability of many of the Rohingya to dream beyond the imposed limitations of Myanmar, let alone the dream of creating art (Zarni & Cowley, 2014). Mohamad Islam is aware and very concerned about what this will mean for the future of his people, and the future of his culture.

**Art and art education in the Rohingya context in Myanmar.** The final contextual perspective that is critical to understand for this study is the role of art and art
education before the mass exodus in 2017. What was the role of art and art education; in fact, did it have a role among this systemic cultural oppression? Mohamad Armin, the younger brother of Mohamad Hassan and the third Rohingya Artolution artist to join the team, had a very clear answer for this question: “When we were in Myanmar, we were not allowed to make art. We never got the chance to paint in color in Myanmar” (Mohamad Armin, p. 41, Phase I). Mohamad Armin simply and clearly states that art was one of the many elements of life that was forbidden. New arrival Rohingya teaching artist Mohamad Islam agrees with this point: “We need art. If people can see the art, they did not allow the artists, and you make the artists.6 The Rohingya have no artists in Myanmar” (Mohamad Islam, p. 38, Phase II). This idea that there were no artists in Rahkine State is referencing that the designation of an “artist” was not accepted. Along with most other professions, this was considered by the government to be a threat (Constantine, 2012). The response to such a constraint in human nature is to be innovative and find ways to create. Mohamad Hassan gave us an example of this, discussing how he used the chance to draw simple diagrams in Myanmar as his small window into expression:

In Myanmar I used to draw, the image that was related to my subject geology, environmental images. Which is very related to my subject. But I would only make with pen and pencil, I was never allowed to use color. I was bound to do it, because I wanted to make the organ and the mouth and the natural environment. (Mohamad Hassan, p. 41, Phase I)

It must also be understood that Mohamad Hassan was able to attend school for two reasons. First, he was located near Sitwe, the city of Rahkine State, which gave access to educational institutions. Second, he concealed his identity. He did not tell anyone he was Rohingya, and this worked until the conflict of 2012. What is so hard to fathom is that

6To “make” the artist here refers to the first designation of the Rohingya Artolution Artists as teaching Artists.
even color was illegal for the Rohingya to buy or to use. This limitation has strange and powerful implications on the Rohingya Artolution’s genesis.

When asked about Art and Art Education in Myanmar, Mohamad Hassan continued his decryption and chose to describe the role of the artist in the form of a traditional Rohingya folkloric fable. He told this story:

In Myanmar people\(^7\) respected the artist. We read many stories about the artists in Myanmar.\(^8\) We wanted to be like him like the image, like the chapter we read. There was a story I read in my books. It is a story called Uubaing, he is called Ubbainng. He tried to be an artist, and his mother didn’t want him to be an artist. And his mother restricted him from painting in the house. And when his mother said to paint, and his mother said if he paints she will cut his hand off. From that day he didn’t paint with pencil and paper. He instead painted with coffee, and different than his mother wishes. He has a different wishes, and his inner self made art. Even though he faced difficulties from the artist, when I read this story I decided I wanted to be like him. I didn’t have the logic to be the artists, to be a painter. (Mohamad Hassan, p. 44, Phase I)

This story has an intrinsic cognitive logic of punishment and innovation amidst conflict and trauma. Mohamad Hassan chose this methodology to explain the significance of what being an artist meant to him, and this is the story he chose to tell. The truth is that story telling is the modality of the challenging multi-literacies the Rohingya have been forced to develop over decades. Because the Rohingya do not have a written language, the value of storytelling, like many oral traditions, is that stories provide verbal social and creative memory (Escueta & Butterwick, 2012).

The eldest member of the Rohingya Artolution is a man named Bashar Ulla. In addition to being a painter, he is a folkloric mandolin and flute player as well as a singer. While interviewing Bashar Ulla, he opened up about his thoughts in Myanmar about the arts: “Right now, also I become older. If I can become young, I would be a singer in

\(^7\)“This” refers to Rahkine Buddhists in Myanmar.

\(^8\)Historically taught as the cultural traditions of the Myanmar government.
London, and living in Myanmar I become older with many sorrows” (Bashar Ulla, p. 72, Phase II). This dream to be an artist in parallel to the sorrows of the realities of life is a crystallization of the ethos and pathos of the Rohingya crisis (MacManus et al., 2015). This historical destruction of dreams through systematic persecution lays the foundation to truly understand the complex and traumatizing context of the Rohingya Artolution.

**Entrance into Refugee Camp**

For someone who has lost everything, finding safety for the first time in their life is a phenomenon that needs to be acknowledged as crucial to what a refugee camp means to people fleeing a genocide (Nebehey & Lewis, 2018). There is a strong belief that because the Rohingya refugee camps are the largest in history, the rapid creation of such a dense and new social ecology within a single year created a shift that is key to understanding the mental states of the individuals in the Rohingya community (Salim, 2019). Specifically in the Rohingya context, the combination of the slow-moving, systematic removal of rights is paired with the acute trauma of the immediate and large-scale violence and mass population displacement from Myanmar, both of which relate to how discovering a challenging and tumultuous haven can change the lives of the Rohingya community (Beyre & Kamarulzaman, 2017). To illustrate such a shift, we will begin with the transitional narrative of Mohamad Hassan, who mapped out his arrival into Bangladesh:

> When I arrived in Bangladesh, I stayed for four nights on the border. There were many people, nearly 2 Luk people [200,000]. I stayed with them. After 3 days there, some NGOs and UNHCR they fed us some food and fruits, then after 4 days, they brought us to the Kutupalong areas with my family and we built our houses out of bamboo donated by the organization. Than I would stay in Kutupalong camp 4, in G block. But we did not have any money to eat, or to have food. We did not get enough food for the whole family. So it was really important for me to find a job to have for my whole family. I went to Balukhalī to try and support my family. There was Max
working. I found Adam Osta who was working. I introduced to him where I work, I don’t have a job, and he showed me Max. And I explained my biography to Max, and he gave me a job an opportunity with this job with Artolution. (Mohamad Hassan, p. 47, Phase II)

Mohamad Hassan highlights that despite the efforts of the international humanitarian aid organizations, there was urgency to survival in the immediate post-crisis period. It must also be recognized that hundreds of people died upon arrival in Bangladesh, as well as women giving birth on the road and people starving amidst extreme conditions (Ahmed, 2018; OCHA 2017). Stemming from this type of complex trauma, there was a strong sense of the need to take care of one’s family and ensure that the personal and familial lives were stabilized; this was a critical part of the physical and mental entrance process into the refugee camps (Carey, 2006). The entrance in the refugee camp is described by Mohamad Hassan as a turning point, and as an opportunity where something new became possible. The process of community-based public art education needed to function amidst the challenges of the living conditions immediately when entering the camp. Mohamad Hassan continued his description:

We came at Bangladesh in November 2017, faced several kinds difficulties on the ways. What ever, when we fled to Bangladesh some polices and army took us from the border to Kutupalong camp. At the beginning people are going there and coming here through the bushes because many people had not shelters and foods, no roads and so they faced very bad difficulties. Few months later UN and Bangladesh government started arranging shelters, roads and foods for every family then people became in peace situation. Then some people had started working as

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9 Adam Ostaszewski was the independent actor who initially brought Artolution and me to the Rohingya Refugee Camps and provided the initial seed funding for the program.

10 There have been a large number of organizations working concurrently to address the needs of the refugees. As the crisis has continued, the coordination has improved, and care across the refugee camps varies.

11 Suza Uddin was working as a reporter for the BBC at the time of the influx on the border of Myanmar and personally witnessed this, as well as reports from UNICEF and UNHCR, 2017.

12 Kutupalong Refugee Camp was the first registered camp for the Rohingya people in Bangladesh.
volunteers in their respective blocks and camps. (Mohamad Hassan, p. 106, Phase I)

This description illuminates the extremely complex coordinated effort to implement the joint response plan of providing the necessities to live for an enormous number of people entering an environment with no pre-existing infrastructure. The quality of life had immense challenges, and it took months of coordinated effort to respond equitably to the needs of this severely traumatized community. This same sentiment is echoed by Anwar Faruke, the youngest member of the Rohingya Artolution. He explained the moment of displacement and what it felt like:

At that moment we didn’t want to come to Bangladesh, Myanmar was our native nation. There was many genocide happening, and we needed to save our lives, and we needed to come to Bangladesh. And we would rather save our lives in Bangladesh. (Anwar Faruke, p. 42, Phase I)

Anwar Faruke makes it very clear that the only reason hundreds of thousands of people fled, is because there was a “genocide.” There was no choice. That lack of choice signifies the basic necessity to save the lives of one’s self and one’s family by entering the refugee camp. The only choice was whether to live or to die.

The arrival of over 700,000 people into the refugee camp put huge stress on the already under-supported system. Mohamad Islam explains, “We need the houses in order to sleep. If we have a fever, then we can go to hospital. We need a school in order to study” (Mohamad Islam, p. 79, Phase II). These basic needs are the role of international organizations, and yet there is a push and pull with the local Bangladeshi government, who does not want the conditions of the camps to be comfortable enough to warrant the Rohingya population to stay (Salim, 2019). Yet their lives have to meet basic international human rights standards. This is especially true because by international UN standards, a Refugee is a displaced citizen; but the Rohingya were never citizens, they were never given passports, and they were never even given birth certificates. Thus, by international law, they are not formally refugees as defined by the UN High Commissioner for Refugees (UNHCR). UNHCR provides resources on the status of
“stateless persons,” which begins to accurately bring light to the situation of the Rohingya community (Seet, 2016). Yet, they are also not defined as economic, environmental, or geographic migrants as specified by the UN International Organization of Migration (IOM). Lastly, because the world governments have failed to officially define and act on the Rohingya conflict as a genocide as defined by Office of the High Commission of Human Rights (OHCHR), they are also not defined as those fleeing “genocide.” Thus, the definitionless anomaly of the Rohingya context becomes apparent and exposes the complex transitory policy vacuum of the diplomatic status of the Rohingya people (Siddiquee, 2019).

Looking at the macro-scale perspective of the difficulty of the position of Rohingya, we can begin to understand how the transition into a refugee camp can build a role for art and art education. Yet this perspective does not accurately portray the feeling of entering the camp, and what this means to the psyche of the Rohingya Artolution Artists, which motivated many of their actions (Jung & Von Franz, 1968). Mohamad Hassan accurately portrayed this feeling:

In the past we faced many crisis, and right now life in the camp is very bad. The situation is bad for the house and the food. It is very hot in the houses, it is important for the Rohingya to go back to Myanmar. People do not get enough food, and do not get what they need. The refugee life is not good, so everyone needs to give messages to the world. And we go and are able to draw something. And they are sharing what had happened in Myanmar and what is happening for the future. They are thinking about wanting to get the rights from the Myanmar government, They want the foreign countries to help with the problems, and help to help to solve the problem with the in short time we want to have our rights steadily.

(Mohamad Hassan, p. 48, Phase II)

This statement portrays a large range of emotions, from physical concern, to ideas of the future, and hope for return. There is a cyclical logic of the meaning of the situation being

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13“The Psyche” in this case is referencing the conscious and unconscious reactions to the unique type of displacement that the Rohingya are in. Seminal theorist Carl Jung (1968) formed this framework originally, which is important for explaining the meaning of these testimonials.
bad in the camps, and thus the desire to go back to Myanmar with human rights, and the consequential desire for the global powers to care about the Rohingya people (Bauer, 2015). Mohamad Hassan emphasized this same concept even further, stating:

When I am talking about the people who don’t have the shelter. In the meantime I am hearing about the repatriation process…. I want [justice for] the people who deserve to be punished. In the future we want to go back with security and dignity, and justice. (Mohamad Hassan, p. 55, Phase I)

Craving for dignity, wanting to be treated as human is embedded within these comments. Dehumanization was a way of life in Myanmar (Szurlej, 2016). Even though they are displaced, they want to have dignity, to be treated as human, and most importantly to have a choice in the future of their culture; this is part of the circle of striving for change. This circle also has unseen meanings embedded that inform the significance of these statements. When Mohammad Hassan arrived in the camp, his family underwent trauma of a different kind. Artolution Country Manager Suza Uddin explained: “ARSA kidnapped Mohamad Hassan’s father. He was released after being held hostage for one day. A Bangla Doctor was killed by Rohingya 20 days ago. Over 36 people were killed by ARSA in the last 6 months” (Suza Uddin, p. 95, Phase II). The internal violence that has come from the trauma both in Myanmar as well as in Bangladesh is a factor that undeniably informs the behavior of the Rohingya community. Upon entering the refugee camps, there are problems with both internal and external violence within the Rohingya community, as well as with the host community (Khin, 2017). In spite of this, we see that there is a hope through the arts in Mohamad Hassan’s statement about being able to “give a message to the world … and draw something.” His emphasis on action lays the groundwork for the role that the Rohingya Artolution has come to play in the lives of the displaced Rohingya in Bangladesh.

We can see that the displacement also had effects of bringing the community together in spite of the violence described by Anwar Faruke, the youngest member of the Rohingya Artolution, who stated, “What is really important is what happened in
Myanmar, not just about me, but for my whole community. But the world can solve the problem easily when they can understand this message” (Anwar Faruke, p. 44, Phase II). This idea that the one can represent the many has critical importance for what a genocidal displacement can do to a community. Yet this idea, that the world can solve this problem “easily” if they understand it, unfortunately doesn’t take into account the complexities of global geo-politics, especially when explained in 2017 by local expert Tun Khin as “a preventable genocide allowed to happen.” Nobody stopped it, and nobody even tried to stop it.

Mohamad Hassan summed up his experience of being displaced and entering the refugee camp very succinctly: “I want to continue for our culture and for other cultures. Everyone is hoping to go back to Myanmar, because they don’t want to stay here inside the camps like refugees” (Mohamad Hassan, p. 53, Phase II). The cultural component is essential to understanding the feeling of loss, a cultural genocide, and a cultural hole that entering a refugee camp is a constant reminder of. All of the buildings are owned by international organizations, and there is constant uncertainty. However, now the opportunity for culture to have a rebirth through art and art education has become a reality. Mohamad Hassan also illuminates the stigmatization of being a refugee (Siddiquee, 2019). Entering a refugee camp, especially one as large and as restrictive as the Rohingya Refugee camps, solidifies the understanding that you are a stateless person. What does that statelessness mean for envisioning a future? And what role can the art and art education play in envisioning that future? Understanding this context is the soil that allows us to answer these questions by taking a look at the tree of the Rohingya Artolution, and the quality of life and major issues in the refugee camps—the soil from which the community-based public art education program grew.
Quality of Life in Refugee Camp and Major Issues

Daily life in a time of crisis. The displacement of a single group of people who survived a large-scale attempt at cultural eradication, fled, and are now living in the largest refugee camp in history leads to the next contextual discussion: the real-world understanding of the day-to-day quality of life and major issues of the Rohingya community living in the refugee camps. To give us a mental picture of the gravitas of the situation in the Rohingya Camps, Suza Uddin shared a statistic collected by organizational partners on the ground: “There are 20,000 pregnant women in the camp, with an average of 123 babies born per day. Just think about what that means for the future” (Suza Uddin, p. 96, Phase II). The future of the Rohingya is a daily question on a cultural level, as well as a physical level of the simple and human need for a stable home and the resources to provide safety, health, and the basics of life (Wali, Chen, Rawal, Amanullah, & Renzaho, 2018).

The realities of the daily lives of the large families of the Rohingya were very clearly voiced by Muldainaka, one of the model mother participants in the collaboration between the Rohingya Artolution and UNICEF mural workshop at the BITA community information center. She illuminated the importance of home amid the feeling of displacement: “In my experience, when the rain season comes, the cyclone, the houses get broken. The most important things, if we have no house, than how can we live?” (Muldainaka, p. 75, Phase II). Muldainaka voiced the need for a home, a stable place to live, and the fear of having nothing in the world when she had already lost everything. The physical concerns of day-to-day life create a culture of need, which has a series of behavior implications (Beyrer & Kamarulzaman, 2018). The dangers of the natural environment are a very real concern among the Rohingya, considering 20-30% of the country is flooded

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14This percentage greatly varies from year to year, and across regions of Bangladesh. The northernmost part of Bangladesh has also been known as a region with some of the most intense poverty, which is thus intensely affected by the monsoon and wet seasons (Uddin & Khan, 2007).
annually, and mudslides all over the country are one of the many hazards of life in southern Bangladesh. This becomes even more strained for a mother like Muldainka, who feels that the concept of a safe home is the core of a family—and the only safe space for many women. In fact, for many women, a home may not even be a safe space. From natural disasters to gender safety, the crisis\textsuperscript{15} comes in many forms in the daily lives in the Rohingya community. The concept of a past, current, and future crisis is a pervasive theme across the testimonials of the Rohingya Artolution teaching artists and communities. Mohamad Islam explained in an impassioned testimonial about the current educational crisis in Rohingya camps, and what that means to him and his community:

These are our relatives. Most of the Rohingya people they cannot think. They have the future, and have a future. We have a need for education, and it is the role of the nation. We are uneducated, and we are blind. And people, we can have a future life. We are creative people, we can show our demons, and we can show the world our lives. The Myanmar people make us the uneducated people. (Mohamad Islam, p. 34, Phase II)

The light of education, and the blindness that comes from having education taken away, forbidden, and forced into a life of uneducated decision making, has crippled the capacity for many Rohingya people to advocate for their own rights. According to Mohammad Islam, the lives of many of the Rohingya are deeply informed by the lack of education afforded to generations of Rohingya families. Regional scholar Azeem Ibrahim (2016) explains that the systematic destruction of the ability to have any kind of non-madrashah based education deeply limited the Rohingya capacity to advocate for their rights over decades of oppression. This concept continues to have an impact on how education can exist in the Rohingya camps for the future. Mohamad Islam finished his

\textsuperscript{15}The concept of crisis is here referring to the standards defined in the Journal of Education for International Development publication titled “Inter-Agency Network for Education in Emergencies (INEE) Guidance on Education in Conflict-Affected Countries: Responsive Education from Project to System” (Eschenbacher, 2009).
testimonial about the major issues that come along with having a way of life that has been so informed, with past, present and future trauma, stating with conviction:

Most in the Rohingya refugee camp, they are trying to live peacefully, even though there was no peace in Myanmar. We have the right, we are human, we need to become the government. I live in a small hut, with a tarp. We are thinking that I am the poorer family, why am I poor? When I think about the Rohingya problem, how can I make my community educated? I think about this, we have lost the men, and the men are lost. We are like this, what we are going to have the future? If we have a marriage, and our baby, will they have a future? I am thinking that our Rohingya will have a future, please help me, and I am telling you that the news media can make the news understand all of our problems. (Mohamad Islam, p. 36, Phase II)

The concept of the temporal nature of the precarious situation of the Rohingya pervades Mohamad Islam’s testaments. This is the kind of existential frustration that informs how people conceive of their lives. There is an awareness of comparative poverty, as well as the influences of the international media. We live in a globalized world, where now there is an awareness that there is a global ecosystem of information at play. This issue was discussed in the Asian Journal of Comparative Politics’s recently published article, “The Portrayal of the Rohingya Genocide and Refugee Crisis in the Age of Post-truth Politics” (Siddiquee, 2019). This article touches on the immense international frustrations of a world seemingly unable to use global media to arouse enough attention for a systemic change in this crisis. This all points to the feeling of many Rohingya people like Mohammad Islam that they have been forgotten; this lives with them everyday and helps them conceive how community-based public art education can contribute to what a positive future could look like.

Rohingya refugee camp relationships to hope: Past, present, and future. The nature of time for the Rohingya community is a daily reminder that the unknown future is a reflection of a destroyed past. This is a unique situation in the case of the Rohingya Refugee camps, where the combined cultures of international aid organizations work with a community whose relationship to the outside world has been extremely minimal. The
feelings of different people and personalities within the context react differently to the rapid changes in environment. Suza Uddin conducted a very sensitive testimonial interview with a woman who underwent horrific sexual assault and rape trauma, along with the death of her family members, which is relevant to describing the nuanced nature of the Rohingya trauma. For her safety, her name and information have been removed, and her words are paraphrased through a testimonial Suza explained in his interview:

There is a woman from Balukhali, she said; “We feel that in the camp we don’t have a life, and they used to suggest we work, and we have to copy. We don’t have any other choice, what is the different than Myanmar? When the journalist come, they don’t care about us, they just want our film. They just come for 4 or 5 days. Even I saw someone struggling, coughing, he had a fever and sick. And the correspondent target him to take interview.” And sometimes I say, “please and you just come from journalist, and it is only for you.” That women would talk about the other NGOs, we say, “Feel free to say whatever you want. You will decide what ever you want, what ever you want to say.” (Suza Uddin, p. 66, Phase II)

This reaction illuminates the challenges within the context of living in a place classified as a crisis by the world, and feeling that the situation is not improving. The problems stated show a feeling of hopelessness amidst all of the aid coming into the camp, there are issues of humanization, and she speaks to the extractive nature of elements of the fields of humanitarian aid and journalism in crisis contexts. The concept of humanization is discussed in a recent compelling article titled “Caught between the Nation and the State: Voices of Rohingya Refugee Women in Bangladesh” (Mohsin, 2019). The racism and inequity that exist across the different phases of the Rohingya culture’s history have a underlying trend of hopelessness. In this Suza Uddin’s quote, there is a statement that the land is not theirs, and that no land is theirs. So what does this mean? And what does this mean for hope? Many people feel this hopelessness—that they are an unwanted people, by their homeland, by the host community, by the world.

This complex relationship with hope comes from understanding the immense challenges that have been imposed on the hosting Bangladeshi community. Many people
living in the south of Bangladesh already did not have enough to live, and Cox’s Bazar district has historically been the most impoverished region of Bangladesh.\textsuperscript{16} Mohamad Hassan explained the Rohingya perspective of understanding this as a challenging position:

> Many Bangladeshi people have lost their forest, trees, their own roads get destroyed because of Rohingya and so nobody of Bangladesh will allow Rohingya to come again to this country. Many people are also fearing for not to go to the land which Bangladesh arranging for Rohingya, because Rohingya think it has no life granted and the people who go there will not able to go again to Myanmar. (Mohamad Hassan, pp. 106-107, Mobile Mentorship: Phase II)

The layers of fear that inhabit the emotional well-being of a person who has to have so many complex types of concern affect what hope can mean. Such a comment illuminates the acknowledgment that this situation has created challenges for the whole region.

Population and poverty expert Luca Ventura (2019) explains that Bangladesh already has among the 50 lowest GDPs\textsuperscript{17} in the world, and this has been consistent for Bangladesh for decades. Yet, the Bangladeshis saved the lives of over 700,000 people. In “Durable Solutions to the Protracted Refugee Situation: The Case of Rohingyas in Bangladesh,” researchers Azad and Jasmin (2013) explain that the distribution of suffering is truly shared between the host and displaced communities:

> This refugee situation is characterized by suffering; suffering for the refugees, the host community as well as the asylum country…. The case of Rohingya refugees in Bangladesh is one of the most complex refugee situations in the world which has been continuing for more than three decades. (Azad & Jasmin, 2013)

This act of hospitality and human compassion has come with fears from both sides, that there may not be hope for a future that will leave either the host or the Rohingya

\textsuperscript{16}Bangladesh’s ability to change the poverty of the south has been heavily affected by this crisis, and has had ramifications socially, economically, socio-politically and demographically (Mohsin, 2019).

\textsuperscript{17}As of April 17, 2019 the GDP of 4,993 was the 50th poorest GDP in the world and published by \textit{Global Finance}. 
people in a stable position. The stresses about land, ownership, freedom, return, and rights are more than abstract concepts; they are worries in the minds of those who don’t feel they have choices (Wade, 2017). The influence of these fears is exacerbated by not knowing what comes next, with no foreseeable end in sight.

This is particularly true for the Rohingya who are looking back to their past and are still living reminders of a past life. To give Mohamad Hassan’s last statements context, he unveiled a personal trauma that he grapples with every day: “My girlfriend is stuck in Myanmar. She cannot work, and not enough food. She is stuck in the Sitwe18 camp, and she cannot leave, very bad situation” (Mohamad Hassan, p. 54, Phase II). Not knowing of the life or death of loved ones is an added ongoing stress. If not balanced with healthy behavior practices, this kind of long-burning pressure can grow into toxic stress (Verdeli, 2014). This toxic stress can grow into hopelessness, feelings of unconditional loss, and serious depression. Yet amidst these severe challenges, Mohamad Hassan uses a poetic and honest analogy to explain what these incredibly complex emotions feel like:

No Rohingya has any future because everyone is like floating a boat in the ocean which has no engine or paddles to drive. Rohingya children are not able to attend and learn middle and higher education in this country, in this refugee situation. They have only Allah to trust for them because, there is no other way. (Mohamad Hassan, p. 107, Mobile Mentorship: Phase II)

Amidst the feeling of losing everything, even hope, there is a grasping for what is left, for God. That grasping for Allah and for some kind of meaning amidst chaos, that feeling is all that is left for many in the Rohingya community. This deep dive into the emotions of being in a boat at sea with no control, with no paddle, with nothing but one’s life—this is the an accurate analogy of the daily truth to this community, and precedent for creativity. Concerning the major issues in the camp, many reports will discuss the physical problems of shelter, water, storms, violence, food, and healthcare. Each one of

18“Sitwe” is one of the largest populations of IDP Rohingya community still in Myanmar, who are currently locked in holding camps and not allowed to leave.
these perils poses the very difficult realities for the daily lives of the 1.2 million people living in the Rohingya refugee camps (Parmar, Jin, Walsh, & Scott, 2019). However, there is something that underpins all of the physical concerns: the question of hope. Understanding the need for hope sets the background for the story of the Rohingya Artolution, what the role arts and arts education can have in such a physical and mental environment, and most importantly how desperation can transform into something beyond hope, into action.

Displacement Trauma and Precedent for Art and Art Education

Memory and trauma of displacement in the Rohingya context. The memory and trauma that come from the displacement and the surrounding experiences are critical to understand the behavioral patterns of the Rohingya community and see the role art and art education can play for the future of this difficult anomaly in history. The displacement trauma, and corresponding behavioral trends, set a precedent for the dire need for art and art education (Escueta & Butterwick, 2012). To contextualize this need, there is a critical understanding that must come from the responses to trauma that are pervasive across the Rohingya community. The importance of memory then becomes the catalyzing factor for creating a life where memory can inform one’s conception of the present and future, in a healthy or unhealthy way (Mcgregor & Ragab, 2016). A woman named Shofeeka, who was one of the model mothers in the BITA UNICEF center, explained what memory means in relationship to her conceptions of her past traumas. She shared an impassioned moment in a group mural design session and local issue focus group, stating, “I remember my problems in Myanmar, and fired my house. And I remember, and if we can draw our houses and we can remember, and remember the problem” (Shofeeka, p. 73, Phase II).

19The concept of focus group is here conceived of a group of adults speaking about the shared problems of their community, with all listening to each comment, men and women equally. We can see a precedent for this methodology described by Yorks and Kasl (2006).
Shofeeka’s memory of her traumas is tied to the process of drawing. Remembering her past “house” was the original memory gateway to her concept of home. We can also see the loss that is inextricably tied to the feelings associated with the concept of home, and drawing is a conduit to discuss this trauma in a healthy way (Gargarella, 2007). Because the arts can act as a catalyzing factor for memory, we can see that memory and art are interlinked, especially in a context as sensitive as the Rohingya Refugee crisis. Memory also plays a fascinating role in the conception of freedom and fear—the dream of freedom in Rakhine State, freedom across the Naf River, freedom from the daily fear of trauma, and an entrance into a fear of what will come for the future. Fear acts as a trigger for conceiving of freedom, and we see this as a contextual basis for the role of education (Tummala-Narra, 2007). In a very sensitive interview, Mohamad Islam gave his pure, emotional, unedited opinion about how it feels not to have freedom, and to feel the trauma of losing something that his people never even had in the first place—equality:

Please we are human and we have eyes, and we lost our country. We lost our country! And you can go safely to the world, and you are like me, and have face, and I have the right to live in the world. I want to tell all the world organizations, tell all of them, we want the world to see our problem. We have a need to have our country back. Because if the country is good, and it is your country. If they are to do it again, fuck the government, and they are animals, and now our lives are destroyed. (Mohamad Islam, p. 49, Phase I)

There is a deep-rooted sense of loss, anger, sadness, despair, frustration, and a feeling that this is a reality almost too challenging to bear in this quote. Yet, there is also a feeling of common humanity embedded in Mohamad Islam’s words, common humanity. He is talking directly to the deeply rooted social theory of the importance to Speak Truth to Power (Kennedy & Cuomo, 2000). This is specifically asking the world

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20“it” refers to the genocide and traumas previously faced by the displaced Rohingya people.

21This testimonial was given in English, which Mohamad Islam speaks, and was not translated from Rohingya. Because of this, the direct terminology was included to be honest to the integrity of the interview and the emotions being conveyed (Altrichter et al., 2002).
powers to act. Mohamad Islam finishes by discussing the role and feelings of destruction, destruction of a way of life. This begs the question of what creative salvation can look like for people who have lost everything, and how that redemption can be catalyzed by the humanizing capacity of art and art education. The teaching artists discuss the drawings that the children make as contextualizing the role of displacement in the lives of those whose existence has been fundamentally altered by violence. Mohamad Nur had a very salient observation on the role creativity can have embedded within trauma, as demonstrated through the imagery of the children. He explained:

When I see many children only draw helicopter and rifle. When from Myanmar cross to Bangladesh, they had so many beggars. Some children draw mountain. Because of this they swim and they dream. This is my memory. And also draw car. Most of the children always, always draw helicopter. And females draw flowers. (Mohamad Nur, p. 49, Phase I)

Mohamad Nur directly uses very specific imagery for critical thoughts, and tells a story when put in chronological order: ‘helicopter,’ ‘rifle,’ ‘mountain,’ ‘car,’ with an emphasis on stating ‘helicopter’ and ‘flowers’ twice. A learner-centered perspective of the role of art education to understand these icons leads to the symbolic nature of what each image means in the context of the real-life traumas of these displaced children (Burton, 2000). The pervasive theme of helicopters and rifles is a direct reflection of the powerfully violent icons they have witnessed at major transitory periods throughout their childhood development. The violence they experienced is an integral part of their creative development, completely informed by the traumatic context they are living in (Lowenfeld, 1957; Riley, Varner, Ventevogel, Taimur Hasan, & Welton-Mitchell, 2017).

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22This references the creative developmental consideration of what being learner-centered can mean in the context of art and art education as explained in the Studies in Art Education article titled ‘The Configuration of Meaning: Learner-centered Art Education Revisited’ (Burton, 2000).

23The “traumatized context” is defined accurately in the Epidemiology and Psychiatric Sciences publication, ‘The Culture, Mental Health and Psychosocial Wellbeing of Rohingya Refugees: A Systematic Review” (Tay et al., 2019, pp. 489-494).
Yet, we can also identify the resilience of the imagery, to see the role of the simple and iconic image of a flower. The “flower” is described as being gendered as feminine, and Mohamad Nur emphasizes that the feelings of having a dream are affiliated with swimming. There is an underlying metaphor for crossing the Naf River, where many perished, and many survived by swimming after having crossed mountains on foot. The swim of freedom from rifles and helicopters is a voice that needs to inform the context of the Rohingya Artolution, and underlies the expressive needs of the Rohingya community.

**Political trauma of displacement and a precedent for action.** For many crises around the world, political trauma and desperation are the oil in the motor of war, ethnic conflict, insurgencies, radicalization, and perpetuation of violence. Many experts and policymakers around the world have voiced severe concern that the Rohingya Refugee Camps could become a breeding ground for extremism and regional instability (Milton et al., 2017). In a relevant research article, “Trapped in Statelessness: Rohingya Refugees in Bangladesh,” we can see that the political role statelessness has had for the Rohingya, deeply affecting the emotional and psychological wellbeing of the Rohingya community.24 Due to the complex political traumas this community has faced, there is a precedent for the need for a change, for an embrace of what freedom can mean. Mohamad Islam was blunt about this when he explained emotionally, “Most of the Rohingya are dead in our country, and I want to do everything I can in this country” (Mohamad Islam, p. 34, Phase II). That connection of death and feeling of a responsibility to do all he can plays a strong motivation in his comments from Bangladesh, looking back at Myanmar. Mohamad Islam continued describing his very unique position of being an old arrival Rohingya in Bangladesh at the height of the emergency influx in 2017. He explained how it felt: “When the Myanmar government set

24 This article acknowledges that there are sub-communities within the single ‘Rohingya Community’ and because of this, there is an understanding that the Rohingya are not being assumed to have all the same opinions and reactions to the trauma (Milton et al., 2017).
Mohamad Islam’s feeling of anger, sadness, and shock in seeing the destruction of his own culture and not being able to do anything about it is a fear and reality for the old arrival Rohingya. There is a sentiment that has been discussed informally by the aid organizations on the ground in Cox’s Bazar. There is a sentiment among the men of the Rohingya community that the mass displacement of the Rohingya people, and inability to defend their land taken by the Myanmar government, was a emasculating embarrassment. This political trauma, with a gendered exacerbation, has fueled toxic opinions and behaviors (Brooten, Ashraf, & Akinro, 2015). A small example of this was shown by one of our Rohingya Artists, Ansar Ulla. In Myanmar he would dance in hiding, and when he arrived to the Rohingya Camps and began working with Rohingya Artolution, he became the dance teacher in the group. When recalling what he thinks about the crisis, he explained, “We want our Rohingya nation, if the Myanmar government, if they accept with the government. I am not afraid of the Myanmar government” (Asar Ulla, p. 74, Phase II). This sentiment has to be analyzed to be very contextually relevant in the trajectory of what Ansar Ulla says. He makes a powerful point about wanting a Rohingya nation, and the value of nationhood (Chakraborty, 2015). Yet when he says he is “not afraid of the Myanmar government,” this is a masculine response to avert fear as a cover for the personal and political trauma he has been through (Subramaniam, 2017). Ansar Ulla still has family members locked in Myanmar and does not know if they are dead.

25 This is referring to the Myanmar military. Throughout the conflict, the genocide could be seen and witnessed in real-time from the border of Bangladesh, and the world militaries and Bangladeshi military refused to act.

26 This sentiment came from multiple conversations I have had with different actors within international aid organizations, and I have not included the individuals names for sensitivity and privacy purposes.
tortured, or alive. He has two little children and a wife, and the ability to admit fear goes against many norms within the context of traditional society.

As with many masculine sentiments, these types of mentalities can be passed from father to son. Mohamad Islam described an observation he noticed specifically about new arrival Rohingya boys while in drawing workshops with both boys and girls. He said; “The boys hate the airplanes because the Myanmar government threw the bad things out of the airplanes” (Mohamad Islam, p. 79, Phase II). This young masculine hate of airplanes comes from feelings of loss and is a specific icon that represents this trauma that was recreated while the boys draw. The repetitive themes of helicopters is also this concept embodied, and has a deep contextual significance for understanding the need to overcome the trauma that caused this childhood developmental shift (Subramaniam, 2017). The question becomes: How does this type of reaction to the trauma shift behavior?

To answer this question we have to look at the observations of the children’s behavior and what the corresponding relationships can be to the imagery they show in their drawings. Anwar Faruke was previously an informal student of Mohamad Hassan in Myanmar and has a young and vibrant mentality about the children. When I asked him about any behaviors connected with the imagery they drew, he responded, “Some of the kids are hitting each other, sometimes they say bad things” (Anwar Faruke, p. 45, Phase II). The hitting that happens between the children in many ways comes from modeled behaviors from families and social structures. This complex trauma was deeply discussed in an article published at the height of the influx in 2017, “Daily Stressors, Trauma Exposure, and Mental Health among Stateless Rohingya Refugees in Bangladesh” (Riley et al., 2017). Stress comes in many different forms, which can all contribute to difficult relationships with one’s self, with others, and with the world. These types of complex and violent forms of trauma beg for creative action, for something that can change the cycles of violence. Contextual shifts in violent behavior have a
definitional relationship to the collective identity of the politically untitled nature of being a Rohingya refugee (Leider, 2014). Mohamad Hassan commented passionately on this concept and went into depth about what being stateless refugees means for his people and their behavior:

We don’t want to pass like refugees, we cannot stay like this. I really want to give Rohingya refugees the messages about the crisis in Myanmar, and what is happening, and they are only sharing with me. And I want to give the messages. And about the genocide in Myanmar, still we are in the camp and we don’t hear anything about going back, so I hope that foreign countries help us go back with our rights, with our rights and nationality. (Mohamad Hassan, p. 55, Phase II)

Mohamad Hassan illuminated the critical want and need for action. Expanding on his comment, he said there need to be healthy outlets for the deep seeded sorrow and loss for the Rohingya community. He continued, “Foreigners must help, and Allah must help. We have no weapons to fight back, we only have foreign countries to help” (Mohamad Hassan, p. 50, Phase II). This must be critically unpacked to understand the deep-rooted sentiments embedded in this bold statement.

There is a political reality that the foreign world is the only hope for many people. Even that is lost for many others, and the spiritual reality is that the only hope left is in the hands of Allah. The second reference is to not having weapons, being unable to defend one’s family and the feeling of helplessness. Subramaniam’s (2017) “A Perpetrator Narrative on Domestic Violence: Case Study of Rohingya Masculinities in Refugee Camps” gives us a perspective on some of the points that trigger a reaction to systematic oppression as a form of political trauma, leading to a distortion of masculine mental health. The most important part of this sentiment is that with the many layers of mental and physical strife the Rohingya people have been through, there is a clear and present need for creative engagement, which lays the groundwork for an informed approach to teaching artist education (Schlemmer, 2017). If the action is not going to be with weapons, then art and art education can provide that greatly needed shift. This then
begs the question: What can happen with that anger and energy, and can it be transformed? The key to answer this question is discussing what role community-based public art education has to alleviate this deep-seated trauma, and what this may mean for art and art education within this context. Mohamad Islam gave an insight into what the future of informed and healthy action could become based on the Rohingya Artolution:

There is not the opportunity in Myanmar. They have no experience and sometimes, they are afraid of foreigners. And they think, they are afraid. And after working with you and us, they are soft and feel more open, so I can know how to talk about my history. (Mohamad Islam, p. 38, Phase II).

This softening of the heart has a poetic truth embedded in the meaning. The hardening of emotions is a consequence of the trauma the Rohingya have faced, and relational softening needs to be facilitated with both local and foreign collaboration. The fear that Mohamad Islam discusses is the hardness that has been instilled toward any source of fear, be that in Myanmar, Bangladesh, inside the Rohingya community, or within the structure of foreign aid. The arts are a natural catalyst for this softening process, especially because cultural stimulation through the arts has been found to be an extraordinary way for communities to regenerate amidst severe trauma (Gargarella, 2007; Goldbard, 2006; Guetzkow, 2002). The large-scale cultural trauma the Rohingya community has undergone can be considered a symptom of deeper political and socio-historical problems in the region. From these testimonials we can see that this type of political trauma has created an unprecedented need for the arts and art education to catalyze needed action. Informed action is critical to make the Rohingya story come to life and be a means for the next step in the future of Rohingya resilience.

**Cultural trauma of displacement and a precedent for art and art education.**

The sense of complete loss that has come to pervade feelings about life and death in the Rohingya community is fertile ground for the flower of art to take root. Mohamad Nur

27The “you” and “us” refer to the Rohingya Artolution and the facilitation of the programs, which include a mix of foreign and local facilitation.
stated one of the major ironies of complete loss and displacement in a remarkably succinct way clearly and simply: “They say we are not Rohingya, we are Bengali. Then I come here and they say we are not Bengali, we are Rohingya. This is very unlucky for us” (Mohamad Nur, p. 57, Phase I). What an “unlucky” position for a culture to be in, and what an unlucky position for an individual like Mohamad Nur to be in. Mohamad Nur’s understanding of the very difficult concept of being unwanted and stateless has put the Rohingya community in a complex position across diplomatic boundaries (Ahmed, 2009). He laid down the precedent for a bridge that can emerge from this “unlucky” historical position of the Rohingya. Mohamad Nur built a bridge of color to answer his own comment, in a statement he made later on in his interview. He took the feelings of unknown that come from the travesties surrounding the context of the Rohingya, and explained what the role of the arts means in this context to him, stating with conviction:

It is very important to our community in our land, they don’t have any type of news or journalists. I hope that one day I want to become a great artist, it is important to us and to our whole families. And we show the whole world what happened in our country, and show to the world. When I use color, I get color, I get pleasure, it is in my character. (Mohamad Nur, p. 46, Phase I)

In this testimonial, Mohamad Nur explored his own character and the resilience that comes directly from the medium of color. Art and art education open a doorway to a path that can lead to meaning in a situation of meaninglessness. Two experts on trauma and

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28This refers to the Myanmar government, Myanmar military, radicalized Buddhist Monks, Rakhine Buddhists.

29Rohingya are only referred to as “illegal Bengali” in Myanmar, and the word “Rohingya” is banned throughout the country (Myat, 2018).

30This is referring to the Bengali government, Bengali military, Bengali Host community, and current Bengali policy stance.

31The Rohingya have had and continue to have severe restrictions put on their ability both create news about their position and receive news from the world about their crisis.
creativity, Escueta and Butterwick (2012) discuss the power of Mohamad Nur’s sentiment in their article, “The Power of Popular Education and Visual Arts for Trauma Survivors’ Critical Consciousness and Collective Action.” The core of their argument is the importance of using art and art education as a valve to release the traumatic feeling, so that amidst social isolation, cultural exclusion, and persecution, there is a door to another way of knowing, being, and meaning-making.

That very meaning-making has the ability to re-shape the potential for action to impact the meaning of dreams. In the case of the oldest member of the Rohingya Artolution, Bashar Ulla, the need for the arts to be connected to the trauma he and his family have endured is made clear. We need to look at Bashar Ulla’s earlier comment through the lens of the cultural trauma of displacement and how that sets a precedent for art and art education. He discussed mortality, past dreams, and what the role of trauma has been for him: “Right now, also I become older. If I can become young again, I would be a singer in London; and living in Myanmar I become older with many sorrows” (Bashar Ulla, p. 72, Phase II). Here Bashar Ulla illuminates the acknowledged reality of the temporal nature of his life, the dreams of his past, and the traumatic realities of his life’s sorrows. Bashar Ulla had the horrible experience of witnessing his daughter being raped and has had to overcome both mental and physical pain connected to what he witnessed in Myanmar. He even spoke of how his pain continues to affect his life. During an informal interview, he described sitting on the side of the road with his hand on his back and a grimace of excruciating pain on his face:

In Myanmar, the military came to my home, and started to beat me. They beat me so severely I collapsed, and they continued to beat me. After they left, I couldn’t stop coughing up blood. I went to the hospital, and was there for a month trying to heal. Since that day, my back has been in severe pain. (Bashar Ulla, p. 14, Phase III)

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32This is referencing the analysis in the sub-section “Art and Art Education in the Rohingya Context in Myanmar” in the section “Conditions in Myanmar and Forced Mass Exodus.”
Only after months of working with the Rohingya Artolution did he feel comfortable to explain this vulnerability. He had been pushing himself for months, to share his joy with our team and every person he met.

These types of physical and emotional long-term traumas are an ultimate sign of the healing capacity of the arts to transcend pain (Ball & Keating, 2002; Escueta & Butterwick, 2012; Rutter, 2005). Physical, emotional, and social trauma can all be seen here, and art is what has the potential momentum to elevate these stories to an unprecedented level. Mohamad Armin, the third teaching artist to join the Rohingya Artolution, discussed this same sentiment in an intensive reflection on questions around social justice, repatriated return, and the corresponding relationship to identity and the arts (Ahsan Ulla, 2016). He shared his in-depth opinions when he explained:

If anyone talks about the repatriation process. First we want justice and we want the punishment of the people who committed these things. They are torturing our relatives and our people. We want leveling; we want the balance of opportunities. We won’t go there [until] this happens. They will get the punishment for the accused people. Otherwise, we will want to go there. That is the story that the world needs to know. My dream is to be an expert artist. (Mohamad Armin, p. 43, Phase I)

This is a difficult testimonial to internalize, because of the inherent challenges of political justice, in an unjust conflict. Seminal social justice and gender theorist bell hooks (1992) touches on this very point in her compelling compilation of essays titled *Yearning: Race, Gender, and Cultural Politics*. If hooks were to be able to sit in a room with Mohamad Armin, the concept of social justice discourse would be a key subject in their discussion. How justice plays into the systemic oppression the Rohingya have faced comes at a deep cerebral and emotional level, and threads of punishment, reparations, and equal rights are all interwoven up in this discussion (Kyaw, 2017). Mohamad Armin knows that the story of his people needs to be told through a lens of social justice and that this is the motivation for him to become an expert artist. That drive to achieve cultural regeneration through the arts is the core pillar of the context that surrounds this crisis. In the place with
the most darkness, the brightest light may come from a single candle. The precedent of such a transformation from trauma to understanding was articulated clearly by Mohamad Islam. Mohamad Islam reflected on what the light of art could mean to his community: “When we work in the BITA center, [the community asks], Who are the artists? I say they [the artists] are Rohingya, and they [the community] are Rohingya. [They ask] Because they have no opportunity to work in art in Myanmar” (Mohamad Islam, p. 37, Phase II).

Mohamad Islam lays the framework for the most important contextual point: this is the first time anything like the Rohingya Artolution has ever existed in this community. The Rohingya community themselves are surprised at the potentiality of art and art education, knowing that this could not exist for them in Myanmar (Chakraborty, 2015). This comment ends on the concept Mohamad Islam clearly mentions: the dire need for opportunity. The need for opportunities to be facilitated through community-based public art education could provide healthy outlets in a time of loss, waiting, and the unknown; unlike anything ever done before in this context. The final statement of Bashar Ulla, the Rohingya elder and folkloric musician and story-teller, laid the groundwork for truly understanding the role art and art education could play in the Rohingya context. He wondered whether it was too late for him to live the dreams he always had, and he said with a defiant tone and a light in his eyes,

No! I am here, and I am here to do what I can for my life, for my people, for the dream that I always had, the dream I was never allowed to pursue. This is the injection of hope my life needed. I have been through so much trauma, my family has lost everything, and more than anything I lost hope. This has been a rebirth for me, this has been what my soul needed. (Bashar Ulla, p. 16, Phase I)

33Bangladesh Institute for Theatre Arts (BITA) is a partner with Artolution through UNICEF, who they are an implementing partner with as an introduction to Artolution.

34“This” refers to Bashar Ulla’s involvement in the Rohingya Artolution, and the ability for painting, music and story telling to come into his life.
The traumas that Bashar Ulla has experienced are beyond comprehension, yet the thirst of his soul for rebirth is essential to understand. The void of hopelessness creates a critical role for the regeneration of hope, through the power of creative community-engaged public art and art education (Bolin, 1999; Borwick, 2012; Krensky, 2009; Lacy, 1995). In spite of many layers and types of trauma Bashar Ulla has endured, the conduit art and art education can be for locally-defined resilience is essential to acknowledge as a contextual precedent in such a multifaceted crisis.

Cumulatively, we can see this is an incredibly complex context and an even more complicated ecosystem of needs for a population in an unknown position; all stuck in a diplomatic purgatory with nowhere to go. From these different perspectives, we can see that the story of the Rohingya people is a precarious one, a story at a crossroads of the unknown (Prodip, 2017). The role of art and art education addresses a nuanced amalgamation of topics, all embedded in the testaments of the teaching artists. The statements of the Rohingya Artolution participants reflect the need to understand the salient underpinnings of the contextual meaning in order to understanding the stories and testimonials shared through the voices of the Rohingya people themselves. The context of this study builds a foundational base that helps us understand the need for a durable model for locally-led community-based public art and art education in the largest refugee camp in the history of the world.

**Thematic Trends**

The thematic trends that can be seen across the testimonials and interviews collected are the essential lifeblood of what the Rohingya Artolution teaching artists are saying about the role that community-based public art and art education has in their lives, and how it relates to different themes in their ways of making meaning in the world. I have divided the thematic trends into four different categories; each is based on the salient relationships that emerged from the role of community-based public arts in the
lives of the local Rohingya refugees. The four categories were iteratively developed, and it is important to recognize that the claims being made are not assumed to be causal. Rather, they are the underlying interwoven threads that create the tapestry of what the Rohingya community said as the relationships they identified through their observations.

Through looking at the themes that the Rohingya Artolution artists identified, we can see the ways that this model of implementing community-based public art education in emergencies has a role to play in the future of the disciplines spoken about through the words of the refugees themselves. One of the most poignant intentions of discussing the relevant disciplines through the perspectives of the Rohingya Artolution teaching artists, there are direct chains of thought that we can learn from to develop reflexive implementation practices for the future of each of these different fields. The four identified categories are; Trauma & Trauma-Relief, Public Health, Gender-based Violence & Gender Dynamics, and Host & Refugee Relations & Ethnic Relations. Each of these disciplines have vast bodies of research which inform the different sectors that each have their own expertise, specialization and methodologies.

There is an interwoven thread throughout the categories—the concept of the value of care. During a car ride to the Rohingya Refugee Camp with Suza Uddin, he said the Rohingya Artolution could be encapsulated by ground-breaking theorist Cornell West, directly quoting him in the car: “I am who I am because someone cares about me.” Upon looking up the origin of the full quote, I found out it is taken from a larger speech by Dr. West in his Convocation address at Harvard University in 2017. The full quote explained:

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36Different qualitative and quantitative methodologies that span the social and hard sciences have been used across these disciplines, and as to not overwhelm the data, the analysis methodology has been identified in Chapter I, Chapter II, and Chapter III.
I am who I am because somebody loved me, somebody cared for me. I wouldn’t be able to utter a word if it wasn’t for their love and the care, and the least I can do is manifest that to the best of my ability, to the younger generation. (Dr. Cornell West in Convocation address at Harvard University, 2017)

This single quote can be viewed as a guiding light for analyzing the very complex reactions, relations, and sentiments shared by the Rohingya Refugees, across sectors, disciplines, and categories. The “care” that West discusses is a way for creativity to catalyze humanization37 across the different categories (Bauer, 2015). When imbedded conceptions of the role of care are integrated into understanding different ways of creating and sharing, we can discover a range of important lessons from the testimonials of the Rohingya Artolution teaching artists. Having this quote as a guide for understanding the relationships of the categorized themes, we can glean ways to learn how caring creative practices38 can inform decision-making and the future of the field.

Each of the different categories is meant to give an insight into the relationship that the emergent field of community-based public arts education has to each sector, viewed through the lens of the Rohingya artists themselves. Through their words, they make claims about what is most important for the history of the field, and for others who have also been through experiences of displacement, statelessness, and oppression. The relationship that long-term locally led community-based public art education has to each of the different sectors is an important consideration for recommendations on what is needed for the future, as told by the people affected the most for today, and tomorrow (see Appendix J, Figure J.2).

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37 An accurate description on a contextually relevant interpretation of Humanization in the Rohingya context can be found in the article, “The Hidden Genocide: Humanizing the Struggle of the Muslim Rohingya of Myanmar” (Bauer, 2015).

38 This concept has been influenced by critical contemporary theories on learner-centered pedagogies as specified the article, “Transforming Pedagogy: Changing Perspectives from Teacher-centered to Learner-centered” (Dole, Bloom, & Kowalske, 2016).
**Trauma and Resilience-Building**

**Relationship of art and art education to trauma as defined by Rohingya.**

Trauma is the underlying net of complicated knots that informs the comments we will read from the Rohingya community. If we apply this analogy of a knotted net to the definitions of trauma used across contemporary contexts of trauma-informed care (TIC), psychosocial support (PSS), conflict-sensitive education (UNESCO’s CSE), and mental wellness used by NGOs, practitioners, clinicians, educators, and policymakers, it forms a remarkably complex network of ideas. Therefore, trauma is categorized as it was described by the Rohingya Artolution teaching artists and the relationship that it has to the arts. This is exemplified by one of our strong and independent female artists, Dildar, who confided what the arts meant to her in relation to her trauma: “When we are painting, our tenseness disappears, our trauma disappears. I am just like the happiness, what else can I say. It makes me want to explore more, I can draw the paint very well or not, I want to always paint in a better way” (Dildar, p. 79, Phase II).

Dildar’s relationship to trauma and her ability to make it “disappear” are words to be taken seriously. The ability of the arts to affect trauma is discussed by researchers Stuckey and Nobel (2010), who claim that there is a direct “connection between art, healing and public health.” The relationship that is discussed is phrased in the words that Dildar chooses to use, and her interpretation of what art means for her internalized trauma. The “disappearance of trauma” would be an incredibly difficult claim for a researcher\(^\text{39}\) to make, yet these are the exact words from the primary source, spoken both from her mind and her soul. Dildar provides a powerful example of discussing “trauma” in the first person, and she explains the relationship of the arts to her on a personal level. This has an added significance when we look at the perspective the Rohingya refugee

\(^{39}\text{This statement is particularly relevant when looking at the standards laid out by the psychological, human development, and psychosocial support fields, and understood under the context of education in emergencies (Stuckey & Nobel, 2010).}\)
artists have on the role of trauma and the arts for the children and communities they work with every day. Mohamad Hassan reflected on trauma through an observation on the relationship between the role of art education and dreams, stating,

We started to work with the children; it is providing their dream. Kids are able to do things they never thought were possible. When the kids first arrived here, the kids were very scared and very traumatized. When we provide the art, they feel happy and they get out of the trauma. Two things happen, when they first express they physically feel better. And mentally they improve and that helps them get better. (Mohamad Hassan, p. 40, Phase I)

The layers of this commentary lay out a critical framework to understand the observed influences of the Rohingya Artolution programs. Mohamad Hassan starts by painting a picture of the importance of the arts as a modality to provide children with their dreams. He describes this as achieving something they never thought possible. This concept aligns with critical theorist Ellen Dissanayake’s (1999) ideas that the core behaviors40 intrinsic in art are a pathway for achieving what may seem to be unachievable. She goes on to argue that the behaviors Mohamad Hassan is presenting are an example of “an undescribed human universal.” Across ages, demographics, and life experiences, art and art education have the ability to transcend pre-conceived notions of what is possible. This sets the ground for then talking about what the children went through to get to that point of expression.

Upon arrival in the refugee camps, the fear and trauma of the children’s experiences in Myanmar are highlighted by Mohamad Hassan. His conclusion then leads to how the arts can help “get out of the trauma.” If we look to the metaphor that Mohamad Hassan presents trauma through, it is a state that one can “get out of.” Global Mental Health published an article titled “Learners without Borders,” which supports Mohamad Hassan’s claim about the malleable state of trauma, and his conclusion about

40“Core behaviors” is a direct reference to the definition in “‘Making Special’—An Undescribed Human Universal and the Core of a Behavior of Art” (Dissanayake, 1999).
the physical and mental relationship of trauma to creativity (Verdeli, 2014). The acutely clear message portrayed in this testimonial is the relationship between art making and the transformation of the perception of what is possible in a context where this is not expected. The mental and physical implications of being able to “provide the art” are the catalyzing factor for the both the facilitators and the participants to “improve, and that helps them get better.” What “better” means within this context is pointing to the lived experiences of past expectations\(^{41}\) of the Rohingya community. Mohamad Hassan’s observations reflect a shift in the behavior of the children through collaborative art making and creativity. There is a direct relationship of the role of the Rohingya Artolution artists to the children, and the trauma spans across every Rohingya family. Anwar Faruke expands on Mohamad Hassans’s comments, delving into the holistic perspective of the Rohingya Artolution programs:

> When we work with the kids, they are so happy, and they had many sorrows in Myanmar, and when they are happy, then their parents are happy. Then when they work with us, they forget about their sorrows in Myanmar, I am so interested in the work. (Anwar Faruke, p. 41, Phase II)

Anwar Faruke provides an insight into the emotional range of happiness and sorrow that is a seed planted by the children’s dynamics within their family structures. The creative happiness of the children is a reflection into their large families, with many brothers and sisters, where relationships between family members have different levels of past trauma embedded within them. The daily responses to trauma within Rohingya families is a topic deeply explored in a study published in *Transcultural Psychiatry*, “Daily Stressors, Trauma Exposure, and Mental Health among Stateless Rohingya Refugees in Bangladesh” (Riley et al., 2017). The authors dig into the many layers of trauma the Rohingya have experienced over time and continue to experience, and how that manifests into what Anwar Faruke rightly calls “sorrow.”

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\(^{41}\)“Expectations” referenced here are directly relating to past experiences in Myanmar and the entrance into Bangladesh
The need to transcend this sorrow is presented by Anwar Faruke as being translated through “happiness,” as the creative output. “Happiness” has the capacity to be the light that can help them “forget about their sorrows in Myanmar.” The stated goal is to create a reflective relationship to trauma by transcending the trauma through creative expression. “Forgetting” can also be understood to mean overcoming, which comes through the process of artistic knowing in a new way. Stuckey and Nobel (2010) argue that there is an active body of literature and scholarly thought supporting the claim that there is a “connection between art, healing, and public health” (pp. 254-263). This connection is clearly tied together when Anwar Faruke makes the collective claim that “when they work with us,” all of the transformative behavior happens, and thus “I am so interested in the work.” Anwar Faruke’s high level of engagement and interest is important to understand the holistic relationship the practice has to different types, manifestations, and levels42 of trauma.

The final relationship that defines all the others is the relationship of each Rohingya refugee artist, child, parent, and community member to each of themselves. Mohamad Armin explained how one’s inner self plays a role in the relationship of community-based public art education to each participant’s existence in the world: “This image I painted here, I wanted to paint in Myanmar. I dreamed that I painted in Myanmar. When they43 felt the needs, it is in the inner self, that the people have in their self. This is what I wanted from before” (Mohamad Armin, p. 45, Phase I). Mohamad Armin recounts a past dream coming true from his memories of what his dreams used to be in Myanmar—painting and making art. There is a direct connection to the observed needs that he feels exist within himself, and each participant. The “needs” are the feelings

42 The three delineations—Types, manifestations, and levels of trauma—is a structure referencing different levels of acute, complex, and multi-generational trauma (Stuckey, & Nobel, 2010).

43 “They” refers to the participants in the Rohingya Artolution project.
of compassion, empathy, and care, in a time where daily survival has taken precedent (Ripoll, 2017). The inner self Mohamad Armin refers to is an awareness of the self that exists within each person participating in the Rohingya Artolution ecosystem, and the ability for cooperative relationship of the self to trauma in a group (Ball & Keating, 2002). The dreams that inspire the arts are the medium that allows past dreams to become current manifestations as illustrated by Mohamad Armin’s comment, providing the ability to discuss internal feelings together, as a community.

The relationship of the arts to trauma, through the words of the Rohingya people, is a nuanced understanding that the children, families, individuals, and artists are all part of the needed chemistry to address the pain that has come to define this community. Yet this definition of being a trauma-defined culture is a stigma that can be broken through community-based public art education as a modality of communication; as is directly expressed throughout the Rohingya testimonials (Szurlej, 2016). The resilience that we see spanning the comments points to the extrapolating influences of the interactions surrounding trauma, touched by the interventions of the Rohingya Artolution (see Appendix J: Figures J.3, J.4, J.21, and J.22).

**Trauma as impetus for action through art and art education.** The desire for the Rohingya artists to transform trauma that they themselves have been through creates the fabric of care of the Rohingya Artolution (West, 2017). How this woven textile of nurturing action comes to play in the minds of the Rohingya Artolution teaching artists was said clearly by Mohamad Nur:

Artolution works all over the world. When Artolution comes, the children becomes happy. When a man is happy, when they work they get happy, happy to happy. When people follow us. They are feeling hard, and showing it all over the world. So many people are feeling hard, we are trying to do some things to become, become well with this. I say that this is not only our work, this is your work, this is public work. (Mohamad Nur, p. 59, Phase I)
Mohamad Nur shared his perspective on the value of joy in the challenging context of the refugee camp, and through feeling “hard,” another analogy for trauma as something that needs to be softened over time. The transmission of happiness as a priority within the structure of community-based public art education creates a shared structure of accountability for the dispersion of “happiness” through inclusion of the community in the shared “public work” (Andemicael, 2013). The chain of “happiness,” starting with the artists and growing to the children, and then growing to the parents and the whole community; is a locally led multiplier effect that revolves around the role art and art education can have in relationship to trauma (Escueta & Butterwick, 2012). Mohamad Nur recounted a conversation he had with his mother about their past experiences in Myanmar, in which he built a bridge between the trauma of his mother and how art has changed the way he sees himself and the world:

She [my mother] thought I was killed [Reference to past life experience]. Her husband and son were killed by the military. “When my husband was killed. I will never go to Myanmar.” They44 said, I am able to show the art, and I said to my mom when an artist makes a line, it has many different meanings. Different lines. This line for example becomes a pen. This line become the line, becomes the line between Myanmar and Bangladesh. We really make our own selves clever, people say this has happened. We are telling what is happening here. We say what is big and what is small. And then I show what happens in our eyes. I always need to have confidence. (Mohamad Nur, p. 60, Phase I)

This is a personal look into the mind of Mohamad Nur, where he draws a line between the severe trauma of multiple deaths in his family, and how his thinking has shifted because of art making with the participants of the community-based public art education programs he has facilitated. He uses the ancient and most fundamental human symbol of visual culture all over the world, the line (Eisner, 2002). Mohamad Nur makes an analogy of two drastically different ways a single line can be interpreted, as a “Pen” and the “line between Myanmar and Bangladesh.” Through drawing the difference in

44“This” is specifically referring to his family commenting to him.
visual perception, Mohamad Nur is able to reflect both on his traumas of a past line that has brought him pain, and a line coming from the pen of creativity he has developed. The juxtaposition of this imagery as a reaction to the killing that has taken place in his family shows us the cognitive connections he has developed between his past traumas and visualizing a new way of telling the story and looking to the future through his participation in the Rohingya Artolution.

Renowned mid-20th century educational anthropologist George Kneller (1965) believed these cognitive ties were inherent within the “art and science of creativity.” Creativity within the context of how Mohamad Nur ends his testimonial takes on a poignant and poetic meaning that has a series of important insights. Kneller asserts that decision-making and autonomy correspond through creativity and the self. Mohamad Nur’s expressed need for understanding what is happening “in our eyes” and “always need[ing] confidence” point to the value of the creative flow as a source of action and change. “The flow of creativity” is a concept deeply explored by educational and psychological theorist Mihaly Csikszentmihalyi (1997), who makes a compelling argument that there is a rooted transformation that happens in our bodies and our minds through the active process of the “flow” of creating art. The “confidence” that is instilled through the process of creating art is the value that Mohamad Nur emphasizes as a critical part of the process of overcoming trauma.

The complexity of working through trauma through the medium of collaborative public art making has an important relationship to the passing of time. Bashar Ulla explored this concept when he concluded his statement:

This is a metaphor; I am going to be old, in my young age, I was old. In Myanmar I was doing the same things…. I used to try, I am looking for the art because it was in my mind. The doctor told me to make myself happy,

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45Cognition in this context is according to “The Art and Science of Creativity,” which argues for a holistic approach to understanding the meaning intended (Kneller, 1965).
and this is the medicine for me. I feel bad for the old age, but I wish to see it grow. (Bashar Ulla, p. 91, Phase II)

The medicine of community-based public art education is described emotionally here, as a confession of the need for joy in Bashar Ulla’s life. At the age of 56, he has witnessed generations of suffering, physical violence, the sexual violence toward his daughter, and the loss of all he and his family knew. When he says that this is “medicine for me,” this is the way he feels about his role in the world and his surroundings. The psychological shift in perspective can be critically analyzed to mean that the shift in Bashar Ulla’s creative relationship to his “environment affects mental health” (Rutter, 2005). The doctor’s call for Bashar Ulla’s shift, and the medicine that art provides, is a difficult argument to make through hard science. However, the mental state of Bashar Ulla shifted according to his testimonial, which in turn affects those who he interacts with on a daily basis, all of whom have experienced trauma. This extrapolation of ripples in the water of the Rohingya crisis paves the pathway of understanding the relationship of trauma with the Rohingya Artolution.

**Public Health**

**Public health needs discussed through Rohingya Artolution.** In mid 2018 in Cox’s Bazarre, I had a passionate and fascinating conversation with Ewinur Machdar, a public health expert from the International Federation of the Red Cross & Red Crescent Societies (IFRC). We discussed what the ultimate potential can be for the Rohingya Artolution in relation to the serious public health concerns in the camps, and addressing life-saving issues. We spanned the topics of Water, Sanitation, Hygiene (WaSH), Mental Health, Psychosocial Support (MHPSS), inclusion, maternal health, natal health, disease, nutrition, and family health. The complex array of needs has dozens of organizations

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46 “It” refers to the Rohingya Artolution.

47 Mental health in this example is being referenced according to the *British Journal of Psychiatry* definition in ‘How the environment affects mental health’ (Rutter, 2005).
working to improve the daily problems in the Rohingya refugee camps. The question that came out of the conversation was: “What would happen if the Rohingya Artolution refugee artists received a 10-day training from the IFRC public health experts, and the Rohingya Artolution lead a 7-day training to the IFRC teams about creativity and expression in the Rohingya context?”

This question led to the development of a pilot public health intervention through community-based public art education across the Rohingya refugee camps, painting latrines, public-health clinics, and making a series of paintings for an informational pamphlet to be distributed across the camps. The collaboration was based on an educational skill-building exchange in which the Rohingya Artolution team learned about key public health approaches from IFRC professionals, and then taught a corresponding workshop on art and art education to communicate messages in the Rohingya context. This was the first experiment of its kind, and the first attempt in the context to address public health needs through community-based public art education; it integrated the IFRC methodology of Communication with Communities (CWC) and the Rohingya Artolution. Overcoming the daily health stresses of the Rohingya refugee camps can potentially be a rich source of learning material for the children, artists, and communities who have the opportunity to create the statements that will live on the walls of the community (Riley et al., 2017). By listening to the local voices reflecting on their greatest public health concerns, the arts can play a role in the promotion of public health in a situation where wellness and survival are real and dire concerns (see Appendix J, Figure J.5).

The simplest concepts must have innovative approaches to communicating clear messages to an illiterate population about daily practices and habits that can have life-and-death consequences. During the creative brainstorming workshop, one of the model

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48 The range of daily health stresses in the Rohingya refugee camps is mapped out accurately in “Daily Stressors, Trauma Exposure, and Mental Health Among Stateless Rohingya Refugees in Bangladesh” (Riley et al., 2017).
mothers named Nur Nahar observed clearly what the arts can communicate: “When we use the toilet, we must wash hands, and before eating rice, if we do not do this, then we will all get diarrhea” (Nur Nahar, p. 77, Phase II). All of the eating in the Rohingya camps is with each person’s right hand, and the importance of handwashing has critical importance, especially with the spread of diseases amongst children and babies. This simple message has life-saving potential in a place with high infection and mortality rates (Parmar et al., 2019). When the discussion of this issue is facilitated by the Rohingya Artolution artists and educators, they can make sure the message is communicated in a locally relevant way. In this same dialogue, one of the other mothers named Zurabenu discussed that washing hands is not enough, because what happens when children do get sick? She advocated for messages with specific solutions embedded:

[The mural should talk about] Emergency treatment, they give the message about the diarrhea. And give the instruction and tell how to cure the diarrhea. You can use salt to heal your diarrhea, you can also go to the doctor in order to heal your diarrhea. (Zurabenu, p. 77, Phase II)

This fascinating dialogue between these two women shows the importance of having a forum of discussion of important local issues as part of the creative brainstorming workshop facilitated by the Rohingya Artolution artists. We can see that both Nur Nahar and Zurabenu are advocating for different ways of demonstrating the problems of sanitation. The value of creative dialogue as health promotion is discussed in depth in the article, “Promoting Well-being Through Creativity: How Arts and Public Health Can Learn from Each Other” (Cameron et al., 2013). The article makes an argument that public health and the arts need to have a discursive relationship so that the fields have critical understandings to learn from one another.

Riffa, an inspiring and animated woman who is an old arrival Rohingya, was one of the first four women who painted with the Rohingya Artolution. When discussing the importance of public health with the community, she said very clearly, “[We are] painting the toilet because the people poop outside of the environment, so it is important
for the environment” (Riffa, p. 44, Phase I). This very concise, simple statement speaks about how Riffa clearly communicates to her fellow Rohingya Artolution team and the whole community of women, men, and children. She is referring to painting messages on the toilet, painted through the hands of the children, so that the community will be encouraged to use the toilets. This locally based methodology has an important meaning for public health implementation and adoption through participation and experiential memory (Carey, 2006). The environmental value that Riffa emphasizes symbolizes women’s voices promoting an environment where everyone in the Rohingya refugee camps is able to live together as safely as possible. While drawing with children, Riffa continued her passionate explanation about issues that cross the host, old arrival, and new arrival communities: “So we are drawing the best things, like tube well. This is so important for the both communities. When people see this on the road they will help provide this to the community. And this makes me feel better” (Riffa, p. 45, Phase I).

The subject of water is universal—both the host and refugee communities share the tube wells. This emphasizes the importance of taking care of the water pumps, using them correctly, sharing the lines, and responsibilities for water. The connection Riffa makes is to people seeing the mural of water pumps and wanting organizations to provide more water pumps in the camp. This can be seen as public health advocacy through public imagery that focuses on the right of all people to have clean water. A relevant article that related to this issue, “Social and Cultural Factors Shaping Health and Nutrition, Wellbeing and Protection of the Rohingya within a Humanitarian Context’ (Ripoll, 2017), directly addressed the 2017 influx into the refugee camps. The systematic evaluation the researcher conducted revealed the critical importance of a holistic approach to mental, physical, and social health promotion.

The overlapping of these three disciplines prioritizes what the participants are contributing to the dialogue about the content of the mural to honestly reflect local issues. Model mother Dilwara chose to share her feelings about the importance of information in
the discussion workshop, stating, “When the babies have a fever, at that time, we use the medical center, and the doctor gives information, we are giving information to all the people” (Dilwara, p. 76, Phase II). Dilwara explains the important responsibility of the community to know about going to the doctor when you or your child is sick. This concept is foreign to most of the Rohingya community because they were barred from going to hospitals in Myanmar, and would not necessarily recognize symptoms of a sickness in their children. This is an unspoken internal issue within the Rohingya community, where local advocates are needed to explain why and how taking care of a sick baby can be responsibly delivered by the mothers and families, and when to go to the doctor and where (Ripoll, 2017). Dilwara’s sentiment shows the value of sharing information through word of mouth by mothers, fathers, brothers, and sisters to one another about the information that could give them the tools to save each other’s lives. This value directly responded to a conversation started by Sitwara, another mother who had a basic and life-saving message: “I give the message to every person, and go to every house and how to clean the house, and need to learn how to clean our bodies and give instruction about how to clean people, and ways of cleaning our bodies” (Sitwara, p. 76, Phase II).

The value of cleanliness of our bodies and of the home as a modality of preventive healthcare is a community-based durable approach that is grounded in advocacy. Sitwara was calling for raising public consciousness—\(^{49}\)the core purpose of bringing up local health issues by conceptualizing what improvements are needed for the future (Long, 2014; Summers-Effler, 2002). The emotional relationship of sharing of information in groups has the power to transform perspectives through an intrinsic strength of the

\(^{49}\)Consciousness in this context is based on the framework established in an article in *Sociological Theory*: “The Micro Potential for Social Change: Emotion, Consciousness, and Social Movement Formation” (Summers-Effler, 2002).
Rohingya community: the power of oral traditions. When original stories are translated through public art and art education into the Rohingya environment, there is a strong ability to communicate important messages through engaged participation based on local ways of describing issues to children and families so they can truly understand. As the old mantra goes “It is not just what you say, but how you say it” (Comber & Cormack, 1997; Gee, 1989). In the case of the Rohingya Artolution, the discussions at the beginning, middle, and ending of each workshop all have their role to play to effectively communicate messages locally. The goal is that these dialogues can have learning, expression, mutual-respect, and information sharing embedded into the interactions through the arts and education. Mohamad Nur is a living embodiment of this enthusiasm for the types of messages that can be communicated through facilitating discussions within his community. He stated,

Before we are discussing which is pushing, which things are in our work. I think that in the beginning it was just for the four,50 it is something which is helping in the environment.51 Taking the water and soap, after using the latrine it is important to wash with the soap. This is the message for all. We explain it, and now we are explaining everything. This is not only for you,52 but for the entire community. (Mohamad Nur, p. 62, Phase II)

The feeling that Mohamad Nur highlights is that the process of “explaining” to one’s own community can be a springboard for a way to activate the “entire community.” Mohamad Nur’s approach highlights the importance of activating and including the “entire” community through creating a “message for all.” This inclusion53-based theory for a community to understand public health can be seen as an opportunity to bring

50“The Four” refers to the first four teaching artists in the Rohingya Artolution.

51“This” is referencing both the quality of life in the environment of the refugee camp and the natural environment.

52“You” is referencing the individual participant that Mohamad Nur is talking about.

53“Inclusion” is being used in this context as a definition of participation of all community members—children, adolescents, and adults (Wali et al., 2018).
people together around topics that relate to everyone. This concept fits directly into a shared human rights approach to promoting public health as articulated in the context of Bangladesh in the publication; “Integrating Human Rights Approaches into Public Health Practices and Policies to Address Health Needs amongst Rohingya Refugees in Bangladesh: A Systematic Review and Meta-ethnographic Analysis” (Wali et al., 2018).

In the article, the authors agree with Mohamad Nur’s emphasis on including the whole community, who need to be supported through integrated approaches to developing locally led durable solutions to public health understanding in the Rohingya context (see Appendix J, Figure J.4).

The Rohingya Artolution takes a unique approach to building community through participatory experiences that revolve around the topics that are most important to discuss. One must first understand the major public health concerns from the perspective of the participants, and then fuse that with public health messages unfamiliar to the community (Toole & Waldman, 1997). Engaged creativity plays a critical role in catalyzing the expressive inclusion that comes through the discussions and murals in the spheres of public health brought into reality by the Rohingya Artolution.

Public health needs as rationale for community-based public art education.

The multifaceted public health needs of the Rohingya context provide a good match with the process of educating local Rohingya Artolution teaching artists in the practice of community-based public arts education. Each of the Rohingya Artolution members embodies a complex amalgam as artist, teacher, facilitator, coordinator, and community member. An exchange of these skills with the International Federation of the Red Cross & Red Crescent Societies (IFRC) team of local public health experts and mobilizers provided deep insight into the strong relationship the two fields have to one another. Anwara, the first female lead artist, had a very strong response to participating in the exchange of knowledge:
In the last few months with IFRC. The one thing I learned is about the WaSH, and teaches us how the WaSH department works, and so we can teach the volunteers about the WaSH, and we trained their volunteers.54 And with PSS we learned why people are so unhappy, and we now know how to make people happy. I used to know how not to draw good at all, and now I can draw what I really want and have improved and makes me very happy. (Anwara, p. 21, Phase I)

Working with IFRC gave Anwara the vocabulary to describe ways of discussing important public health issues in her Rohingya Artolution educational workshops. It added to her capacity to be a teaching artist connected to local issues and provided the verbal tools to be able to discuss these topics professionally across future programs. Anwara built a bridge between her direct learning from IFRC and the trajectory she has felt personally as an artist. This bridge of connection is discussed in the research survey, “The Connection Between Art, Healing, and Public Health: A Review of Current literature’ (Stuckey & Nobel, 2010), in which the researchers bring together scholarly voices from across the fields into a single arena, and they speak the same message as Anwara. That is, that cycles of change that start as locally-led conversations at a grassroots level can stimulate creative engagement that elevates the conversation into a participatory level, which can open doors for many who may otherwise never become involved.

The process itself of learning about public health for the Rohingya refugee women has a value of major importance. Rishmi, a New arrival Rohingya, was one of the first four artists to lead Rohingya Artolution programs and met her husband, Mohamad Armin, through the Rohingya Artolution. Rishmi reflected on the act of learning through this experience with clarity, explaining, “PSS and WaSH, in the meantime we did a lot of work. We learned a lot from IFRC, and learned PSS, WaSh and Public health and loved learning about it” (Rishmi, p. 20. Phase I). We can feel that Rishmi genuinely “loved

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54“Volunteers” is referencing the array of different types of IFRC and Bangladeshi Red Crescent Society (BDRC) field staff, coordinators, public health promoters and volunteers who participated in the Rohingya Artolution training component of the training exchange.
learning about it” and that the process of her learning about public health through the arts was something very valuable to her. This value of loving to learn about such challenging subjects as a key lesson to understand, which is the substantial value of the creative engagement,55 fun, and proactive nature of art and art education (Andemicael, 2013). Rishmi’s recent husband, Mohamad Armin, expressed his feelings about the IFRC training exchange, focusing on his relationship with his neighborhood: “When I work with IFRC, I learned awareness based on the way and make aware to my neighborhood, and to use latrine properly, and how to deal with people who are traumatized, and the expression in his face” (Mohamad Armin, p. 93, Phase II).

From this explanation we can see that personal “awareness” is the first step to making others “aware” of simple and effective life-saving messages. Art and art education have the capacity to transcend barriers between the self and others, and Mohamad Armin ends his comments by focusing on awareness of the relationship of “people who are traumatized” to the “expression on his face,” referring to the “awareness” of the emotions and behaviors of others. Mohamad Armin is one of “those people who are traumatized”; yet through his role with the Rohingya Artolution and IFRC training, he is able also to view himself as working with others who have been through trauma. He emphasized the ability to affect issues of public health as an agent of social change,56 which was informed by also being a direct beneficiary (Cameron et al., 2013; Rowe, 2016). The duality of these overlapping roles puts each Rohingya Artolution artist at the center of how their own personal stories fit into the stories of others in their community, and how this can stimulate meaningful conversations about

55“Creative Engagement” is being referenced according to the specific definition used for arts in refugee camps as described in a Forced Migration Review article; “The Arts in Refugee Camps: Ten Good Reasons” (Andemicael, 2013, p. 69).

56“Agent of Social Change” is being defined by Educational Research for Social Change through their article; “Threshold Concept Theory and Nonformal Education: Community-based Arts Learning in Palestine” (Rowe, 2016).
ways to improve public health. Mohamad Armin’s older brother, Mohamad Hassan, shared a complementary insight through a detailed story that explained the layers of meaning between learning public health through IFRC and his experience of living in this environment:

We learned about medicine, and about communications, Information Points and we learn how to communicate. When they see our stories through the art, they can communicate. In Tenkhali,57 I remember there were elder people, I don’t know who is Bengali or Rohingya, the kids are crossing the road, and the man beat him suddenly. He said, “Why are you crossing the road?” And the children cries and is gone. I asked for him. “Why you beat him?” He said “it is not your business.” When we draw pictures in camps, they can see the trauma, when they saw this and the can take care and they can create. (Mohamad Hassan, p. 52, Phase II)

The arc of Mohamad Hassan’s story has an essential trajectory to understand. He started by emphasizing the importance of learning effective “communication” through “stories” that have the ability to relate across the participants. Creative storytelling becomes the soil that allows for the regenerative tree of physical, emotional, mental, and social health to grow (Wimberly, 2011). Mohamad Hassan began with a concern coming from an observation during one of the projects in a remote sub-refugee camp called Tenkhali. He viscerally recounted this little boy being physically assaulted and crying in the street, an example of the common abuses that are a severe issue internally within the refugee camp, and within the host community. The cycles of violence that are directly connected to the wellbeing of the communities internally are equally as important to address as displacement traumas. With the daily struggles children and families face—from within their families, within their communities, and outside their communities—there are serious protection and public health concerns everyday in and around the Rohingya refugee camps (Mahmood et al., 2017; Ripoll, 2017).

57 Tenkhali refugee camp is a sub-refugee camp south of the Balukhali Mega Camps.
Mohamad Hassan’s conclusion is that the act of “drawing pictures” is connected to “seeing the trauma,” linking to his personal feelings about the idea of trauma. This launched him into his final sentiment—the redemptive importance of “taking care” and “creating.” The arc ends back with Cornell West’s (2017) core value of care, and how that can directly be channeled through community-based public art education to affect the serious public health concerns of the Rohingya refugee camps (Riley et al., 2017). To adapt West’s words to those spoken to me by Suza Uddin, we are who we are because someone cares about us. Collaborative public arts education is a physical way to show a community that they care about each other, their environment, and about the issues most important to everyone involved.

The strong emphasis on the value of human interactions spans the different testimonials from Rohingya and Bengali women and men and informs a call to action for the relationships embedded within the Rohingya Artolution. The testimonials are a barometer that evaluates most meaningful ways of addressing the countless challenges in the lives of the teaching artists. We can glean one underlying theme across the sentiments about community-based public art education and public health (Azad & Jasmin, 2013; Stuckey & Nobel, 2010): that it is a frontier of need, with the potential to bring the voices of the community to the community, by creating opportunities for the art of storytelling to address the crisis of the largest refugee camp in history (see Appendix J, Figure J.6).

**Gender-based Violence and Gender Dynamics**

**The story of Dildar.** Gender is a word infused into every action involving women and men, girls and boys, which is all of the social interactions in the Rohingya Artolution. A single statement defines the importance of women’s voices in the story of the Rohingya Artolution. I had the unique opportunity to organize an experience I had dreamed of for years. Since first arriving into the Rohingya refugee camps, I had an overwhelming sensation that the voices of the Rohingya women needed to be the voices
that “Speak Truth to Power” (Kennedy & Cuomo, 2000). These women need to be speaking to the NGO directors, policymakers, government officials, and donors about why gender needs to be a critical focus for the world.

I was able to organize a Rohingya Artolution presentation to the Country Deputy Director of the UN International Organization of Migration (IOM), Manuel Parrera, the Director of Site Management Engineering Project (SMEP), Damon Elsworth, and the IOM and SMEP Bangladeshi directors and team. Mohamad Nur, Mohamad Hassan, and Dildar each had the opportunity to present their life stories and ideas about the Rohingya Artolution to the group. When Dildar quietly went to the front of the room to speak, one could hear a pin drop with everyone’s attention on her twinkling eyes looking out from between the textiles of her full-face burka. She proceeded to share words that changed everyone’s lives in that room. With passion and transcendent power in her voice, she told her story:

When we were in Myanmar we were in Jail, we were detained. We were in jail. We just lived as detained people, and we lost our family members, and our husbands and fathers. There is a horrible situation inside of the Myanmar. When I arrived in Bangladesh I couldn’t even speak, and I was traumatized, and I wasn’t able to speak to the people because I didn’t feel anything that I was alive. People would ask to me, and share many things and I was just quiet, and I feel that there is the same situation. When I work and engage with Artolution I started to speak. I feel I get my life back and I

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58 Artolution has a contract with IOM focused on MHPSS and SMEP through a 4-month-long program across the Rohingya Refugee camps.

59 SMEP has a specific relationship, having provided the retainer walls that were built to protect from mudslides during the Monsoon Season, including the largest to be painted in the history of the Rohingya people, measuring 120 meters x 10 meters.

60 The traditional Rohingya, the burka consists a veil across the face with eyes showing.

61 Dildar’s husband was missing for over a year, and is still not known to be alive, tortured or dead, although has been assumed dead by her family.

62 Dildar’s father was killed in Myanmar, and she had to make the journey with her mother and two special needs brothers on their own.
was reborn. And I try to speak, and I continue to speak. This is not only me. There are around the camp, there are thousands of people like me. When I visit the camp and work with different people in different camps, I help them to speak. And thousands of people are like them. I want so that I can help all of the people, those who do not have a voice, they can raise their voice, and they can say whatever they want. That is what I want to keep continuing every single day. (Dildar, p. 13, Phase III)

The holistic essence of the Rohingya Artolution is embodied through the sculpted and essential words of Dildar. Having such a strong and courageous Rohingya woman share these words in front of a group of international, Bengali, and Rohingya organizational directors was a moment in the history of the Rohingya Artolution. Within this context the words that Dildar chose to share tell the most important story of gender that needs to be heard. It is essential to listen to this story to inform the learning that can be cultivated from Dildar’s sentiment, and understanding where her knowledge and life experience lie for the history of the field, the history of her community, and of gender in the Rohingya context (Nordby, 2018). Forums for conversation need to cultivate conversations about gender from the mouths of resilient Rohingya women artists like Dildar. Women like Dildar need to have the platform to share the intimate levels of their loss and resilience to the men and women who are in power among the humanitarian and development world globally.

Gender is embodied through Dildar’s relationship with her world—the world she has found herself in and the world she chooses to build for herself. Her voice is the voice of a woman who has internalized her shock, trauma, and loss through silence, and made the cognitive choice to break that silence through the power of art. The voice that art was able to provide was able to take her trauma and allow her to see the silence in others, and choose to inspire others to speak. The transformational cycle that Dildar speaks through is a cycle of creative resilience. Resilience in this context can be seen as a process, as defined in the publication, Crystallizing Human Resilience Processes Through Refugee Stories (Hammoud, 2012). “Resilience” is a complex series of evolving human processes.
For Dildar, the creative opportunities for expression acted as a bridge, providing her with the resilience to move from silence to the ability to speak. Thus, community-based public arts education brought her to the role of one who “can help all of the people, those who do not have a voice, they can raise their voice, and they can say whatever they want.” What they want to say is that core orb of truth that Dildar seeks to catalyze through the creative process of collaborative art-making as a memorable and important experience of trust (Voutira & Harrell-Bond, 1995).

In their article, “In Search of the Locus of Trust: The Social World of the Refugee Camp,” Voutira and Harrell-Bond (1995) explain that a locus of trust is needed to underlie processes of self-empowered growth within the refugee context. As a woman providing that locus of trust to the audience, we can see the system of communication is an under-rooted story about gender. Dildar is painting a picture of the continuum of many women and girls across the Rohingya context, and the silence of the trauma is one side of the continuum, complete silence (Tummala-Narra, 2007). Dildar uses the exact words: “I couldn’t even speak, and I was traumatized, and I wasn’t able to speak to the people because, I didn’t feel anything that I was alive.” This is the beginning point of the continuum that Dildar creates in her testimonial. The feeling not even to be “alive” is a critical way to describe her level of loss.

The other point of that continuum is the expressive and creative redemption of bringing others out of their silence into a world where they can feel confident to raise their own voices. Dildar explained, “When I work and engage with Artolution, I started to speak. I feel I get my life back and I was reborn.” Dildar had a moment of rebirth through her relationship with the Rohingya Artolution—a significant statement about what is possible in the life of a woman who was not allowed out of her home, to be a
leader, or to get an education\textsuperscript{63} (Wali et al., 2018). She finished the statement by sharing the experience of empathetic transference\textsuperscript{64} of awareness coming through the process of opening up to speak.

Dildar chose her words very intentionally. This statement starts by presenting the process of “trying” and “continuing” to speak, leading to her recognition that there are “thousands of people just like” her. She then makes the jump that through her “work with different people” she cognitively chooses the role to “help them to speak.” The externalization of Dildar’s personal realization shows the powerful alchemy of art and art education, which is to turn the lump of coal of trauma into the gold of creative resilience. The transformative ability of art and art education to shepherd into existence the confidence inside Dildar is the core value that encouraged her to share her truth (Ajarma, 2010) An accurate analogy for having people take their personal experiences of trauma and using them as a motivation for resilience-building, is viewing the arts art as the shovel that can plant the seeds that will turn into the trees of resilience.

These trees of resilience need to be brought to life by the girls and women of the Rohingya community with a high priority of need. Dildar is a living example of a tree of resilience through her work everyday to the girls she works with. Having first exhibited trauma-induced mutism, Dildar was been able to come out of her shell through art and art education, and became a role model to girls, teenagers, and other women. Her community can look at her words as seeds of inspiration that can rebuild the gardens of imagination that were burned in the traumas of Myanmar (Ahmed, 2009). Dildar’s transformation shows what role the Rohingya Artolution can play in having female voices of leadership in the conversation surrounding the Rohingya crisis and what the ultimate potential is for

\textsuperscript{63}For Dildar, like most women, social mobility, working, going out of the home, and being educated are all major concerns across the Rohingya community (UNICEF, 2019).

\textsuperscript{64}“Transference” is referencing the definition pertaining to the raising of conscious and psychological awareness presented in \textit{Man and His Symbols} (Jung & Von Franz, 1968).
the arts to transform lives. This transformation is, more than anything else, a way of life. Dildar’s shift in perspective on her way of life presents a real and emotional example of the potentiality of the arts to become the most valuable currency in the world and all gender studies, and that is the value of meaningful relationships\textsuperscript{65} and a meaning-filled life (See Appendix J, Figure J.8).

**The story of Hasina.** Storytelling is the most powerful way to understand how thinking and behavior exist in the world, and it informs the needs for teaching artist education in the Rohingya context. For the Rohingya community, the oral tradition is life, and storytelling is the protein of the body of the Rohingya culture that has survived numerous attacks (Milton et al., 2017). I have chosen to use a second story of one of the Rohingya female artists to demonstrate how gender dynamics provide critical insight into the informed approach needed for the Rohingya Artolution. Hasina was one of the first four female artists to start the gender-balanced\textsuperscript{66} Rohingya Artolution team. She was first very shy, but as she began to participate, she became more and more confident. She grew an enthusiasm to want to communicate through painting, drawing, sharing stories from Artolution projects from around the world, and learning English. She explained:

> When you first came here, and in Myanmar we don’t know how to mix with the people, and how to communicate with the people. And they are asking, “What kind of work are we doing?” And when we show the pictures, the children ask. And when we show them the pictures from the children from around the world and tell them that they can communicate with the children, they can tell their dreams to the world. (Hasina, p. 28, Phase I)

\textsuperscript{65}This reference to relationships continues the guiding light of Dr. Cornell West (2017) that meaningful relationships come from honest and respect-filled care.

\textsuperscript{66}The initiative to create gender-balance between the first four male artists came as the second major phase of the Rohingya Artolution in 2018 with the first four female Rohingya Artolution artists.
Hasina’s enthusiastic joy in *sharing* the stories of Artolution projects\textsuperscript{67} in other refugee camps around the world is something very special. She described her care in explaining about “what kind of work we are doing,” and why that work is actually an opportunity for public dialogic expression through “communication” across age, gender, and social boundaries (Goldbard, 2006; Guetzkow, 2002; Hallmark, 2012). Her actions were a strong testament to the opening flower that education can stimulate for someone who had never had that opportunity in their whole life. She reflected on this feeling as a woman within a very conservative society. In phase II of data collection, she explained that the relationship of the Rohingya Artolution has been a major factor on her role in the world:

I didn’t think before that the art had the chance to have the potential to have a role in society. When I had the chance to have the opportunity to speak with the people and to speak in a different way. And we are happy to do it. And it is improving our skills, and it plays a very important role, and because we are learning the different messages, and make a difference in the peoples lives. (Hasina, p. 20, Phase II)

The ability to “make a difference in the peoples lives” is a deep sense of creative autonomy\textsuperscript{68} that emerges as a core value to Hasina (Thomas & Chan, 2013). She has a special ability to have crystal clear focus on the relationship of arts to have a “role in society” and provide “opportunity to speak” in a “different way.” Hasina, then, sees arts achieving the potential to catalyze\textsuperscript{69} the issues most important to her (Van de Vyver & Abrams, 2018). Like Dildar, Hasina puts a magnifying glass on the importance of providing the tools for these female leaders to share a voice with others, through the

\textsuperscript{67}A series of large laminated photos of Artolution Murals and Foundstrument Soundstrument projects is shared with the communities as part of the educational process, where participants see children and public art from the Syrian, South Sudanese, Palestinian, Greek refugee camps, and trauma-affected communities globally.

\textsuperscript{68}“Creative autonomy” in this context is defined in “Negotiating the Paradox of Creative Autonomy in the Making of Artists” (Thomas & Chan, 2013).

\textsuperscript{69}“Catalyze” is used here according to the definition defined in the publication “The Arts as a Catalyst for Human Prosociality and Cooperation” (Van de Vyver & Abrams, 2018).
resounding notes of making a “difference” that can come from the voices of these two strong women. The voices of these women are voices within the family structures and ecosystems they were born into. When asked about this, Hasina responded, “The family asked ‘what am I doing.’ The family asked me, and they said, ‘you will make your burka dirty.’ They said ‘no problem’ if I’m dirty, if I am happy. Even my relatives, they know proudly I am an artist” (Hasina, p. 24, Phase I).

In spite of breaking the social norms in her community and family, Hasina makes sure to state, “I am an artist,” and that this is embedded within her identity. Hasina’s self-identification as an “artist,” in spite of an unexpected trajectory for her family, is the self-designation of someone with the “role” of doing something *special* (Dissanayake, 1999). We can see that this *specialness* is something extraordinary in Hasina’s life. At this point, Hasina’s story takes a radical departure from Dildar’s story. During the second data collection period, something drastic happened to her. Hasina was strictly forbidden from working with the Rohingya Artolution. Hasina had a close relationship with Anwara, one of the other first female artists, and shared with her how such an extreme turn of events could have happened. According to Anwara,

> Her [Hasina’s] parents do not allow to work with Artolution. But her brother said if she works with Artolution “I will not give any more money to the family.” She said, “I feel really bad for Max.” Even she share that Max shared that if she is not satisfied with the salary, they can increase. In all the nights she stayed at my house, all the conversation was about [this]. She was crying and holding my hand and hugging, and crying and screaming a lot. Because she cannot work with us. And Hasina said it, “I am not good, the book that was provided by Artolution. I will keep forever as a memory of

70“Special” is defined here in the seminal article, “‘Making Special’–An Undescribed Human Universal and the Core of a Behavior of Art” (Dissanayake, 1999).

71It was found out that Hasina’s brother was able to get to Malaysia and was providing money to the family from abroad. He found out about Hasina working and refused to support the family if she continued to work.

72This reference is speaking about her sadness for feeling like she let the team down, after months of working together in multiple phases of teaching artist education programs.
Artolution.” If you want to talk with her over the phone, may be able to get her mother’s contact number. (Anwara, p. 58, Phase II)

I did call her mother, and we did everything we could to try and convince her family to let her participate, and after months of trying, her mother officially said she was not allowed to work with the Rohingya Artolution because her son would refuse to send any more money, and her family would starve. The conservative beliefs that Hasina’s brother demanded are indicative of the reality of gender inequality across the Rohingya context (Toma, Chowdhury, Laiju, Gora, & Padamada, 2018). Anwara continued her description of Hasina’s complicated and painful situation:

[Hasina’s] brother said, “She does not need to work, because I am able to work.” When people are looking for a bride, people said they would not marry Hasina because she is a job-holder and we do not want that. [What do you think about that?]73 I think she cannot work. [How does it make you feel?] Before we felt very good when she could work with us, she knows good English, we do not feel good because she is not working with us. (Anwara, p. 59, Phase II)

The dominant position taken by Hasina’s brother in asserting his power over her and their family plays into the normalized dynamics of misogyny and gender hierarchy that are prevalent in the Rohingya context (Olivius, 2017). Hasina is a woman that, given the right opportunities, could thrive and be an agent of social good for her community and beyond. In the time working together, her English went from nothing to being able to have a conversation. When minds like Hasina’s are allowed to be silenced, that is the other side of the continuum of Dildar’s comment. Hasina had never been let out of the home, was never allowed to be educated or lead a group in public, then she got a taste of what having a voice and sharing that voice with others felt like. This internal oppression is a major concern when promoting women to advocate for their own rights within their own families (Manchanda, 2004.) These systemic shifts are critical to understanding the

73 he bracketed questions are my probing questions during the interview.
internal gender dynamics happening in the lives of all of the Rohingya Artolution teaching artists.

Trying to advocate on Hasina’s behalf, after the difficult news of her being locked in her home and forbidden to work with the Rohingya Artolution, Mohamad Hassan had a comment about the situation. As a Rohingya man who tried to help the situation, he commented, “Hasina will not be able to work with us. She is not allowed to work with us because of family, and she will not work with us anymore. I do not know if she will ever work with us again” (Mohamad Hassan, p. 54, Phase II). The permanence of Mohamad Hassan’s statement indicates that one man does not have the right to interfere in the business of another man’s family. The fatalism that Mohamad Hassan states—he “does not know if she will ever work with us again”—shows how strong the walls of gender inequity are, and how impenetrable the concept of equal opportunity is. Sang’s (2018) article, “One Year On: Time to Put Women and Girls at Heart of the Rohingya Response,” says that only through the discussion of gender inequality issues with girls and boys, and men and women, can the system of unequal treatment change.

The difficult irony is that even after this abrupt ending of Hasina’s relationship to the Rohingya Artolution, she chose to have a traditional Rohingya marriage to Rohingya Artolution artist Mohamad Nur, whom she met in her time with Artolution. Yet, even with his support,74 her family refuses to let her work with the Rohingya Artolution, and she is required to stay in the home and take care of the family. We do know that inside her home, which she is not allowed to leave, she has continued to draw in her book and paint on the bamboo walls with the art materials that the Rohingya Artolution continues to provide to her.75 This story does not have a happy ending. There is no resolution to this

74Mohamad Nur has referenced he would want Hasina to participate in the Rohingya Artolution, but internal matters within her family take precedent.

75Through the collaboration of Rohingya Artolution logistics and teaching artist Mohamad Nur, art materials continue to be sent to Hasina on an ongoing basis.
problem, and that lack of resolution is the important value to be gleaned from Hasina’s story. The core lesson here is that women who have been silenced like her are the most important women who need to stand up and make sure their voices are heard for the future of their lives, their people, and their culture.

**Women speaking about gender-based violence, early marriage, and harmful traditional practices in relationship to Rohingya Artolution as a creative outlet.**

When I was in a group of Rohingya women, with Rohingya Artolution men and women co-facilitating, a statement was made by the women that astounded me. Speaking to the model mothers, they said, “The Rohingya men, the Rohingya husbands, have one main talent; the talent for beating their wives” (Ethnographic Observations, March 2, 2019). This heartbreaking quote provides an insight into the realities and everyday lives in many of the households across the Rohingya refugee camps (Nordby, 2018). The prevalence of gender-based violence (GBV) surrounds the Rohingya context. The informed practice of community-based public art education has to be cognizant of the system and systemic problems in which it is functioning. When addressing the problems at the root of GBV, we can look to the definition presented the article, “Gender-based Violence among Rohingya Refugees in Bangladesh: A Public Health Challenge” (Hossain, Sultana, & Das, 2018). The researchers found that GBV affects the underlying structure of the Rohingya social ecosystem. The article asserts from field data collection that the “challenges” need to be considered in all crisis response interventions and understood as one of the most critical sources of trauma across the Rohingya people.

To understand the realities of GBV, direct insight is needed into the relationship art and art education can have to rebuilding the lives of those who have felt shattered by their trauma. Rohingya Artolution female artist Rishmi, one of the first four women artists to facilitate an Artolution program, is married to male artist Mohamad Armin. As Rishmi phrases it, “And through this work I met my husband, Mohamad Armin” (Rishmi, p. 89,
Phase II). The following story told by Rishmi\textsuperscript{76} embodies her experiences facilitating programs with UNFPA in Women-Friendly Spaces (WFS), where only women and girls are allowed in the space and involved in the program.

The girls who were rape victims and rape issues around gender-based violence, and victims of sexual violence and who have been physically harassed, they are nervous to share what has happened to them. Then because of the artistic approach, because our artist opened up the floor, and closely talking to them, and they believe our artists are trustworthy, and they shared many things with us. For 5 days we made the paintings together and spoke with them. Because of the art they could easily communicate with the people. The way that we spoke with the participants, that is how we want to do for every project. From the beginning, when we\textsuperscript{77} work with the men and the women, they didn’t feel like they had that leadership position, they weren’t as enthusiastic to do the workshop in front of the men, when the women are leading workshop with the women, then they were able to share all of the experiences that they had. (Rishmi, p. 6, Phase III)

Rishmi is speaking her truth as a witness to observing the behavior shifts in the “rape victims” she was working with through the methodology\textsuperscript{78} of the Rohingya Artolution. Rishmi chose to use specific words to describe the different types of GBV as “rape victims,” “rape issues around gender-based violence,” “victims of sexual violence,” and those “who have been physically harassed.” Each of these distinctions has different meanings, all contributing to different micro and macro aggressions, from verbal harassment to full violent rape. Rishmi is clear that the entire range exists in the Rohingya context. For all these different descriptions, “they are nervous to share what has happened to them.” To understand this complex and painful subject, GBV experts Goodman and Mahmood (2019) critically look at the specific Rohingya context in their

\textsuperscript{76}The Story of Rishmi is of the same length and depth as the Stories of Dildar and Hasina. Rishmi’s story is most powerful as defining the subsection about GBV.

\textsuperscript{77}“We” is referencing here the Rohingya Artolution women artists, and their ability to lead autonomously, in women’s spaces separate from the men.

\textsuperscript{78}This methodology is referring to the five phases of training (2017-2019) and the “Artolution Project Implementation Guide.”
article, ‘The Rohingya Refugee Crisis of Bangladesh: Gender Based Violence and the Humanitarian Response.’ The authors assert that the kinds of responses Rishmi is witnessing portray a common feeling of being “silenced in their pain,” without hope for the future. The story of Dildar reflects this same sentiment, and we can see a common trend of the open window of creative expression as the opportunity for the Rohingya women to thrive beyond what they thought possible.

Rishmi shared the feelings of transformation in her reflection about the creative process for GBV survivors. She broke down the components of the “artistic approach,” making sure the process “opened up the floor” and “closely talking with them,” which inspired them to have “belief our artists are trustworthy”; only then did the women “share many things.” Each of these tactics she mentioned are tools the Rohingya Artolution women use to encourage the ability for the participants to “share many things with them.” The concept of sharing and opening up as a woman with other women is a resilience-building technique for women who have been through sexual violence in the Rohingya crisis (Hossain et al., 2018). Goodman and Mahmood (2019) conclude that girls and women need to have safe spaces for communal “regeneration of public health” through social interactions. The Community Development Journal published an article about this concept titled, “Art and Community Development: The Role the Arts have in Regenerating Communities” (Kay, 2000). The “regeneration of communities,” in the case of the story of Rishmi, sees women breaking the barriers of GBV and “opening up” in a safe space, which art and art education have the potential to transform into a “brave space” (Jones, 2018). Transformation in the sphere of gender is the goal of the team of Rohingya Artolution women, working with women who have also been through their own trauma, and making that an opportunity to “share” and break down barriers through creative expression (see Appendix J, Figure J.9).

We must also look at the lesson in Rishmi’s final sentiment: “when we work with the men and the women, they didn’t feel like they had that leadership position, they
weren’t as enthusiastic to do the workshop in front of the men.” These deep-rooted cracks in the social fabric of gender dynamics in the Rohingya community are reflected within Rishmi’s feelings (see Appendix J, Figure J.11). The Rohingya Artolution female teaching artists need to be galvanized to be the next generation of leaders for their own community, and when given the chance, they excel. The need for this kind of social galvanization is discussed in the contextually relevant article; “Situation of Sexual and Gender Based Violence among the Rohingya Migrants Residing in Bangladesh” (Islam et al., 2016). These local scholars investigated the root causes and symptoms of the epidemic of “sexual and gender-based violence” in the Rohingya community, and how this has come to play a major role in how to contextually consider the emergency response to the entire Rohingya refugee crisis. The article acts as a springboard to Rishmi’s story, and can be seen as a reflection to a comment that Rishmi made in phase I of data collection:

When I first came here to work, my mom said, “You are making your clothes dirty.” I said, “This is participatory program79 with the children,” and I said, “This is a process, and I have art.” And then my father said, “There is not problem you can do this.” (Rishmi, p. 24, Phase I)

Rishmi’s father is the decision-maker in her family. The emphasis of the value of her traditional burka to her mother, makes sense as an important part of the role of women who have very little, so what they choose to wear is an important freedom for them. Yet her father sees the Rohingya Artolution as an opportunity for his daughter to have a job through art and art education. The value of having a livelihood, especially as a woman contributing to a family in critical need,80 is an important component to understand how harmful traditional gender inequities can be broken by employment cultivation.

79“Participatory” is a word that Rohingya Artolution Country Manager Suza Uddin uses commonly in Rohingya and English when conducting trainings with the team.

80“Family in critical need” is referencing the global standard of living that is common in the Rohingya and host community context (Riley et al., 2017).
The self-generated empowerment and autonomy a woman gains by becoming the breadwinner in her family is supported by a mixed Bangladeshi and old arrival Rohingya Artolution artist Julie. Julie is a newer addition to the team, and represents the importance of becoming a pillar of support for her community (Tummala-Narra, 2007). She supported Rishmi’s advocacy for her work as an independent woman, saying, “I feel good to get money when painting as an artist. I feel proud, as an artist. And I want to stand on my own feet and to be independent” (Julie, p. 67, Phase II). The analogy of standing on her own “two feet” indicates the transitional process of rising from being supported, to being in the position of supporting her family, a transformation that can change the perspectives of those who may have never thought a woman could be a teaching artist. The rise in status of identifying as an “artist” can potentially transcend pre-existing gender hierarchies and put women in a position as independent facilitators of community discourse.

Mid-19th century public discourse theorist Ralph Waldo Emerson (1970) called this position of the creative field “artists as public intellectual.” Emerson considered artists to be the beacons of dialogue about social issues and needs, and Julie is working through facilitating these kinds of discussions—and making a living while doing it. Employing Rohingya refugees and Bengali host community artists together as “public intellectuals” to facilitate discursive expressions touches on issues of gender in a unique way.

When discussing gender, one of the major concerns is the limitations of simple rights of movement for women, both within the household, community, nationally, and

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81 The national movement of Rohingya refugees is limited within a border between Ukhiya and Kutupolong, controlled by the Bangladeshi police and military.
diplomatically. As a Bangla member of the host community who speaks Rohingya and grew up with Rohingya, Anwara, who is one of the four founding female Rohingya Artolution artists, made this observation: “The Rohingya community, they have tradition that the women to do not go outside, they do not work outside” (Anwara, p. 59, Phase II). This tradition underscores the serious concern of systemic trends in women being captives in their own homes (Hossain et al., 2018). To Anwara, having women take on leadership roles through the Rohingya Artolution is an important breakthrough for the female artists, giving women an opportunity to share mutual growing experiences with each other through community-based public art education. As one example, Roshida, one of the Model-Mothers, in response to a question about the issues around the mural painting process, said,

“Early marriage, if we are marrying before 18 years, then there is a problem. And if you are marriage after 18 years than that is important, we are the bigger people, we are able to keep our minds. If not then we are like babies, small. I want to message to all of the Rohingya community, this is the most important for the Rohingya community.” (Roshida, p. 76, Phase II)

Child marriage has clear cultural roots that Anwara discusses; it breeds a culture of fear about letting girls go out in public before they have married (Goodman, & Mahmood, 2019). Anwara reflected on the same issue in Hasina’s story: “When people are looking for a bride, people said they would not marry Hasina because she is a job-holder and we do not want that.” Girls and women are expected to stay in the home before they are married, and then when they are married, they have the same situation in their husband’s families home, and the cycle continues. This cycle of gender-based fear exacerbates the prevalence of child marriage across the Rohingya refugee camps (Torkelsson, 2018). Discussing this gender-sensitive issue is extremely difficult; a creative structure is needed to be able to come out in a way that bolsters resilience

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82The Diplomatic status of Rohingya women is the same as Rohingya men; however, women are more vulnerable to trafficking and can be victimized in their position of statelessness and without identity documentation (Hutchinson, 2018).
through community-based public art education (Acquah, 2018; Borwick, 2012; Sinclair, 2001; Smilan, 2009).

The bolstering of resilience around gender-sensitive and taboo topics like child marriage are the most important subjects to find innovative ways to speak about with groups. The special ability of collaboration to bring difficult topics to the surface is discussed in the book, *Expressive and Creative Arts Methods for Trauma Survivors* (Carey, 2006). The specific terminology that the author uses is “expressive and creative arts methods,” which are amplified through community-based public arts education. This power needs to be utilized in order to work toward a more equitable environment and provide fertile ground for dreams to grow for women across the Rohingya context. From Dildar’s story of redemption to Hasina’s story of oppression, from the men’s complex role in gender issues, to the GBV that pervades the Rohingya crisis, gender needs to be in the forefront in building the future of community-based public arts education in the Rohingya refugee camps and Bengali host communities. It is easy to forget how much gender infuses every single activity that has girls and boys, women and men, which composes the interwoven web of social interaction in the spheres of others\(^\text{83}\) (hooks, 1992). When all of these different voices are speaking to one another, we can see the harmony of voices, the choir that is screaming in unison for the cultivation of resilience through growing women’s roles, growing men’s perspectives, and growing gender-informed decisions; all embodied through the winding journey of the Rohingya Artolution (see Appendix J, Figures J.10. and J.11).

**Host and Refugee Relations and Ethnic Relations**

**The story of Shumo.** The willingness of Bangladeshi Prime Minister Sheikh Hasina to admit over 700,000 fleeing Rohingya women, men, and children is an act of

\(^{83}\)bell hooks (1992) defines the overlapping themes of the interconnected nature of gender, others and the self in her publication, *Yearning: Race, Gender, and Cultural Politics.*
historical precedent. This decision singlehandedly saved the lives of hundreds of thousands of people, when no other country would accept them.\textsuperscript{84} Of all countries, for Bangladesh to part their allegorical Red Sea to safety for the escaping Rohingya is a major statement from a country that already has overwhelming and seemingly insurmountable challenges. Bangladesh is one of the most overpopulated countries, with the highest population density\textsuperscript{85} in the world and in history (UNFPA, 2010, 2019). To have an accurate idea, Bangladesh is approximately the same geographic size as New York State, with an estimated population (included undocumented families) to be around 200 million people. For such an over-populated and severely impoverished country to open their life-saving gates for the Rohingya, raises the green and red flag of Bangladesh, asking: Who are the Bangladeshi host community, how did this crisis affect their lives, and how can the Rohingya Artolution bring together communities in such a delicate situation?

To answer this question, we need to look at a specialized experimental program where the Rohingya Artolution collaborated with UNHCR\textsuperscript{86} and CODEC\textsuperscript{87} to do something that had never been done before. For the first time in history,\textsuperscript{88} this

\textsuperscript{84}This includes the countries that border Myanmar—China, India, Laos and Thailand—as well as the international community, other than specific exceptions such as Malaysia, Indonesia, and others (Saquib, 2019).

\textsuperscript{85}In the UNFPA report, \textit{State of World Population 2010}, published in October 2010, “There is no doubt this puts Bangladesh among the most densely populated countries in the world, with 2,885 people living per square mile (1114 per sq. km). This has grown over the past decade.”

\textsuperscript{86}UNHCR collaboration was through the communications and operations sectors, through UNHCR Communications Officer Firas Al Khateb and UNHCR Operations officer Ephraim Tan, and UNHCR country Director Steven Corliss.

\textsuperscript{87}CODEC is a local Bangladeshi national organization that is the implementing partner of UNHCR.

\textsuperscript{88}The claim that this is the “first time in history” is based on extensive research to try and find any intentional Bangladeshi Rohingya co-existence arts programs, and I could not find any other examples.
collaboration was able to bring a group of Rohingya refugee children out of the refugee camp into the local Bangladeshi Kutupolong\textsuperscript{89} primary school to paint a mural together on the entrance wall. This project took an intensive process to get legal permissions through UNHCR, and was the first intentionally organized cross-cultural integration arts program to exist in the Bangladeshi and Rohingya communities. This project is the vehicle to open a window into what bringing the two communities together looks like through the lens of community-based public arts education.

On the first day of the program, we had the group of 30 seven- to thirteen-year-olds get to know each other through name games, facial expression games, theatrical games, and drawing games.\textsuperscript{90} Once all the Rohingya and Bangladeshi children had met, along with the Rohingya and Bangladeshi Artolution artists, we sat together and had a discussion about what the mural would be about. One little boy in the back of the room quietly raised his hand and chose to stand up and start talking. As he started to speak, his words began slowly and started to speed up, and he emphatically spoke and spoke, and something happened. I looked at Suza Uddin, who was translating, and I could see he could not break this boy’s impassioned words. As the boy continued to speak, I looked around and saw that our Rohingya and Bengali artists were all crying. I looked at Suza and saw that he too was crying. I had never seen anything like this in my entire life, and something happened at that exact moment, through those words that would come to define what is possible.

This is what that little boy said:

My name is Shumo, in class 4 and I am a Buddhist. I saw from the television, in Myanmar they killed the fathers in front of their sons, in front of their fathers they kill their sons. They don’t allow their people to practice their own culture, they don’t even have any of the basic human culture, the

\textsuperscript{89}Kutupolong is the village next to the original established camp from the 1990s and is the closest Bangladeshi public primary school to the Rohingya Refugee Camps.

\textsuperscript{90}These techniques can be found in the Artolution Project Implementation Guide.
Myanmar military killed, and they were all killed in Myanmar. They think that the Rohingya are very bad. But we shouldn’t hate the Rohingya, we have to take care of the Rohingya like we take care of ourselves. We have to feed them like we feed ourselves. They are living in bamboo houses, but we should all live in houses, live. They should get to live in houses like us, they are brutally tortured by the Myanmar military, we have to take care of them and love them as a host community. And we have to change the social perceptions of the Rohingya people. Rohingya children are doing the child labor, we should not encourage them to do this work. We should inspire them to do this school like us. (Shumo, p. 30, Phase I)

For a young Bangladeshi Buddhist boy to be the conduit of such an eternal and emotional truth is an astounding testament to the empathy that is possible through the arts. Radicalized Buddhist monks and military raped thousands of women, killed thousands of innocent people, and threw babies into fires (Mohsin, 2019). In the darkness of the tragedy of the Rohingya crisis, Shumo is a beacon of light, a voice that is taking accountability for the atrocities and genocide his fellow Buddhists have committed. The accountability that he emphasized is taking responsibility for what has happened, and prioritizes the redemption of the humanization of the “other” (Bauer, 2015). The Rohingya have been “brutally tortured,” and Shumo acknowledges this trauma as an impetus to generate empathy from his fellow Bangladeshi children as a cognitive choice to share compassion for half of the children in the arts workshop. What is remarkable about Shumo’s choice to share this deeply stirring testimonial is that he chose to orate it standing in front of 30 of his Bengali and Rohingya peers, and ten Rohingya Artolution artists and one of the local teachers. He made the intentional decision to use this platform to express this sentiment to a group of people who have never heard this before in their entire lives. For some, these words were the words of a metaphorical miracle.

An honest analysis of this passage requites a look across the responses of the Rohingya Artolution artists. After the first day of the project ended with the children, we had a final focus group circle with just the Rohingya Artolution team, where everyone in
the group had the opportunity to go around in a circle\textsuperscript{91} and share their reflections on Shumo’s words. By scrutinizing the Rohingya Artolution team’s responses to Shumo’s resilient words, we can deepen our insight into the world of the refugee and host community perspectives on the catalyzing power of community-based public art education.

Anwara started the conversation as a host community female teaching artist, and explained her response with deep emotion:

I was really surprised that a young boy like this would think about this. I was so surprised. My inner self cried. So we need the energy that he is a rebel, he doesn’t care about what the other people say. We want to be like him. He doesn’t care what others think, and he inspires us. I was astonished that he was a Buddhist kid. That he would think about Muslims that way, who are not his community. I also want the freedom for the Rohingya people. This boy make us understand that Rohingya are a human beings. They desire the freedom like all human beings. He is not the religion of the Rohingya community, but he is thinking about the community from a different way. I feel really astonished to listen to this. The Rohingya girls want to go out from the camp, but sometimes they feel like that the Cox’s Bazaar beach\textsuperscript{92} is beautiful. If there is anyone that checks the Rohingya, they are, they not able to use the land, so I think they want to go out from the camp. We can use this boy as an example about the Rohingya community. (Anwara, p. 31, Phase I)

Anwara’s surprise at these comments and her emotional response indicate that Shumo’s perspective is not normative, but something exceptional.

Anwara confided that her “inner self cried” and that Shumo needed to be a role model for the whole host community. Anwara’s reflection saw Shumo’s statement as the alternative to hate and alienation. The Rohingya are survivors of an attempted genocide, and this acknowledgement from a member of the host community struck Anwara to her

\textsuperscript{91}Having the Rohingya Artolution sharing in a circle at the end of a day, and at the end of a project is a very important part of the Artolution Teaching artist training process as specified in the \textit{Artolution Project Implementation Guide}.

\textsuperscript{92}The Cox’s Bazaar Beach is one of the longest beaches in the world. The Rohingya are legally not allowed to go to beach because it is past the checkpoint border of the Bangladeshi military and police.
core. In 2017, *The Lancet* released an article titled, “The Rohingya People of Myanmar: Health, Human Rights, and Identity.” The authors point to the historical and contemporary precedent for the Anwara’s claim: “This boy make us understand that Rohingya are a human beings.” The root conception that the Rohingya are *human* and deserve all *human rights* has been under attack at every level throughout the entirety of the Rohingya crisis (Mahmood et al., 2017). By defying the thousands of hateful acts the Rohingya community has experienced, Shumo singlehandedly created a model for the roles shared across the complex stage of the crisis. On this allegorical stage the various personalities in the Rohingya Artolution team were all sitting equally in the circle.

Hasina\(^{93}\) was next in the reflection circle, responding with mirrored emotion to Anwara:

>We feel really happy to be like him. It is like the young voice of a Rohingya. We are like the victims. We don’t have the power to deliver our own story the way that this Buddhist boy can. The fact that he can describe exactly as it happened to us. I feel very surprised, a Bangladeshi boy can think about our scenario and how brutally they tortured us? (Hasina, p. 31, Phase I)

Hasina shared the sensation that Shumo spoke with a voice of empathy with the phenomenon of being a survivor of torture\(^{94}\)—individually, as a community, and as a culture. Hasina shared her surprise that the pain that had become an identifying factor\(^{95}\) for the Rohingya people was acknowledged as having value, and that Shumo had compassion for this very pain. Hasina also made sure to mention the implications of the “power” that Shumo had in saying this as a host community boy. For him to shed light on the feelings of others, as a Buddhist boy who had not been through the same trauma, [93]

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\(^{93}\)At this point she was still working with Artolution throughout this project, before she was forbidden to continue.

\(^{94}\)The Center for Survivors of Torture (CST) provides a holistic definition of the different types of torture, and provides in depth psychological and rehabilitation curricula and methodology.

\(^{95}\)The “Brutal Torture” is a phrase that is seen across Rohingya sentiments about the overall experiences in Myanmar related to the oppression of the Rohingya and displacement across the data collection process.
signaled the shared potential of resilience through creative arts spaces. The groundbreaking book *Resilience in Children* goes into depth discussing the many levels of social and emotional connection that children are capable to transcend across societal barriers through contextualized educational practices (Goldstein & Brooks, 2005). The authors explain how important it is for a boy like Shumo to have an open forum to speak and, as Hasina stated; “describe exactly as it happened to us.” This type of dialogic cross-cultural arts opportunity allows this kind of sentiment to emerge in children. Mohamad Hassan followed Hasina in the circle by reflecting on Shumo’s sentiment with an unfounded hope:

I was surprised by the words of the kid. In my own experience in Myanmar and in Bangladesh, I never have met a boy like him, he is extraordinary. We need a boy as a leader like him. We can have him as a leader, and he could represent us. And that is the kind of leader that we need and we can feel that. (Mohamad Hassan, p. 31, Phase I)

Mohamad Hassan’s comment of seeing inside this Buddhist boy the next Rohingya leader, has a poignant and ironic significance. He sees the values of pluralism and acceptance woven into Shumo’s words, and this is what has been missing both in Myanmar and in Bangladesh (Ibrahim, 2018). Leadership has been one of the most challenging hurdles for the Rohingya community, both because they were not allowed to have leaders, and because of the limited rights of the Rohingya in Bangladesh. But this one boy’s voice spoke to Mohamad Hassan, who found his words “extraordinary,” words that could become the guiding light for the mural workshop. Mohamad Hassan’s younger brother Mohamad Armin had a different reflection on Shumo’s words:

I was also surprised by the kid. As a Bangladeshi kid, he has the experience, he has an affection for the Rohingya community. As a kid, when he is thinking about the inspiration for the people, how do the Bangladeshi people think about us? Their whole community can think more than that about us. I can’t believe a boy can deliver, this is the most amazing experience in my life. (Mohamad Armin, p. 32, Phase I)
When Mohamad Armin shared these words, there were tears in his eyes, and his body language expressed that hearing Shumo’s words was “the most amazing experience in [his] life”. Why would Mohamad Armin choose to have such an overwhelming response? The truth is that he heard a voice that was saying what he has thought for many years, a voice calling for equality. The feeling of need that Mohamad Armin and Shumo shared exemplify how the space of arts education can allow for sharing to take place beyond age, gender, and cultural barriers (Gargarella, 2007; Guetzkow, 2002; Hallmark, 2012). Rishmi, the woman who would become Mohamad Armin’s future wife, her face covered by her burka, nodded her head in agreement. As her eyes shone around the circle, she spoke quietly and quickly:

I was just listening to the conversation at the beginning, I thought that someone instructed him to talk about this. Then I looked into his eyes, and I can see that in his eyes he talks about this. He really wants the freedom for the Rohingya community. (Rishmi, p. 32, Phase I)

For Rishmi this was such an unexpected comment, she thought that someone had told him to say these words. Her reference to the unexpected nature of Shumo’s comment reflects the truth, which is that although the Rohingya have been allowed into Bangladesh, that does not mean that they have felt fully welcomed. Rishmi’s feelings are reflected in the article, “A Theory of Demographically Targeted Repression,” which posits that those who have survived systematic and targeted repression in the Rohingya context have trouble believing that these cycles of oppression can be broken (Rozenas, 2018). When a new arrival Rohingya refugee woman like Rishmi has the opportunity to witness a local Bangladeshi young student explaining this progressive mentality, it demonstrates that it is possible for open educational discussion spaces to break the walls of repression that have and continue to plague the Rohingya community. The youngest

96The reference to the progressive mentality does not imply that his mentality is shared by his education, nor that the school was responsible for this mentality, but rather that Shumo’s comments define what a progressive model for ethnic relations can be.
member of the team, Anwar Faruke, looked at Rishmi and chose to take a political reflection on what Shumo’s idea meant for the Rohingya community. With confidence he stated:

Actually, this boy has a fresh mind, and an innocent face. And our Prime Minister Ang Yung Su Chi, if she thought as him we wouldn’t have had to flee from Myanmar and would not have been killed. If they would have thought like him, this situation would not have happened. If they think like him then we can get what we desire for the future. (Anwar Faruke, p. 32, Phase I)

Shumo defined to Anwar Faruke of what the perpetrators of his trauma lacked. Put simply, Anwar Faruke said that if the world thought like Shumo, their pain would never have existed in the first place. Anwar Faruke’s idealization of a possible future emphasizes the role of cross-cultural education in envisioning that new future. The Teaching Artist Journal discusses this issue in depth in their publication, “Teaching Artists and the Future of Education,” which claims that the future of education across contexts needs to create open spaces where students of different cultures and teaching artists of different cultures can come together through dialogue-based creative problem solving (Rabkin, 2012). From Shumo’s comment we saw that we needed to come up with a concept for the mural, which became the catalyst for this kind of dialogue to take place. When the reflection came to Ansar Ulla, the dancer of the Rohingya Artolution, he eagerly arched his back and spoke with enthusiasm, looking like a man who had seen a sight he didn’t quite know how to respond to:

I feel really good when I had this experience. I learned one thing from this boy. Humans can do something for anyone. There is no difference between ethnic groups. It doesn’t mean that you have to be from the different communities or the same. How he thinks about the human beings? My perception changes. It is not that if you are Buddhist then you have to kill a Muslim, or Muslim to kill a Buddhist. When I hear that his mother doesn’t want him to be a doctor or engineer, just a good person, I feel really good after hear that. I learned from him. We want to do a mural, he needs to inspire the image. This mural is an example of what we feel. (Ansar Ulla, p. 32, Phase I)
Ansar Ulla had taken the time before the end of the day to meet Shumo’s mother, who was a local teacher at the school. He recalled from the conversation that she “doesn’t want him to be a doctor or engineer, just a good person”—a hint where Shumo could have gotten this type of forward thinking mentality. Ansar Ulla took Shumo’s words and chose to reflect very clearly on the expectations of violence he has grown up with: if you are a “Buddhist then you have to kill a Muslim, or Muslim to kill a Buddhist,” showing the mentality tying violence to culture, religion, and ethnicity. An article in Studies in Ethnicity and Nationalism titled, “Boundaries in Shaping the Rohingya Identity and the Shifting Context of Borderland Politics” (Farzana, 2015) directly reflected on the violence that has surrounded the Rohingya since Myanmar Military Junta’s slow and deliberate clampdown started. Ansar Ulla’s idea that “there is no difference between ethnic groups” has been beaten out of the Rohingya people. They have always been taught that there is a difference between ethnic groups, and that theirs is “inferior”; in fact, they have not been recognized as an ethnicity by the Myanmar government since 1982. However, now those Rohingya refugees who have found themselves in Bangladesh have a new question emerging through the process of facilitating community-based public art education: How will their ethnicity be treated by the ethnic Bengalis, how does that relate to the future of the Rohingya collective identity,\(^97\) and what is the role of art and art education to cross barriers? Riffa followed Ansar Ulla by bringing a different energy into the room. As an old-arrival Rohingya woman, her perspective came from years of being raised around Rohingya and Bengali communities\(^98\) together. Emphasizing her words with her hands, she said,

\(^{97}\)The Rohingya collective identity is described in detail in “The Rohingya People of Myanmar: Health, Human Rights, and Identity” (Mahmood et al., 2017).

\(^{98}\)Riffa’s childhood home is located on the border between the host community and Refugee Camp, and has been raised with a mixture of Rohingya and Bengali language in her life.
He doesn’t think about the discrimination of religion and community. His mind only thinks about the human, he is a Buddhist. The others torture and make a genocide. They are not thinking like this boy. If they were in Myanmar, then it would not matter if we were from different cultures or from different religions, then the Rohingya wouldn’t need to flee and lose their family members. He is the example, if the government thought from this boy. He is thinking about a community that is beyond a religion, he is only thinking about the humanity. I think like that. They could learn from him. They came here with experiences of trauma and with trauma, the Bangladeshi people, they need to respect and help us to survive. (Riffa, p. 33, Phase I)

Riffa chose her words intentionally, giving a new insight into Shumo’s ideas. The embrace of diversity that Riffa spoke of across the Rohingya and host community was based on one word: “respect.” Respect is a challenging context for those in the host community, who already do not have enough to live (Wali et al., 2018). Riffa looked to Shumo’s voice as a beacon of “humanity” and role model that she compared against the forces of trauma she and her community has survived. She clearly states that if Shumo’s words were taken as a model, “then it would not matter if we were from different cultures or from different religions.” The concept that all religions and cultures can live in harmony is a foreign concept for many in the Rohingya community, because of the long-term ramifications of being an entire community who has survived an attempted genocide (Ibrahim, 2018; Kan, 2018). As an old arrival Rohingya, Riffa and her community “came here with experiences of trauma and with trauma, the Bangladeshi people, they need to respect and help us to survive.” This call for help points to the vulnerable position the Rohingya community is in, and the importance that there are bridges between the communities. The Rohingya Artolution provides a bridge of communication to build social cohesion99 through artistic forums where a boy like Shumo can feel safe to share his opinions. The final Rohingya Artolution artist in the circle was Mohamad Nur, one of

99“Social Cohesion” is being used by the UN definition established through the C4D sector of UNICEF as implemented through the UNICEF Bangladesh Rohingya response.
the two original artists. He delivered his reflection to the group wide-eyed, wanting to really take the time to give his interpretation of what the group had witnessed:

We learned a matter through stories, so the student can learn. This boy gave us a lesson, he gave a lesson to the world, like the BBC does. If you are thinking about the story, it is not about being old or young. We learn like a human. We are thinking about people beyond religion. And he is the leader of all stages of persons. It be young or old, they may be Christian or Muslim, we got this lesson from this boy. (Mohamad Nur, p. 33, Phase I)

Mohamad Nur makes the priority to learn from the boy as a “leader,” and really as a teacher to “learn” a “lesson.” Through viewing Shumo, a young Bangladeshi student and participant as a teacher, we can see that Mohamad Nur reverses the traditional roles of the “young” and “old,” deeply exploring the importance of pedagogical exchange of ideas. In a *Childhood Education* article that describes Mohamad Nur’s sentiment and this concept, titled “Educating for a Culture of Peace in Refugee Camps,” the author emphasizes with clarity the ideas behind reciprocal learning, and the importance of shared learning in refugee camps. This becomes even more important when refugee and host community artists, teachers, and children have the structure, permission, support, and facilitation to create spaces where creative expression can take place.

Mohamad Nur is remarkably specific and states that Shumo “give[s] a lesson to the world like the BBC do[es],” an elevation of his words to the scale of the world stage. Mohamad Nur interprets Shumo’s words as speaking universally. He clarifies his statement, saying, “We learn like a human,” no matter the age or culture of the creative learner. Mohamad Nur continues to specify his pluralism, saying, “We are thinking about people beyond religion.... It be young or old, they may be Christian or Muslim.” He uses Shumo’s explanation to springboard into the importance of equity for different ages and for different religions, and that the real lesson is to learn that we are all “human.”

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100The concept of reciprocal and shared learning refers here to the mutual learning that can take place from locally generated education by building a “culture of peace” (Tillman, 2001).
humanistic perspective on the value of artistic dialogue and the importance of equitable sharing of ideas was defined in Wimberly’s (2011) article, “Story Telling and Managing Trauma: Health and Spirituality at Work.” The author strongly emphasizes the critical value of listening to stories, and using storytelling as a healthy outlet for communal trauma that can act as the building blocks to construct bridges across traumatic experiences and cultural divides. Mohamad Nur believes that the “stories” Shumo shared are what we all need to learn from, both those who were in that Bangladeshi Kutupolong school classroom, and those around the world.

The sharing circle concluded with Suza Uddin, the Artolution country manager, sharing his emotional reaction to Shumo’s story. His ending remarks give us a final insight into what Shumo’s words mean to the practice of teaching artist education, and what the Rohingya Artolution team’s reflections mean as a contextualized understanding of local priorities.

I really learned from him, you can think for yourself. Even when this boy is delivering this line. What is he delivering, I was thinking the exact same thing. Maybe in the future there would be a clash between the host and guest community; that maybe we can all live together, what I learn from this workshop. How can he think about this? How can the boy have learned from the human rights? Anyone can think about it…. Actually I was depressed. They used to call me from Dhaka, Dhaka they use this slang “to kill” Rohingya. It is not right, we have to think like this boy. For both the host and refugees. And for the rest of my life I will work for the Rohingya till the day I die. This now is the lesson of my life. I will never forget this lesson for the rest of my life. I will sacrifice everything that I have. I don’t need my religion, I don’t need anything else from today. I want to work with the community that has been brutally tortured. If we are able to make something happen here, not just for the Rohingya, but for all minorities and refugees till the day I die. One image will be a refugee, and one will be a host community. For the mural needs to be from both sides! (Suza, p. 34, Phase I)

Suza’s impassioned words reflect the personal sentiments that blossoms from the seed that Shumo’s words planted in Suza’s soul. His statement reveals the deep-seeded

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101 At this time, Suza Uddin was the Rohingya/Bengali/English translator of the UNHCR and CODEC program at Kutupolong Primary school.
meaning of being a Bangladeshi host community person himself, which embeds him in the complex fabric of the Rohingya displacement crisis. The ethnic relations of the host community and the refugees are the daily fabric of life for all of the different sub-groups on both sides. The precipice Suza mentioned is the cliff that has inspired fear in both communities, which is diametrically opposed to the idea that “maybe we can all live together.” Suza puts his finger to the pulse of the need for coexistence between refugee and host populations—a major concern that is explained in the study “Exploring Host Community Attitudes Towards Rohingya Refugees in Bangladesh” (Jerin, Ismat, & Kamruzzaman Mozumder, 2019). This article specifies the local and refugee fears that give context to the story of Shumo, and how his words can help build a bridge between both communities through community-based public art education.

Suza ends his testimonial with a personal confession: The core of the energy inside him comes from his dedication to the Rohingya Artolution, and seeing what is possible when the unimaginable becomes reality. For a host community Bangladeshi man like Suza Uddin, who grew up in Moheshkali, an island off the coast of Cox’s Bazaar, he spent his life speaking the Chittagonian dialect of Bangla and Rohingya. These deeply meaningful words come from a person who is himself part of the host community, and he is reflecting on a Bangladeshi host community boy’s words about the need for compassion for the Rohingya community. Suza’s words come from a place of believing that relations can get better, and that this has changed his life, and will continue to change. 

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102 Suza Uddin is an embedded part of the Rohingya Crisis based on his role as an investigative journalist/fixer/translator/fact-finder with BBC/AP/CNN/Sky News/Shoah Foundation/BD Morning and more since 2014. This has included: testimonials of mass grave witnesses, rape survivors, infanticide survivors, torture survivors, and Rohingya people of all kinds.

103 The dedication comes starting with Suza Uddin’s introduction to the Rohingya Artolution through his role as the fixer and translator for the professional filmmaker Salman Saeed, who was hired by Global Citizen in collaboration with Artolution.

104 The Chittagongian dialect of Bangla is closer to Rohingya than the Bangla that is spoken in Dhaka.
his life, and the lives of the host and refugee children and adults. Suza’s belief is mirrored in the recent publication of “A Case for Play: Immersive Storytelling of Rohingya Refugee Experience” (Ray et al., 2019). The authors critically highlight the need for innovative and creative ways to handle the difficult conversations that surround the Rohingya refugee crisis. The essential need to create the place to have these kinds of conversations is what we can see as a trend across all of testimonials. Suza ends his statement with the prophetic truth of what the art of painting a collaborative mural has to provide to the dialogue about host and Refugee relations.

Suza concludes with a reference to the concept that the Bangladeshi and Rohingya kids came up with throughout the workshop: “One image will be a refugee, and one will be a host community. For the mural needs to be from both sides!” The concept the children specified was to have a host community boy and a refugee girl whose faces would be coming out of a lit-up light bulb, because they share the same dream—to have an education, strive for their dreams, and live good lives (Myat, 2018). Over the coming five days, the Rohingya and Bengali children worked together to paint the entire entrance walls of the Kutupolong Primary School. The children built relationships with each other, discussing how they could cultivate connections between their communities and how much they have in common. This choice came from the unexpected words of Shumo, and the even more unexpected reactions of the Rohingya Artolution artists. Such a narrow lens gives us insight into the ethos, logos, and pathos of how communication across ages and cultures can expose the many complex layers of sedimentary rock that form the base of the host and refugee relations in the Rohingya crisis. This sedimentation is below the soil where the seed of the Rohingya Artolution has been planted, and it is that seed that has grown into a tree that has allowed for the story of Shumo to come into the world, and for us to learn from him for the future (see Appendix J, Figure J.13).

**The story of the Uhkia school bus painting.** The Rohingya-Bengali collaborative mural with UNHCR at Kutupolong Primary School set a precedent demonstrating what
was possible that had never been done before in history. after the project, the UNHCR operations Director Ephraim Tan and I had a conversation, during which he invited the Rohingya Artolution to paint a school bus at the local high school with Rohingya and Bengali teenagers. We talked about what it would take to make this a logistical and diplomatic reality, for this would be the first time a school bus was ever painted by Rohingya and Bengali teenagers in a Bangladeshi secondary school. After months of planning, UNHCR organized to provide a full school bus, enamel automotive paint, ladders, and protective materials to make this all come to life. Even more, they went through the painstaking process with CODEC to get permission from the RRRC and the government to bring Rohingya refugee teenagers out of the refugee camp over the military checkpoints with tuk-tuks to the Uhkia Secondary School.

This type of coexistence project had never been attempted before, and will provide us with a second example\textsuperscript{105} of host and refugee community relations. We started the drawing and brainstorming process for painting the school bus with host and refugee teenagers to be used by the school. One of the school political groups\textsuperscript{106} came up to the workshop and said, “If you do not paint our political leader, we will destroy the bus.”\textsuperscript{107} The student body president said “We have all agreed to paint the political leader and we have decided it will happen.” He came with seven students, but Suza Uddin responded, “Do not threaten me, I know how political studies operate. This is not good to have with the artists and youth.” The group was then invited to join the painting in order to calm the situation, but they walked away.

\textsuperscript{105}This second story is a fusion of the observational ethnographic notes collected in the field, as well as interviews about the experience afterwards.

\textsuperscript{106}The political party is the ruling party of Bangladesh who supports the current Prime Minister Sheika Hasina.

\textsuperscript{107}The quotes included here come from a later conversation with Suza Uddin that was transcribed as a narrative.
As the bus painting project began, something happened that is important to understand the intercultural dynamics at play. When we started the bus painting, bureaucratic problems took hold. The military did not want to let the Rohingya refugee Artolution teaching artists work in the school. They did not want to let them past the checkpoint. They chose to divide the team up based on their ethnicity. At the army checkpoint outside the school, they divided between Rohingya and Bengali, making them stand in two separate groups on opposite sides of the road. They were not allowed to move, and their access was restricted. Suza was able to talk to them over a long time, and the military allowed us to leave with a tenuous agreement. This type of discrimination and humiliation is commonplace for the Rohingya in Bangladesh, and was a way of life for the Rohingya when they were in Myanmar (Martin, 2005; Myat, 2018; Rahman, 2018). The Rohingya and Bengali artists looked on helplessly, as this is an important component of daily life between hosts and refugees.

The painting workshop was an incredible fusion of teenagers who had never met each other before. The teamwork that came from the group working together transcended the walls that were palpable at the beginning of the project. Yet over the days the monumental and creative process of painting a giant bus was able to break down the walls between the different groups (Stephens, 2006; Ulbricht, 2005; Wright, 2004).

Unlike the children, the teenagers were more challenging to bring together, as they were at very different developmental phases than the children of the first project, and took longer to open up to one another (Lowenfeld & Brittain, 1987). Although these remarkable connections and relationships were the core of the project, one specific event

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108The Bangladeshi military controls all of the checkpoints and check all of the cars and passengers that come in tuk tuks, small motorized vehicles, and many in cars as well.

109The creative and developmental phases referenced here originate with the publication, “The Dawning Realism” (Lowenfeld & Brittain, 1987).
revealed how art and art education can have a role in the sensitive balancing act of power between the host and refugee communities.

A very complex situation arose on the last day. As we arrived on the final day, there was a large group of teenage boys all in identical white shirts gathered around the bus. The Rohingya Artolution team\footnote{Both host community and refugee artists finished the details, and the youth had completed the collaborative part of the mural.} came up to make a couple of finishing touches, and the boys were all complimenting the bus and talking amongst themselves. Although it was a large group, it was positive and all in good spirits. Then, the political student president of the school\footnote{It is common in Bangladesh for the student body president of the secondary school, or “college,” to be affiliated with a specific political group, which would be considered a chapter of a larger network.} came up and beckoned all the youth, all boys, to gather around him next to the bus; the group suddenly grew to around 100 boys. He started to speak, and the mood of the entire group shifted within seconds. He tried to rile up the group and trigger anger because we “did not paint a big portrait of the prime minister\footnote{This is ironic because when we asked the Principal of the school, he said we had to get a special permit to have permission to paint an image of the prime minister; an example of the idiosyncrasies of Bangladeshi bureaucracy in the local environment.} and the images of the political party” he came from. We had invited him previously to be involved, and he had refused.

As he began to agitate the group, Suza Uddin became aware of this. Suza had warned me that something may happen, and that we would have to be very strategic in the way that we dealt with the situation. He approached the center and started a public dialogue with the leader in front of the group. The first statement the student president said was that he “would find the money to paint over all of the paintings that the students made, make it all white, and destroy everything we had worked for.” Instead of getting angry, Suza stayed extremely calm and asked to give a speech to the group. The boy
president said “no,” and then Suza asked, “If you believe in free speech or democracy?” In front of the group he had to agree. Suza started a public oration that brought more people who gathered around the already growing crowd. He asked first, “[Have] any of [you] actually looked and thought about what the painting was about?” They proceeded to say they “didn’t know,” and Suza explained every element of the piece, letting them know that “if they erased it, they would be erasing the work of their fellow classmates.” He had the whole crowd captivated with his enthusiastic speaking, loudly, quietly, varying his hand gestures and continuing to use his impressive public speaking skills to get the attention of the whole group. He stated:

The lantern in the hand of the boy at the front of the bus, is about the light of the leadership and education, and this symbol is able to represent the students here. There is no other bus in the world like this, and by eliminating it, that will be the message that they will send to the world, that they do not care about the arts or their own traditions, and that they do not want to support creativity. (Suza Uddin, as transcribed in Ethnographic Observations, Phase II)

Suza also pointed out the national monument, the other Bangladeshi symbols that infused the whole piece. He said that “if they erase it they would be erasing the culture of their own country.” The conversation became more and more passionate, and the student body Vice President was now asking questions of the leader.

The ending of the story was that the student president stormed off the stage. He went and called the coordinator from UNHCR, complaining that he didn’t want the bus to remain the way it was. The response was that UNHCR said the school didn’t have to keep the bus, and it could be given to another school. At this point the principal interceded and explained how much the bus meant to the community. The superiors in

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113 Suza had past experience at conferences, Model UN at his university, and was in the student government at his secondary school, based on the same model as at Ukhia college.

114 Suza Uddin and I would speak informally during transport to and from the Rohingya refugee camps, and the data collected came from notes taken in the car.
the political party also said they were supportive of the project, and the youth all ended the day by speaking about what they thought the images on the bus meant to each other.

Throughout this whole process, local students were speaking to the Rohingya and Bengali Artolution artists; this is where we can learn a deep lesson about host and refugee relations, and the need for community-based public art education. Anwara and Mohamad Hassan recounted the conversations after the event in a sharing circle about the ending of the project. They explained that some of the students commented,

“Why do they put here pictures about the Rohingya? We don’t like this because there is anything about the Rohingya. Only students will ride this no Rohingya. Only images of Bangladesh should be present.” Anwara shared, “Why don’t you like Rohingya, you don’t agree with the Rohingya?” they said, “Yes, why should we like them?” She said, “I like Rohingya and I am Bengali, and they are human beings.” And they said, “They came here and destroyed our forests, and they could get our jobs. Before, we don’t like the Rohingya and we cannot work.” They shared, they “do not like the bus because it was painted by Rohingya.” (Mohamad Hassan & Anwara, p. 71, Phase II)

There is a deep level of fear that lies under the surface of this conflict. The inequity that Anwara and Mohamad Hassan discussed is a key factor in understanding the role that the Rohingya Artolution has in bridging the chasms of inequality that are so pervasive in the Rohingya crisis. Myat’s (2018) recent dissertation, The Rohingya Refugee Crisis: Social, Economic and Environmental Implications for the Local Community in Bangladesh, points out the overwhelming odds that the Bangladeshi host communities have endured by having the Rohingya in their community, and some of the root causes of the kind of anti-refugee sentiment we see voiced by Anwara and Mohamad Hassan. In spite of these types of comments; in the moment they were speaking to the group of students at the school, they presented their ideas calmly and with the dignified tone of those who have accomplished something in spite of the odds. This specific technique of

115Due to Suza’s relationship to the local government, family, and local community, he was able to explain the situation and got local support from those above the Uhkia student body president.
constructive dialogue is a living and breathing example of the theory established by seminal educational theorist Paolo Freire in *A Pedagogy for Liberation: Dialogues on Transforming Education* (Shor & Freire, 1987). In spite of the lack of equality of opportunity in education in this context, Mohamad Hassan and Anwara used this moment as an educational and transformational moment, rather than a moment of divisive conflict.

When the Rohingya Artolution group was asked what they thought about the challenging conversations they had experienced that day, they had an unexpected answer. Ansar Ulla recalled a dream he had the night before. He stood up in the sharing circle and explained,

> I dream some nights about Myanmar. But I have never seen these dreams about Bangladesh, this is my first dream about Bangladesh. That is why I went earlier to see the bus today. Even I am thinking we don’t want to give them the bus, because some guys are complaining. That is why I really want to bring that bus for us. I painted many pictures and murals, in many places, but in this bus, I loved more than other areas by other areas. I don’t know why I am interested in this bus, and feel very, very happy.

(Ansar Ulla, pp. 69-70, Phase II)

Here Ansar Ulla discusses his disappointment with the local community’s intolerance in not appreciating their paintings, on a bus that the Rohingya community is not even allowed to ride on. In reality, we can understand the sense of unfairness that Ansar Ulla feels and the tension this would create between the communities. The unique experience of painting the bus is what creates educational value in the experience of doing something new, in a new way, beyond expectations. The possibility for art to inspire that kind of “love” is of immense value, especially because the host and refugee artists were bonded together through the social process of working on a single public arts piece (Macpherson et al., 2016; Runco, 2010; Stuckey & Nobel, 2010). The Rohingya

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116“Them” is referring to the Bangladeshi community, who is allowed to use the bus, when the Rohingya community is not allowed to use the bus.

117“Many places” refers to Ansar Ulla’s role as one of the original four male artists with the Rohingya Artolution.
Artolution bus became a reason to come together in spite of the division that under-rooted the challenges throughout the project.

Suza ended the reflection in the sharing circle by discussing where he believed the anger was coming from within the host community:

Many people have no jobs, and they use violence to entertain. The host community will be suffering for the future. There were many rice farms, but now there are problems because the land was taken by the Rohingya and the organizations. This chain of events create a much more raised sense of stress throughout the villages surrounding the camps, as well as the camps themselves. The people here don’t have enough for their own families, but they have been sharing what little they have with this massive influx of people, expecting they will be leaving. There is no … hope in sight, and this is reality. (Suza Uddin, p. 95, Phase II)

The different sides in this situation need to be considered before “this chain of events creates a much more raised sense of stress.” This raises the question: Can the arts be a way to alleviate the inter-cultural stress that influences the lives of people of both sides? The *Journal of Contemporary Ethnography* answers this question in their article about creative community-building, “Creating Community: Art for Community Development” (Lowe, 2000), which contends that the arts have the possibility to develop relationships of different communities in conflict and in situations of stress, and the arts can “create community” and a common ground, in spaces where it seems such ideas are impossible. Suza brought up the concept of “stress,” and this article references different ways the arts can have a relationship to individual and systemic stressors. The arts have been an under-represented tool in identifying problems and bringing them into the open where discussions can raise awareness and potentially stimulate change. Upon completion of the Bus painting project, Suza reflected on some of the deep-rooted fears of the host community that he didn’t want to share in the final reflection with the

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118The term “stressor” refers to the definition in the *Transcultural Psychiatry* article, “Daily Stressors, Trauma Exposure, and Mental Health among Stateless Rohingya Refugees in Bangladesh” (Riley et al., 2017).
Rohingya Artolution team. With a tone of seriousness, fear, and honesty, he explained his final thoughts, as something of a warning and a reality-check about how many of his fellow Bangladeshis are feeling:

I think this could become a war between the Bengali and Rohingya, a door-to-door war. This is not spoken about, but this is a problem that could be created soon; because the local people face many problems physically and mentally. Very anxious about the situation. I ask about the Rohingya cases, most people refuse to go back to Myanmar. They would rather die in Bangladesh than go back to Myanmar. They feel like they are safer in Bangladesh. They want to settle here, all of the people. The Bangladesh people want the people to go back to the Rohingya [homeland]…. They made comments about the Rohingya working together with Bengali. If they say “it is their dreams,” of the Rohingya, they will say “they destroy our land.” (Suza Uddin, p. 95, Phase II)

The painful words Suza shared to end his reflection indicate the truth that the Rohingya Artolution is confronting across deep cultural divides. The fear of violence, war, and the other is a fear that the arts have historically confronted in times of social upheaval, and Bangladesh is a contemporary example (Myat, 2018). Suza’s fears are reflected in the concept of “othering” as defined in the publication, “Our Health and Theirs: Forced Migration, Othering, and Public Health’ (Grove & Zwi, 2006). In this article, the authors assert that long-term stress factors need to be understood holistically, especially how the concept of the other shapes the development of one’s identity. The Rohingya Artolution provides an example of teaching artist education that works directly through the arts with the factors of stress. This stress spans the host communities as well as the populations subject to forced migration, and both sides need to be taken into

\[119\]“Cases” reflects on the voluntary repatriation process and individual “cases” of people who may or may not go back to Myanmar.

\[120\]“They” refers to specific Bangladeshi students affiliated with the student body president’s group.

\[121\]There are different types of “stress” that this article specifies published in Social Science and Medicine, including: post-traumatic stress disorder (PTSD), toxic stress, complex trauma stress, shock-based stress, and more (Grove & Zwi, 2006).
account in decisions being made to address the Rohingya crisis (Jerin et al., 2019). Suza’s sentiment exposes the underbelly of stress that needs to be taken into account when designing community-based public art education programs across cultures.

Across the story of the UNHCR Ukhia bus painting, we can see an assortment of factors that crystallize different perspectives on host and refugee relations from the story of Shumo. Cross-cultural, social, mental, economic, and health factors are lying both under and above the surface of the context of the Rohingya crisis. The conclusion of the story is that there is an explosively colorful school bus covered in paintings with the stories of the Rohingya and Bengali youth, and the bus is bringing students to school everyday to get an education. The Rohingya students and artists have still not been allowed to ride the bus, and the bus remains as a powerful memory to all involved. As the greater narrative moves forward across these different types of stories, the roles and needs of the Rohingya Artolution teaching artists become more clarified. Community-based public art education clearly has a role in engineering cross-cultural creative processes that can traverse the invisible and visible boundaries entrenched in the Rohingya refugee crisis (see Appendix J, Figure J.12).

Rohingya Artolution building bridges between Rohingya refugee community and Bangladeshi host community. The stories of Shumo and the Ukhia school bus illuminate the immense challenges that have created the past, define the present, and that lie ahead for the future. Each step in these stories has nuances, and the greater our understanding of these details is, the greater the potential to create reflective processes that matter to the field of community-based public arts education (Bolin, 1999; Borwick, 2012; Cooper, 2006; Krensky, 2009; London, 1994; Lowe, 2000). The specific

122 Creative process is being used according to the definition developed by the Oxford University Press book, Creative people at work: Twelve cognitive case studies (Wallace & Gruber, 1992).
commentary the Rohingya and Bengali Artolution artists share is about artistic collaborative processes and how they can build bridges across cultural boundaries. It is valuable to understand what best practices need to be prioritized, and where these practices would come from. The observations of the artists tell as much about the individual artists as they do about the children that are reflecting. Anwar Faruke, the youngest Rohingya Artolution member, with the spirit of a child alive in him, made an astute observation about the coming together of different cultures:

I saw the inspiration of the participants of the Rohingya kids. They are so happy to participate in this program. They have not got this opportunity before, they were not allowed to do that. They could paint with the Bengali kids, when they go back they will recall and remember and will tell their mothers and will share this story. That they went to a large school, that they would think, and they would share to their families. And I like this process very much. (Anwar Faruke, p. 37, Phase I)

For many of the Rohingya children, this project may have been the first official school of any kind they have ever been in, and this single experience broke the barrier of seeing what is possible through education. The concept that the children will “share” these experiences with their “families” disseminates the act of working together into the home. The transference of information from children to the familial level is discussed in the recent doctoral dissertation published by BRAC University, *Rohingya Crisis–A Profile of Child Protection on Host Community Children* (Rahman, 2018). In this publication, the author flags the importance of communication between children and their families as a major sign in understanding concerns related to child protection, both in the host communities and in refugee communities. For both populations, children need to be engaged with ideas about coexistence, health, safety, violence-prevention, and education so that they can be open topics to discuss, in spite of the surrounding sensitivities and

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123BRAC is the largest Bangladeshi NGO, and has a major educational, financial, aid, and development influence across the country and globally.
taboos. Anwar Faruke spoke on the same issue earlier in the interviews, giving an important background to his perspective. Sharing his expectations, he said:

> When I just arrived in the camps, I thought that I had no chance to meet with the Bangali people. I thought, what is the behavior of the Bengali people? If I meet them, how will they treat us? How do they think about us? When I meet with them I think that they are similar to us, even better than us, and want to learn from them and be like them. (Anwar Faruke, p. 29, Phase I)

The curiosity, nervousness, and worry of the unknown is natural, especially when a displaced and stateless community comes to a new place (Milton et al., 2017). Yet, there is also a fear of the known experiences in Myanmar, and how bad it can get to the point of fleeing one’s home. The curiosity Anwar Faruke shows can be seen as a metaphor of looking through trapped bars of a situation beyond one’s control, and seeing what is possible. This image of the cage of statelessness in a refugee and host community environment provides an opportunity for teaching artists to learn how to transform the cage into an expression of identity.

Theorists Al-Husban and Adams (2016) take another approach to this concept in their article, “Sustainable Refugee Migration: A Rethink Towards a Positive Capability Approach.” They ask how a *positive capability approach* to education and development can be used to generate positive-reinforcement techniques to disseminate information in situations of mass migration. The Rohingya Artolution builds the capacity for the Rohingya and Bengali artists to discuss issues in their own communities where they have vested interests and local expertise. Mohamad Armin considered a single interaction between two children to have greater significance. He said:

> I saw a group of people who are going to their homes. I see that the Rohingya and Bengali are together. One of the Rohingya girls said about the program, “This school is like our school, I feel very happy. And that was not allowed in Myanmar. I don’t know if they will allow me to come again.” Then a boy said, “You can come back,” and the conversation pattern was happy, and they will share with their moms. That is important, because they get to come back. (Mohamad Armin, p. 38, Phase I)
This comment shows the expressed disbelief of the Rohingya children being afforded the opportunity to come to a real, living school for the first time in life.

Mohammad Armin’s description embraces the value of community-based public art education and gives a glimpse into how mutual learning can function. Mohamad Armin’s idea of *mutual learning* thriving through equitable flexible educational structures is clarified in the book, *The Spirit Level: Why Equality is Better for Everyone* (Wilkinson, 2010). Wilkinson discusses why equality is something that can help both sides of an unequal learning environment understand one another. The Rohingya crisis is the extreme on such a continuum. It is challenging when this is applied to a system where one side is not legally allowed to pursue an education.\(^\text{124}\) The only option is alternative education opportunities, and the Rohingya Artolution is an alternative where shared learning across ethnic lines can function. Mohamad Armin added to his reflection on equality through the art education program: “I feel really good recalling my country.\(^\text{125}\) We are able to bring the community here, it reminds me of home. They are treating us the same way, they\(^\text{126}\) are treating us equally. That makes me feel happy” (Mohamad Armin, p. 34, Phase I).

The dignity that corresponds with this comment is the feeling that every person wants, to be treated as an equal wherever they go. This is not possible for the Rohingya refugee community, and has been historically the opposite of the life experience of the displaced Rohingya community. Yet, Mohamad Armin makes the heartfelt comment that being able to work with Rohingya and Bengali children “reminds me of home.” His concept of “home” is not referencing the destruction of his home; it is recalling the

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\(^\text{124}\) In Bangladesh the Rohingya community are not allowed to formally register for primary, secondary, or tertiary Bangladeshi schools. As of January 29, 2020, the state of education for the Rohingya is under discussion and re-definition (Amnesty International, 2020).

\(^\text{125}\) This “*country*” refers to Rakhine State, Myanmar.

\(^\text{126}\) “*They*” is referring to the host Bangladeshi community.
memory of the feeling of having a home\textsuperscript{127} (Kiddey, 2017). That indescribable feeling of being reminded of “home” is something Mohamad Armin relates to the Bangladeshi host community “treating us equally.” The relationship between equality and the feeling of home is a call to feeling that having equal rights is able to break down the walls between strangers, and build the feeling of a shared home across ethnic divisions. Integrating core tenets of equality and the feelings of home into community-based public art education needs to be understood as a core element of what the Rohingya Artolution can bring into the world. The potential of the Rohingya Artolution to build bridges across the divides of the host and refugee community is a reciprocal\textsuperscript{128} and relational learning process. This sentiment was simply explained by Riffa, an old-arrival Rohingya Artolution Artist, about what it felt like to see this learning between the communities taking place. She explained with emotion, “The most important thing when working with the children, is when they touched my heart. To see the Rohingya and Bangladeshi kids working together, it really touched my heart” (Riffa, p. 49, Phase I).

This “heart-touching” feeling underlines the importance of the emotional side of art and art education. The emotional component of learning across barriers is well defined in the article, “Creating Reciprocal Learning relationships across Socially-constructed Borders’ (Skilton-Sylvester & Erwin, 2000). The authors stress that reciprocal learning relationships between different communities need to have emotional awareness to get the different parties engaged. The process Riffa discusses where the “Rohingya and Bangladeshi kids [work] together” has an emotional unity because the artistic process of “working” is done “together,” across cultural borders. Having a reason to come

\textsuperscript{127}The feeling of home is a concept that is viewed through the lens defined through the publication in Studies in Art Education, “Community-based Art Education and Performance: Pointing to a Place called Home” (Washington, 2011).

\textsuperscript{128}The reciprocal and relational learning process is according to the definition laid out in the Michigan Journal of Community Service Learning publication, “Creating Reciprocal Learning Relationships across Socially-constructed Borders’ (Skilton-Sylvester & Erwin, 2000).
“together” is what brings the different actors into a single shared space, and allows the unexpected to come to life. Riffà explained her surprise:

I felt very happy today, it makes me so happy to see the interactions between the two communities. I saw a couple of relatives that I never had seen. They were painting with us, and it makes me feel like I can make something in a better way. And I also feel amazing when Dansar Ulla is dancing in front of the group. (Riffà, p. 35, Phase I)

In a remarkable coincidence, Riffà’s family members, whom she had never met before, were in the art workshop. Because she is an old arrival, her family has relationships with both Bengali and Rohingya communities, and only because there was an education gathering through this process was she coincidentally in a position to meet her family members. The process simply put of “making something, in a better way,” emphasizes the communal process of collaboration through “making” together.

John-Steiner’s (2000) book, Creative Collaboration, supports Riffà’s idea that the creative process of “making something” together has special characteristics unique unto itself. These characteristics of collaboration are what catalyze memorable experiences to occur. The author makes clear that “creative collaboration” allows for spaces for expressive exploration to take place. Spontaneous dancing was started by “Dansar Ulla” and erupted into children of both cultures dancing in a circle as well as the artists, myself, and even some of the local Bangladeshi teachers. When the creative flow of a single moment can transcend the pre-conceived borders in the minds and actions of the adults and children of two communities, this allows for honest and earnest creativity to emerge. This kind of creative flow is defined by seminal theorist on creativity Mikhal Csikszentmihalyi, in his 1997 publication, Flow and the Psychology of Discovery and Invention. The Rohingya Artolution uses flow, discovery, and invention to intentionally

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129 Riffà met relatives she had never met before through this project. Families are very large, and it is relatively common.

130 “Dansar Ulla” refers to the nickname that has organically evolved for Ansar Ullah due to his ability to lead dance workshops.
have a communal experience that can be shared, create a public artwork, and provide the opportunity for relationships to grow. Csikszentmihalyi’s concept of *creative flow* takes on a new meaning in the forum of the Rohingya Artolution artists’ facilitation of a cross-cultural mural workshop. Mohamad Hassan reflected on this exact subject when discussing his overall feelings about the experience:

> Even in the camp we can’t talk to the Bengali people. We are now not only working, we are also talking with them, now we get the chance to teach them and learn from them. In the future we want to do it more and to develop our linguistic skills and communicate more with the local community. (Mohamad Hassan, p. 29, Phase I)

The act of even having communication between the Rohingya and Bengali community is something rare and hard to find. Mohamad Hassan pinpoints the purpose of having a diverse community go into *creative flow* together—to “get the chance to teach them and learn from them.” The process of learning exchange through this creative flow touches on one of the building blocks of the flow experience where Csikszentmihalyi (1997) claims that “action and awareness are merged.” Mohamad Hassan focuses on how the shared learning came through collective action and awareness that the creative process loosened up the environment to be able to allow these exchanges to occur, at multiple different levels.

Mohamad Hassan finishes his final reflection on the experience of working with both cultures together:

> It is good for the Rohingya children, they can get pleasure, and they can know how a Bengali school is. Here in Bangladesh, all races\(^{131}\) can get an equal chance. So they can realize what freedom is. I think it is a good plan, not only for the Rohingya children, but also for the Bengali children. It helps their language skills. And they can learn language from each other, and great opportunity for both sides. (Mohamad Hassan, p. 36, Phase I)

\(^{131}\)In Bangladesh, although a Muslim-majority country, Buddhist, Hindu, and Christian minorities all go to school together. In spite of this, Rohingya are not allowed to go to Bangladeshi schools.
Mohamad Hassan makes a powerful connection between the Rohingya children’s exposure to education “so they can realize what freedom is.” The emancipatory potential for creative liberation, for the “freedom” that the hope of education can bring, is defined in Pedagogy for Liberation as an educational responsibility to share, advocating for the right for all children to have access to what Mohamad Hassan calls “an equal chance” (Freire, 1972; Shor & Freire, 1987). The priority on equality and freedom as transmitted through the Rohingya Artolution can be seen as a new interpretation of how action-based pedagogy can provide a living model of how teaching artists can learn through setting an example for their communities.

The concept of learning across boundaries and disciplines has historically had a deep-rooted relationship to how teachers assess and share their own perspectives on learning. This then asks a question about how the Rohingya Artolution artists felt about the different populations of students who participated in the project. When asked, Rishmi and Ansar Ulla had very different opinions about the variation in behavior among the Rohingya and Bengali students. Ansar Ulla, the passionate dancer, started the conversation by speaking openly:

I liked the process of the work, they are walking together and working together. I like seeing the Rohingya working with the Bengali community. The Bengali kids do not have any neglect to them. They could have said why are you in my school? Instead they are talking to each other, it is very important in the process. I like the school kids more than the Rohingya kids. (Ansar Ulla, p. 35, Phase I)

Ansar Ulla presents the possible fear and mistrust that the Bengali students “could have said why are you in my school?” He responds to the hypothetical question that he presents by explaining what happened in reality, which is that “instead they are talking to each other.” The “process” of talking to each other is the primary social interaction that

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132The concept of learning has historically been affiliated with the Koran in the Rohingya community. There have been a small number of Rohingya who have gotten secular education internationally; however, this ranges across the population and timing of displacement.
allows sharing and resilience\textsuperscript{133} to emerge while bringing the different groups together through creativity (Hammoud, 2012). Ansar Ulla ends by personally reflecting that he prefers the behavior of the Bangladeshi students.

In contrast, Rishmi shared this opinion directly after Ansar Ulla in the sharing circle:

I feel really happy to see the participation from both sides. Even in their lives they never thought they could ever work with the Bengali kids. When they get the chance to mix, they get to feel happy. This makes me feel happy, and I like to see this process. I like the most, the Rohingya kids more than the school kids. The school kids, they were doing more naughty work, but the Rohingya kids are more cool and silent, and listen to us. (Rishmi, p. 37, Phase I)

As a new arrival Rohingya woman, Rishmi stated that for the children of her community, “Even in their lives they never thought they could ever work with the Bengali kids.” The opportunity is explained here to be beyond anything that they could have imagined in their “lives” and is the first chance to “mix” with children of another culture in an organized educational environment. The process of mixing is both the social act of meeting one another, as well as the visual act of mixing the ideas of the Rohingya and Bengali children, artists, and community. Studies in Art Education published an article titled, “Visual Culture Jam: Art, Pedagogy, and Creative Resistance” (Darts, 2004). This article discusses ideas around the different levels of mixing that Rishmi speaks of, and how bringing together different modalities of creativity and ways of expressing one’s self is directly connected to the mixing of ages, genders, cultures, ethnic groups, and communities. This complex array of interactions within such an ecosystem, then, has the capacity to provide creative resistance to the hate, racism, and inequality that pervade many parts of the Rohingya crisis.

\textsuperscript{133}“Resilience” is being used here according to the definition established in Crystallizing Human Resilience Processes Through Refugee Stories (Hammoud, 2012).
If we look at the responses of Ansar Ulla and Rishmi, who are both new arrival Rohingya, we can see that they both end their statements with direct affirmations of their diametrically opposed ideas about the difference between the Rohingya and Bengali children, and their corresponding opinions. Rather than focusing on these polarized opinions, I chose to make this a teachable moment\textsuperscript{134} with the group. We discussed the needs of different learners from various backgrounds, and the importance to understand the various ways to support diverse learners, and the different ways children can express creativity based on their life experiences (Craft, Jeffrey, & Leibling, 2001). This conversation led to a shared understanding that the different role each person plays when working in the cross-cultural field of community-based public art education has many roles to play within a single role. The interactions that come from each learner may be different, but the creative process\textsuperscript{135} is something that can transcend the bounds across different demographics and behaviors.

The power of the idea of the Rohingya Artolution to build bridges had a final reflection from three strong female voices. Each of these women spoke with clarity and simplicity, and explored three points that underlie the role that the Rohingya Artolution can play in host and refugee relations. Julie, Hasina, and Anwara all had important words to share, each with their own message. Julie, a newer addition to the team, reflected on the shared energy of her experience: “In the beginning I never worked with refugees and Bengali. It is the first time. Whatever I have, I teach them. We are visiting as a group, which is something very special” (Julie, p. 66, Phase II). Julie made sure to emphasize that she had never had such an experience before in her life. She emphasized the unity of being a single “group, which is something special.” The feeling of being a single group is

\textsuperscript{134} The concept of the “teachable moment” is described in two publications, “Krishnamurti and holistic education” (Miller, 2000) and \textit{Creativity in Education} (Craft et al., 2001).

\textsuperscript{135}“Creativity” is being used here in accordance with the definition provided in \textit{Creative and Mental Growth} (Lowenfeld, 1957).
a clear step toward the special nature of forming the single identity of “a group” that is composed of Bangladeshi and Rohingya participants.

Hasina had a different perspective on the same topic as Julie. As a new-arrival refugee from a very conservative family, she chose a specific element of the work to speak about. With confidence and intention, she chose her words carefully and shared, “I feel very happy to work with the teams. Because it is the combination of the two communities” (Hasina, p. 35, Phase I).

When asked about her entire experience, the topic she wanted to talk about was the Rohingya Artolution team’s “combination of the two communities.” These few words speak to the makeup of the Rohingya Artolution team, and the essential importance to have a multi-cultural teaching artists team that has compassionate voices from the refugee and host community represented. Sociological Theory released an article about this concept titled, “The Micro Potential for Social Change: Emotion, Consciousness, and Social Movement Formation” (Summers-Effler, 2002). The author discusses how critical it is to build diverse educational teams with the intention of making social change based on the individuals involved, and how social movement formation can grow out of these moments of social genesis. Hasina’s description of the value of the composition of the Rohingya Artolution is an astute observation into understanding the fibers of the fabric that make up the teaching artist’s needs within the sphere of community-based public arts education.

Anwara, a host community woman, delivered the final statement as the children were leaving for the final day of the project. With a far-off look of emotion and care for the children in her eyes, she slowly spoke, with each syllable reflecting her feelings: “They are marching together in one line, it seems amazing. And there is no discrimination between them, and between one another. There is no identity crisis between Bengali and Rohingya” (Anwara, p. 35, Phase I). The role model for the future of the Bengali and Rohingya crisis is stated as an existence where there “is no identity
crisis”. This vision came directly from seeing the children of the communities demonstrating how the decision-makers of the communities need to behave. She stressed with resounding words, “There is no discrimination between them.” Anwara speaks the words of a teaching artist who is observing the learners building a model of how to treat one another (Chalmers, 1996). She does this as a host community artist, and a woman who has come to take on an important role as representing a strong female voice from the host community to the team. Her words priority the vision of an inclusive world that the Rohingya Artolution is working to build. The range of wandering different dirt paths that all lead across the mountains of the topography of the Rohingya refugee and Bangladeshi host community relations is a metaphorical network challenging to capture. The story of Shumo, the story of the Uhkia school bus painting, and the bridges that can be built across the cultural divides of the crisis have provided examples that inform the practice. It is essential to have a contextualized perspective through the participating voices in a locally led collaborative creative arts program (see Appendix J, Figure J.14).

Results Summary

The results of the study frame a locally informed prioritization of values and lessons that are essential to recognize as interweaving thematic trends within the approach clarified by the teaching artists throughout their learning process. Through actively listening and engaging with the voices of the Rohingya Artolution, we can build an accurate understanding about how critical Trauma and Resilience Building, Public Health, Gender-based Violence and Gender Dynamics, and Host and Refugee Relations and Ethnic Relations are for the future of the history of community-based public art education in emergencies.

136“Locally led” is based on the definition from the article, “Maximizing the Potential of Locally Led Peace Building in Conflict Affected States” (Hayman, 2014).
Figure 5. IFRC Public Health WaSH & PSS Community-Based Public Art Education Exchange learning program with IFRC and BDRC.
Chapter V

DISCUSSION

Introduction

The discussion of the results has three structures of analysis, which examine the narratives and testimonials of the teaching artists discussing community-based public art education. While I was working through the data, as I developed and reflected on the findings, it was very clear that there was a range of spheres of influence modulating the findings, which can be understood through the lenses of *Education in Emergencies*, *Communication for Development* and *Shifts in Perspectives*, and *Behaviors of Teaching Artists* (see Appendix J, Figure J.23). Each of the three frameworks of analysis evolved through bridging the significant themes voiced by the teaching artists and the relevant disciplines of scholarly theory, practical implementation, and educational understanding.

Community-based Public Art Education in Emergencies

The Rohingya Artolution is a new voice in the conversation in the field of Education in Emergencies (EiE). EiE is growing into one of the most important sectors in the global refugee crisis response today. The stories and perceptions of the Rohingya Artolution refugee and host community teaching artists can potentially play a role in developing a model of community-based public art education in emergencies. Their ideas need to shape how to cultivate a model of alternative art education, based on what they provide to their community. The priorities that the Rohingya and Bengali artists
established have the potential to create the pillars of what types of practices, needs, and skills are most important to prioritize. By investigating their voices, we can see how the words of the Rohingya Artolution artists may open doorways to see what is possible. In order to understand the greater research context, the teaching artists’ voices can contribute an important series of educational perspectives to share with the field of Education in Emergencies. There is the full range between the role of formal education and alternative education, each of which has a role to play in the Rohingya Artolution. Informal education in emergencies, and specifically in the Rohingya context fills the gap of an educational deficit, restricted by the government1 (see Appendix J, Figure J.16).

Alternative education that is led by the community and for the community can function as a way to build the capacity of local teachers, artists, and learners together, to equip themselves with the tools needed to make change. Education in Emergencies expert Esther Smitheram’s (2017) article, published in collaboration with Children on the Edge, UNHCR, SCI, and Pearson Publishing, “Standing in the Gap for Rohingya Refugee Children: A Community Approach to Making Education Possible,” provides an in-depth analysis of the educational needs of children in the Rohingya context. The findings from the study create an exceptional framework for understanding the Rohingya Artolution. There are two primary pillars to this structure: the first pillar is clarified by the author:

Supporting the local refugee community to deliver their own “stop gap” model of flexible education is an effective means of enabling access to learning for refugee children who are denied services. Children are provided with basic education, protection, trauma recovery and opportunities for creative expression, until a time when official services become available.2 (p. 2)

1Informal learning centers, child friendly spaces, women friendly-spaces are the types of spaces that have been developed to try and fill the education gaps without establishing formal schools.

2This is a reference to the repatriation process, and diplomatic solutions to the crisis. The article was published in 2017; there have been no definitive conclusion on the future of education in the Rohingya context.
The core model of education required in this type of setting is based on creating ways of learning for children that have to work within a system where formal education does not exist. Informal modalities of teaching become a practice that begins the process of integrating education, and the concept of education, into the lives of Rohingya families through teaching artist education.

Smitheram’s (2017) second pillar is those who bring this locally contextualized form of education into their own communities; the “refugee teachers” themselves. She clarified her second finding:

Training teachers from within the refugee camps creates a resource that is otherwise unobtainable and maintains the low-profile of education activities in a volatile environment. It preserves culture, whilst encouraging engagement and familiarity for traumatised children. Using refugee teachers is both a result of, and an incentive for, the continuing ownership of the project and gives livelihood opportunities within the refugee community. (p. 2)

Teacher training is established in this statement as the most critical component to creating a locally led model for education in the Rohingya refugee camp context. The Rohingya Artolution teaching artists are those same “refugee teachers,” with a different conception of what education can be by using publicly-active creative mediums of interactive and collaborative public art education (Andemicael, 2013; Kosmatka-Kos, 2017; Rowe, 2016; Smilan, 2009). The specific methodology of art and art education that the Rohingya Artolution is implementing is based on participatory learning (Stephens, 2006). This is very different from the religious madrasas that are the most prevalent form of education

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3“Locally led model” is defined through long-term educational support, institutional partnerships, and the locally led infrastructure needed to both implement programming and ensure livelihoods for the Rohingya Artolution teaching artists.

4 This is referring to the concept of working in the public sphere, and the mediums range from murals, drawing, dance, to recycled sculpture, as defined in the Artolution Project Implementation Guide.

5Madrasas are run in mosques by the Imams across the camp, and are the highest attended form of education for children and teenagers.
in the refugee camps, and the only legal “schools” (Bano, 2014; Milton et al., 2017). The madrasas primarily have a call-and-response form of learning based on Koranic law.\(^6\)

Through the collaborative process of conceiving a concept that everyone develops together through cooperative dialogue, this is teaching the value of equal conversation, including children, teenagers, and women in equal forums with men.

Smitheram’s (2017) structure gains relevance when looking through the lens of learning established in the Stephens’s (2006) *Art Education* article, “A Real Community Bridge: Informing Community-based Learning Through a Model of Participatory Public Art.” This article constructs a definition of “community-based learning” through “participatory public art” that lays a framework to integrate with Smitheram’s description of the very unique role education has in the Rohingya refugee camps. Education scholar Pamela Geiger Stephens describes this conception of learning, stating:

> At the heart of participatory public art resides the objective of meaningful integration of the visual arts into our every day lives. Successful participatory public art crosses boundaries to act as a catalyst that can address social, cultural and economic issues. It is an approach that invite[s] artists and communities to work together as a cooperative team. As such, participatory public art is the perfect raw material for community-based learning. (p. 40)

Stephens’s (2006) passage establishes a value on the capacity of “participatory public art” to create “community-based learning,” and the core purpose of art education is to create experiences of learning. When the author’s conception of community-based learning is applied to the Rohingya crisis context, the outcomes are innovative types of educational *experiences* for the children, teenagers, and adults who do not currently have such opportunities. John Dewey’s (1934) seminal text, *Art As Experience*, laid the structure for understating the arts as educational experiences and argued for the value of

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\(^6\)The primary modality of learning is modeled after traditional Wahabi Islam Rohingya beliefs, which have shifted over time due to isolation, oral language traditions and the religious responses to the existential crisis of genocide. The call and response model is in Arabic, and explained in Rohingya to the pupils; however, the children and community do not speak Arabic (Bano, 2014).
**art as experience.** In the case of the Rohingya Artolution, the types of experiences they are providing through community-based public art education are different from what education has ever looked like in the past for the Rohingya people. The fundamental observations Dewey made in the early 20th century have application to understanding the types of learning experiences the Rohingya Artolution teaching artists have had, need, and have inspired through others.

The stories of the Rohingya Artolution team ask the question: What are their roles in education, and how do they define their roles to themselves? Are they art teachers, public artists, community artists, art educators, community facilitators, or a category completely different? From my experiences of cultivating the Rohingya Artolution since 2017, I believe they are all of those different titles; however, for this study they are referred to as teaching artists; and most importantly, they have made the practice their own. We will see from their stories about community-based public art education in emergencies that they have formed their own definitions; that process has the potential to inform the next steps in the field.

**Value of Community–Based Public Art Education in Emergency Contexts**

In order to understand the role the Rohingya Artolution teaching artists play in the lives they touch, we need to understand the need for learning in the Rohingya context. Mohamad Islam crystallized the importance of education from his perspective as an old-arrival Rohingya. He was speaking during a time when there was a series of violent riots in the refugee camps, triggered by rumors of foreigners kidnapping Rohingya children. This led to violence, with over 10 foreigners and Bengalis severely injured and two cars

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7 *Art as Experience* is a foundational text for the contemporary conception of art education, and progressive education (Dewey, 1934).

8 There was a rumor that came from a German journalist team that brought a girl and her mother in a car to buy a dress. The Rohingya community thought they were kidnapping the girl, and this spread across the camp, and foreign aid workers became targets during riots due to this event.
destroyed, leading to a heightened awareness of the need for education to combat ignorance. With sadness and honesty behind his voice, Mohamad Islam said,

I have been living here for 27 years, and the foreigners are never the kidnappers. This is the first time anything like this has happened. The people are uneducated, and their minds are thin. The Myanmar government makes them act like animals, this is what happens with no education. It is very bad for the Rohingya, we hope that the problem\(^9\) will be solved. (Mohamad Islam, p. 36, Phase II)

Mohamad Islam sees a direct link between the rumor-based violence happening at that time and the problems caused by lack of education. He specifically says that the Rohingya people’s “minds are thin” because the “government makes them act like animals.” The connection Mohamad Islam makes between seeing what the Myanmar government’s systematic oppression has done to his people and the behavior that comes from a lack of education is poignant. Since 2017, the shift of having the major refugee influx, and the related influence on the lack of education infrastructure, has directly affected the Rohingya children and teenagers (Rozenas, 2018).

A recent assessment of the Rohingya crisis supports Mohamad Islam’s statement about being “uneducated,” titled, “The Rohingya People of Myanmar: Health, Human Rights, and Identity” (Mahmood et al., 2017). As the authors observe, due to the non-literate, uneducated, and uninformed nature of the Rohingya population, it is difficult to disseminate life-saving information, understanding of access points, and lessons about daily needs. Education and understanding, even at this very fundamental level, are lacking across the Rohingya refugee camps (Smitheram, 2017). UNICEF BITA Field Coordinator Murshed Suhel observed the Rohingya Artolution workshop, and concluded that the lack of education could be changed through community-based public art education. He gave his perspective of the Rohingya Artolution workshop in relationship

\(^9\)“The problem” is referring to the complex problem of rumors spreading causing violence, and instability between the humanitarian aid organization, Rohingya, Host, government and ARSA.
to the community: “Education is very important: imam,10 maji,11 leader, people together. This workshop12 is the first for these people; we can change everyone, man to man, woman to woman” (Murshed Suhel, p. 82, Phase II).

Education is spoken about as a catalyst for different segments of society communicating with one another. Murshed Suhel specifies that the “workshop” is the first time that “these people” had ever experienced anything like the collaborative mural workshop at the UNICEF BITA information center. He refers to all of the previously mentioned groups of people in the refugee camp, pointing out that none of these groups have ever experienced this type of education, and that the workshop has the potential to “change everyone” through person-to-person interactions. The holistic form of education that Murshed Suhel references speaks to the importance of civic engagement in refugee camps, and ways to activate positive interactions in a community in flux (Khawaja, Tewtel-Salem, Obeid, & Saliba, 2006). The educational potential within these types of multi-layered interactions around the sphere of art and art education have the potential to bring different kinds of people together. A Studies in Art Education article, “Community-based Art Education and Performance: Pointing to a Place Called Home” (Washington, 2011), supports the argument for community arts activations. Washington focuses on the importance of finding ways to bring art education out of conventional classroom models, and out into communities by activating public discourse through “community-based art

10“Imam” refers to the local imam, who was aware and approved of the project because the mural was far enough away from the local mosque.

11“Maji” specifically refers to the local informal Rohingya leader, who was aware of the project and visited it.

12“This workshop” is referencing the Rohingya Artolution five-day workshop in collaboration with BITA funded by UNICEF C4D Sector contract through C4D Director Aarunima Bhatnagar.
education.” The Rohingya Artolution programs are public art educational activations based on making art together in a public place; thus allowing the “maji, imam, leader and people” of the community to see and participate in the public art education process. The physical act of having Rohingya Artolution men and women speaking “man to man, woman to woman” through the creative process, puts a critical focus on the importance of the interactional nature of working in the public sphere with others.

Mohamad Armin discussed the value in the recognition of the collaborative and educational process, as being connected to the training and teaching artist education that puts the Rohingya Artolution into a socially engaged context. He spoke about the connections the children have to this type of activation, and what that means to him. With emotion in his eyes, he explained:

I feel very happy to work in the camp. I love to work with the kids, and I learned many things from the kids. When I work with the kids, they ask about Artolution. They said “the people of Artolution are very good for the kids, and they treat the people well, and make the children happy.”

(Mohamad Armin, p. 21, Phase I)

Mohamad Armin illustrates the importance of working beyond the initial community-based public arts education training into facilitating independent projects. From the point the artists were leading their own programs, he draws a direct connection to how he chose to concentrate on learning from the children. The learning that can come for the teaching artists from the children informs how the artists understand a mutual teaching pedagogy based on equity with children and communities (Shor & Freire, 1987). Treating children as sources of knowledge is a new concept for most people within the Rohingya tradition. The idea that a child can be a source of critical knowledge to inform how that child needs to learn and grow is rooted in a strong tradition of learner-centered creative possibility (Greene, 1995). Seminal art education theorist Maxine Greene’s essential publication,

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13 This concept is pulling from the crossover theories defining “socially engaged art educational activations” (Escueta & Butterwick, 2012; Helguera, 2011; Washington, 2011).
“Art and Imagination: Reclaiming the Sense of Possibility,” claims that the power of “possibility” is the most important way to unlock the potential in learners, by being treated as equal learning partners, in the same light that Mohamad Armin embraces (see Appendix J, Figures J.12 and J.19).

Mohamad Armin focused on the importance of being “happy,” choosing to talk about one of the children he worked with in his statement on working with children. He truly believes in listening to the voices of children, by using their voice to speak for themselves. When Mohamad Armin quoted the child, he focused the commentary on how the Rohingya Artolution artists interact with the children and community. The idea that the artists “treat the people well” is a direct reference to the importance of a locally contextualized practice to maintain durable solutions through relationships based in the community. The relationships between local facilitators, children, and community were a focus of Long’s (2014) “Rethinking ‘Durable’ Solutions” in The Oxford Handbook of Refugee and Forced Migration Studies. In this assessment of “durable solutions” spanning the global refugee crisis, the author articulates the importance of local leadership from within the refugee communities. There is an essential lesson to learn from Mohamad Armin, which is that listening to the voices of the children is how to make sure that the local contextualization of the program is accurately informed.

The lessons that Mohamad Armin learned from the children create a base to understand what kinds of lessons the Rohingya Artolution “workshops” can inspire within the families that live within the different communities of each of the programs. Mohamad Nur shared his final conclusions on the educational value of the Rohingya Artolution, speaking about the perspective of one of the Rohingya fathers who witnessed his children participating in the public collaborative mural project in the UNICEF BITA Information center:

Yesterday, one old Rohingya man talked about the future of his kids. He wanted learning and education for his kids, and to become a doctor, a teacher
and a nurse. I realized one thing, his ambition is to become his kids, honest and great people, to help others. (Mohamad Nur, p. 108, Mobile Mentorship: Phase II)

The lesson that Mohamad Nur shared is the value this Rohingya father puts on the inter-generational cycle\(^\text{14}\) of learning what is possible. This aspirational sentiment touches on the tradition of a parent wanting a better life for their children than the life they had. What is important to consider about this man’s choice to share such feelings with Mohamad Nur is that witnessing his children’s participation in the art educational experience was the catalyst for the comment to come into conversation. A *Journal of Population and Social Studies*, “Health and Educational Status of Rohingya Refugee Children in Bangladesh” (Prodip, 2017), explains that parental involvement in advocating for the value of education for the future of their children is essential to spur behavioral shifts\(^\text{15}\) and needs to be considered an important tool for integrating education into Rohingya households. The public art making process brings parents out of curiosity into the spaces where the children are painting, allowing for this type of conversation to take place for Mohamad Nur and inspire his concluding realization.

Mohamad Nur finished his sentiment by sharing, “I realized one thing, his ambition is to become his kids”; he realized that this father saw his children as the “ambition” that he may never have been able to have. Through seeing his children participating, the father was able to envision another future, one that comes through the art educational process Mohamad Nur is facilitating. This cyclical act of Mohamad Nur learning from the parents of the children who are participating in the arts program creates a reflective understanding of the ripples that are being made in the fabric of a society in upheaval. Van de Vyver and Abrams’s (2018) article in *Social Psychological and Personality Science*

\(^{14}\)The “cycle” of what is “possible” to learn is defined as the process of *human connection* through the arts (Etlin, Derrida, Fish, White, Bourdieu, & Said, 1996, p. 223).

\(^{15}\)This article speaks both about the behavioral shifts that correspond with informal education as well as familial conversations in the Rohingya context.
Science, “The Arts as a Catalyst for Human Prosociality and Cooperation,” stresses the role the arts can play in building social bonds. The authors analyze how interactions stimulated by the arts can create new avenues for interaction that would otherwise not exist. This applies both to the perspective the father has for his children’s futures, as well as the interactions Mohamad Nur has with the father, which inspires him to understand his own work in a different way. The authors argue that, through “cooperation,” Mohamad Nur was able to understand the goal that the work of the Rohingya Artolution can contribute to the children’s developmental formation to become “honest and great people, to help others,” as was inspired by the words of the Rohingya father. The layers of connection among the artists, the parents, the children, and the community all accent each other’s roles, which are inherently interconnected through the process of community-based public art education.

From the different sentiments shared, the teaching artists learned different ways of valuing their work, and ways to delve into the foundation of how this work is interpreted by the children, families, and communities touched by their programs. At the core of unconventional education in emergencies is a consistent trend of seeing what happens when people of different types interact through a new communal creative action (Arnold, 1994). The newness\textsuperscript{16} that the testimonials give of community-based public art education creates waves of complex interactions and thoughts, which open a window into understanding how unique the Rohingya Artolution is within the Rohingya context.

The individual narratives of the teaching artists construct a framework of different categories embedded within the value of the practice of community-based public art education. Quite simply, this framework explores how art education is interfacing with the physical, mental, social, and emotional trends within the data (see Appendix K,

\textsuperscript{16}“Newness” refers to the multiple references across the testimonials that, for the children, teenagers, and families involved in Rohingya Artolution programs, it is the first time participating in any kind of community-based public arts education.
Figures K.9-K.12). Art education is the catalyst for communication, coming together, and making safe spaces through a culture of care where certain things can happen; emotional health, social interactions, mental wellbeing, and physical engagement and action can all take place in those safe spaces through participating in arts experiences (see Appendix J, Figure J.23).

**Community-based Public Art Education Needs for Teaching Artist Learning**

The needs that the Rohingya Artolution teaching artists voiced for furthering their learning are an important component to take into consideration when trying to fully understand the needs of the practice. The process of art teacher education formulates a model of locally contextualized training that can mold to the needs of the Rohingya refugee crisis. Art teacher education expert Timo Jokela (2008) speaks about the complexities of this process in the *Art, Community and Environment: Educational Perspectives* article, “Collaborative Project-based Studies in Art Teacher Education: An Environmental Perspective.” This article gives special attention to “project-based” learning in “art teacher education,” which has a direct overlap with the type of art and art education the Rohingya Artolution is bringing to life across the refugee camps. Each of the different projects that the Rohingya Artolution team implements with different partner organizations is a special program for a specific amount of time. The needs for art teacher education within this structure are important for considering how to design and implement the most informed community-based public art education possible.

To start the exploration, it is fundamental to consider what the experience of being introduced to the Rohingya Artolution is like, and the process of learning for the first time how to facilitate public art education programs in one’s community. Anwara had a very unique perspective coming from the Bangladeshi host community, and growing up with old arrival Rohingya and speaking both Bangla and Rohingya fluently. She shared
an insight about what the process was like for her coming into her role with the Rohingya Artolution for the first time:

When I joined from the beginning, I noticed that they\textsuperscript{17} were very good. They were able to paint mothers, hands and legs and physical structures. I thought I couldn’t do it, I was only able to paint flowers. I thought this NGO\textsuperscript{18} will continue here. I thought maybe three years and then go. I think it will now go for a long time and I believe because we have the Art Center that it will last and be sustainable. In the very beginning when we worked, we were afraid, that we weren’t able to get the permissions. We now have the permission for the center, and this makes me happy. In the past we had to stop the work,\textsuperscript{19} and now we are able to continue. (Anwara, p. 42, Phase I)

The arc of Anwara’s story is based her feeling that she lacked technical skills; she uses specific imagery to describe the process of learning how to make visual imagery as a new experience for her. She has corresponding feelings about the role of Artolution in the Rohingya refugee camps, and how invested in the process she should feel. Many of the host and refugee “volunteers”\textsuperscript{20} worry that INGOs will start programs that will be short lived\textsuperscript{21} and will not have any stability, or long-term sustainability (Laberge, 1995). This is a major concern both for the refugee and host communities, and Anwara chose to make a direct connection between this question of sustainability and the importance of having a physical space.

\textsuperscript{17}“They” references the other Rohingya Artolution teaching artists.

\textsuperscript{18}“This NGO” refers to all Artolution activities in the Rohingya Refugee camps.

\textsuperscript{19}During the beginning of the Rohingya Artolution program, there were major procurement, contractual, and logistical delays during the first contract with SCI.

\textsuperscript{20}For any Rohingya person, it is illegal for them to “work” according to the laws of Bangladesh, and any Rohingya people involved with any NGO are called volunteers, receiving daily stipends.

\textsuperscript{21}The types of “short lived” programs referenced here are stated in an Ethics & International Affairs article, ‘Humanitarian Intervention: Three Ethical Positions” (Laberge, 1995).
The establishment of the Rohingya Artolution Community Art Center was the first such center to be created in the history of the Rohingya people. This physical space was donated by UNHCR with recommendation from the UNHCR Operations Officer Ephraim Tan, and was originally built as a “model house” to see which types of structures are most durable. The establishment of this space was a major turning point for many of the Rohingya Artolution teaching artists, who believed having an established space to be a physical sign to increase the level of social and emotional investment into the concept of putting one’s faith in the Rohingya Artolution.

When looking into teaching artist education, there is an important conversation on the role of a physical space can provide for the social interactions to grow through making art, and discussing the process. Art Education published an article about this subject titled, ‘The Concept of the Role of Physical Space in Art Teacher Education is Discussed in the Physical Space and the Teaching of Art’ (Susi, 1986). The Rohingya Artolution does not function in conventional art classrooms as is referenced in this article; however, there is an important lesson to be learned about the identification of an intentional space as a space where art is taught and made. For the Rohingya Artolution, having a real, tangible, physical space has been a priority since the beginning of the public art education programs, as a place that would solidify the presence of the Rohingya Artolution in the Rohingya refugee camps. Additionally, it is a space where educational workshops can take place for the teaching artists, as well as for children in the surrounding community. Early in the interview process before the Rohingya Artolution Community Art Center was established, Mohamad Hassan had a strong reaction to the importance of having a physical space. He explained the challenges he identified in the field:

22This statement is according to intensive investigations and research, and I have not found any other examples of a community art center in the Rohingya context.
Right now we are not facilitating with the kids for a long time. Suppose we work with the kids for only 4 or 5 days. When they finally get excited and then we have to leave. It is like we close the door after opening it. In order to change this, we need to have an Art Center where we can practice. We need more artists, because the need for the artists is very large. Then we would be able to practice, to facilitate with the kids in a sustainable way. (Mohamad Hassan, p. 39, Phase I)

Mohamad Hassan’s statement speaks to the complex challenges of working in the field, and the difficult balance of running mobile project-based art educational programming, and what a permanent space means to defining the existence of the Rohingya Artolution in the Rohingya and humanitarian communities. The Rohingya Artolution is in a unique position in that the programming spans across the refugee camps, and across child friendly spaces, informal learning spaces, health clinics, information points, women-friendly spaces, public walls, and more spaces. Each of these different types of programs had different demographics and amounts of time that the children and community participated. The concept of project-based programs is a practice discussed in a *Studies in Art Education: A Journal of Issues and Research in Art Education* study titled, “Community Arts and Teacher Candidates: A Study in Civic Engagement” (Briggs & McHenry, 2013). This study uses the example of art-teacher candidates creating project-based learning opportunities in communities, and the pros and cons with short-term mobile programs. This article points to is the distribution of creative opportunities out in communities as a benefit to moving programs; the downside is that the depth of the program is only as long as the intervention is occurring within each community. This is a challenge for how teaching artist education can develop practices that make the most significant experiences over the range of days the children and community participate.

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23The humanitarian community is referenced here in relationship to the organizational relationships that have developed in connection to Artolution having an official UNHCR-donated location inside the refugee camp.
The one- to two-week long\textsuperscript{24} public art education projects are a model for showing a community how collaborative activations can occur, as an example for different types of socially engaged actions in the future. How can Mohamad Hassan’s metaphorical “door” be opened for learners moving forward? He answers his own question when he states, “We need to have an Art Center where we can practice,” pointing to the importance of durable concretization of the Rohingya Artolution into the Rohingya refugee camp landscape. He takes the importance of having a physical location and gives the rationale to his emphasis on the “Art Center.” Mohamad Hassan logically puts a priority on sustainability and the inherent connection art educational spaces have to the importance of “practice.” By saying that the “need is very large,” he is calling out for professional development and a consistent place to grow as teaching artists, and to have a space that could create a communal identity\textsuperscript{25} (Efland & Neperud, 1995). Mohamad Hassan ends with the value that he puts on being able to work with children in a “sustainable way,” meaning having a permanent presence so that the Rohingya Artolution teaching artists are given space to consistently grow.

The statement that Mohamad Hassan made was to have a space where learning for the teaching artists and children could mutually exist. The concept of constant educational growth facilitated by dynamic use of limited space is discussed in the publication, \textit{Educating Traumatized Children: Waldorf Education in Crisis Intervention} (Ruf, 2012). This article applies Waldorf education as a model within “crisis intervention” scenarios, with consistency\textsuperscript{26} for children, teachers, and family a priority, 

\begin{itemize}
\item \textsuperscript{24}Rohingya Artolution programs range from 5 days to 1 month based on the scale of the project, the number of participants, and the number of facilitators.
\item \textsuperscript{25}The creation of identity through community art education is defined in ‘Context, Content and Community in Art Education: Beyond Post modernism’ (Efland & Neperud, 1995).
\item \textsuperscript{26}This type of “consistency” is referred to as repeated behaviors—like going to school, doing homework, and having civic engagement—which instill a sense of normalcy amidst displacement.
\end{itemize}
that can even function with very limited support and amidst severe trauma. The author goes on to discuss across the different ways Waldorf education can apply to emergency contexts, and how to develop flexible models for long-term approaches to education for children in crisis response. Mohamad Hassan was calling out for a space where new ways of growing creatively and pedagogically could be cultivated for the future of the Rohingya Artolution.

During the same conversation about what the major needs were, Mohamad Hassan decided to share what types of teaching artist education he thought were most important for the Rohingya Artolution team. Beyond getting the Rohingya Artolution Community Art Center established, Mohamad Hassan had a specific call to action, which he explained clearly:

If someone observes, we don’t know what our weaknesses are. We think that we need to see what the observers see. We need more presentation skills, what we want to say to the audiences, how we manage the workshops. We need to learn how to talk to the people. How you take the feedback. We are used to the idea sessions, feedback sessions and ice breaking sessions. Share with us more techniques. (Mohamad Hassan, p. 23, Phase I)

Mohamad Hassan was hungry to learn more ways to engage communities of children and grow the skills needed to use art education as a way to inspire civic discourse (Schlemmer, 2017). He started by wanting to know his “weaknesses” from the perspective of others and how he could grow as a teaching artist. He then led into identifying specific types of soft educational skills, that are based on interactional and “presentation” abilities in public. The clear call for pedagogical support was what Mohamad Hassan chose to emphasize wanting to learn more about. The specific skills he

27The different genres of “sessions” are included in the Artolution Project Implementation Guide.

28All of the feedback Mohamad Hassan shared in this interview was integrated into subsequent teaching artist education trainings, and informed the conversations about the learning and professional development needs for the Rohingya Artolution team in data collections phases I, II, and III.
mentioned connect to the art educational pedagogy established in the *Art Education* article; “Building Community Through Arts Experiences: (Arnold, 1994), in which the author argues for those facilitating “arts experiences” to be the individuals who are engaging in dialogue as a process of “building community.” Arnold feels art education has the capacity to transcend the independent nature of art making and bring the artist into the discursive role of public catalyst of creative conversations. The priorities Mohamad Hassan emphasizes are all with the intention of trying to become a more effective facilitator. The ending of Mohamad Hassan’s statement give very clear guidelines for the areas of educational engagement that the Rohingya Artolution needs to focus on growing. The observations that he made are very social in nature, with the core tenet being interactions with others and the expansion of the educational “techniques” needed for social engagement. The theory behind this type of teaching artist education is clarified in a *Handbook of Research on the Facilitation of Civic Engagement Through Community Art* article titled, “Socially Engaged Art Education: Defining and Defending the Practice” (Schlemmer, 2017). Social Engagement expert Ross Schlemmer provides a clear definition of the type of pedagogy the Rohingya Artolution is seeking; he says community-based art education:

> attends to individual differences and similarities in perception and practice through a careful consideration for how the field of art education might nurture new and diverse articulations of community-based practices that emphasize relational aesthetics, participatory pedagogy, and socially engaged artistic practices. This … will (re)frame the discourse as Socially Engaged Art Education to emphasize a new terrain of consciousness that is socially responsible and ethically sound, and goes beyond mere promotion of aesthetic quality to contribute to improved quality of life. (pp. 1-2)

The core value of an improved quality of life that Schlemmer (2017) clarifies is what makes “community-based practices” inherently “relational” and “participatory.” These are the exact skills Mohamad Hassan articulated as being the most important element of the teaching artists educational process. Schlemmer’s article “(re)frame[s] the
discourse as Socially Engaged Art Education.” The Rohingya Artolution reframes Socially Engaged Art Education through the specific context of community-based public art education in the Rohingya refugee crisis. This reframing puts Mohamad Hassan’s emphasis on the dialogic nature of learning at the center of the conversation about the learning needs of the teaching artist education of the Rohingya Artolution. There was a completely new perspective stemming from the exact same question, when answered by Mohamad Nur. As one of the first two artists in the Rohingya Artolution, his emphasis and priorities for professional development were very different from those of Mohamad Hassan, and a balance to the different ways both of these teaching artists look at the world. Mohamad Nur chose to give an in depth description: “We know how to make the murals, but we don’t know how to make the big murals. This is our life, how to know how to make the big murals. When the people have a smile, there is a shadow, how to make the structure to draw. How to paint the hair, but how do you do it realistically, that is a priority for us”29 (Mohamad Nur, p. 22, Phase I).

Mohamad Nur chose to go into depth about the fine arts skills he wished to acquire and share with his community. He had very tangible hard skills that he intended to learn within the paradigm of the arts. He specifically used technical art education words, saying that he wanted to learn about how to make “shadow” and “how to make the structure to draw.” The formal nature of the types of skills Mohamad Nur focused on was seeking to acquire the tools needed to tell the stories in the way that he wanted the images to look. Yet, he came from a background where formal art making, especially a “smile” or “hair,” would be taboo to have figurative drawing in many conservative areas of

29The teaching artists education needs that Mohamad Nur speaks of were integrated into the Rohingya Artolution teaching artist education program, in Phase II and Phase III as well as bringing international teaching artist educators to work with the Rohingya Artolution including Vik Muniz, Richard Gomez and Joel Bergner.
Rohingya society, and in Myanmar he had to make art in hiding by drawing on trash and napkins with charcoal. Mohamad Nur’s desire to focus on the professional development affiliated with learning technical art skills was in order to use those skills in the public sphere to have the voice he sought to develop his interpretation of visual culture through specific imagery. Studies in Art Education released an article with a unique interpretation of teaching fine arts as a vehicle for visual culture, “Visual Culture: Developments, Definitions, and Directions for Art Education” (Duncum, 2001).

Mohamad Nur was aiming for a very specific type of representation. He used the plural “us” to clarify his priority, for he thought this was a shared sentiment with more of the artists. The focus on being able to make art “realistically” is a reference to artwork that Mohamad Nur had seen from around the world.

Like many Rohingya refugees, Mohamad Nur had access to the internet once he arrived into the refugee camp in Bangladesh. Once he started to learn about the process of facilitating community-based public art education programs, especially through murals, he became very curious to learn about art-making techniques he could use in the field both to teach and to create. Since the first Rohingya Artolution program in 2017, we have had conversations about the importance of valuing the Rohingya traditions of sculpture, crafts, images, and stories, and that growing the ability to paint and draw different images

30 In different interpretations of Wahabism and different sects of Islam, there is debate over what the type of visual representation is allowed, and varies in different parts of the Rohingya refugee camps. In some areas, the act of painting a person is haram, or forbidden, and especially if it is near a Mosque or Madrasa.

31 Mohamad Nur made art in hiding because of the risk posed by the Myanmar military.

32 This story was shared in Phase I data collection, and has been a theme for Mohamad Nur of always wanting to be an artist since childhood.
and styles is a priority of telling the story of the Rohingya culture and their dreams for the future.\textsuperscript{33}

The curiosity to learn different techniques, from realism to abstractions, expression to precision, has value when seeking to understand different ways to engage children and communities in collaborative public art education. In an \textit{Art Education} article, “A Real Community Bridge: Informing Community-based Learning Through a Model of Participatory Public Art,” Stephens (2006) claimed that “curiosity” is critical to learn different ways to engage a community through different technical and relational skills. Stephens supports the teaching artist educational needs that Mohamad Nur and Mohamad Hassan both individually state about being able to have a balanced understanding of the complex technical and social needs of “community-based learning.” The article concludes that in order to develop “a model of participatory public art,” the most important lesson is “to encourage and sustain intellectual curiosity” (p. 46). The intellectual questions that Mohamad Nur and Mohamad Hassan posed speak to the duality of theory and practice, both in the arts and educational spheres of thought. The tangibility of art-making is balanced by how to speak about the process of making art together, and both sides of the coin need one another to grow.

Artolution Country Manager Suza Uddin concluded the topics brought up by Mohamad Nur and Mohamad Hassan, explaining that both the technical and social sides of the teaching artist educational needs of the Rohingya Artolution are a connected form of communication. He explained, “Everyone\textsuperscript{34}, they are facing problems in their families. To have a touch of light, they want to be enlightened. The people who communicate with us, they believe in the communication” (Suza Uddin, p. 94, phase II). Suza highlights the

\textsuperscript{33}These conversations about imagery have had many iterations, and each artist and art piece has different interpretations about where the influences came from across the different Rohingya Artolution programs.

\textsuperscript{34}“Everyone” is referencing the Rohingya Artolution team.
underlying truth, which is that in spite the “problems in their families,” through arts and educational skills the Rohingya Artolution wants “to have a touch of light, they want to be enlightened.” Both Mohamad Nur and Mohamad Hassan want to learn, and want to have the “light” of community-based public art education embedded in their lives. Suza concluded by referencing the connection between how Rohingya and host communities perceive the verbal, social, and visual modalities of “communication” of the Rohingya Artolution. The public nature of the expression of the arts and educational skills is connected to how Suza believes the Rohingya Artolution teaching artists can become more “enlightened” in effective community-based public arts education implementation (Thomas & Chan, 2013).

The need for a through-line throughout the trajectory of the study is essential for grounding the findings of the study in the cumulative narratives from all of the teaching artists’ independent perspectives. The data collection process asks how the teaching artists operationalize themselves individually and in a group; how did they each develop their own persona as an artist and a teacher? We have to ground social change through the prior information the teaching artists have given us, and their words give salient grounding to understand how it all came together and was able to have a social impact (see Appendices K and N, informed by Appendix F). When the practice is viewed as a sum of its parts through what the teaching artists did together; together is when we have the cumulative impact—that is when the social impact comes through creative relationships, perspectives, and learning (Dees, Anderson, & Wei-Skillern, 2004; Gargarella, 2007). Through exploring the practices embodied in the words of the lived experiences of the teaching artists, the collective sentiments bring together the feelings and emotions that ground the data in each person’s personal story (see Appendix J, Figures J.12 and J.13). The data of the individual teaching artists and the group suggest that there is a considerable social impact for the individuals and for the group. It is suggestive, based on this close analysis of the interviews and the practices of these
teaching artists, that each person experienced their own independent social changes in the ways they interacted with others, each other, and themselves (see Appendix J, Figures J.8, J.9, and J.11).

Being a teaching artist in as volatile a context as the Rohingya refugee camps warranted an important consideration of what tools are needed to span the different types of experiences and situations the Rohingya Artolution team encountered daily in the field. The community-based public art educational theory that supports their action is important to have a reflective understanding of being based in what they want to learn. The most important lesson that can be learned from Anwara, Mohamad Hassan, and Mohamad Nur is that there need to be ongoing opportunities for the teaching artists to voice the learning needs they identify for themselves, and this cyclical learning approach needs to be a foundational value in teaching artist education for the future of the Rohingya Artolution and the educational practice (see Appendix J, Figure J.17).

**Women’s Voices on Art Education in Emergencies**

Women’s voices need to be heard as the core of understanding how the Rohingya Artolution can share opportunities with those who may have never had those opportunities before. This section will look at the perspectives of both the Bangladeshi host community women and the Rohingya refugee women, and their corresponding relationships to their experiences with teaching artist education through the Rohingya Artolution. The environments these women grew up in are an important consideration when understanding the experiences that have led to their perspectives on art and art education. Anwara, a host community Bangladeshi artist, shared a strong testimonial

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35“Volatile” is referenced here because of the unstable learning environment that has unpredictable ongoing factors affecting educational opportunities (Smitheram, 2017).
about what the Rohingya Artolution teaching artist education experiences have meant to her. She had a tone of humble pride when she said,

Now we can do more things, and now we can draw many objects, and never have I done that before. Even my mother-in-law says that “she treated me well.” She says, “Anwara can do everything that she wants, she does not neglect any kind of work.” I wasn’t able to learn, or get the opportunity to learn, from the people who had that kind of skills. (Anwara, p. 57, Phase II)

The sentiment Anwara shared is the value of feeling like she has grown skills and had experiences that she had “never” had before. She described how the opportunity to experiment and “draw many objects” for the first time in her life made her feel. The experience of having a first encounter with art and art education is discussed in an *Arts Education Policy Review* article, “Challenge: The Arts as Collaborative Inquiry” (Hallmark, 2012). The author explains the process of learning about art in an open and “collaborative” space for learning, that *inquiry* becomes an integral part of the process of learning through art and art education, especially if it is for the first time. For Anwara, her expression of her first experience with art making led directly her feelings about her family’s perspectives on her work with the Rohingya Artolution, moving from her first experiences learning about art and art education, to the opinions of her family and how her actions were socially and culturally viewed by her mother-in-law.

Anwara’s mother-in-law chose to share her commentary on her daughter-in-law’s involvement in the Rohingya Artolution; she said that Anwara could accomplish “everything that she wants,” which led her to discuss how hard-working Anwara is—she “does not neglect any kind of work.” This indicates that a woman is expected not to “neglect” work, whether at home or in a job. The focus on the role of work for Anwara as a woman is a subject that applies for both host community and refugees. The article “Women and Young People in the Rohingya Crisis” (Torkelsson, 2018) stresses the high expectations of women to work in both Bangladeshi host and Rohingya refugee households. In conclusion, Anwara said she had never had “the opportunity to learn.”
Torkelsson concurs that both host community and refugee women never have had an opportunity to learn because of familial, social, and societal traditions.36

Sheltering is common for women, and there is a lack of access to information on what opportunities, rights, and ways of being are presented to girls and women in their households. There is major application to what is happening outside of the households as well. For Anwara, she confided that she had never met a foreigner before, and that she had been told stories about foreigners. “In my childhood I was scared of foreigners, and when I was young didn’t want to mix with foreigners. We would think they would kidnap us and take us to their countries” (Anwara, p. 57, Phase II).

When Anwara was first involved in the Rohingya Artolution teaching artist education program, she was very nervous and quiet, and showed the fear that we can read in this quote. For her, and all of the Rohingya Artolution women, it took weeks and months for them to come out of their shells to feel comfortable enough to interact with a foreigner, as well as to lead independent workshops themselves. Anwara concluded, “I am able to make different kinds of showcases, different kind of elements…. I just saw a person [artist] once,37 now I can do many things” (Anwara, p. 57, Phase II). Anwara finished her thought by making evident her ability to function in a public “showcase” and that she has a grasp on the “different kind of elements” of community-based public art education. She harks back to the first time she ever saw an artist of any kind, and muses on the fact that “now I can do many things,” beyond what she thought was possible. The acquisition of different skills that emerge through the creative process opens the potential to become a “creative person,” or bring out the “creative person” that was always inside

36The various traditions include: women never going to school, early marriage, limiting education, limiting subjects allowed to study, fear of sexual assault voiced by families, and locking in the home (UNICEF, 2019).
37This “person” is an informal reference to Anwara seeing an artist once in her life when she was a child, an anecdote shared during the data collection interview process.
her from the beginning. The inner creativity that comes out when learning a new expressive process is discussed by seminal creativity theorists Wallace and Gruber (1989) in the Oxford University Press publication, *Creative People at Work: Twelve Cognitive Case Studies*. The authors claim that *creativity* has the potential to be the trampoline that can catapult somebody beyond their expectations, and provide creative opportunities that can transcend societal barriers. In the case of Anwara, the barriers came in the form of access to art and art education, which were never provided as an opportunity, and thus she was finally able to have this kind of a realization as an adult.

A different perspective on the Rohingya Artolution came from a more recent addition to the team, a Bangladeshi host community woman named Julie. Julie came from an environment that had more educational opportunities, and reflected on the difference between her formal educational experiences and her experiences with the Rohingya Artolution.

We used to go to school, but never painted like this…. I had a little experience in the college, and in the school section called the “practicals,” I used to paint. But I didn’t get a scope totally, but here I am able to paint every day, and get the skills to paint a lot of things. And I want to be self-dependent and stand on my own feet, so wherever I will arrive, then I will be able to make it happen through the painting. (Julie, p. 90, Phase II)

Julie did have an important experience in Bangladeshi formal education, and had previous experience taking a class “to paint” in her “practicals,” which gives her a scale of educational comparison. She compared her unconventional artistic and art educational experiences with the Rohingya Artolution to her conventional learning experiences in the post-colonial education system of Bangladesh. She stated with enthusiasm that she had “never painted like this,” and she “didn’t get a scope” to facilitate and participate in community-based public arts education previously.

Julie described the transition into being comfortable with the freedom to experiment through the process of creating art with children out in the community. This is not a conventional methodology in post-colonial art education, and is different from
what Julie had considered *art education* to be. The major distinction that Julie made is discussed Keys’s (2007) article in the *Journal of Social Theory in Art Education*, “Plazabilities for Art Education: Community as Participant, Collaborator & Curator.” The article articulates how the entire conception of who an art educator can be can be re-constructed according to the kinds of observations Julie makes about her experience with the arts. Art educational theorist Kathleen Keys explains that the transformation of what is possible for art education to become is defined by what kinds of parameters exist within art education, and opens the door for what she calls “Other” art educators to participate. Keys states;

“Other” art educators … acknowledge, examine and articulate a refreshed vision for an art education based in community pedagogy which expands possibilities, builds community, and uses art to work for social change…. The innovative and community grounded practice and philosophies of these “Other” art educators suggest new possibilities for art teaching and learning. (p. 97)

The new world of art education this article is advocating for includes “community as participant, collaborator & curator,” sharing the power of the creative process with the participants, teaching artists, teaching artist educators, and entire community. The conception of an “other” art teacher that lies outside the bounds of the conventional title is exactly what Julie emphasized as being the most meaningful to her. Julie connected her thoughts about her new experiences to her final conclusion when she explained, “I want to be self-dependent and stand on my own feet, so wherever I will arrive, then I will be able to make it happen through the painting.” The sentiment that Julie shared are the words of an independent woman, who commented that her role in the Rohingya Artolution contributed to her feeling “self-dependent” and that she could stand on her “own feet.” The autonomy as woman that Julie shared is reflected in the publication; *Building Livelihood Opportunities for Refugee Populations: Lessons from Past Practice* (Jacobsen & Fratzke, 2016). The authors discuss in detail the role that livelihood opportunities have for women who have been displaced, as well as living in the host
communities where the refugees have settled. The independence that being a job-holder gives a woman is essential for making life choices, such as when she may get married, how she wants to use her money, as well as being the breadwinner in her family, which then can affect how decision making may gain gender equity in the home (Crabtree, 2010). Julie made it clear that the greatest benefit this type of work opportunity gave her was the skills she can always have, “so wherever” Julie “will arrive,” she can always “make it happen through the painting.” She is confident about her ability to activate a space through the arts no matter where she goes. She is a woman with skills that nobody can take away.

The importance of having skills as a woman in the Rohingya refugee context is a building block for the construction of artistic and educational dreams. Old Arrival Rohingya female artist Riffa reflected on this point in a single sentence that she shared while laughing. When asked what the Rohingya Artolution meant to her, with her usual sense of humor and honest smile, she stated, “My hope is to become an expert painter for the future” (Riffa, p. 43, Phase I). Although she said this as a light comment, the concept of having the “hope … to become an expert painter for the future” showed Riffa saying that there was a dream of becoming in the future. She highlighted the importance of supporting types of education that provide hope for a dream for the facilitators, which is critical for women who are in a state of acute and protracted displacement. The Migration Policy Institute Report published a pertinent article titled, “Beyond Care and Maintenance: Rebuilding Hope and Opportunity for Refugees” (Papademetriou & Fratzke, 2016), which discussed the key role “rebuilding hope” can have for creating meaning in one’s life and the lives of one’s community, after the trauma of displacement. The meaning that hope creates for Riffa, the teaching artists, and participants can then

38This comment was made during Riffa’s Phase I interview, and was a short response to a longer series of questions.
translate a dream into an opportunity to learn through sharing such aspirations, by engaging in tangible acts of art and art education through the Rohingya Artolution.

The final perspective essential to be included in the teaching artist education dialogue was given by one of the new arrival Rohingya female teaching artists, Dildar. When Dildar chose to share her feelings about the Rohingya Artolution, she had recently endured a severe loss; her family was relying on her as the breadwinner because her father had been killed, and it was unknown if her husband was alive or dead in Rakhine State. The severe difficulty of the life events surrounding Dildar’s choice to join the Rohingya Artolution and her role in the team serve as the backdrop for the importance of the words she chose to share:

I learned many things although I am a newcomer.\(^{39}\) When Max arrived and taught us how to work with kids. I am not used to working with the kids. But now I know, how to work with the kids. When I work with the college,\(^{40}\) my mom, we never have even visited a college. Not even coincidentally. But I went to college, and even painted. And I want to teach the people in the camp, and one day the people in Myanmar. (Dildar, p. 90, Phase II)

Though Dildar was speaking as a single woman, she had thousands of Rohingya refugee voices behind her words about her perspective and lack of exposure to education. Even though she never admitted having worked with kids before, she said her path with the Rohingya Artolution had been a trajectory that made her feel confident to “know, how to work with the kids.”

Dildar’s reaction to working with youth at the Ukhiya college secondary school bus painting project tells the story of a woman who was forbidden from imagining even to

\(^{39}\)Being a “newcomer” references Dildar being part of the second phase of women to join the Rohingya Artolution.

\(^{40}\)The “college” references the Ukhiya College Secondary School Bus painting project.
walk into a school. She shared the emotional statement that “we never have even visited a college. Not even coincidently.” She even went to the length of specifying that “not even coincidently” did she ever see a school, and that it was considered out of the realm of possibility. Then defiantly she responded immediately, “But I went to college, and even painted.” Dildar reclaimed an act beyond her imagination, that she not only went to a college, but she used art and art education as a way to connect to the space with meaning through an artistic and educational experience. The act of painting in a formal Bangladeshi school supports the ability for women and marginalized people to create ownership within a space that has as strong a hierarchy as a school, especially for visiting teaching artist programs. Public schools have categorically been a location that is defined by hierarchies of gender, class, and the refusal for Rohingya refugees to be accepted to any schools in Bangladesh (Piper, 2019).

The *Journal of Prevention and Intervention in the Community* published a topical article titled, “Communal Peace in Bangladesh after Rohingya Crisis: An Assessment of Different Approaches to Community Development” (Islam, 2019). This article surveys the different factors that contribute to the current socio-cultural situation of Rohingya displacement in Bangladesh. The author highlights the critical importance of cross-cultural educational opportunities for community development. Dildar is a beneficiary of that experience, and her words are a sign that in spite of the familial, communal, and ethnic tensions revolving around education for women, when she got the opportunity, the result was inspiration to act. In her final words, Dildar concluded with the central lesson she chose to share. She stated that because of her role in the Rohingya Artolution, she “want[s] to teach the people in the camp, and one day the people in Myanmar.” Dildar

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41For many women, especially who were living in rural communities in Rakhine state, the only kinds of schools were local madrasas, and women and girls primarily do not attend madrasas in Rohingya tradition.
made a cognitive effort to dream of ambitions of the impact she wanted to make in the world.

As a survivor of trauma, Dildar took the tools and experiences provided by participating in the teaching artist education of the Rohingya Artolution, which became a spark to want to share her perspective with the world. Her transition from being in a state of silent shock,42 to wanting to share art education with the people in the camp and for those trapped in Myanmar teaches an underlying lesson: how being exposed to art education in emergencies can change one’s perspective on what she believes she can achieve. The book Comparative Perspectives on Refugee Youth Education: Dreams and Realities in Educational Systems Worldwide includes an article titled, “Emergency Education for Rohingya Refugee Children in Bangladesh” (Prodip & Garnett, 2019). This article discusses how providing even the most basic education to the Rohingya children and community has been deeply challenging. For humanitarian organizations to try and meet the “Minimum Standards for Quality Education in Emergencies” in the Rohingya refugee crisis, there are still significant gaps to try and get to even a rudimentary standard of basic educational access (Anderson & Mendenhall, 2005; Kirk, 2006; Kirk & Cassity, 2007).

Yet, Dildar was speaking about how she would go beyond providing art education in Bangladesh, and how she would share her knowledge across the border back into Myanmar. Her comment embodies the resilience of transforming trauma into the inspiration to make a difference in the lives of her community, no matter the odds (Escueta & Butterwick, 2012). The bravery and perseverance of Dildar’s words are at the heart of why women need to be at the center of community-based public art education in emergencies. Dildar had never been given the opportunity to learn or teach in her life,

42Direct reference to the Story of Dildar to understand about the silence that Dildar went through upon entering the Rohingya refugee camps.
and when she got a taste, she could never forget what that felt like. Her testimonial illuminates the feeling that Dildar had the power to change what learning means to her and her community.

Community-based public art education comes with a significant responsibility for the women involved to become leaders and role models. Their existence is a living example that it is possible for refugee women to take on leadership roles that break educational conventions. That disruption is important to re-defining what the role of art and art education can be for the Rohingya and host community. This process of has deep seated roots in equity, inclusion, and representation in places where none of those words may have ever had significant meaning. Anwara, Julie, and Dildar explored the uncharted territory of the pedagogical experiment of the teaching artist education of the Rohingya Artolution, and cultivated the frontier of understanding what is possible through community-based public art education in emergencies (see Appendix J, Figure J.18).

Communication for Development

All of the stories from the different perspectives of the Rohingya Artolution have one underlying connected theme—the importance of communication for social change. The field of Communication for Development (C4D) is a cross-cutting sector that is defined by the Swiss Agency for Development and Cooperation in their publication; Communication for Development: A Practical Guide as “a tool for social and political transformation. It promotes participation and social change using the methods and instruments of interpersonal communication, community media and modern information technologies” (Jenatsch, Bauer, & Alarcón, 2016). The authors give an important macro-perspective definition of the intentions of C4D, and how it is perceived in the global context of development and humanitarian aid. In order to understand the Swiss Agency for Development and Cooperation’s definition, UNICEF provides a diverse lens to the
definition of the same term that takes a different perspective on the field. The UNICEF definition of C4D is particularly relevant because the Rohingya Artolution long-term contract with UNICEF is classified within the C4D sector and views the work of Artolution to fit within this umbrella of implementation. UNICEF’s (2019) definition of C4D is:

Communication for Development goes beyond providing information. C4D involves understanding people, their beliefs and values, the social and cultural norms that shape their lives. It involves engaging communities and listening to adults and children as they identify problems, propose solutions and act upon them. Communication for development is seen as a two-way process for sharing ideas and knowledge using a range of communication tools and approaches that empower individuals and communities to take actions to improve their lives.

UNICEF’s definition and approach highlight the importance of locally inspired action that includes a strong dialogic and social perspective on how change can be catalyzed through the dissemination of information. In preliminary conversations with UNICEF Bangladesh C4D Officer Aarunima Bhatnagar about the first long-term Artolution UNICEF C4D contract, she focused on the importance of the Rohingya Artolution for communicating messages to an illiterate population. She explained the immense challenges of trying to inspire behavior change to promote education, violence prevention, and life-saving measures; and the importance of finding innovative and engaging solutions that can come from within the Rohingya and host communities themselves. Aarunima’s ideas provide an important guiding light for the role of C4D for the Rohingya Artolution, and the value Rohingya Artolution has for sharing the capacity to create change from inside of their own communities. The stories and perspective of the

43This is the definition that is on the UNICEF website as the current definition of C4D Retrieved from: https://www.unicef.org/cbsc/ on 12-10-2019

44The Artolution UNICEF C4D contract took place in 2019, and was implemented across the refugee camps in collaboration with UNICEF implementing partners ranging in sectors including: BITA, BRAC, and others.
Rohingya Artolution teaching artists explore the connection between their voices and the values of their communities, an important bridge for understanding that locally generated creative action can have extrapolating social influences (Daar, Chang, Salomon, & Singer, 2018). The influences observed by the teaching artists have an underlying trend of improved social interactions voiced through individual observations and personalized stories, which provide insight into the educational through-lines of communication for social change (see Appendix J, Figure J. 21). The learning of the teaching artists plays an important role in the future of the evolution of community-based public art education in the Rohingya refugee crisis, and global refugee response around the world.

**Rohingya Artolution Sharing Messages about Important Local Issues**

The Rohingya Artolution has a unique role to play in how information and knowledge are communicated in public. Community-based public art education is rooted in the idea that collaborative art in the community can be used as a forum to discuss the most important issues identified by the children, teenagers, and adults living in that environment through the facilitation of local teaching artists (Washington, 2011). Julie, a Rohingya Artolution Bangladeshi and old arrival Rohingya teaching artist, explained her experience of describing what she was painting, why, and what this meant for her perception of the life of the art she and the team were creating with the community. With confidence, she stated,

> When I talk to the people, I try to practice, and my mom said, “What are you doing?”… “I need to paint for the people.” My mom asked, “What images do you paint?” I said, “We make a story so that people don’t need to speak, and people will be able to understand. Those who are not able to talk, and through this image they are able to understand.” (Julie, p. 67, Phase II)

Julie introduced the conversation about the intentions of the Rohingya Artolution teaching artists in the creation of their public works of art. She first recounted a conversation she had with her mother, asking her the same question that many parents would ask about their daughter’s job, “What are you doing?” Julie provided a socially
minded response, “I need to paint for the people,” illustrating that she perceived her work as working for the sake of others. She continued her conversation, answering her mother’s second question: “What images do you paint?” She chose to give an in-depth explanation of the motivations she felt about the power of narratives to communicate messages. She acknowledged that the process of speaking about difficult issues was a major challenge, and emphasized the power of “story” to communicate messages. Julie directly referenced “those who are not able to talk” and those who do not have an equal voice within Rohingya and Bangladeshi societies. She was advocating for all people to have the right to “understand” through the ability of “image[s]” to tell the stories that the whole community needs to understand.

C4D expert theorist Jan Servaes (2007) discusses the power of images for the communication development that Julie highlights in the book, *Communication for Development and Social Change*. Servaes argues that in order to catalyze “social change,” actors need to feel like they want to actively make a shift in their community. He claims that “communication for development” is a fruitful way to inspire a community to care about each other and the issues in their environment. To come back to Cornel West’s (2017) core theme of “care,” Servaes (2007) argues that in crisis contexts, caring about improving one’s own community is the type of care that can lead to sustainable development across different sectors of need, and applies to the Rohingya displacement context. Julie spoke as a person whose life is connected to the crisis by geography, and in her testimonial she transcended cultural divides by seeing what images can do to tell stories across boundaries.

The underlying message that Julie emphasized about the ability for art to share ideas was built upon by Mohamad Hassan, who took that idea and asked what could happen if applied to the future? When speaking about what he thought making art meant to the children that were participating in the Rohingya Artolution mural project, Mohamad Hassan shared his feelings on the possible implications of the program. “If the
children work with us, they learn how to draw many stories, and when they can make stories, they can give messages themselves. In the future they can do it without us, they can draw many pictures by learning from us” (Mohamad Hassan, p. 48, Phase II).

Mohamad Hassan delved into the importance of storytelling and the value of fusing “stories” with the act to “draw,” creating a dynamic that puts importance on whoever the creator is, having the capacity to “give messages themselves.” The theoretical roots of Mohamad Hassan’s statement speak about the importance of the participation of all, which is articulated in the *International and Development Communication: A 21st Century Perspective* article, ‘Participatory Approaches to Communication for Development’ (Huesca, 2003). The inclusive approach of supporting “participatory” opportunities provides a forum for “communication for development” to emerge through the hands of the participants—children and adults alike. Mohamad Hassan shared that the children who participate in the workshop “in the future they can do it without us.” The root of the tree that Mohamad Hassan referenced is that the children and participants can take the processes they learned about expressing their ideas, and use them as a behavioral practice for the future. According to Huesca only through a “participatory approach” can an intervention stimulate positive behavioral changes in a community. In order to cultivate a responsibly informed practice, the mediums of communication need to be formatted for the needs of the local community, and the community must be the actors who choose what “*stories*” are told and how. Mohamad Hassan understands that by the next generation “learning from us,” the Rohingya Artolution has the opportunity to plant the seeds of communication within the participating children and communities.

The act of participating in a expressive discourse through drawing, painting, and creating has the imbedded potential to discuss important issues through the collaborative art process. Anwar Faruke, the youngest artist on the team and past pupil of Mohamad Hassan, built on what Mohamad Hassan discussed about stories, and specifically focused on the importance of simplicity in communicating messages:
People need to gain experience with art, and when they look, they can see images that are simple stories, people’s stories, not hard pictures. People can easily get what the picture is because [it is] with pictures. The stories are about what the most important stories are about; the medicines, paint information center about the information. (Anwar Faruke, p. 44, Phase II)

The process of creating marks, images, and ideas in a public space has the capacity to include people of all kinds. Creative collaboration expert Mark Cooper (2006) provides context to Anwar Faruke’s concept of participation in his article, “Making Art Together: How Collaborative Art-making Can Transform Kids, Classrooms, and Communities.” Cooper discusses how important it is to have a “collaborative art-making” safe space where open opportunities are shared—a place where learners can “gain experience with art.”

Anwar Faruke discussed how connected and important storytelling is to the need for simplicity at the core of both participation and message creation for the teaching artist’s practice. He believes participating in the creative process of art making allows learners to be able to “see the images that are simple stories, not hard pictures”—the way that art making and messaging through the arts needs to be taught through the Rohingya Artolution exists starting at the most fundamental level. The messages that correspond to the art making should be made, observed, and understood by children, teenagers, women, and men. Anwar Faruke clarified the power of the visual image to transmit simple messages as the way people can translate visual imagery into action and behavior shifts.

A comprehensive review about how pictures can connect to people in regions with high illiteracy levels, “Effective Print Material for Low-literacy Populations: Literature Review and Guidelines” (Cheng, 2013), contends that simple and direct image making can communicate ideas clearly to low-literacy communities. Cheng supports Anwar Faruke’s claim that the power of “the picture” has the potential to be the most effective modality of telling “stories” to communities that come from oral tradition-based cultures, like the Rohingya culture (Shan, 2017). For the Rohingya people, the power of images to understand concepts is an important component of how communication for development
can be translated through the Rohingya Artolution. What makes this program unique is that the images are not just being presented for the community to understand, but rather the community is involved in the creation of the images that are speaking to important issues in the Rohingya Refugee Camp. For the teaching artists, they are confronted with the question: What are those local issues and how can they be discussed through the process of making collaborative public art? Ansar Ulla answered this question by giving a breakdown of different partner organizations across different types of projects spanning different sectors:

We are different than others working in the camps. Many NGOs aren’t allowed to work with the people [like we do]. We can work with many people. We understand the different demands and knowledge of the other NGOs. With Agojatra, they say that since we are Muslim, and then they wanted Muslim imagery. In FH, they wanted us to paint about patients and information. They reach about how we make the people happy through the PSS and how people need PSS, and about the different diseases and types of thinking. When we work with UNHCR, they just wanted us to make a beautiful mural. I feel that this is very important for us, and we can work with the different partner NGOS. (Ansar Ulla, p. 21, Phase I)

Ansar Ulla was focused on the adaptable ability for the Rohingya Artolution teaching artists to share messages about different sectors through community-based public art education. He started with the bold claim that “we are different than others working in the camps.” He explained that being part of the Rohingya Artolution is something unique, and the way that Artolution as an organization is working in the Rohingya refugee camps is something special. He was directly speaking to the varied populations the Rohingya Artolution has the capacity to work with—children, teenagers,

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45 Agojatra is a Bangladeshi National non-profit organization that Artolution collaborated with on a series of small projects in Child Friendly Spaces, a series of which were close to local mosques and were required by the community, Imam and Maji to be connected to Islam.

46 FH stands for Feed the Hungry, which is an international non-governmental organization (NGO) that focuses on food and medical aid.

47 Across the UNHCR programs, the imagery and themes of the projects have been fully open to all of the concepts of the local community.
women, men, and entire communities together. He then referred to this unique model among the NGOs working in the refugee camp, acknowledging it as an important part of his work. The book *Celebrating Pluralism: Art, Education, and Cultural Diversity* (Chalmers, 1996) makes the argument that working with learners across ages, sexes, experience levels, and cultures is the way to break *bounded* understandings of ideas, and needs to be integrated into art and art education. The Rohingya Artolution provides an unconventional approach, which is unique both in the fields of art education and communication for development. Ansar Ulla then gave a series of examples.

When asked about what he learned from the programs, Ansar Ulla chose to discuss the range of experiences he participated in, and the different topics and vocabulary across different sectors that he learned. He mentioned flexibility as something central to how he views the communication expectations of the different partners across projects. Running through a list of collaborations that the Rohingya Artolution has implemented, he decided to talk about the content of the workshops, using words like “patient,” “information,” “PSS,” and “diseases.” Ansar Ulla did not know about many of these topics before his experiences with the Rohingya Artolution, and through his own learning, he has become an advocate of these different topics to his own family and community. The book *Communication for Development in the Third World: Theory and Practice for Empowerment* (Melkote, Srinivas, & Steeves, 2001) discusses the importance of using education to spread messages through locally rooted education within communities, which can produce informed local advocates for social change. The authors contend that ideas can be spread through messages that take root in individual agents of social change. The teaching artists can gain understanding of what they need to advocate for through communication that supports wellbeing that grows over time. Ansar Ulla’s overarching message is that as a teaching artist learning about communication for development, there needs to be flexibility across the contexts and subjects encompassed in the Rohingya Artolution. Mohamad Nur reflected about his interpretation of the malleable educational
communication structure of the Rohingya Artolution, and related his knowledge of his own community:

We show images of people taking medicine. Some Rohingya people see this, and when I see this … before I did not know the meaning of this. We are drawing the pictures because the community is uneducated, we are not able to read any words. So we are drawing, which is very interesting for our community. When an educated person sees a picture, there is a picture of a person, she is concerned for who [in the picture] is educated. (Mohamad Nur, p. 56, Phase I)

Mohamad Nur was speaking about the nature of knowledge shared by the teaching artists in the Rohingya context. He likened this to the importance of taking medicine when one is sick—a foreign concept for many within the Rohingya community, who have not previously had access to medical facilities, Mohamad Nur included. He admitted that he did not know how to take “medicine” in the appropriate way, and that he as well as many people in the Rohingya community did not understand basic life-saving practices and accessible resources. The lack of understanding of the services the community has access to is a major concern, and reason why communication for development provides an important opportunity to improve the quality of life in the Rohingya context, through the action of the Rohingya Artolution. The article, “Communication for Development in Good and Difficult Times” (Balit, 2012), argues that one of the most difficult challenges “communication for development” faces is the lack of understanding about what different stakeholders can provide within a vulnerable context. Mohamad Nur agreed with this sentiment, acknowledging the educationally disadvantaged position of the Rohingya people and how that matters to the creative process. He knows his own people are “uneducated” and that words may not be the best way to make a memorable imprint. He then commented on the alternative of “drawing,” which he described as a medium that inspires “interest” in the Rohingya participants.

The universal ability for drawing to be a modality of communication is discussed in the article ‘Drawing. The Universal Language of Children’ (Alford, 2015), which
claims that children can use *drawing* as a language for communication, whether or not they have been exposed to educational systems. Mohamad Nur felt this applied to his community, and it was a core tenet in what he believed to be the entry point into the accessibility of education for the Rohingya population. He ended by connecting the idea of expression as an open door, making a comparison between ways of reasoning for those who are “uneducated” and “educated.” In a hypothetical scenario, he shared an insight into the value that he puts on education. He commented that the visual literacy of “an educated person” is to see an image of a person, and think about whether or not that person is “educated.” He felt it important to have the question about education at the forefront of one’s mind. He explained that it is important to communicate the value of education to those who do not value it, or have never had the opportunity to know what education can mean (Prodip & Garnett, 2019). As a teaching artist, Mohamad Nur integrates important messages about education into daily life and conversations with the children and others in his community. He is then able to share contextualized values of art and art education through the process of engaging in creative dialogue.

The Rohingya Artolution teaching artists are uniquely placed to have a role in the process of sharing messages across the Rohingya context, and spanning the needs for information dissemination. The act of creating a public mural where the content is decided, designed, facilitated, and created by the beneficiaries develops a model where learning has multiple layers between the different roles in the collaboration. The opinions and ideas of the Rohingya Artolution teaching artists illuminate a side of C4D that has come to influence their knowledge of their environment, as well as giving them the tools to initiate conversations about these issues into their practice of community-based public art education. The most important theme the teaching artists share is that finding new

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48The process of discussing specific issues that are embedded within the stated goals of the Artolution contract with UNICEF C4D, which includes different UNICEF sectors; Child Protection, Nutrition, WaSH, GBV Prevention, Information Sharing and Informal Education.
ways to communicate to the Rohingya community is critical. The Rohingya Artolution has a special chemistry of activation that is uniquely suited to work in the complex and difficult context of the Rohingya refugee crisis.

**Social Role of Rohingya Artolution for Sharing Messages Through Art and Art Education**

The social interactions that surround all of the work of the Rohingya Artolution, are the relational currency that engenders the community trust needed to have a voice that matters in the Rohingya refugee camp context. Social interactions, especially informal interactions, are an important part of the daily interwoven experiences of the Rohingya Artolution teaching artists, participating children, and community—all interacting with one another.

The creative processes become a way to interact with the workers of the different collaborating organizations, and the specific communities, families, and children that each location serves. Anwar Faruke explained the importance of communication across the different social interactions in each layer of a Rohingya Artolution project.

Through this program we are able to meet with different people from different NGOs and we improve our skills and improve them. We understand their minds and what they wanted, and we now know what they wanted. And it is a collaboration between both of our minds, it is about the importance of the mural and importance of the art. (Anwar Faruq, p. 21, Phase I)

It is crucial to understand the value that Anwar Faruke puts on the relationships he created through the meaningful interactions of collaboratively creating a community-based public art education project with others. He started by explaining, “Through this program we are able to meet with different people from different NGOs,” referencing the

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49 The reference to the “work” is in accordance with the references to the “work” that the Rohingya Artolution teaching artists speak about directly in their testimonials.

50 “Them” is referring to the different NGO workers, volunteers, coordinators, and community mobilizers across different sectors of organizational partners of the Rohingya Artolution.
interactions of the Rohingya Artolution teaching artists with the different NGO workers, volunteers, coordinators, and community mobilizers across the different organizational partners of Artolution. Anwar Faruke discussed the interactions he has had with this co-responsible subset of the many interactions within a single program. These co-operational interactions have varied across partners, sectors and, contexts; and have ranged from incredibly supportive to horrifically racist. An article in the Journal of Immigrant and Refugee Studies, titled “Rohingya Refugees to Bangladesh: Historical Exclusions and Contemporary Marginalization” (Ulla, 2011) speaks to the importance of the relationships mentioned by Anwar Faruke. Local migration expert Ulla specifically discusses the importance of the relationships between the local Rohingya refugee population and the host community Bangladeshi NGO workers as an important component to the context. Anwar Faruke continued his explanation: “...we improve our skills and improve them. We understand their minds and what they wanted, and we now know what they wanted.” He genuinely emphasized his desire to have an exchange, and interplay of ideas and skills through interaction with the partners he mentioned. There is a significant value that he chooses to put on what the “wants” are across sectors, context, and needs. His conclusion—”it is a collaboration between both of our minds, it is about the importance of the mural and importance of the art”—called for a mental exchange of a creative experience as the formula for a “collaboration” to occur.

Seminal community art theorist Ellen Dissanayake’s (1992) article in Art Therapy, “Art for Life’s Sake,” put a critical emphasis on the under-utilized potential of creativity to inspire the reclamation of “life” through collaborative public arts-based action. Anwar Faruke finished his statement as circulating the orbits of the relationships he discussed, all surrounding the core value of the “the mural and the importance of art.” The

51 The reference to “racism” here is in relationship to multiple encounters our artists have encountered in the field across different projects, partners, and communities by being treated differently because they were ethnically and linguistically Rohingya.
“importance” of art to create social interactions that can better the world and the lives of others is the foundation of Dissanayake’s argument. Her article lays a framework to understand the ways that the arts can inspire social interactions, which can then forward the ability to build effective communication for development across sectors. The underlying feelings shared by Anwar Faruke emphasize the importance of the creative process of participation to catalyze relationships in the field.

The concept that participation can be a modality for social interactions was a feeling shared by Mohamad Hassan. He viewed participation from the perspective of the children, and focused on what that could mean for the extrapolation of future social interactions.

In the participation of the kids, if there are more kids and there are more artists, then we can teach the kids and the artists. The kids can then teach the other kids to teach other kids. If we are more participatory artists, then it will be like a chain. The kids can teach other kids and will be a participatory process. (Mohamad Hassan, p. 43, Phase I)

The metaphorical “chain” of creative social interactions that Mohamad Hassan constructed laid out a cartography of future interactions that he put into the intention of the Rohingya Artolution. He started by speaking of the importance to grow “the participation of the kids, if there are more kids and there are more artists, then we can teach the kids and the artists.” Mohamad Hassan saw the participation of the teaching artists and the participating children as equally important, and both equitably warranted for growth. He then explained the potential for growth: “the kids can then teach the other kids to teach other kids,” and the domino effect of creativity can exist.

Mohamad Hassan’s conception of art making begetting art making is emphasized by the critical community art theorist Arlene Goldbard (2006) in her text, New Creative Community: The Art of Cultural Development. She discusses the importance of how having the taste of creativity can spread through actions shared among children, adolescents, and families. In the “new creative communities” Goldbard theoretically and
practically constructs, the social good of a community can come from the voices of the people whose lives the art will most affect. Those are the people who live in the communities where the life of the community-made arts piece will continue to live—the children emotively discussed by Mohamad Hassan. His ending highlights Goldbard’s theory on how “the art of cultural development” can be embodied through the shared participatory actions of a community: “If we are more participatory artists, then it will be like a chain. The kids can teach other kids and will be a participatory process.”

The “chain” that Mohamad Hassan chose as a metaphor explains the social aspect of relationship building through a communal public art making process. The practice has the ability to grow the teaching artists into what he called “participatory artists.” Then the “kids can teach other kids … a participatory process,” showing Mohamad Hassan’s deep consideration for the importance of the teaching artists modeling social behavior through the creative and “participatory process,” which is then emulated by the children. This transmission of social behaviors is discussed in the article, “A Real Community Bridge: Informing Community-based Learning Through a Model of Participatory Public Art” (Stephens, 2006). The “participatory process” through the “public art” experience that the “kids” create is the essence of what Mohamad Hassan was emphasizing through his impassioned vision for the young learners in the Rohingya Artolution workshop.

The cyclical act that that Mohamad Hassan built as his perspective gives rise to the question: What within the community-based public arts process is underlying the social interactions created by these public interactions? Julie answered this question as a strong female teaching artist, through observing an underlying truth inside the unique process of the Rohingya Artolution: “So we want to continue this process, and we think that through this entertainment the people are very happy, and they can express what they need. They are happy, and we are happy too” (Julie, p. 68, Phase II). Julie felt the Rohingya Artolution “process” could be a participatory form of “entertainment [in which] the people are very happy, and they can express what they need.” She used the word
“entertainment” to show that the process is connected to being “happy.” Julie’s conception of “entertainment” connects to the premise of an article in *Media and Global Change, Rethinking Communication for Development* titled, “Entertainment-Education in Development Communication” (Tufte, 2005). The author provides a survey of different ways that “entertainment” can be integrated with “education,” which is then specifically applied to “development communication” in contexts where development strategies need to have local buy-in in order to achieve meaningful social change. Julie ended her statement with a thought that is an important pillar of public engagement: “They are happy, and we are happy too,” which is the end that community development and communication for development are both trying to achieve. Such a goal can be clarified to mean an increase in a local measure of satisfaction, which can also be put into a more core and simplified version by being mutually “happy.”

The connection between *happiness* and *engagement* through community-based public art education is a thought that was mirrored from a very different perspective. Julie is a host community Bangladeshi young female teaching artist, who has an opinion that overlaps with Bashar Ulla, a 56-year-old Rohingya refugee male teaching artist. Bashar Ulla shared his ideas on happiness in an impassioned tone: “It seems that I am happy, the kids are happy, and we are happy together. The kids are happy and they see, and they are talking about this positively, these are people understanding” (Bashar Ulla, p. 61, Phase II). Happiness is a central consideration for the way that Bashar Ulla chose to describe his experience with the children. The observational tone in which he said, “It seems that I am happy, the kids are happy, and we are happy together,” gave a good understanding of a man who has been through unconditional horror, looking at himself and his fellow trauma-survivors in a separate and unified state of being “happy.” Bashar Ulla then amplified this sentiment: “The kids are happy and they see, and they are talking about this positively, these are people understanding.” The act of “seeing is believing” is very real and tangible for the children who are “happy” and “see” what can be real; then
they talk about it with each other. In an act of unconventional speech in traditional Rohingya society, he referred to the children learning in an egalitarian way, saying, “These are people understanding,” referring to the understanding as underlying the equitable observation that the “kids” are “people understanding” by being in a state of being creatively “happy” together.

The underlying theory that Bashar Ulla was referencing can be seen in an article published in *Sustainable Development* titled “Sustainability Through Happiness: A Framework for Sustainable Development” (Cloutier & Pfeiffer, 2015). This article completely supports Bashar Ulla’s concept that happiness is connected to engagement at the community level when activations become a part of a long-term development intervention strategy. The authors discuss in depth the different factors that contribute to the happiness generated through development practices across different sectors, concluding that “sustainability through happiness” can provide a “framework for sustainable development” by focusing on the stated “happiness” goals coming directly from a community-based level.

The core role that the relationship of community-based public arts education has to being “happy” is embodied in both Julie and Bashar Ulla’s sentiments. Mohamad Hassan also contributed to the conversation on the role of happiness in the Rohingya Artolution, stating: “Artists used to be happy, artists have a special happiness, and this happiness, and this spreads to the local people. In the short way, in a short image we can give a large message. People are happy, because we are able to make them happy” (Mohamad Hassan, p. 21, Phase I). This happiness is based on the social transmission of happiness through a process that engages creative and collaborative interactions that bring out the ability to be “happy.” Mohamad Hassan had a special clarity to his voice when he said, “Artists have a special happiness, and this happiness, and this spreads to the local people.” The poignant and poetic concept that “artists have a special happiness” refers to the unique role that artists have played in the meaning of “special” through the creative
and social process of making as a transmittable feeling that can be transferred between different participants in a Rohingya Artolution program (Dissanayake, 1999). This “special happiness” can be cultivated in an art educational project where it “spreads to the local people” through the social transmission of the sensations and emotions connected to experiencing creativity.

Mohamad Hassan described the experiences that creativity can inspire: “In the short way, in a short image, we can give a large message. People are happy, because we are able to make them happy.” The relatively “short” amount of time that went into making a “large message” is a direct reference to the medium of making community-based public art in a project-based model. He drew the conclusion from the act of making public art with the children and community that “people are happy, because we are able to make them happy,” because he believes this is part of his responsibility in utilizing the creative process of the Rohingya Artolution.

The feelings that Mohamad Hassan, Bashar Ulla, and Julie shared all have an underlying root system of understanding that the experience of creativity has a relationship to their personal and communal conception of happiness. The shared root system of understanding has a foundation based in the publication; Experiencing Creativity: On the Social Psychology of Art (Wilson, 1986). The underlying argument this article makes is that the “social” and “psychological” possibilities when “experiencing creativity” have the potential to open gateways of experiential knowledge. Social psychology expert Robert Neal Wilson speaks to the social and psychological wellbeing that coincides with creativity when it is rooted in a social practice. That social practice is described as having a relational value in how the facilitators and participants are able to sense the social needs of those they are surrounded by.

Mohamad Armin reflected on that social need for encounter and engagement that is part of his role in the Rohingya Artolution, explaining, “When I am talking to the people, be like him who I am speaking with” (Mohamad Armin, p. 93, Phase II). The simple and
relational proverb that Mohamad Armin shared pointed to having a flexible and adaptive educational pedagogy transmitted through his practice and interactions with others. The strategy that Mohamad Armin presented has a warranted merit, as discussed in *Adaptivity as a Transformative Disposition*, in the article “Adaptivity and Creativity in the Arts: The Nexus and Affordances’ (Tan & Ponnusamy, 2014). The authors discuss a range of applications of “adaptivity” across different contexts of “creativity in the arts.” One of those adaptive strategies is to be consistently aware and reflective of the individuals who are partaking in the creative expression. Mohamad Armin articulated that “getting on the same level” as the learner is what allows for an equitable exchange through the arts.

The act of learning in itself was viewed by Mohamad Armin to have a reflective value; in contrast, Riffa shared her perspective on her learning and communication needs in her role with the Rohingya Artolution: “We want to paint, and I think language is important. We need the language skills. What I feel I cannot express. If someone comes, a foreigner comes, we cannot express, we are not able to read. If we are able to develop our English skills, that would be much better” (Riffa, p. 26, Phase I). In her honest call for specific educational needs, Riffa, an old-arrival Rohingya woman, prioritized the importance of “language” in her ability to represent the artistic, creative, and educational work she is doing. Riffa acknowledged that language skills were something she was lacking and wanted to improve on when she specified, “We need the language skills. What I feel I cannot express.” The expression she was speaking about is specifically oriented toward the presentation of the public work of the Rohingya Artolution to a “a foreigner,” illustrating that Riffa valued showing the world what she and her community

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52This comment was acknowledged and integrated into the interactions with the Rohingya Artolution team through the WhatsApp mobile mentorship program, which includes opportunities for the teaching artists to practice their English. Additionally, the Rohingya Artolution has involved a professional translator hired by Suza Uddin named Mohamad Jewel who is translating video, testimonials and ongoing Artolution monitoring and evaluation (M&E), and is also a resource for the artists to learn English; he received his degree in English language and Rohingya and Bengali to English is his expertise.
had created. She equated the ability to describe as linked to being “not able to read.” She acknowledges her inability to describe her feelings fully across the different types of situations that she encountered as a Rohingya Artolution teaching artist.

Riffa ended by saying, “If we are able to develop our English skills, that would be much better,” raising her hand to the importance of English literacy for her to have the kinds of social and presentational skills that she believes she is capable of having. The *Handbook of Research on Teaching Literacy Through the Communicative and Visual Arts, Volume II: A Project of the International Reading Association* discusses a wide range of different social and interactional connections that the arts have with literacy (Flood, Heath, & Lapp, 2015). The authors specify that, for the ability for literacy to exist, there have to be ways to make it something the learners want to participate in, through an educational act of engagement. Riffa knows that learning the skill and tool of English will open doorways for her and her family and community in the future. This forward thinking mentality on the needs of learning were reflected by Mohamad Nur in his final words on the most important social needs he identified in the communication process of the Rohingya Artolution.

In his interview, Mohamad Nur spoke openly about the challenges of balancing social interactions in the field, and the inevitable difficulties working in an environment as challenging as the Rohingya refugee camps.

Sometime the community leaders will mislead the community sensitivities. What do we do at that moment? When the community will say “that it is not good.” 53 When we make conversation with community people, and talk to community leaders so they will [understand]. We make sure the community knows the problems and the community knows that we are doing a new process before we begin. This has them prepared. (Mohamad Nur, p. 7, Phase III)

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53There have been occasions when local conservative community members will question the process of public and collaborative painting, and it has been the responsibility of Rohingya Artolution Country Manager Suza Uddin, and the Artolution teaching artists responsibility to have discussions with the community and explain the process in a way that the local community can understand.
The rounded perspective Mohamad Nur shared looked toward the needs of holistic sustainability supported at different levels, which require social interactions of explaining in a locally contextualized way. The challenges within the day-to-day field include having “community leaders [that] will mislead the community sensitivities. What do we do at that moment?” Mohamad Nur identified the challenge of a difficult systemic struggle—trying to do something new in a traditional community. When the Rohingya local leaders “mislead the community sensitivities” through trying to suppress something new, we see a call for the Rohingya Artolution artists to explain to the local leaders in a way they can understand. Mohamad Nur does this “when we make conversation with community people, and talk to community leaders so they will [understand],” demonstrating the importance of having local expertise that allows the understanding to make a social interaction like this happen.

The understanding and comprehension of the Rohingya leadership is put directly alongside the importance of the community to understand the newly introduced creative process. Mohamad Nur concluded, “We make sure the community knows the problems and the community knows that we are doing a new process before we begin.” Mohamad Nur’s foresight points to the prophetic act of anticipating the communal needs, sensitivities, and challenges before a project comes to life in a community. Having a community prepared for being informed of a new kind of art educational intervention beforehand is essential to implementing a holistic creative intervention.

Mohamad Nur’s rationale is grounded in the theory of contemporary art education scholar Arianna Garcia-Fialdini’s (2019) article, “Contemplating Artful Migration and Community Art Education Experiences: Inter-Intra” in Artizein: Arts and Teaching Journal. The author provides a definition for “community art education experiences” that put the social needs of the learners and surrounding audience first in developing creative expression that takes into account the context in which it functions as an intrinsic part of the implementation process. Mohamad Nur supports the types of pre-prepared
contextually sensitive structures that Garcia-Fialdini advises are needed to have meaningful “experiences,” no matter the background of the creative participants involved in each Rohingya Artolution social activation.

The social interactions that come through communication generated by community-based public arts education can be seen as needing a flexible and adaptable structure that can interact equally with an elderly Maji Rohingya man, or a little Rohingya girl suffering the developmental affects of acute trauma. The range of social interactions clarified by the teaching artists provides the footing for the Rohingya Artolution to become an organ of living culture inside the body of the Rohingya community. Through acknowledging the central importance of social interactions in communication for development through community-based public arts education, the field can embrace the value of what “caring”54 about others can look like through the socially-engaged action of the Rohingya Artolution.

**Communication for the Development of Global Knowledge of Rohingya Refugee Crisis**

One of the greatest travesties of the Rohingya crisis is the sensation voiced by the people on the ground that live this everyday: nobody knows or cares about the genocide that has gone un-acted upon by the international community (Swannell, 2018). This spurs a feeling that the story of the Rohingya crisis needs to have new ways of getting out to the world beyond the confines of the Rohingya refugee camps. The Rohingya Artolution thus is placed in the position of becoming the raised platform for collaborative public arts to be the conduit of voices speaking to the world. The communication intentions of speaking to the world have a major role to understanding the perspectives of the Rohingya Artolution teaching artists.

54The core tenant of “caring” for others through community-based public arts is a reference to Cornel West’s conception of “care” (West, 2017).
The different teaching artists’ perspectives range drastically on this subject. Mohamad Islam, who has an intense reaction to this concept, had a viscerally emotional, informed, and political outpouring of ideas when asked about what the Rohingya Artolution means for the world.

In 2012 Ban Ki Moon and Barack Obama saw the situation in Myanmar. They burned their houses and they came to Bangladesh, Obama said that they need to give rights to Rohingya, they[Myanmar] say they[Rohingya] are Bengali and have no rights here. The powerful countries they visit Bangladesh and don’t do anything here. I think it is a case of the business, and they are only doing it for themselves, I am a human and I have rights and I cannot get the rights here. If only the word55 went to the world! In Africa they can get their rights56, how can we live in Bangladesh and we cannot be free only here? I think if in 2017 they did the same of persecuting the Rohingya, and the Bangladesh Government gave the rights, and they [Bangladesh] helped to us [Rohingya], and most of the visitors and the powerful ministers visit Bangladesh. And the Rohingya Leader visited Trump57, and said we want our rights, and Trump said he would give us the rights. If they [USA] work for us[Rohingya], it would be good for us. When the 25th of August58, when we did the demonstrations, the Rohingya had the attention of all of the world, and the Rohingya live all over the world, and they all did demonstrations. And the Rohingya here cannot protest, why can’t we have our rights and our demands? Why can’t the powerful leaders help, and we cannot profit? They can see, but they cannot do anything for us. We want to go back to our country, and go back! (Mohamad Islam, p. 8, Phase III)

The information-filled response that Mohamad Islam shared gives an insight into the perspective of a well-read old-arrival Rohingya man who has access and ability to read and understand the contemporary global and geopolitical events affecting his

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55“The words” that is mentioned here is referencing his words of human rights advocacy as week as the ideas and discussions surround Mohamad Islam’s understanding and interpretation of the Rohingya Artolution.

56In many parts of Africa including Uganda, Zambia, Kenya and many more, refugees have the right to get a formal education from primary, secondary to tertiary levels.

57This is referencing the reporting by Reuters, 2019.

58August 25, 2019 was a day that was a memorial to the Rohingya genocide and march for the rights of the Rohingya people.
Mohamad Islam started his historical commentary in the era of Ban Ki Moon and Barack Obama, acknowledging the travesties of the 2012 influx and the lack of action that came from this. He then moved into the current era, where the 2017 crisis and influx were also knowingly allowed to happen by the international community (Milton et al., 2017). He specified the July 2019 event where Donald Trump met with Rohingya representatives in Washington, DC, with no acknowledgements, promises for tangible action, or outcome of any kind (Reuters, 2019). Mohamad Islam saw this as just another layer of the inaction of the world to prevent the Rohingya genocide, and ended his statement with an important lesson to understand about the underlying motivations and reasons why communication to the world is such a crucial core value to the Rohingya Artolution.

Mohamad Islam integrated human rights-based observations throughout this heated statement, saying, “I am a human and I have rights and I cannot get the rights here. If only the words went to the world!” The inequity of the world did not go un-noticed in Mohamad Islam’s words. The resounding call to have the rights of a “human” shares an insight into Mohamad Islam’s desperate need to express the frustration of feeling sub-“human.” He directly followed this with his dream that his “words” will be heard by the “world.” The emotion conveyed in this statement opens a window into seeing the reasons why communication is critical for development so that the story of the Rohingya crisis will be heard by the world. The feelings of social isolation and being forgotten have essential lessons to be learned for how to amplify voices in an informed way.

In 1966, researcher F.A.S Jensen published an article in The International Migration Digest titled, “Psychological Aspects of the Social Isolation of Refugees,” which laid foundational theories in how “environment stress” and “mechanisms of adjustment” need to inform action taken in contexts of displacement. Although the global socio-political conflicts and refugee scenarios of the mid 1960s were different from the Rohingya refugee crisis in 2017, the psychological response to displacement and
corresponding social isolation is a human condition beyond time and borders. “Social isolation” and the corresponding stress factors contributed to why the Rohingya gathered and marched for their rights, a point that is described in depth by Mohamad Islam.

August 25, 2019, was a memorial day to the Rohingya genocide, with hundreds of thousands of Rohingya refugees marching for their rights in the Rohingya refugee camps. This communal and large-scale action resulted in divisions between the host community and the Rohingya community, and a government clampdown on the Rohingya people. Mohamad Islam feels the day was crucial to understanding the contemporary realities of being in an ongoing state of uncertainty. The landscape of civil protest painted by Mohamad Islam is full of barriers along every step of the way for the Rohingya people. The stress factors that have led the Rohingya to this point are the societal daily stressors of not knowing the future, not being able to apply for asylum, not being able to get an education, own land, have an official job or official status in the world (Riley et al., 2017). This state of geo-political purgatory is in itself a daily reminder of the different types of stress affiliated with displacement and statelessness.

The building stress factors can be felt in the reverberation of Mohamad Islam’s final sentiment: “We want to go back to our country, and go back!” The longing to have “a country” is a feeling that many of the Rohingya Artolution teaching artists share about the lack of identity that has come to be a defining social factor of the Rohingya culture, community, and story. The problems Mohamad Islam explained in detail as an old-arrival Rohingya refugee are all valid concerns, and he clearly articulated his opinions. Anwar Faruke, a new-arrival Rohingya refugee teaching artist, had a different interpretation of the problems inside the Rohingya refugee crisis, shedding new light on how to express the feelings around problematic local issues through the Rohingya Artolution.

Artists’ art can explain to the world, many different things can be explained to the world. Explain, example, the camp is so big, and can show to the world what is happening through one paper and pencil. With small
things, many big things. And we can explain in a short time, about long-time problems. (Anwar Faruke, p. 41, Phase II)

Anwar Faruke mapped out the relationship the “artists’ art” can have to “explain to the world” the problems in the every day lives of the Rohingya people. He said that “the camp is so big” and then highlighted the creative responsibility to “show to the world what is happening through one paper and pencil.” He poetically expressed that a message can have a global intention, even through the most simple of art making means in the form of “one paper and pencil.” He continued explaining making transformations with very little, saying, “With small things, many big things.” The values that back this up come from Anwar Faruke’s childhood and adolescent creative development, and the need and ability to do as much as possible with very little (Burton et al., 2000; Fox & Schirrmacher, 2014). This sentiment is shared across the Rohingya Artolution team.

Finally, Anwar Faruke made an unassuming statement that speaks worlds through its simplicity: “We can explain in a short time, about long-time problems.” The same long-term monumental problems that Mohamad Islam discusses are a subject that has potential to be a topic of creative dialogue, through the “short time” of a one- to two-week workshop about issues that have formed the identity of the Rohingya people over many decades. The collaborative and creative process of community-based public art education Anwar Faruke refers to as the “short time” are a medium that allows these seemingly overwhelming topics to have a place for healthy conversation. There are factors of the Rohingya Artolution that Anwar Faruke observes to be able to speak to “the world.”

59The “creative development” that is referenced is specifically speaking about Anwar Faruke growing up in an environment where even the bare necessities of life were a scarce resource. The opportunity for Anwar Faruke to have the personal experience to create art as an adult references the life-long role of the arts in creative development discussed in the International Journal of Education & the Arts article titled “The Integrity of Personal Experience, or, the Presence of Life in Art” (Burton, 2005).
Anwar Faruke’s comment shares a theoretical base with the article, “Common Language for Community Building” (Neuberg & Digranes, 2017), which asserts that community development can only happen through “community building,” which needs to have a core stated goal to transcend barriers that divide communities. The authors use the theoretical basis that different modalities of communication can each serve as a “common language” to accomplish a specific goal, or transcend a specific hurdle. Anwar Faruke set a goal to “show the world what is happening” and used a poetic description of the hurdle of having just “one pencil and paper” to transcend the “long-time problems” of the severe history of the Rohingya refugee crisis.

Mohamad Hassan had a final sentiment to share about the role of the Rohingya Artolution in the history of the world, and his perspective on why cultivating relevant messages are important in a global context. He explained,

Rohingya Artolution is very important to the world. We can give different kinds of messages, and is a way to solve the problems for the world. In both cases, the Artolution is very important, and for all of the world and for the foreign countries. (Mohamad Hassan, p. 55, Phase II)

The sense of a historical identity Mohamad Hassan allocated to the role of the Rohingya Artolution speaks to the value he assigned to Rohingya Artolution in relationship to the rest of the world. He started out saying boldly, “Rohingya Artolution is very important to the world,” setting the groundwork of his comment by framing the rest of his statement in the context of “the world.” Moving on to speaking about his vision of what his intentions are to speak to the world, he wants to “give different kinds of messages, and is a way to solve the problems for the world.” These are the same problems Mohamad Islam and Anwar Faruke spoke of, and continue to underlie the sentiments shared by the Rohingya Artolution teaching artists. The “different messages” employed by the community-based public art educational process come to summation when Mohamad Hassan solidly concludes, “The Artolution is very important, and for all of the world and for the foreign countries.” He specifically chose to speak to “all of the world” and “foreign countries,” as
a stance that the Rohingya Artolution deserved to be recognized around the world, and as something that worthy of recognition across a global forum.

Mohamad Hassan put a stable footing on the notion that the creative experiences and learning he facilitates have a deeper meaning for his role in the world. The full circle of logic that Mohamad Hassan provided behind his conception of the power of art and art education aligns with art education theorist Howard Gardner’s (1990) publication, *Art Education and Human Development*. The capability that “art education” has to provide a role in the ability to shift the creative, expressive, and social “human development” of the Rohingya Artolution teaching artists is an integral part of each of their lives. Gardner also acknowledges that the “development” that occurs through the process of making art has unique properties that only art and art education can provide. Mohamad Hassan makes an argument for the importance of the Rohingya Artolution for communicating globally, and Mohamad Nur has a direct question to this notion of having a global perspective.

Concluding his thought on the role the Rohingya Artolution plays in the world, Mohamad Nur asked a question:

And I have a question to you\(^6\), when you go to another country, what do they think about seeing our murals? I am teaching the children that learn class, they ask where did you come from? I am learning from the phone, and something in the books, and I can read some of the books, and will always learn. (Mohamad Nur, p. 63, Phase II)

The question that Mohamad Nur chose to share was directed to me: When I go to other countries where there are active Artolution programs, “what do they think about seeing our murals?” He made the choice, out of all questions to ask, to ask how other refugees and traumatized communities view the work of the Rohingya Artolution. Mohamad Nur has a very heightened sense of bonding to the global network interconnected through the process of community-based public art education, across varying contexts. He has a

\(^6\)“You” is referencing me as the researcher, and occurred while I was conducting the interview and the conversation grew through organic probing questions, and resulted in the comment made by Mohamad Nur.
genuine curiosity about the perceptions of others around the world, and considers himself within a global context of different cultures.

Mohamad Nur brought his comment to an apex, making the core point that he was hungry for “learning,” any kind of learning that he can make happen for himself, no matter the boundaries. His final statement that his thirst to gain knowledge and experience was an unswerving flame in the candle of hope, and that no matter the odds, Mohamad Nur “will always learn.” The overwhelming drive to learn and the lifelong journey to grow through a resilient curiosity are the bedrock of Mohamad Nur’s statement. This drive is shared in the Education for Information article, “Creativity in Education: Clearness in Perception, Vigorousness in Curiosity” (Tamdogon, 2006). This article contends that the clarity of the perception of “creativity” in unconventional paradigms can facilitate effective education. The type of globally empathetic community-based public art education that Mohamad Nur was arguing for is central. Mohamad Nur has “vigorousness in curiosity” in trying to imagine what others around the “world” perceive of the work of the Rohingya Artolution. The global perception Mohamad Nur dares to imagine was mirrored by Riffa, through a lens focused on the contemporary era.

Riffa, a creative old-arrival Rohingya female teaching artist, shared her feelings on what the Rohingya Artolution means in the world. She explained, “So it makes me feel better, when they see our drawings. Foreign people, and they will see it on Facebook, and it will be better for our team, for the future” (Riffa, p. 47, Phase I). The visibility that comes through the digital age connects the images that are produced in the extreme and challenging context of the Rohingya refugee camps and makes them accessible to people around the world. Riffa was aware of this, commenting that it makes her “feel better” to be acknowledged by the world. Because the collaborative experiences are shared through the global digital platform of social media, Riffa is able to get meaning out of the idea that others will see the community’s art. Riffa ends her feeling with “it will be better for our team, for the future.” Her words share a feeling that digital communication has the
opportunity for a global development in understanding the stories that Riffa and her community believe the world needs to hear.

The belief in the power of communication that Riffa shares reflect the *Community Development Journal* article, “Participatory Development Principles and Practice: Reflections of a Western Development Worker” (Keough, 1998). This article emphasizes the relationship of “participatory development” in bridging the humanitarian beneficiaries and the global audience that may or may not be aware of the crisis. Keough points out that “Western” modalities of communication are an inherent part of the development and humanitarian process, especially as the technology era continues to expand and create more interconnections in the world. Riffa shares this vision, hoping digital dissemination of information will bring the social stories of the Rohingya Artolution to life for audiences around the globe.

Julie finished the conversation about how the Rohingya Artolution can be in communication with the world. She shared a concept with enthusiasm, emphasizing every syllable: “I like to work with the kids, I want to be a famous painter in the world. And I want to show the images to the world. Through this image I want to express many things to the world” (Julie, p. 67, Phase II). Julie claimed her role as an “artist” as a sense of permission for her to “want to be a famous painter in the world.” She considered her experience with the children to be a stepping-stone to an understanding that she wants to “show the images to the world.” The core of what she wants to do is to “express” her stories and aspirations to “the world,” using the power of the “image” to transmit her dreams to the rest of the world, which she has never been to.

Julie’s belief in the power of her own voice as a strong independent woman speaks volumes for the potential for the creative stories that she believes in to be the narratives shared with the world. A *Studies in Art Education*, “Toward an Art Education of Place” (Blandy & Hoffman, 1993), argues that “art education” can be the vehicle for how life is transformed in the varying spheres of creative “space,” which vary across cultures,
genders, and different conceptions of normality. Julie illuminated how the process of using art and art education with children opened her eyes to the voice that she always had inside her to communicate messages she believes the world needs to hear.

The act of using community-based public art education as way to further communication for development provides a plethora of lessons. Each needs to be integrated into creatively sharing information in the most ethical, engaged, and informed way, in order to build bridges across the chasms of difference that seem to separate the Rohingya community from the rest of the world (Farzana, 2015). The Rohingya Artolution has the capability to transform the perspectives of both those it serves, and those who need to learn from their example to understand what is possible for the future of the history of community-based public art education in emergencies around the world.

**Shifts in Perspectives and Behaviors of Rohingya Artolution Teaching Artists**

The perspectives and behaviors of the Rohingya Artolution teaching artists create the underlying ecosystem of lessons needed to understand how a locally led transformation can take place through independent facilitation of community-based public art education in emergencies. The networks of relationships embedded in the evolution of interactions throughout the Rohingya Artolution need to be analyzed to understand that shifting perspectives and behaviors are an important core of the collaborative creative practice61 (Stephens, 2006). Throughout the data, I was able to track underling thematic shifts in behaviors and perspectives of the Rohingya Artolution teaching artists throughout the interviews.

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61“Collaborative creative practice” is defined clearly through a relevant lens in the *Art Education* publication “A Real Community Bridge: Informing Community-based Learning Through a Model of Participatory Public Art” (Stephens, 2006).
Three categories of behavioral and perspectival shifts emerged from the data. Each category represents the most significant trends the Rohingya Artolution teaching artists identified through sharing their emotional and in-depth reflections on their experiences facilitating public mural programs with children and communities in the Rohingya refugee camps. The three categories have been ordered in an intentional path, with each category informing the next. In developing order, they are: *Shifts in Perspectives on Art and Art Education*, *Shifts into Leadership and Teaching Artist Positions*, and *Shifts in Perspectives on Being Social and Cultural History-Makers*.

The three stages of the analysis are each intended to highlight the voices of the Rohingya and Bengali teaching artists, and the ways they have experienced the Rohingya Artolution as it directly pertains to their lives and the lives of their communities. By analyzing their different perspectives and behaviors, we can understand the relationships needed to create an informed model of teaching artist education, through recognizing the ideas, priorities, and stories of the Rohingya Artolution.

**Shifts in Perspectives on Art and Art Education**

Art and Art education is the vehicle that allows the stories, feelings, and discussions to arise from the experiences of the Rohingya and host community teaching artists. In order to understand the foundation of all of the extrapolating concepts of the Rohingya Artolution, we must remember that everything emerges from the fundamental process of making art together. For many of the teaching artists, children, and communities, the Rohingya Artolution is the first time in their lives they have ever made art. In the specific cultural case of the Rohingya crisis, for many of the children and adolescents, Artolution is the first time they have encountered the concept of art at all (Sohel, 2017; Southwick, 2015).

The starting point for the conception of art and art education for the Rohingya Artolution teaching artists can be viewed as emerging from a *tabula rasa*, or “blank
slate,” with a malleable potential for growth. The seminal late-19th century education theorist Frederick Froebel constructed the foundational conception of creative education as developing from within each of us, from nothing to experience over the lifetime of children to adolescents to adulthood, as clarified in *The Education of Man* and *Pedagogics of the Kindergarten* (Froebel, 1885, 1899). The Rohingya Artolution builds upon the pillars Froebel constructed about the flexible nature of education and provides an example of how art and art education can become a flexible framework in the lives of the teaching artists for themselves, and their communities.

Ayela, a new-arrival Rohingya, is one of the newest female teaching artists. She explained her path in art and art education, and touched on her starting point, process, and view to the future: “The very beginning I didn’t know nothing, and now I can paint. And I can do many things, and portraits and color combinations. I am still learning, and hope in the future to be a good artist” (Ayela, p. 90, Phase II). The feelings Ayela shared illustrate the sensations of understanding what she didn’t know. Looking at her own experiences in hindsight, we can see that she observed her own shift in understanding the creative potentiality rooted in art making (Ray et al., 2019). She tracked time from the past to her current feelings of knowing different technical skills of art making, giving examples of “portraits and color combinations.” As a woman in the Rohingya refugee camp, having skills is an important and emotional journey of perspective formation for many women who were never allowed to learn educational skills in their entire lives in Myanmar (Rahman, 2018). They were never allowed to pursue their passions through expression, and now Ayela has transformed into feeling that the visual elements of art-making and art education can be a way to have “hope” to grow as an artist. The belief that art can matter in creating aspirations is a lesson we can learn from Ayela.

Riffa, an old-arrival Rohingya teaching artist, expanded on the feeling of transformation that Ayela discussed and mirrored those sentiments while conceiving what
art and art education can mean within her society. Riffa investigated her creative growth, explaining,

Right now we are happy to be painting, we make them understand the importance of the arts. At first I couldn’t know how to be able to do all of the arts. We are able to teach the kids, and how arts can help them to do some work, and how it makes an impact in society. And we now know how to paint…In the very beginning they did not understand what they were doing or we were doing. But afterwards, they come and want to do the things that they didn’t want to do before. So they are now learning how to draw with us. They will become good artists like us. (Riffa, p. 46, Phase I)

The sense of discovery Riffa exposes is a testament to the values and feeling of becoming a teaching artist, and what that journey means within the spheres of alternative art education (Ray et al., 2019). Riffa sees herself as an advocate of the “importance of the arts” and art education in the lives of children and communities who have never experienced collaborative public arts before. As a Rohingya woman, she is able to have a voice through the artistic forum provided to “teach the kids” that the arts have the capacity to understand and participate in “how it [the art] makes an impact in society.”

Riffa intrinsically connected the “impact” through the arts as having a relationship to “society,” emphasizing that the behavior and participation in the collaborative arts experience contributes to the public discourse within the Rohingya society. The children and teaching artists have the ability to cultivate their own durable approaches through art-making and art education with children and adolescents, with the self-powering motivation of making a social “impact” in the public sphere (Washington, 2011). Riffa described the importance of modeling behavior to the children, and that although they may “not understand” the process of the arts, they learn how to want to learn through the art-making interactive experience.

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62“They” refers to the participating children, adolescents and community participants in the Rohingya Artolution workshop.
As the facilitator of the children’s learning experience, Riffa has come to have strong opinions about her role as a teaching artist. Her background gave her no basis for having an opinion about arts education, because she never was exposed to the idea that such a role was possible in her life. Riffa’s identity development corresponds with her understanding of the art and art education she had encountered through the Rohingya Artolution.

Mohamad Nur supported Riffa’s embrace of art and art education as a way of life, explaining:

I think that public art means the participation of the public. If the public makes it happen, then they inspire us to do more work. We also need to be practiced, come in our personal time. We are still children; when we get training we are becoming real artists. We need to be able to explain our murals. Our projects can show what happened in Myanmar. And our project can show everything. Our work. If you can come with us, where is your mind and imagination, you can put it on the wall. Then one day you will see your own paintings and stories on the wall…. In my dream, I was different before till right now. Before I was just drawing outline, now I am using color in the faces of different colors. It is now looking realistic. I am trying to develop and to teach the kids. I want to make all the team like me. Some people can and can’t concentrate; to me art is very important to us. I feel very good from before, till right now. (Mohamad Nur, p. 62, Phase II)

Mohamad Nur underpinned his comment with a philosophical undertone of feeling that as an artist, he and the team have special abilities and skills that provide the Rohingya Artolution with a unique role to play in “public.” We can analyze the chain of logic in Mohamad Nur’s mind, and can see the deductive reasoning through his experiences that has sculpted his conception that “public art means the participation of the public.”

Mohamad Nur delved into his definition of “public art” as being rooted in “participation of the public.” The perspective of the world that Mohamad Nur has crafted is a direct testament to a locally rooted conception of what art making can mean for his community, his life, and future of his people. “Participation” is discussed by public engagement theorist Maria Rosaria Jackson (2008) in “Art and Cultural Participation at the Heart of Community Life.” Jackson creates a parallel perspective to analyzing the way that
Mohamad Nur perceives the role of the Rohingya Artolution for the future of the Rohingya refugee crisis, stating,

A community’s art—its creative and cultural expression in the form of music, dance, theater, visual arts, and crafts—embodies its essence and is crucial to its well-being. Through making art- amateur and professional, formal and informal, -communities preserve, invent, and assert their identities; transmit heritage; and comment on their existence. Art and cultural participation contribute to community conditions in education, economic development, civic engagement and to stewardship of place. (p. 92)

The role that the arts and art education can have for cultural regeneration is an important tenet of what Maria Rosaria Jackson and Mohamad Nur are both explaining as the structure that scaffolds the participants’ experiences and explains where the meaning emerges from. Mohamad Nur explained that behind his belief in the power of art and art education to be a catalyst of social change is a simple need for an invitation. He specifically described his invitations to the children: “If you can come with us, where is your mind and imagination, you can put it on the wall.” The tangibility of using the imagination as a tool to transcend the challenges of daily life invites the participants’ minds to enter a world where imagination can become a reality, different from any they had ever experienced. Art educational theorist Maxine Greene (1995) explained imagination as the creative vehicle that can bring learners together through a common understanding that the arts can transcend the barriers and limitations of reality. The feelings that Mohamad Nur shared came from a place of total honesty as to how he has seen the Rohingya Artolution transform his life, and the lives within his community.

The transformation that community-based public art education can inspire was clarified by Mohamad Armin, who spoke about how the arts have shifted his perspectives on the possibilities of the past, present, and future:

We never got the chance to paint in color in Myanmar. There hasn’t been the chance—to become the chance. For now, we are helping the kids to paint to make art, so that one day, they actually may be able to become
artists. They had the chances we didn’t have. (Mohamad Armin, p. 41, Phase I)

Mohamad Armin was clarifying the feeling of recognizing opportunities for his posterity that he never had in Myanmar. This is the story of shifting the meaning of the act of making art as a source of redemptive creativity, through a communally engaged educational process (Berg, 2014; O’Hagan, 1996). He explained that the Rohingya Artolution has the ability to plant the seed of conceiving a different future than the past that he and the Rohingya people have always known. The educational implications of seeing the chronological shift in perspectives is a prominent commentary on the ability for community-based public art education to transform what Mohamad Armin thought was possible.

The arc of Mohamad Armin’s shift from having “never got the chance to paint” to having the opportunity to learn and share his joy of art making with others is a poignant comment on how the process of art and art education can transform perspectives (Carpenter, 2019). Mohamad Armin finishes his sentiment with a heartfelt conclusion for the future of the Rohingya children, saying, “They had the chances we didn’t have.” The arts make it possible for children to conceive of a future better than the past generations, to build a better life. This forward-thinking emphasis is an intrinsic motivation for understanding the gravitas of the doorways the arts can open. The value of such artistic opportunities in development settings is clarified in the article, “Arts as Dialogic Practice: Deriving Lessons for Change from Community-based Art-making for International Development” (Kirakosyan & Stephenson, 2019). This article validates Mohamad Armin’s feelings that community art and the Rohingya Artolution can create safe spaces for healthy dialogue about the future, and ways of building a new worldview that embraces the cultural renaissance that can emerge from the destruction of the Rohingya genocide.
Such reclamation of identity needs to have the locally contextualized ability to integrate into the Rohingya community. Anwar Faruke explained how critical contextual awareness is for the Rohingya Artolution, stating,

I learned many things from Artolution. If some people ask questions, the community and children feel scared to reply. But through the art, children and their parents in the communities where we work, they can tell what they want, to feel happily. Although it is hard to draw, we are there for them. They don’t feel scared to create when it is done through painting or drawing. We must communicate with them like they are the children, when we are working with the kids we must understand the issues of the kids. Some of the kids are hitting each other, sometimes they say bad things. We must understand what they understand. When the children become angry, we must be calm. And when we work with the old people and then we must pay respect to them. When we work with the different people, we must be able to work in different ways. (Anwar Faruke, p. 43, Phase II)

Anwar Faruke was touching on the critical importance of the Rohingya Artolution understanding the respectful and contextually appropriate ways of introducing community-based public art education, with an acknowledgment of local sensitivities.

The Rohingya Artolution was exploring uncharted territory for its participants, and Anwar Faruke was advocating that through this ground-breaking creative process, the arts help to break down barriers of communication (Makhoul et al., 2013). There is a fear of the unknown, as well as a dire need for appropriate introduction and implementation of art and art education explained by the Rohingya Artolution teaching artists themselves. The words Anwar Faruke shared embrace the multi-generational ability for the “children” and the “old people” to “understand” the importance of community-based public art education in a way that feels natural and organic.

Anwar Faruke’s description of how to be a malleable agent of social change is based on the conception that getting local social and emotional investment is embedded in the skillset needed to be an effective teaching artist (Maguire & McCallum, 2019). The Rohingya refugee camps are a minefield of impending sensitivities, each of which need to be introduced and stewarded with the utmost care, especially for something as new as
having a community come together to tell their stories on the walls of their community. Anwar Faruke’s statement is a major contribution to the larger conversation understanding the hard and soft social skills needed to introduce, grow, and sustain the Rohingya Artolution.

The long-term perspective of what it really takes to introduce, grow, and sustain the Rohingya Artolution is a complex question that Mohamad Islam chose to analyze in his interview when reflecting on the role of art and art education for the Rohingya community.

Mohamad Islam was equating the importance of “art” to “food for the Rohingya community.” He grounded his argument in the transferability of meaning making from visual images, as a modality that can be understood across all people, no matter their age, types of trauma, educational level, or life experience (Darts, 2004; Grierson & Brearley, 2009; Wolf, 1990). The social and relational nourishment Mohamad Islam related to art and art education in the Rohingya community was directly followed by his observation that the Rohingya Artolution needs to be shared with “the world community to see” through social media, building upon the communication priorities that Riffa discussed.

The connection Mohamad Islam was drawing between the arts and the drive to get the story of the Rohingya refugee crisis to the world is a telling statement that the expressive process and the imagery created are both components of creative social action.

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63“They” refers to the illiterate population of the Rohingya community (UNICEF, 2019).
This concept of applied visual culture through art education is highlighted in the Studies in Art Education article; “Visual Culture Jam: Art, Pedagogy, and Creative Resistance” (Darts, 2004). Mohamad Islam embodies Dart’s theory that through action-based visual culture initiatives, the role of a teaching artist can grow into the role of an advocate for “creative resistance” to the systemic inequities that make up the Rohingya refugee crisis in Bangladesh (Pocock, Mahmood, Zimmerman, & Orcutt, 2017).

The true creative resistance that Mohamad Islam concluded with is the observation that “now so Rohingya have the artists, and we know how to make the artists.” He was referencing that now that the Rohingya Artolution teaching artists exist, this experience provides a model for teaching the arts in the Rohingya context, and developing the skills of more teaching artists to cultivate creativity in the future (Loi & Dillon, 2006). The final inspirational analogy shared by Mohamad Islam is the idea that every Rohingya family can have an “artist”; in other words, the seed of the arts needs to be planted in every household in the Rohingya refugee camp. We can analyze that throughout Mohamad Islam’s statement; what he was really saying is that the power of art and art education is the power to share the opportunity to dream.

The relationship between the role of the artist and the capacity for art and art education to make social change that Mohamad Islam discussed was encapsulated in a single short statement by the Rohingya Artolution female teaching artists Julie. This seemingly simple statement gives us an insight into what it means to be a teaching artist for her. Julie is both from the Bangladeshi host community and old arrival Rohingya, and she expressed what she viewed her role with the Rohingya Artolution to be: “An artist is a person who has the use to entertain the kids” (Julie, p. 68, Phase II). Her definition of an artist is intrinsically connected to the relationship to children and their interactions with the art-making process. Her exposure to the Rohingya Artolution has sculpted her conception of the role of a teaching artist in society.
Julie chose to use the word “entertain,” and when analyzed along with other sentiments she has shared, we can imagine her definition of entertainment to be in alignment with the famed quote from seminal 19th century entertainment forefather P.T. Barnum when he said; “The noblest art is that of making others happy” (Fleming, 2009). Julie took the concept of “art” that Barnum embraced in the mid 1800s with his innovations in the conception of public performance and fused the meaning with mid-20th century art education theorist Elliot Eisner’s (1965) Art Education article, “Curriculum Ideas in a Time of Crisis.” Eisner argues that the curriculum that a teaching artist or art teacher provides a group through an activation needs to engage, stimulate, question, excite, and even entertain the participants through fun, interest, and joy. Julie touched on this nuanced understanding that the ability for a teaching artist to engage the children is the catalyst to the unique role and ability of the Rohingya Artolution.

The concept of the social role of the teaching artists that Julie mentioned was analyzed in depth by female host-community Rohingya Artolution teaching artist Anwara. As one of the first four female Rohingya Artolution teaching artists, she has had a range of experiences that have shaped her perspective on the arts. She shared a personal testimonial that explains what the role of a teaching artist means from her life perspective:

What we are doing is what I had dreamed in my childhood. Since they were rich people that is why they were able to make the art, but we are poor and now we are the ones making the art. Because our art exists, and also that type of institution\(^6\) hasn’t ever existed, and that is what I felt in my childhood and now I actually am doing it here. What the community wants to say, we are able to make it happen through the painting, and they are happy to see it, and we are also able to understand their language. (Anwara, p. 5, Phase III)

\(^6\)“Institution” refers to an institution that allows “poor people” to make art according to Anwara’s words.
Anwara made the cognitive choice to point out what the arts and art education mean to her in a lifetime perspective, from childhood to the present, and how this has shaped her perspective on society and the world. She never believed that art was something for “poor people,” and she never thought, as a woman from the impoverished outskirts of Cox’s Bazar, her dream to become an artist could become a reality. Her reflection on this revelation is that her role in the Rohingya Artolution is able to create a platform where expressive art making can be the mouthpiece to releasing the community’s cooperative creative intelligence through creative practice\(^{65}\) (Burton, 2009). As Anwara explained, “What the community wants to say, we are able to make it happen through the painting.” The interactions and untapped intelligence of the Rohingya refugee community provide an immensely powerful energy to imbed into the murals. For many of these children and adults, the idea that what they want to say to the world matters is a foreign concept that the arts and art education are able to bring out.

The types of stories and statements that the artists, children, and communities want to share need a structure to the creative arts collaborative experiences in order to have significant meaning in their lives (Hanson & Herz, 2011). Anwara makes it clear that the way for an effective art educational interaction to occur is for the facilitating teaching artists to “understand” the “language” of the children, and the way they can be receptive communicators in creating reflexive and substantive experiences (Boothby, 1996). Such experience uses different communicative languages, where the Rohingya Artolution can be the bridge for children and teaching artists to create a shared space of creative multi-literacy visual, tactile, analytic, dialogic, and experiential learning (Harris, 2010; Smith & Woodward, 2007; Walker, Moby, Levine, & Muniz, 2011).

\(^{65}\)Creative Intelligence” and “creative practice” are clearly defined in the Studies in Art Education publication, “Creative Intelligence, Creative Practice: Lowenfeld Redux” (Burton, 2009).
The shifts in perspectives on art and art education of the Rohingya Artolution teaching artists are an evolution from having virtually no experience, to becoming a responsible advocate for social change, through the vehicle of community-based public art education. Such an introduction to art education is a unique approach conceiving of teaching art, with social action embedded from the very beginning (Beyerbach & Davis, 2011; Klein, 1992; Ray et al., 2019). The lessons we can glean from the words of the Rohingya Artolution give an emotional and honest emphasis to the value of the arts and art education as something special that can bring out the creative wisdom from the participants into the world (Craft et al., 2007). The ranging forums of community-based public art education can facilitate profound experiences where dreams of a new future can emerge and the Rohingya Artolution can plant the seeds for others to cultivate for themselves.

**Shifts into Leadership and Teaching Artist Positions**

For many of the Rohingya Artolution teaching artists, their experience facilitating a community-based public art education workshop is the first time in their lives they have been in a leadership position. The transition of becoming a teaching artist, facilitator, and growing into a leadership position after having fled genocide, was a major trend that I found throughout the interview data. There was an overwhelming embrace across the different teaching artists’ testimonials about the importance in the shift in perspective, understanding, and opportunities that correspond with becoming a Rohingya Artolution teaching artist. The exploration of shifts into leadership and teaching artist positions will be viewed from Phase I to Phase II and followed up by Phase III of data collection across different telling interviews that track changes throughout the art educational journey. Transitioning into a creative position of influence and into an action-based agent of social change is a critical shift to discuss (Maguire & McCallum, 2019; Washington, 2011). The trajectory of where the teaching artists have come from, their initial starting points, and
what they have learned throughout the process is an important path to chart across the
topography of the Rohingya Artolution.

To understand the trajectory of a single person, we need to look to the testimonials
over time of old-arrival Rohingya female teaching artist Riffa, which give a perspective
on what it was like becoming one of the original four female teaching artists. She started
her comment in Phase I of data collection by discussing what entrance into the Rohingya
Artolution was like for her:

In the beginning we don’t know how to approach the older or the
younger, through the Artolution we understand the process of
communication of different ages, of different groups. We can communicate
with different groups of different kinds. Which kinds of people we need to
respect and to show the different affections. Then we have also learned the
behavioral facts. And experiment more. (Riffa, p. 28, Phase I)

Riffa made it clear that her starting point was emerging from a place of not
knowing the way to “approach” the scenario of having to lead a group of children and
adults in a creative activity together. The transition she embarked upon is classified
through two different behavioral models of interactions with the participants. The first is
“to respect” and the second is “to show the different affections”; both of these
classifications have strong theoretical connection to The International Encyclopedia of
Art and Design Education article, “Community Art Curriculum” (Carpenter, 2019). In
this critical article, the authors argue that experiences initiated by “community art” are an
action-based pedagogy that is catalyzed by intentional equity or “respect,” and positive
social encouragement or “affections.”

While exploring the process of becoming a teaching artist, Riffa summed up her
statement, deducing that “we have also learned the behavioral facts. And experiment
more.” The rationale that Riffa was explaining is the cognitive learning process of
injecting curiosity into the interactions that she was both learning for herself, as well as
guiding others in finding their own curiosity. The ability to “experiment” with how to
develop creative experiences that inspire curiosity that Riffa concluded with are clarified
in “Creativity in Education: Clearness in Perception, Vigorousness in Curiosity” (Tamdogon, 2006). This article supports Riffa’s assertion that the most important trait for a steward of learning is to be able to fan the fire of curiosity from embers into a fire, for the teaching artists as well as the participants.

The trajectory of Riffa’s perspective grew from Phase I to Phase II of data collection, and her testimonials illuminate the shift in how she analyzed her growth as a teaching artist. She shared a holistic perspective on her path when she stated:

I went with another organization, they wanted me to visit homes, but it didn’t make me happy at all. I didn’t feel any peace, and there is no one that can give me happiness. And by coming to Artolution, I feel very happy, and all the people are happy, and some are dancing and I work happily with the artists. Then I met Max and it made me so happy, and more and more happy. I am thanking to Artolution and they gave this kind of opportunity to me. If Artolution did not give this kind of opportunity, if I did not get this kind of opportunity, I would not have felt happy. Because of this work, I can see many kinds of people, many places, and meeting many kinds of people. That is why I call you my older brother, and I am your younger sister… Even in my whole life I never thought I could be in this position, or ever thought I could ever get the chance. It is not only the painting; it is something new that makes people understand the context. We learn how to talk with people how to understand the environment and learn what subjects they are talking about, not only the art, it is a combination of all the elements combined. I never thought there would be an Artolution group like this, and now I hope there will be an Artolution group that will grow for the future, and grow everywhere. (Riffa, p. 90, Phase II)

Throughout the shift from Phase I to Phase II, Riffa opened up about her feelings tracking her transition along her path as a Rohingya Artolution teaching artist, by analyzing the internal shifts she had experienced. In her second major phase of interviews, Riffa chose to rewind her focus back to her first experience with an international NGO before the Rohingya Artolution. Her assessment was that her experiences of going house to house talking to the Rohingya community made her claim “I didn’t feel any peace” and that in her whole life “no one that can give me happiness.”

66“You” references Riffa’s speech to me as the interviewer, based off of our past relationship since Riffa’s first involvement in the Rohingya Artolution.
She then focused on the importance of having a meaningful vocation, stating, “By coming to Artolution, I feel very happy, and all the people are happy, and … I work happily with the artists.” These deeply foundational words explain a completely different conception of what working with the same community through a different methodology could mean. Riffa made it clear that her identity formation around the Rohingya Artolution inspires her to feel that she contributes to the community that she herself is a beneficiary of (Leider, 2014).

The inextricable link that Riffa drew between her identify-formation as a teaching artist and the relational development of working in the public through art and art education is a commentary that her experiences have opened her eyes to new possibilities in the Rohingya context (Ahmed, 2018; Keys, 2007)—possibilities for expanding her horizons of what she could imagine in her “whole life,” because she “never thought” she “could be in this position,” and even that she “could ever get the chance.” The emphasis Riffa shared with us points to an intrinsically deep understanding of what the artistic framework of the Rohingya Artolution means to her. She commented that the collaborative practice of creating murals with children “is something new that makes people understand the context.” The context that Riffa was speaking to was emphasizing the introduction of a locally led art educational model is rooted in a critical understanding that the context forms the adaptive strategy in each learning experience. This concept is crystallized in the Cambridge Journal of Education article, “Adaptive Educational Environments as Creative Spaces” (Loi & Dillon, 2006). The authors make a compelling claim that the forward-looking mentality that is rooted in Riffa’s statement is actually the crafting of an aspirational perspective that the “Artolution group … will grow for the future, and grow everywhere.” In other words, Riffa believes she is part of an initiative that matters, and that her role as a teaching artist is naturally linked to the core soul-level belief that she is doing something that matters in the world and embraces the ideas of building a creative legacy.
The affiliation with becoming a teaching artist and constructing a communal creative legacy is connected to the collective understanding that community-based public arts experiences are connected to what will happen in the future (Escueta & Butterwick, 2012). Mohamad Nur reflected on this concept when he recounted what his experiential journey has been since his first encounter with Rohingya Artolution as one of the first two Rohingya Artolution teaching artists. In his Phase I interview, Mohamad Nur gave an impassioned testimonial, explaining,

I learned, what is the impact of Artolution. So Artolution basically is working for the people through public art, this is the basic needs for the people. In the meantime, when we work with different people we learn. We don’t do normal work, we do special work. They think we do dirty work. We make them understand after the mural that we are actually doing really important work. Really important for the community…We go everywhere, all of the NGOs thought of our work, and say we do a great job. The coordinator said, ‘together you are artists… They say this is not just for us, this is for your children when they work with us. When they say, they say ‘one day your son will become like me’. And he said, ‘this is very good job. This is not only your job this is all the community’s job’. When we lead every day, then they [participants] want to come with me. (Mohamad Nur, pp. 58-59, Phase I)

The chain of logic that Mohamad Nur developed surrounding his interpretation of meaning of “impact” and “public art” has strong theoretical roots in a Rohingya-based pedagogical structure (Noor, Islam, & Forid, 2011; Prodip & Garnett, 2019). Mohamad Nur began with a philosophical interpretation of what he considered his actions and the actions of the Rohingya Artolution to have made him learn about “what is the impact of Artolution.” The Rohingya Artolution “is working for the people through public art,” and he makes sure to specify that “this is the basic needs for the people.” The specificity in which Mohamad Nur focuses on the connection between theories rooted in public engagement and social education arises from the seed planted in the seminal late 20th century text, A Pedagogy for Liberation: Dialogues on Transforming Education (Shor & Freire, 1987). This publication argues that educational theory and practice across
disciplines need to be used in the name of “liberation,” or what Mohamad Nur referenced as the Rohingya Artolution “don’t do normal work, we do special work.”

Mohamad Nur recognizes the “special work” as something unique, something unexplainable, and something that is an analysis on the nature of becoming a teaching artist. His tone focused on the extraordinary task of taking art-making materials and the Artolution art educational methodology and making a special moment happen, created by all involved. Mohamad Nur provided a tangible answer to the question that Social Practice theorist Ellen Dissanayake (2015) asks in *What is Art For?* Mohamad Nur shared his answer to the question, “What is art for?” when he repeated what the local partner coordinator shared with him as an observation about the Rohingya Artolution workshop. He recollected that he observed that the community viewed the definition of “what art is for” by explaining that the meaning of the mural “is not only your job this is all the community’s job.” The emotional integrity of the undertone that Mohamad Nur consistently shared gives us an insight into the deep-seeded connection he has to being a teaching artist. He maintains a bond with the autonomy of the participants, which has molded into the role of an emerging leader, rooted in the humility of acknowledging the reciprocal nature of the Rohingya Artolution.

Mohamad Nur had a clear and definitional focus in his Phase I interview, and his Phase II interview took on a more poetic definition of the journey of becoming a teaching artists, and what it can mean to understanding leadership from a local perspective. He shared in his Phase II testimonial a unique shift in his perspective:

Right now so many people respect me, the NGOs respect me, the artists are important. They say, “You are such a clever NGO.” Anywhere any space to go, we don’t need the payment, we just need to learn about the art…. Before we are afraid to work with the biggest NGOs. With UNICEF, UNHCR we are not afraid to work because now we know how to draw, we understand Communication for Development. Before we were a very small group now we are growing, and we have a bigger group. It all becomes one great mural. And all together it becomes one great mural. (Mohamad Nur, p. 63, Phase II)
Throughout the feelings and reflections that Mohamad Nur shared, his entire focus changed to analyze how his own perspective shifted according to the *environmental* and *ecosystemic* changes over time. The *International Journal of Educational Development* discusses the underlying framework in crisis contexts in the article, “Protective Environments and Quality Education in Humanitarian Contexts” (Aguilar & Retamal, 2009). The authors argue that “humanitarian contexts” need adaptable strategies to be able to implement locally relevant modalities of understanding of critical information.

Mohamad Nur made the compelling point that through growing into his role as a teaching artist, he had the experience to interact with a range of humanitarian partners, and he interpreted their responses to his conversations with them as saying, “You are such a clever NGO.” By using the word “clever,” Mohamad Nur was focusing on the different nature of art and art education within the emergency and humanitarian aid sectors, especially in the Rohingya refugee context (Sohel, 2017). Mohamad Nur provided an insight into becoming a teaching artist and the importance of being able to speak to different roles through art and art education across the landscape of the Rohingya refugee response.

Mohamad Nur made an intentional choice to voice the past nervousness and fear he felt about the Rohingya Artolution collaborations, specifying that “we are afraid to work with the biggest NGOs.” Yet as the long-term collaborations grew between the Rohingya Artolution and UNHCR, UNICEF, and C4D sector, the entire conception of what “we know” and what “we understand” has shifted based on the experiential knowledge of facilitating programs (Booth, 2003). The experiences that Mohamad Nur shared uncover a lesson about the importance of poetics in understanding how oral tradition can speak to the values of growing into a teaching artist. At the conclusion of his personal reflection, he exclaimed, “And all together it becomes one great mural,” a single unity amongst the different components of learning in the visual metaphor of a dynamic mural that
encapsulates the complexities within the winding evolution of the Rohingya Artolution teaching artists’ experiences through community-based public arts education.

The salient complexities that emerged across the phases reveal a trend of the different Rohingya Artolution teaching artists to reflect upon the perceptions of themselves across a lifetime and recognize where art and art education evolve into an identity shift in one’s life (Hatfield, Montana, & Deffenbaugh, 2006). A specific reflection over time was shared by host community female teaching artist Anwara, which came from her perspective as one of the first four women to lead the Rohingya Artolution program independently. She made an important shift in perspective between Phase I and Phase II of the data collection process, and the transition speaks to a key series of lessons important to discuss. Reflecting on her role as a teaching artist, she stated:

This painting, from the different places in the world they know about us, and this is important to us. Through this art, people around the world know about us. First, we thought that people just treat us like people who just throw the color, now I know its not like that. We make a story, and the mural makes the story, and that is what makes us artists. (Anwara, p. 21, Phase I)

Anwara started her reflection on her role by discussing the value that she felt in being connected to other “people around the world” who know about the Rohingya Artolution. Anwara’s felt being a teaching artist as a way to combat social isolation, and build a platform for connection that has a specific set of skills for connecting with others (Beirens, Hughes, Hek, & Spicer, 2007; Saraniero, 2009). She made reference to the idea that as a teaching artist that is part of a globally connected network of teaching artists, she is a conduit of the knowledge that corresponds with different cultures through the shared art educational methodology of the Artolution (Adnams Jones, 2018; Frieder, 2018).

Anwara’s testimonial surprisingly grew in the unconventional relationship between the unexpected experience of being the facilitator of community-based public art education, and realizing there is an inherent seriousness to the craft of art and art education, and that it is far more than to “just throw the color” (Conrad, 1995; Eisner,
1984). Rather, Anwara chose to build her definition of what being a teaching artist means to her by clarifying that the entire process revolves around the community working together to “make a story,” leading her to say the “mural makes the story,” concluding that this “is what makes us artists.” Anwara’s definition of an “artist” coincides with the description discussed in the Teaching Artist Journal article, “Teaching Artists and the Future of Education” (Rabkin, 2012). Rabkin asserts that captivating storytelling is an integral part to being a teaching artist, and that the storytelling that Anwara is discussing has deep roots across cultural traditions of teaching art and art education.

In Phase II of the data collection process, Anwara shifted her perspective to a lifelong view of her development into her role, and the prioritized details have come to be central to her teaching artist leadership skills (Freedman, 2007). She explained in depth,

In my childhood, my mother had a dream for me to be a police officer, because my body language is like a police officer. Although I was not able to pursue that dream, I was able to pursue another dream, which is amazing… If I get that chance to lead the team, I will take care, and I will take care about the organizations rules and regulations. And I am committed to not let anything happen to my team, and the organization’s reputation. I feel very happy to be a leader … they [the participants] are also good, they are always listening, and they are very good at understanding. All are respecting me, Anwara because I am the female leader. I am feeling good because now I am a leader. (Anwara, p. 59, Phase II)

Anwara was supporting a fascinating reflection on her mother’s dream for her to become a “police officer” because of her observation that her “body language” was fit to be in a position of responsibility. That previously identified energy of responsibility was then transformed into the diligence and dependability required to become a teaching artist and take ownership in the role, as an opportunity to embrace pre-existing educational tendencies. Anwara’s dedication to her role as a teaching artist is described in the Teaching Artist Journal publication, “How the Teaching Artist Can Change the Dynamics of Teaching and Learning” (Graham, 2009). This article sheds an insight into the “dynamics of teaching and learning” that reinforce the impassioned and steadfast
support that Anwara shares for her role as a “teaching artist.” Anwara backed up her enthusiasm by setting focused intention to “take care” and responsibility for the “organization’s rules and regulations,” adding that she is fully “committed to not let anything happen to my team” by highlighting the importance of the “organization’s reputation.” Anwara was teaching us that her role in the Rohingya Artolution has a grounded connection to the realities of building a programmatically reliable structure that can last for the long term, and that distributed responsibility is a core value in building committed and accountable teaching artists.

The standards that Anwara laid out are fully supported by the field-specific and relevant article, “The Makings of a Teaching Artist” (Waldorf, 2003). The “makings” of a compelling teaching artist are connected to who and where the art education is taking place. The feelings of leadership that Anwara shared to finish her sentiment are deeply rooted in her being a “female leader.” The ingrained inequities of the gender dynamics of the Bangladeshi and Rohingya cultural contexts play a major role in how Anwara was analyzing the special nature of becoming a leader through the unique lens of community-based public art education (Goodman & Mahmood, 2019; Thurber & Zimmerman, 2002). Anwara used a calm voice of reason, which speaks to the emotional importance of emphasizing equal opportunities for women in complete alignment with the publication, “Artist or Art Teacher: The Role of Gender in Identity Formation and Career Choice” (Zwirn, 2006). Anwara was teaching a lesson about the importance of valuing the cooperative encouragement of using the platform and position of being a Rohingya Artolution teaching artist to promote a more equitable and respectful society.

The ecosystem of relationships engrained in the transitional shifts into leadership and teaching artist positions is a system of organic changes and evolutions that correspond with the real-life field-level challenges of working in the Rohingya refugee camps (Smilan & Miraglia, 2009; Ullah & Monir, 2019). The women and men teaching artists of the Rohingya Artolution have shared interactions through the process of
facilitating community-based public art education with their families, friends, neighbors, and communities. The underlying trend is that becoming a teaching artist is a creative process of self- and cooperative development, which comes through unleashing the creativity from within others, out into the world.

Throughout all of the stories, the process of changing social actions and interactions was informed by motivation, which is a through-line that connects all of the teaching artists’ narratives. The criteria for defining motivation for the teaching artists, in this case, would be the specific narrative expressions of the experiences and values that informed the decisions described throughout the interviews and testimonials (see Appendix J, Figure J.21). If the teaching artists’ motivation changed throughout the process, what is essential to observe is that the motivation of the individuals grew in a social and relational direction. The creative and collaborative relationships and art educational experiences informed the teaching artists’ personal motivations, and that is one of the core elements learned through the study (see Appendix J, Figure J.22).

The data seem strong enough to suggest that the Rohingya Artolution became a conduit to achieving social change within the lives of the teaching artists. The individual narratives were relaying the changes they had felt in their families and in their lived experiences. Throughout the study, the themes identified by the teaching artists communicated what the evolving social change issues, themes, and results meant in their lives (see Appendix K, Figures K.5-K.8). The narratives of the teaching artists confidently explain the changes they have seen, how those changes directly connect to how they envision themselves and what is possible. The lessons communicated through the data focused on the behavioral shifts and the stages of change in the teaching artists informed by the participating children and communities (Rush & Kratochwill, 1981; 67).

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67 For more information on the behavioral shifts in the data, see Appendix K, Figures K.9-K.12.
Smitheram, 2017. The goal of analyzing the individual narratives together is to understand the behavioral shifts within the practice and process of growing into an art educational role and becoming a teaching artist in the Rohingya refugee crisis context.

**Shifts in Perspective on Becoming Social and Cultural Art History-Makers**

The conclusion of the discursive journey of the Rohingya Artolution arrives at a thematic trend that encapsulates the fire at the center of the soul of community-based public art education. The core of the story comes from the voices, sensations, opinions, and perspectives that the Rohingya Artolution teaching artists have on being history-makers. Tracking the thematic trends interwoven throughout the narratives, there was a consistent undertone of a moral compass throughout the teaching artists all believing that what they were doing mattered in the history of their lives, the lives of their culture, and the lives of those who have experienced a historical genocide (Pocock et al., 2017). The following discussion is intended to have a curated series of four voices speaking to one another and the world about how they view the future of the history of the Rohingya Artolution. The extensive analysis that the four gender-balanced teaching artists share about their perspective on their role in history is supported by commentary by their fellow Rohingya Artolution teaching artist colleagues. The intention is to interweave a locally-led understanding of what making history is and means for the future of the field of community-based public art education in emergencies (Dryden-Peterson, 2011; Langdon, 2016).

The first teaching artist to start the historical commentary was one of the original four female teaching artists Riffa, a Rohingya refugee woman with a spark for how she viewed herself, her community, and the Rohingya Artolution in history. She explained with passion,

> In the first period of time, my mom was very surprised. She said, “Other people are also working in the camps. No one else works and gets their clothing dirty. You go all over and that is not the same as others.” And our
NGO is different from others and this is different from other groups. And I helped my mother understand the work. I don’t have a father. I make my mother understand and understand the work of me. And my husband knows. And when I paint at night in my house, now my husband wants to paint and learn with me…. I had a dream to ride on the bus to visit to the Cox Bazar. Even I feel too much love for our team, and will grow, and everyone can go to other places. And also people will feel happy by seeing the bus, and people will say “this is the artist’s bus.” And people will see and say “these are real artists.” (Riffa, p. 70, Phase II)

Riffa’s testimonial presents a roadmap of the trajectory of the shifts in her perspective, and how she views herself and the Rohingya Artolution in the spectrum of history, from her base of life experiences. Riffa used the traditional modality of communicating her message with clarity, by telling a story—the story of her mother’s traditional questions, which led her to becoming an advocate for the Rohingya Artolution, first to help her “mother to understand the work” and then to her “husband,” and eventually her whole community. Riffa even shared the intimate detail that “I don’t have a father,” which was the first and only time that she discussed her father. She made sure to prioritize that she explained to her family that the Rohingya Artolution is “work.” The gift of sharing the meaning of art and art education through a vocational validation and creative passion is an example of transformational familial cultural learning (Beyerbach & Davis, 2011).

There is an important art historical imperative that Riffa resounded in the conclusion of her statement, asserting that the ranging audiences of the Rohingya Artolution “will see and say these are real artists.” Riffa opened the door for interpretation about what constitutes “real artists”; which has theoretical support from the article, “Seeking Definition: What is a Teaching Artist?” (Booth, 2003). This publication makes a strong case for redefining the potential social impact of an artist, in an evolved title defined as an interactive interpretation of the “teaching artist.” This definition supports Riffa’s claim about one’s evolution into a “real artist,” and the underlying nature

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68Riffa is an old arrival Rohingya, and Riffa’s father has passed away, and she lives with her husband, baby (which she carried and gave birth to while involved with the Rohingya Artolution) and family on the border of the Bangladeshi host community and the Kutupolong Refugee camp.
of this trend is an importance focus of analysis. New arrival female Rohingya teaching artist Dildar commented on Rifā’s concept of being an artist. Dildar made a simple observation about the nature of learning through art, stating, “We are now brave enough to paint any reference we have seen” (Dildar, p. 5, Phase III). Dildar chose to use the word “brave” as a state of being that is related to the creative flow of making art to represent concepts, imaginations, dreams, and aspirations through “references” or symbolic images, as a historical reclamation through gender supporting cultural resilience and story-telling (Akhter & Kusakabe, 2014; Goodman & Mahmood, 2019).

This concept of the state of creating as something beyond one’s self is clarified in the text, Flow and the Psychology of Discovery and Invention (Csikszentmihalyi, 1997, p. 39). The creative state of collective flow through an applied art-making process is a rooted trend observed by both Rifā and Dildar. Both of these strong, independent Rohingya refugee women observed as teaching artists that the way they see the world, and their contributions to the history of their world, are a valuable and central orb of light behind the Rohingya Artolution. The self-efficacy these two women demonstrate is a fundamental concept that the second teaching artist emphasized as his role in history. The new arrival Rohingya Artolution teaching artist Ansar Ulla, the passionate and talented dancer of the team, gave an unprecedented look into his life, and the shifts that relate to his entire existence in the camp. In the interview, he made strong eye contact when he explained with intensity:

At the very beginning I didn’t think that Artolution would be a big platform. I thought that we would only do a short project. I now believe that it is a big thing. When you go and meet with NGOs, even high-class people in the NGOs respect us … I think my family is the Artolution family. My family members are all in Myanmar. My wife and baby come and sit next to me, and I am answering very lovely to my wife and trying to make her understand this. And they are very curious. My children are 4 years and 2 years old… I had a dream. The bus that we painted, it is separated; the outside for the artists, and inside is for the students. Then outside becomes a boat, which has gone out to the sea to float. That boat is also painted, and all the artists get on the boat, and we ride the boat and Max is driving the boat.
And we are going somewhere by the boat. I can’t remember where the boat was going, but it is going to somewhere. About this dream, I think Artolution is the dream, and is taking us to a successful place, and all the artists to a successful place. And I will go to NYC one day inshallah…. It is very interesting, my family survives through the Artolution, and survives through this work, and many families have no financial stability. If I just behave like a person who is illiterate, they will say what an educated person is like. I like to behave positively with people like this; the person who tries to take food through the mouth, and yet some think to take it through the nose! I want to make the people understand what I have learned through Artolution. (Ansar Ulla, p. 89, Phase II)

The emotional and full-bodied description Ansar Ullah shared gives us an insight into the complex and nuanced role the Rohingya Artolution has in the history of his life and the life of his family. The shift he started his story with embodies the entire belief in the idea that the key to having a stable source of local trust is through the establishment of relationships with the people and the concept of the Rohingya Artolution as a source of meaningful education in emergencies (Sinclair, 2001). The perspectival shifts that take place over time have come to have relationships to different components of Ansar Ulla’s life. We can use the analogy that he related to seeds of ideas planted through experiential knowledge and the process of creative germination through practice that Ansar Ulla described in his testimonial from the perspective of being one of the first four Rohingya Artolution teaching artists. In his statement he imparted a hint into the rationale behind the behavior shifts of the teaching artists through the Rohingya Artolution’s role in what the meaning of a life can be (Klein, 1992).

Ansar Ulla made a strong argument that even though he has most of his “family members are all in Myanmar” and he does not know who, if any, are still alive, he used the same word “family” to identify his relationship to the “Artolution family,” which he equates to the fact that his blood “family survives through the Artolution, and survives through this work.” The way the Rohingya Artolution relates to his personal, familial, professional life is tied to his “financial stability” as well as his ability to understand that he has a role in the larger conception of what he can do for himself and those around him,
as mutual beneficiaries (Anderson, Constance, & Huddleston, 1981). Ansar Ulla highlighted the in relationship to the internal class divides in the Rohingya refugee camps, so that “even high-class people in the NGOs respect us.” This statement has a fascinating definition of systemic and long-term shifts when we analyze the commentary that fellow teaching artist Anwar Faruke shared: “One day I will be a grandfather, and my grandchildren will think that ‘wow my grandfather said Rohingya Artolution is history in the future.’ I truly believe in this” (Anwar Faruke, p. 92, Phase II). Anwar Faruke and Ansar Ulla both analyzed and discussed the long-term perspectives on what the expanding and influential nature of the Rohingya Artolution can mean to the future generations of the Rohingya people, as described in the Studies in Art Education article, “Multicultural Art Education and Social Reconstruction” (Stuhr, 1994). The reconstructive nature of teaching artist education is delivered through the emotive example of the story of the “dream” that Ansar Ulla viscerally described as a literal dream that he shared in a focus group with the Rohingya Artolution team as well as an allegory to the separation and unknown of the current situation in the Rohingya refugee camps (Hutchinson, 2018).

Seminal dream analysis theorist Carl Jung (1963) argues that dreams shared in groups take on a social meaning in his Memories, Dreams, Reflections. The story of the Uhkia painted bus metamorphosis into a an metaphor of a boat covered in paintings on the way to an unknown land that is brought into existence by the Artolution had an mythological undertone as to how a story can make history for Ansar Ulla. The conclusion that he made sure to apply to his life was his final analogy of illiteracy and education by discussing “the person who tries to take food through the mouth,” and when he now looked back at uniformed behaviors, he equated trying to eat by trying to “take it through the nose!” The many types of learning that Ansar Ulla shared have a historical perspective in showing how community-based public art education can shift the behaviors of a person at the most root level.
The foundation altering experience of realizing that as a teaching artists, decisions have a particular connection to history is a sentiment voiced by the third teaching artist, Mohamad Nur, in a tone of profound seriousness:

We show the whole world what happened in our country, and show the world what we are doing, the work in the camp. I hope one day to fulfill others, just like the world that I want…. When I met with you for the first time, then I was a baby in my mother’s stomach. I think my dreams come true when I met you. I was born when I met you. When I come, I feel like this always, I feel like this is improving life, it is the permanent life to meet with Artolution. When the first time I draw something, people are coming near by and asking ‘what it is?’ I still do not know what to do, gradually I am becoming a great artist. They are always teaching us. They are giving us this, when they come to Bangladesh and they come practically. Don’t worry about me, I am an artist. Now I am a small artist, one day I will be a great artist. I just concentrate on my work. When I work with the kids, I feel like I am learning all of the things which before I did not know. I had a dream last night. I saw cow not breastfeeding it’s child. The cow went quickly, then after 20 minutes it saw a picture of a cow breastfeeding its child, then the cow went back and began breastfeeding its child. I thought, a picture can help the cow. I hope our community also understand, this thing happens through Artolution. I just realized Artolution is better than the news. I am proud of my job I felt I make my dream true and also ownership…. Artolution what does it mean? Transforming lives through public art? It is not only for the kids, and not only for us. It is for the whole, the whole community. It is for every man, and woman. It is for every person…. From the very beginning I had a dream to be an artist. In the meantime I destroyed my dream. I met with one person, and they treated him as an artist. If maybe after 10 days he will never come back. If I had affection, I would be a loser. Even if he won’t come back, at least I will get the money, but then when he comes back, it was unlike anything that had happened before. It is about the art. I never had the chance to go to university. I personally believe, that I am an artist, and I believe I will be an amazing artist in the world history. (Mohamad Nur, p. 93, Phase II)

The intentional choice that Mohamad Nur made to try and understand the historical precedent of the Rohingya Artolution came from feelings he had since childhood of  

69 “They” refers to the different Artolution Teaching Artist Educators including; Max Frieder, Vik Muniz, Richard Gomez, and Joel Bergner.

70 “One person” is referencing the first time I went to the Rohingya Refugee Camps in 2017 and the first interactions Mohamad Nur had with Artolution.
wanting to be an artist, fusing that with art and art education as a vehicle to make a social impact (Barber, 1989). The historical discussion Mohamad Nur initiated is the type of analysis that puts a locally-informed explanation portrayed through interwoven prose that illuminates what it means to be a teaching artist in the Rohingya Artolution in the history of the world (Saraniero, 2009). Mohamad Nur journeys through his words from being a metaphorical “baby” to feeling that “Now I am a small artist,” with the behavioral ideation of the future through creating his own history with the goal that “one day I will be a great artist.” The emotional journeys that Mohamad Nur shared cyclically peeled the layers of the historical vision that he was seeking to clarify through his outpouring of reflections. To understand his feelings, we need to analyze the words of two new arrival Rohingya Artolution teaching artist colleagues, Mohamad Armin and Anwar Faruke.

Anwar Faruke started by discussing the compassion with which he believes in the Rohingya Artolution’s role in the history of his people:

At first we only love our relatives children. But now we are playing with other kids. Right now we love all the kids, no matter if they are Muslim or any other kids. It becomes a behavior that is happy to us, now we feel that we can love all of the children. This we learned from Artolution. (Anwar Faruke, p. 45, Phase II)

The care for others that Anwar Faruke feels is an essential link between the Rohingya Artolution and the empathy that he now feels for all children, of all denominations (Beirens et al., 2007). Mohamad Armin shared what he believed to be the connection between that empathy and building a historical legacy. He stated, “I learned because of our work, in Google there is our work, and before there was no Rohingya art. We want worldwide people to look, and one day all will know that we are the Rohingya artists” (Mohamad Armin, p. 93, Phase II). The global awareness that Mohamad Armin has about what researching Rohingya art on “Google” means is a testament to the interconnected nature of the perception of historical acknowledgment and relevance about the significance of “Rohingya art” in the world (Milton et al., 2017). It is imperative to
understand the social and cultural precedent of the art and art educational history that Mohamad Nur is promoting (Rabkin, 2012). Throughout Mohamad Nur’s testimonial, we need to take into account the interpersonal, social, and emotional empathy Anwar Faruke prioritizes, and the global contemporary awareness that Mohamad Armin recognizes. Together these two lenses open the doorway to understanding what it feels like to be part of the world Mohamad Nur is building when he states, “I am an artist, and I believe I will be an amazing artist in the world history.”

Throughout the narrative Mohamad Nur shared, he employed all of the different communication tactics for storytelling to explain exactly how he deduced that he and the Rohingya are on the path to becoming contributing members to “world history” (Ulvund, 2015). From his allegorical dream about the tale of the mother cow who learned from the art how to breastfeed her baby to the story of internal struggles believing in the reality of the Rohingya Artolution, Mohamad Nur’s vision of the role of the teaching artist is as an agent of historical socio-cultural change (Tannenbaum, 2011). The fourth and final Rohingya Artolution teaching artist reflection embraces what Mohamad Nur shared, and discusses what type of historical paradigm the Rohingya Artolution provides for the future. As one of the original four female Rohingya Artolution teaching artist, Anwara concluded with her feelings on the history she is actively nurturing everyday. She stated with an intense concentration to make sure she was understood:

All of the people will say to themselves, and they will ask “who did it?” Around the world there is no bus like this. Then they will see our Artolution logo, and they will say, “Oh, it is the Rohingya Artolution.” The Rohingya artists will be seen. Someone will be surprised and amazed to see that, because they have not seen a bus like this, all around the world. For the first time, I never thought in my whole life I would get the opportunity to make a painting, I never though I would never be an artist. It was my childhood dream, and al humdulilah it has been fulfilled…. When I was a child, I dreamed I would be an educated person and I would study a lot. And it is my bad fate that I did not get that chance, and I did not fulfill that desire. But I am happy, because I am able to fulfill another desire. I wanted to study more, but I wasn’t able to fulfill that. But now I can fulfill this dream … I am not doing the work with Artolution as a job, I feel like it is my passion. I
thought that a job is different, it is like an experience. I loved it before, and I am loving it now. And I am loving this work, and this is my part in life. We believe what we are doing is remarkable, and we have to make them understand in a way, and in our way. If I try, I can make anything happen. I will teach my practice to my children, if I will be old I will do it, until I will die. (Anwara, p. 93, Phase II)

Anwara connected the dots of the educational and creative relationships that create the interconnected root system underneath the soil of an intentional long-term, locally led approach to community-based public art education in a critical refugee context (Pascual, 2003). The confidence in the living legacy of the “opportunity” and “fulfilled” discussion is the core pillar of knowledge that Anwara emphasized. She argued that the Rohingya Artolution’s central contribution is the “love” inspired by art and art education that Anwara shares as the primary catalyst for her creative and inspired practice (Feldman, 1987). The inspiration that Anwara referred to is a critical element of the teaching artist education process, as can be effectively seen through the commentary provided by female Rohingya teaching artist Julie, who commented on the principal motivations behind Anwara’s testimonial, “I want to be an artist so that all the people in the world would be familiar to me, so I can inspire other artists, and I want this to go forever, and for the team to work together” (Julie, p. 67, Phase II). The chain of inspiration that Julie discussed, where each link is a different transformational experience, is a model for the experiential precedent for making history in the Rohingya refugee camp by developing a practice supported by Anwara’s educational “passion” for the Rohingya Artolution (Thornton, 2005). Anwara concluded by making the transformational declaration that no matter the circumstances, “I will teach my practice to my children, if I will be old I will do it, until I will die.” The creative “practice” that Anwara will pass down to her family is an essential form of the historical shift in her social and cultural perspectives on her role in history (Atkinson, 2002; Elsayed, 2020).

Throughout the telling discussions of Riffa, Ansar Ulla, Mohamad Nur, and Anwara, we can analyze that the Rohingya Artolution teaching artists are capable of
assessing the needs and trends that are most important to develop a locally reflexive practice of community-based public art education in the history of the field (Brooten, 2015). When we analyze the salient trends of the social and cultural commentary of the Rohingya Artolution, there is an emergent and diverse dynamic of the ongoing importance of subconscious, imaginary, aspirational, and real “dreams” (Cahnmann-Taylor & Siegesmund, 2017; Smilan & Miraglia, 2009; West, 2017). Rohingya Artolution female teaching artist Rishmi concluded her feelings on all of these types of dreams in a moment of clarity: “Art change my life. I had a dream that I was to be a painter, here I am able to get the chance to live my dream” (Rishmi, p. 89, Phase II). Rishmi’s living “dream” is a historical synonym with Riffa’s “real artists,” Ansar Ulla’s “dream of the boat,” Mohamad Nur’s “amazing artist in the world history,” and Anwara’s sharing of her creative “practice.” Each of the different discussions that the Rohingya Artolution shared enlightens the way that we analyze the meaning of the future of community-based public art education.

The shifts in perspectives on becoming social and cultural change-makers were a theme that was reflected through my conversation talking about the projects and teaching artists with organizational colleagues who were witnessing the programming as it unfolded. In casual discussions and meetings with partners from UNICEF, UNHCR, IFRC, ISC and IOM, different colleagues offered personal and reflective assessments of the implications of the Rohingya Artolution over the years of partnerships (see Appendix M). One of the underlying themes observed about the programs in the Rohingya refugee camps and host communities was focused on improved engagement and participation of the communities. Different partners observed that there was increased participation in activities in the locations that had been involved in community-based public art education programs. These observations corresponded with Rohingya Artolution programs being complementary to pre-established emergency response goals (see Appendix D). Through these programs, indications were discussed, including: the
children and youth attending more activities, rises in access to important prevention measures through information sharing, and different organizations’ local field staff continuing techniques and programs on their own. Through these organizational dialogues, there has been an observation that through stimulating engagement, participation, and attendance, the children and communities have more access to resources and knowledge, and that can be lifesaving for them (Farzana, 2016; Ripoll, 2017). The feelings and reflections the teaching artists shared about being the makers of their own cultural and social art history for their community align with the parallel viewpoints of the organizational partners. The alignment of the perspectives of the teaching artists in the field and the partners in the institutions that made the activations possible both support the same goal: to create social change intended to make lives better in the history of the Rohingya refugee crisis through the practice of community-based public art education.

**Discussion Summary**

The discussion of the results of the data collection process fuse ethnographic analysis, scholarly framing, and direct primary account explanations of the teaching artists, which have the underlying intention to address the research question core value of the study: what the needs of the teaching artists are to nurture an informed community-based public art educational practice in crisis. The lessons discussed highlight the process of cultivating teaching artist education, with interlinking educational relationships that teach through the experiential wisdom, transformative leadership, and creative communication strategies of the Rohingya Artolution teaching artists.
Figure 6. Mural of Rohingya Animal Fable Stories on Main Army Road in Kutupolong Refugee Camp with IOM MHPSS and SMEP, UNHCR, WFP, & IOM.
Chapter VI
EDUCATIONAL RESEARCH IMPLICATIONS

Introduction

The chronicles of the Rohingya Artolution are an array of stories and narratives that open up a series of doorways into the analysis required to understand the significance of this unique type of art and art education. The discussions that the different Rohingya Artolution teaching artists provided around the field of community-based public art education laid a framework for a locally informed understanding of the field. My intention is to look to the perspectives of the Rohingya Artolution teaching artists as providing an opportunity to sculpt the narrative of how research can be used to understand the needs of the future of community-based public art education in emergencies (See Appendix J, Figure J. 24).

Table 2. Rohingya Artolution Teaching Artists Educational Lessons

<p>| Dildar teaches: | The deep-seated trauma and silence that accompanies acute displacement, violence, lost of loved ones and uncertainty is lived experience and agency to choose to make a difference in one’s own life and to be able to share the ability to make a change to how to discuss and interact socially and emotionally. | Dildar learned: | The inner power, drive and creativity that always existed inside of Dildar, only needed to be let out through creativity as a way to overcome and reclaim trauma through becoming an advocate and agent of social and emotional change in her own life, inspiring other trauma survivors and the lives of all who she touches. |</p>
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<td>The transformation that comes with the opportunity to be exposed to a teaching artist education provides an outlet for pre-existing talents, skills, and dedication to grow and thrive through art and art education, which can become the tools and skills to take on a leadership role as a woman with host and refugee communities together as a collaborative act of social change.</td>
<td>Becoming a teaching artist allowed for Anwara to re-sculpt her narrative as a woman through defining her own leadership role which was able to accomplish a dream that she adapted, re-adapted and grew over her experiences learning how to learn, teach and encourage others to expand and excel beyond what they thought to be possible through art and art education.</td>
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<td>The barriers that can come from traditionally entrenched belief systems of inequality have the ability to stifle the potential genius within women through inequitable systems; however, even with challenges in the home, the arts, art education and creative practices always have the capability to have an ongoing behavioral influence, no matter the situation.</td>
<td>The window into another world that the Rohingya Artolution provided Hasina was an opening into exploring her potential to learn and expand her horizons of accomplishment through putting a strong effort to learn English, and creative practices with enthusiasm that created cherished memories, relationships and lessons, which can teach no matter the circumstance.</td>
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<td>The dreams of being an artist while living through a genocide had the ability to plant the seed within a creative practitioner to learn the skills needed to realize the potential of taking a previously impossible dream and cultivating it as a reality that influences one’s self, one’s family and one’s community, and one’s perception of the world and one’s role in history.</td>
<td>The curiosity and drive to learn that Mohamad Nur passionately pursued, became an ongoing trend within his relationship to his identity as an individual teaching artist, and as an actively engaged practitioner who was always seeking to learn new techniques and skills to expand his ability to express, explore, facilitate and cultivate a variety of art making practices.</td>
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**Table 2 (continued)**

<p>| Ansar Ulla teaches: | The innate human need to dance and to kinesthetically move is a deeply powerful modality to integrate into community-based public art education practices, as a way to take someone who learned to breakdance alone in Myanmar in hiding, and has the capacity to share the joy and engagement of trans-disciplinary learning, sharing and resilience-building together. <strong>Ansar Ulla learned:</strong> The responsibility of becoming a teaching artist was an adjustment for Ansar Ulla, throughout his learning period he found emerging ways to incorporate his expressive dance and movement creativity into healthy methods that extrapolated to his perspective of his role within himself, his family and his community. |
| Mohamad Armin Teaches: | The humble connection that can grow from the consistency of building a life, which has the stability of a supportive community of teaching artists and community engagement activities, can crucially support consistent needs through the ongoing evolution of being a reflective teaching artist. <strong>Mohamad Armin learned:</strong> The power of having a soft-spoken energy in a teaching artist was a learning opportunity for Mohamad Armin, his path of exploration opened a door into photography, composition and observing how art making can be a way to communicate across generations and made a specific emphasis to take the time to learn the process of engaging children through creativity as a way to learn from the children as his practice. |
| Rishmi teaches: | The importance of having women who have grown up and are part of the same context where they are engaging communities, provides a safe creative space for sharing, storytelling, and relationship-building through the catalyzing potential for female teaching artists to facilitate internal dynamics to have healthy, artistic and educational ways to work through local issues, traumas, and dreams. <strong>Rishmi learned:</strong> The strengths that embody Rishmi’s learning process were focused on the ways that she was able to take her experiences of displacement and put a dynamic energy into being a role model for younger girls, other women, survivors of sexual violence and elderly generations, all with the motivation to be a living example for female empowerment through being a teaching artist, which acted as a platform for her ability to facilitate others to find their own comfortable and needed modalities of expression. |</p>
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| **Anwar Faruke teaches:** The strongest words can come from the young inspiration of believing that art has the capacity to expand the horizons of possibility, have a reciprocal practice of learning from children and for all learners to be able to determine their own values in meaningful art and art educational experiences.  
**Anwar Faruke learned:** The exuberance and concentrated dedication that Anwar Faruke exhibited grew from his sponge-like potential as a voracious learner who viewed his own learning process as a relational act in accordance with the role he plays in his community, which he embodied through his relationship of action and interaction interpretation of metaphorically “praying” through learning and sharing to explain his underlying empathy for others and the world. |
| **Ayela teaches:** The unique opportunity of becoming a teaching artist has the ability to change expectations of what is possible within one’s position in society, and issues of gender hierarchies, equity, and understanding of equality hinge upon the importance to share opportunities with those who may have never had past experience, but have crucial creative potential to be the doorway to new ways of knowing and making.  
**Ayela learned:** The quiet joy that Ayela expressed through the creative process of learning her own concentration and capability to quietly coordinate groups of girls in pattern and flower making helped to create smaller safe tranquil spaces within the projects which was a soft spoken trait, that came through few words and utilizing the power of non-verbal social and emotional communication techniques which took on a supportive role. |
Mohamad Hassan teaches: The importance of valuing leadership, education, and building constructive learning experiences and teaching has the capability to generate drive to create meaningful workshops and experiences for the team; yet, there is critical importance not to allow traditional male hierarchies of leadership and inequity to exist, and the teaching artists need to be role models in how to build more equitable relationships, interactions, and inter-personal dynamics across the crisis context.

Mohamad Hassan learned: The background of Mohamad Hassan was as a teacher in his village in Myanmar which prepared him for leading groups fluidly with confidence as a model for engaging groups, his perspective on his role to power became an ongoing conversation including his need to learn about equity over time, and his learning process reflected a dedication to grow, to encourage, to interpret and speak for his community, and to find informed and healthy ways of being an agent of social change by being a role model through responsible and balanced action.

Julie teaches: The ability to be independent as a woman has essential importance in the connection between being a teaching artist and one’s role in the family and in society; and most importantly is the skill-acquisition, resource generation, and social capital that has the potential to be supported through the practice of community-based public art education as a form of equity advocacy, familial autonomy and livelihood generation.

Julie learned: The clear identification of the value of agency that Julie embraced throughout her learning process, was rooted in a crystalized recognition of her role as a teaching artist as connected to her relationship with her status as a woman, and the importance of being able to create her own value and independent self-support through working with an informed care valuing the children and communities as equitable learning partners transcending multicultural and systemic barriers.
Mohamad Islam teaches: The political volatility and instability of living in a crisis context is an underlying motivation for how decisions are made as teaching artists, and the interlinking meaning of wanting to have a better future for posterity, tell the world of the Rohingya Genocide and educate an uneducated population, all are the motivations for how to utilize the power of art and art education in informing, communicating and bringing awareness to the role the arts can have in reclaiming humanity and humanizing the potential of the practice.

Mohamad Islam learned: The social and emotional connections that Mohamad Islam made throughout his learning experiences, were deeply connected to his relationship to being part of a larger meaning in the world; and through his coordination, he found a voice in speaking to his perspectives on the role of the Rohingya Artolution in the world as a global thinker aware of the historical significance of the Rohingya Genocide and the role that the arts can play, which speaks to the inter-connected nature of the world today.

Bashar Ulla teaches: The cyclical nature of having to grow up very young in a crisis context, provides an opportunity for an adulthood re-birth to embrace the power of imagination and play, as a form of social and emotional sustenance through meaningful creative experiences, which has the ability build intergenerational bridges through the practice of expanding opportunities for life-long learning and re-learning of possibilities.

Bashar Ulla learned: The prophetic inner child that was released from Bashar Ulla throughout the teaching artist education process was a rebirth of an inter-disciplinary multi-media creative maker, who cultivated the different traditional mediums of folkloric mandolin, singing, story telling, and painting of traditional Rohingya peacocks; all as an expression of the deeply meaningful renaissance that can come as a form of healing from generations of trauma through expressive, ageless and rejuvenating modes of expressive transformation.
Table 2 (continued)

| Riffa teaches: The fundamental importance of embracing the fun, joy, and play that cooperative creativity can inspire others to inspire within their own communities, has the ability to cultivate meaningful experiences that have an imbedded acknowledgement of the importance for the arts to have a relationship to happiness; and is a core value to appreciate the powers, capabilities and possibilities of community-based public art education in emergency contexts. | Riffa learned: The bold and expressive sense of humor that Riffa infused into her creative learning process through becoming a teaching artist, was deeply rooted in her engagement with others through an upbeat dynamic that utilized vibrant facial expressions, singing, jokes, hand gestures, interactive storytelling and leading public acts of celebration, cooperative appreciation and an embrace of sharing the present moment together. |

**Educational Research Implications Analysis**

Throughout the interviews, there are trends that emphasize the most salient research findings. Each trend speaks volumes about the perspectives, priorities, and lessons shared by the Rohingya Artolution teaching artists. I have identified three primary themes of educational research implications. Each theme sequentially links the interwoven chain of the underlying practical, locally generated and crisis informed ethos, pathos and logos of the teaching artist education process of the Rohingya Artolution (Efland & Neperud, 1995; Goldbard, 2006; Parjanen, 2012; Summers-Effler, 2002). The first educational theme is the *Precedent for Community-Based Public Art Education in Emergencies as a Locally Led Model for Catalyzing Cultural Growth and Collaborative Regeneration*. The second theme is *Community-based Public Art Education as the Future of Alternative Education and Resilience-building in Crisis-affected Contexts*. The final theme is *The Voices of the Rohingya Artolution as the Guiding Light for the Stainable Future of Community-based Public Art Education in Emergencies Globally*. I believe it is critical to simplify the three themes to their distilled essences, which can be understood
as *Precedent Set for a Scalable Model, Meaning for Art and Art Education*, and *Lessons for a Sustainable Future*.

Each of the three different educational and thematic trends has implications that encompass the complex networks of relationships originally started and continually supported by the Rohingya Artolution. The feelings, experiences, opinions, and lessons that were shared throughout the interviews have nuanced messages that can draw out a cartographic map of the research needed for the future of the discipline (Berg, 2014; Cahnmann-Taylor & Siegesmund, 2017; Freedman, 2007). The three implications that are highlighted each address the underlying question of what it takes to educate teaching artists to be able to facilitate independent locally led community-based public art education programs in the Rohingya crisis context.

The following three sections construct a bridge from the voices of the Rohingya Artolution teaching artists to the theoretical underpinnings that inform a balanced educational practice. Throughout the extensive testimonials of the range of characters inside the creative pantheon of personalities of the Rohingya Artolution, each of the different voices was infused with individuality, idiosyncrasy, and identity. The unique ways that the teaching artists chose to discuss their creative experiences in the world give us an insight into what the developmental process is for people who have undergone a process of educationally transcendent transformation, and what this may mean for transfer to other sites (Hatfield et al., 2006). The underlying tenets of the transformation of the Rohingya Artolution teaching artists have educational implications that delve into the fabric of the potential of human interactions to bring about resilient change to themselves and those around them (Rogers, 2015). The subsequent three sections seek to uncover the educational research implications embodied within the reflections of the Rohingya Artolution, and discover what the messages mean for the future of community-based public art education in emergencies.
Precedent Set for a Locally Led Model

*Precedent for Community-Based Public Art Education in Emergencies as a Locally Led Model for Catalyzing Cultural Growth and Collaborative Regeneration*

The engaged feelings and sensations that the Rohingya Artolution teaching artists shared through their words set a precedent for putting locally voiced messages at the forefront of the discussion of the needs of the teaching artists and their communities. Throughout the sentiments of the women and men of the Rohingya Artolution, we can track the different components of how the teaching artists value the importance of their roles in *cultural growth* and *collaborative regeneration* (Graham, 2007; McCarthy, 2006; Newman et al., 2003). These two pathways of thought each concurrently play accenting roles in understanding the educational implications of the Rohingya Artolution.

The conception of *cultural growth* that can be stimulated within a community of children and families is defined in this context through the relevant article published in the *Journal of Cultural Research in Art Education* titled, “The Art Teacher as Cultural Mediator” (Nadaner, 1985). The article makes the fundamental argument that the individuals who are stewards of art education in cultural contexts have the ability to become *cultural mediators* and influence the meaning of culture within the art educational context. The Rohingya Artolution teaching artists voiced the importance of becoming the bridge builders of the ideas that art and art education can have value for children and families in the Rohingya and Bangladeshi communities. A subtle but important variation on Nadaner’s theory was proposed 30 years later in the *Teaching for Tomorrow Today* article, “The Teaching Artist as Cultural Broker” (Proietti, 2015). The distinction between an “art teacher” and a “teaching artist” being a “cultural mediator” and a “cultural broker” touches upon an important distinction in how cultural bridges can be built through art and art education. Being a “mediator” and a “broker” of *cultural growth* both describe different definitions of how practitioners can mediate and broker an understanding with the public to be able to take risks and expand horizons of what art and
art education can be in the public sphere (McGuigan & McGuigan, 2012). The cultural implications of having local agents of social change leading art-making experiences through creativity can sow the seeds of reinventing what is conceived as possible within the Rohingya refugee crisis.

The concept of cultural growth through locally led arts experiences is given a very different meaning in the important article in the Child and Adolescent Social Work Journal titled, “Creating an Ecology of Hope: Arts-based Interventions with Refugee Children” (Yohani, 2008). The “ecology of hope” that comes from “arts-based interventions” creates a culture of hope through an embrace of the pre-existing cultural resilience living within each of the young learners participating in a public art educational activation (Hammoud, 2012). They have the opportunity to use the arts as their tool to craft educational experiences that have significance for the cultural shifts the teaching artists want to make both individually and cooperatively.

The second catalyzing factor the Rohingya Artolution teaching artists specify is the power of collaborative regeneration. To regenerate is to repair something that has been damaged, and in the case of the Rohingya refugee community, it is the reality that they are the living survivors of an attempted genocide¹ (Bauer, 2015; Siddiquee, 2019; Szurlej, 2016). The regeneration that is stimulated by collaboration through public engagement is accurately defined in an article in Transforming Ethnopolitical Conflict titled, “Recovering from Violent Conflict: Regeneration and (Re-) integration as Elements of Peacebuilding” (Fischer, 2004). This text explains the underpinning theory of transformation that emerges from “violent conflict” and the redemption that can correspond with public acts of what the author calls “peacebuilding.” Fischer concludes

¹The International Court of Justice (ICJ) ruled that the Rohingya experienced a genocide, and that Myanmar needs to be held accountable to global human rights standards of justice for the Rohingya people as described by the Human Rights Watch article titled, “World Court Rules Against Myanmar on Rohingya” published on January 23, 2020.
that “regeneration” and “(re-) integration” are quintessential traits needed in building reflexive models for interventions in conflict and post-conflict settings.

The act of collaboratively working together to generate and create a new future in a time of intense volatility has an intrinsic educational significance through the public role that the Rohingya Artolution has come to inhabit. The public nature of collaboration and public regeneration is defined in the publication *Social & Cultural Geography*, which lays out a pertinent educational structure in the important article, “Public Space, Public Art and Public Pedagogy” (Schuermans, Loopmans, & Vandenabeele, 2012). The authors take a strong stance explaining that the way civic learning and social renewal can take place is with an integration of an equal consideration for “space,” “art,” and “pedagogy” in the “public” spheres of educational influence. The Rohingya Artolution teaching artists use their personal narratives to interweave the public considerations that they have found critical to the successes and the challenges of operating in the precarious educational territory of the Rohingya refugee context (Farzana, 2017).

We can recognize that the Rohingya Artolution model of locally led community-based public art education was being tested and flexed throughout the different narrative voices of the different Rohingya Artolution teaching artists. We can track the polarities of the lessons learned from the story of loss of Hasina to the story of rebirth of Dildar, from the pain and trauma of complete destruction of a way of life to the creative cultural renaissance that can come from seeing the potential of art and art education. The locally led Rohingya Artolution model of art and art education needed to fuse with the real-life stories of the teaching artists in an organic and natural way that built on their past experiences and understandings of the world (Booth, 2003). The teaching artists utilized the model of community-based public art education to develop and innovate new culturally cohesive traditions that integrated unconventional practices into the traditional Rohingya and Bangladeshi communities with sensitivity, inclusivity, adaptability, acceptance, advocacy, and awareness.
In order to pay respect to the gradual evolution in approach of the Rohingya Artolution teaching artists, we must analyze the locally led model of community-based public art education from the direct perspectives informing the field. It is critical to have a voice of local leadership explain this creative phenomenon within the Rohingya context (Myat, 2018). Mohamad Armin, one of the first four artists in the Rohingya Artolution, delved into his lessons throughout the teaching artist education process and built an analytical model for what leading a locally led program means to him. In a reflective moment in his interview, he explained,

When I first started working here I felt very happy to work with the kids, and the feedback from the mothers. Us [Artolution], that we help them to do better work. They are happy to see their children painting. They are so supportive. When we were in Myanmar, we were not allowed to make art. Now the parents are encouraging! I feel very happy to have been able to meet with you [Artolution]. Thank you for giving me this chance. When I was in Myanmar I didn’t get the chance. We want to have the continuity of the work, so that there is no stop.² Then there would be no stopping, every day and every month. Then we can improve our skills. If there are more ideas and more participants it is better for me. If there are more kids then we are more happy for the kids. Then it is better for the process. The more engagement, the happier we are for the process. We are so happy if we can make them happy, and we are able to participate in the program with more kids…. I want to be an artist like Artolution and I want to learn many things, and then I can teach. And then they can teach another one, and then they can teach another one, and then they can teach another one, and then, they can teach another one. And then, there can be sharing through all of the artists and show the world the story of the Rohingya artists. (Mohamad Armin, p. 44, Phase I)

Mohamad Armin cultivated his own interpretation of the model that he contributed to develop. He specified that the catalyzing factors for learning how to work with children as teaching artists can come from an origin of being “not allowed to make art” to being able to “learn” and then “teach,” in a locally and contextually relevant way

²“Stopping the work” is referencing the inconsistent Rohingya Artolution projects at the beginning of the development of the program. This stemmed from the first institutional collaboration with Save the Children (SCI), and ongoing feedback has highlighted the importance of the consistency of programming.
The discussion about the unexpected relationship development that Mohamad Armin mentioned matches up to similar trends voiced by his Rohingya Artolution colleagues (see Appendix J, Figure J.19 informed by Figure J.12).

The ultimate aim of nurturing the abilities of the Rohingya Artolution artists is to be able to take on the role of civic education as clarified in the article in *Is Local Beautiful?* titled, “Maximizing the Potential of Locally Led Peacebuilding in Conflict Affected States” (Hayman, 2014). Hayman argues for the need of locally relevant approaches to integrating education into social and civic systems that have been through widespread upheaval. Mohamad Armin teaches the lesson of understanding the feeling of sharing joy and being “more happy for the kids” and established a precedent for a mutually beneficial pedagogical model in systems that have been severely disrupted (Dole, Bloom, & Kowalske, 2016). The pedagogy of sharing creative joy through community-based public interactions founded in art and art education was discussed in the article, “What is Community-based Art Education?” (Ulbricht, 2005). The author gives a ranging cross-section of definitions and concludes that the most important intrinsic value of “community-based art education” is a mutually responsive educational practice founded in creative communication. The mutual feelings that Mohamad Armin and the testimonials of the Rohingya Artolution teaching artists shared shed a light on the critical importance of embedding social and emotional understanding in how the teaching artists relate to the public art and the corresponding experiences in their environment (Feldman, 1987; Klein, 1992; Russell & Hutzel, 2007; Zander, 2004).

The dynamic process of making public art as an educational progression creates a precedent for an expansion of possibilities of scale of what the teaching artists believe is possible through art and art education, as demonstrated in the *Cambridge Journal of Education* article. “Adaptive Educational Environments as Creative Spaces” (Loi & Dillon, 2006). Mohamad Armin voiced that ongoing “creative spaces” need to be provided for there to be a “continuity of the work” and explained his feelings that this is
now a process where he is continually expanding what he imagines as possible for his life. The logistical, funding, and resource-based challenges of maintaining sustainable “continuity” have been a voiced priority from all of the Rohingya Artolution teaching artists. Once the Rohingya Artolution model of community-based public art education is integrated into the lives of the teaching artist, a strong voiced priority is the simple question: ‘Will I be a teaching artist a year from now?’ This question has been an ongoing and evolving dialogue with the organizational partners³ and the men and women of the Rohingya Artolution. Their dedication is intrinsically connected to the belief that what they are doing is part of an educational legacy of experiences for their community, and for their culture (Kirakosyan & Stephenson, 2019).

The educational precedent that Mohamad Armin set through the conclusion of his testimonial is the catalyzing factor defined through his worldview of art and art education. He chose to use the fable-like rhetorical technique of repeating “And then they can teach another one,” four times in a row, in a reference to the anthropological practice of oral tradition and cultural transference as established in the article, “Music and Artistic Artefacts: Symbols of Rohingya Identity and Everyday Resistance in Borderlands” (Farzana, 2011). The repetition is a folkloric reflection on the need for the Rohingya Artolution teaching artists to feel that the seeds that they are planting within the children and communities that they work with will be able to continue the growth of art and art education into future generations of their community. The extrapolating effects of art and art education for locally inspired systemic shifts are clarified in the Art Education article, “A Real Community Bridge: Informing Community-based Learning Through a Model of Participatory Public Art” (Stephens, 2006). The nature of “participatory public art”

³The “organizational partners” that make the programming possible for the Rohingya Artolution each have different structures, standards, and plans for what long-term engagement can be, and how that interplays with the contemporary socio-political context of Bangladesh, the Rohingya refugee camps, and the entire Rohingya crisis.
education is to inspire “community-based learning,” and Mohamad Armin believes “there can be sharing through all of the artists and show the world the story of the Rohingya artists.” The emotional core value is the educational importance to share the “story of the Rohingya artists” as a definitive statement of identity that the Rohingya culture exists, and the world needs to know.

The educational research implications of the Rohingya Artolution have an inherent connection to the dire need to utilize the historical precedent of making community-based public art education possible for the first time in the history of the Rohingya culture. The power of the social and emotional connections that the Rohingya Artolution inspire is the core value within the locally led model for catalyzing change (Lee Weida, 2011; Maguire & McCallum, 2019; Stuhr, 1994; Thornton, 2013). The cultural growth and reclamation that come from the interactions stimulated by the Rohingya Artolution are the collaborative regeneration that comes through meaningful art educational experiences (Dewey, 1934; Greene, 1995; Wilson, 1986). The meaning embedded in the art educational process is the motivation for the teaching artists. Their fundamental motivational rationale is linked to the indescribable feeling that they are the makers of their own destiny, they are the painters of their own story, and they believe the story of the Rohingya Artolution matters for the history of community-based public art education in the world.

Meaning for Art and Art Education

Community-based Public Art Education as the Future of Alternative Education and Resilience-building in Crisis-affected Contexts

The meaning of the Rohingya Artolution for art and art education is exploring a new frontier of possibilities of how an engaged model of learning experiences can be transmitted from the teaching artist educator to the teaching artists, to the participants, to the community. This chain of interlinking relationships has extensive educational
research implications, which give shape to how the Rohingya Artolution sets a distinctive precedent for alternative education as resilience building (Cohen, Barnes, & Rankin, 1995; Graham, 2007). The practice has affected the teaching artist’s development, and the children’s development, and through the children being engaged in activities, it opens up the whole community to this practice in general. Everybody benefits, then the community realizes that this is an important activity, and gives a new status to those who are providing art education leadership in the community (see Appendix J, Figure J.3).

The teaching artists discussed the relationship between finding unexpected sources of non-formal learning and developing action-based strategies for durable creative responses to the trauma and challenges of the Rohingya refugee context. There is quintessential meaning in having a team of locally led refugee and host community teaching artists construct their own definitions of the implications of the Rohingya Artolution on the fields of art and art education.

The educational implications that the teaching artists identified throughout their intertwining narratives laid out a design for establishing the unwritten components of community-based public art education in emergencies (Thornton, 2013). The patchwork of stories that the teaching artists told share a wall of lit-up windows in the hull of a metaphorical ship at sea. As we look into the different illuminated windows through the rough sea, we can identify the opinions, stories, and testimonials that encapsulate the lives of the women and men of the Rohingya Artolution, and all they have been through. The way that the teaching artists speak about the concept of resilience is through storytelling, metaphors, and allegories, as defined in the article, “Story Telling and Managing Trauma: Health and Spirituality at Work” (Wimberly, 2011). The poetic nature of the descriptions the teaching artists provide sculpts a raw and honest response to what community-based public art education has come to mean in each of their lives. The field of art education in emergencies fills a critical gap in the understanding, which can only be informed by the perspectives spoken through the voices of teaching artists who are
themselves displaced, stateless, genocide survivors and the host community who have welcomed them (Siddiquee, 2019). The voices of the Rohingya Artolution give a rare insight into first-person primary accounts of the trials and tribulations of starting and growing a community-based public art education program in a crisis-affected context (Ahmed, 2018; Anderson, 1981; Hutchinson, 2018; Ruf, 2012).

The conception of resilience building in a crisis-affected context through art and art education is critically established in the article in Resilience titled, “Researching Resilience: An Agenda for Change” (Rogers, 2015). The article makes a compelling argument that the next phase in the definition of “resilience” needs to be established in the terms that come from the voices of those responsible for the stewardship of resilience building. The “change” in the conception of “resilience” that Rogers argues for has a direct relationship with the Rohingya Artolution through the lens provided in the article; “Arts as Dialogic Practice: Deriving Lessons for Change from Community-based Art-making for International Development” (Kirakosyan & Stephenson, 2019). The authors contend that the arts have a specifically important role to play in international development through collaborative “dialogic” creative “practice,” especially focused on “Community-based Art-making,” which is an unprecedented practice at the forefront of its own emergent field.

The emergent discipline of community-based public art education in emergencies is a type of alternative education combining different components as set out an Urban Institute publication titled An Overview of Alternative Education (Aron, 2006). The voices of the Rohingya Artolution teaching artists give weight to the argument that “alternative” learning spaces can take place in any public location with permission, resources, local teaching artists, and a group of children or community. “Alternative education” has been the only type of education in the Rohingya refugee context due to Bangladeshi governmental permissions, and the Rohingya Artolution has been an outlier in the Rohingya refugee response (Farzana, 2016; Gladwell, 2010; UNICEF, 2019).
Through institutional collaborations Artolution was able to provide the opportunities for community-based public art education programs to be piloted, implemented, and grow over time. The tangible outcomes of the Rohingya Artolution are in correspondence to relationships and partnerships with an array of institutions, including UNHCR, UNICEF C4D, IFRC, BDRC, IOM, SMEP, UNFPA, UNESCO, BITA, CODEC, CWC, Team Medical International, FH, SCI, Agojatra, Mukti, RRRC, CIC et al. This relational ecosystem of partnerships allowed for the logistical and financial realities of community-based public art education in emergencies to establish a locally led, long-term anecdotal evidence-based model (Khawaja et al., 2006; Putland, 2008).

What is the social and emotional “anecdotal evidence” embedded in the trends of the testimonials of the teaching artists? The qualitative explanations that the Rohingya Artolution teaching artists provide share an opening into an array of emotions that organically emerged over multiple phases of data collection made up of the many translated stories told in the sprawling bamboo huts in the largest refugee camp in the world. The ethnographic understanding of alternative art and art education that the Rohingya Artolution teaching artists shared reveals the capacity for transformation that can emerge from complete and total loss (Walsh, 2003). That transformation can be directly understood through looking at the research study in the Archives of Public Health titled, “Integrating Human Rights Approaches into Public Health Practices and Policies to Address Health Needs Amongst Rohingya Refugees in Bangladesh: A Systematic Review and Meta-ethnographic Analysis” (Wali, Chen, Rawal, Amanullah, & Renzaho, 2018). The conclusion that this contextually pertinent study asserts puts an intentional emphasis on the importance of having women’s voices at the forefront of the conversation for equity and educational justice in the Rohingya community. The article contends that the voices of both Rohingya refugee women and Bangladeshi host community women are the fundamental pillars to creating a more equitable life for all, amidst severe social upheaval. This is a claim highly supported by the critical study titled,
“Gender-based Violence in the Refugee Camps in Cox Bazar: A Case Study of Rohingya Women’s and Girls’ Exposure to Gender-based Violence” (Nordby, 2018).

The powerful voices of the Rohingya and Bengali female teaching artists Julie and Anwara establish a critical shared narrative on what resilience building means to them as strong, independent women. Julie, an old arrival Rohingya teaching artist, gave an important and succinct summarizing explanation when she described:

The first day, the students were not close to us, and they were afraid because they don’t know how to paint. Gradually they mix with us, and at the end of the day we are also happy, and they are happy. It makes me so happy. Because I painted the bus, I brought my relatives to see the bus. It is like a living image. When the bus will ride through the road I can indicate that I painted this. I feel so happy, and I will share with other people, and they will share with others. (Julie, p. 68, Phase II)

Julie shared her perspective as an aspirational ideation of the future of what community-based public art education means to her. Bangladeshi host community teaching artist Anwara shared Julie’s value on tracking the arc of the experiences and observations associated with the Rohingya Artolution. Anwara imparted personal words of a testimonial tracking her trajectory throughout her experience with the Rohingya Artolution:

In my childhood I was scared of foreigners, and when I was young I didn’t want to mix with foreigners. We would think they would kidnap us and take us to their countries. But really they are soft and good, and I am able to pursue my dream. Because I was mixing with the foreigner, I got a brother. I treat you⁴ as a brother, you are like my brother. My foreign brother. You say; “Hey guys, whatever you want to say, you are saying!”⁵ When I first went to the camp, when I saw the artists painting on the latrine, I thought, “Oh, I have to do this work”; I didn’t feel positive. Then I got to paint on the art center with the flowers. Gradually I am improving. I am able to concentrate more. From the beginning, when the teacher used to take a

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⁴“You” is in reference to me as the interviewer during Anwara’s interviewer and is included in all references in the second person across her testimonial.

⁵Anwara’s recollection of my words as the teaching artist educator come from a teaching artist training workshop which was focused on the importance of the Rohingya Artolution teaching artists having their own voices, as true to themselves and their priorities.
reference and suggest the realistic reference from the environment and to do it realistically. When we started, and now this is happening here, it [Rohingya Artolution] is becoming an institution. When I heard for first time I was going to paint a bus, before we are only painting in the refugee camp. But now we are painting on the bus, and it is so exciting that people can see the bus. In my age, I have always rode the busses. But I have never seen a bus that was painted. Once I told you, if I see anything else, I can copy it, I can paint it. I also can sing, and am learning how to sing [proceeds to sing song beautifully]…I think that this organization will continue forever or for a long time. If you will not come here and this project will stop, I will continue this work, and I will remember your presence here, and I will keep you in my mind. Through the art we are able to have different experiences about what they\textsuperscript{6} can do. Different people have different perceptions, and they understand that they can have different perceptions. I had a dream before, my family and I wanted me to become a police officer, and it was unable to happen.\textsuperscript{7} But sometimes, although I can not fulfill that dream, through this process, I can make my whole dream happen; and I believe in our work, I believe in what we are doing together. (Anwara, p. 94, Phase II)

The impassioned words that the women of the Rohingya Artolution share provide a living, breathing set of examples of how the honest voices of female creative leadership can thrive and grow through community-based public art education. Both Julie’s summary and Anwara’s testimonial encapsulate the intention to base the educational implications in an authentic locally rooted grounding in ethnographic authenticity (Blomquist, 2016; Zine, 2016). The personality and character that Julie and Anwara use to describe their feelings are an important representation of what community-based public art education has meant through the testimonials of all of the women of the Rohingya Artolution, each with her own individual style.

Julie started by analyzing one of the most fundamental tenets of art education: being able to inspire the participation of children who have never had a creative arts experience before and “don’t know how to paint” (Cremin, Burnard, & Craft, 2006). Yet, through the creative and collaborative process the learners were able to “mix,” and “at the

\textsuperscript{6}“They” is in reference to the participants in the community-based public art education program and is referencing a clear distinction between the facilitators and the learners.

\textsuperscript{7}Anwara was married at a young age and she has three children 3-10 years old.
end of the day” Julie shared the emotional artistic experience, stating, “we are also happy, and they are happy…. It makes me so happy.” The seemingly simplistic explanation is an embodiment of how the guiding light of resilience building can be communicated in a locally relevant way that builds an informed practice of community-based public art education (Hayman, 2014; London, 1994; Uddin & Khan, 2007). The tools provided through art and art education support the process of cultivating “happiness” as a creative output of the learning motivated through creative art making about importance local issues about hope, dreams, and identity.

The resilience building that comes through alternative educational models in the sphere of community engagement is concluded by Julie’s final words “and I will share with other people, and they will share with others.” The progression of exponential sharing explored by Julie references a deep and important history of pedagogical learning under-rooting the educational implications of this study; and is embodied through a series of cyclical lessons based in creative educational experiences of sharing (Burton, 2000; Darts, 2004; Dewey, 1934; Freire, 1972; Froebel, 1899; Trend, 1992). Julie identified the foundational value of acknowledging the chain of events stimulated by cooperative scenarios, which bring together groups of people in public art educational activations. This concept is highlighted through the salient theory proposed by theorist Kerry Freedman (1989) in her article, “Dilemmas of Equity in Art Education: Ideologies of Individualism and Cultural Capital.” This article advocates for an inclusive and expanding definition of how “equity” can be promoted by art educational experiences, and both Julie and Anwara shared concrete examples of how meaningful relationships are the “creative capital” of the Rohingya Artolution.

Anwara constructed her expressive narrative as a winding path touching on the most important educational trends she found, emerging throughout the different stages of her understanding of her role as a teaching artist. She teaches us the lesson that her evolution into her role as a leading teaching artist is deeply integrated into the different
educational spheres of influence within her life (Eckhoff, 2013; Ulvund, 2015). The personal account she started her testimonial with explained her personal journey of confronting the unknown, a “foreigner.” As the researcher, I chose to include this subjective section of her statement as a way to understand the capacity for the sharing-based practice of community-based public art education to break down stereotypes and pre-conceived notions of the “other” (Grove & Zwi, 2006). As the teaching artist educator, my role is interpreted by the teaching artists as something they can relate to in the spectrum of the pre-existing cultural conceptions of behaviors and social roles that can have transferable significance. Anwara chose to compare my role as the teaching artist educator to being a “foreign brother” as a way of showing the cultural standards she relates to the experience of internalizing the relational process of becoming a part of the Rohingya Artolution (Ahmed et al., 2018).

The ranging structures of educational internalization that the Rohingya Artolution teaching artists voiced throughout their interviews spanned across their relationships to learning through sharing their new life experiences with their families, their peers, their civic spaces, and most importantly themselves (Ripoll, 2017). Anwara made a cognitive choice to assess her personal journey on the road to conceiving of a balanced teaching artist practice, with long-term educational research implications. She made a programmatically minded comment on the sustainability of “this organization” by asserting that she believed that the Rohingya Artolution model of community-based public art education “will continue forever or for a long time.” However, Anwara is also a realist and provided discussion on her own comment by explaining what would happen if “this project will stop.” She asserted that the perspective shifts that have taken place for her through the Rohingya Artolution will inspire her to “continue this work,” “remember,” and keep art and art education in her “mind.” Anwara made the insightful proclamation that no one can ever take away the experiences and memories that the Rohingya Artolution has inspired within her, and her educational lessons have the ability
to transcend barriers and build durable, self-informed resilience through dynamic memories and associative meaning through experiential learning (Azad & Jasmin, 2013; Long, 2014)

The art of being able to share the ability to accept and embrace others for their differences across life experiences, levels of trauma, and ethno-cultural boundaries was an essential priority for Anwara when she discussed the concept of “perception.” She explained that “through the art” the participating learners can be exposed to the idea that “different people have different perceptions” and that through creative dialogue the teaching artists facilitate them to “understand that they can have different perceptions.” The educational implication of sharing the gift of pluralistic understanding of embracing differences through art and art education is a salient theory discussed in an article in *Comparative Perspectives on Refugee Youth Education: Dreams and Realities in Educational Systems Worldwide* titled, “Emergency Education for Rohingya Refugee Children in Bangladesh” (Prodip & Garnett, 2019). This article explains why different stakeholders in the Rohingya refugee response need to find innovative ways to incorporate educational behavior trends into the complex needs of the Rohingya crisis communities, which is a sentiment supported by the testimonials of both Julie and Anwara.

The final lesson that Anwara shared about the values of alternative art education as a modality for resilience building is encapsulated in how she believes teaching artist education can unleash the greatest potential from within the learners as possible. Anwara’s imagination invokes the possibility that she can make her “whole dream happen,” and she pronounced that “I believe in our work,” with a resounding crescendo to final words exclaiming, “I believe in what we are doing together.” The underlying belief that Anwara emphasized is a whole-hearted prioritized rationale for why the Rohingya Artolution has become a source of redemptive power through her creative championing of the cause of art and art education for all. Anwara’s analysis is clearly
defined in the *Art Education* article titled, “Empowering Young Minds Through Communication, Creative Expression, and Human Rights in Refugee Art” (Brown & Bousalis, 2017). The authors support the idea that Anwara’s belief in the creative cause of community-based public art education is what provides a positive outlet for the contribution from the essential source of all of the energy that makes the Rohingya Artolution a reality. Put simply, everything the Rohingya Artolution teaching artists shared comes from the relationships nurtured through the vital and core process of making public art together.

The foundational meaning of the Rohingya Artolution for art and art education is setting the precedent for a dynamic model of alternative art education. This art educational model develops expressive learning and creative behaviors that can develop resilience building in crisis-affected contexts is defined in the publication, *Collective Trauma, Collective Healing: Promoting Community Resilience in the Aftermath of Disaster* (Saul, 2013). The educational research implications of having the transparent dialogue between the testimonials of the Rohingya Artolution teaching artists and scholarly commentary puts their words into a position of becoming contextualized primary-source materials8 that provide the substance behind making claims for the future of the field (Asher, 2003). The most important educational research implication to observe about the Rohingya Artolution is that community-based public art education in emergencies is a catalyst for resilience building, which is at its core essence the belief that the support and development of this trans-disciplinary field transforms lives.

8“Primary source materials” as a locally led practice of authentic field-based ethnography is in accordance with the definition provided in the *Health Promotion International* article titled, “Community-based Participatory Research in Complex Settings: Clean Mind–Dirty Hands’ (Makhoul et al., 2013).
Lessons to Inform a Sustainable and Scalable Future

*The Voices of the Rohingya Artolution as the Guiding Light to inform the Sustainable and Scalable Future of Community-based Public Art Education in Emergencies Globally*

We need to imagine all of the different stories and voices of the Rohingya Artolution as the different characters in the cast of a theatrical performance, where the lines that were delivered throughout the testimonials all add to the plot and meaning of the saga. The educational lessons to inform a sustainable and scalable future of the Rohingya Artolution are demonstrated through the words of the teaching artists as a living example of community-based public art education in emergencies that has application across global contexts\(^9\) (Spilka & Long, 2009). Throughout my analysis of the extensive testimonials, the most accurate vocabulary that I believe embodies the lessons to be learned from the voices of the Rohingya Artolution is to view their words as a *guiding light* to developing a sustainable and scalable educational practice, as defined through the lens provided by the *Stanford Social Innovation Review* article titled, “Scaling Social Impact” (Dees, Anderson, & Wei-Skillern, 2004). The authors agree with the teaching artists in asserting that there are significant educational implications that inform the needs for the social impact related to such a complex and nuanced practice. The voices of the teaching artists construct an entwining and compelling plot line that explores what would be needed to build a locally-informed understanding of the inner-workings of community-based public art education in the midst of a crisis as severe as the Rohingya genocide (Bauer, 2015; Ibrahim, 2018; Khin, 2017; Szurlej, 2016).

\(^9\)“Sustainable and scalable future” is meant to reference the growth over time of the Rohingya Artolution program, and lessons learned from this program may have application in other sustainability and scaling capacities; however, this study has a limited focus only in the Rohingya crisis context. It is acknowledged that longitudinal scalable and sustainable investigation into organizational, implementation, coordination, and developmental practices is beyond the scope of this study.

\(^10\)The global contexts where Artolution has scaled the model of community-based public art education is focused on eight regions internationally, and a breakdown and description can be found at www.artolution.org informed by Appendix C and Appendix F.
The unique art educational nature of the Rohingya Artolution can be understood to have two concurrent analysis structures as to the precedent it sets. The first structure is as a physical phenomenon that has tangible outcomes and directly impacts the lives within the Rohingya refugee crisis. Simultaneously, the second is the Rohingya Artolution as a model that has application for learning lessons that can be applied in other crises, emergencies, and contexts where human-rights are at risk (Knight, 2015; Tibbitts, 2002; Wellman & Bey, 2015). The paradigm provided in this study is seeking to connect distinct fields and sub-fields, and provide a forum to present what is relevant to know about those areas, how they can interact through the practice, and build bridges through cultivating an inter-disciplinary educational model (Parjanen, 2012; Asher, 2003). In order to critically analyze and understand the theoretical and practical lessons that the teaching artists learned that can be shared with others in the field, the wisdom must maintain the integrity of coming from the voice of a young sage from within the Rohingya Artolution. Anwar Faruke was a new arrival Rohingya refugee teaching artist and is the youngest member of the Rohingya Artolution who developed a nickname in the team for his perceptive insights, that can be translated from Rohingya to mean “little master teacher.” Anwar Faruke shared a final vision for what the guiding light of community-based public art education means for the future:

I really want to give a message about all of the children. Children don’t think anything before they are born from their parents. After they come into the world, it is like the children are just birthed. We can make their births like it is a world that is malleable, and since their minds are malleable, we can make them like they are educated people. When we teach them to become a thief, they become a thief. When we teach them to be educated they will be educated. When we are teaching them about different things, they can do those things. It is very important for the children to be able to

The “physical phenomenon” of the Rohingya Artolution is referencing the completed physical works of communally-made permanent public art, the collaborative precedent of programs, contracts and agreements with institutional partners, and the logistical data to support what it physically takes to make community-based public arts a reality (see Appendix D, Appendix H, and Figure J.16).
understand how to grow up well, and learn. So, when we are working with the kids, we are like them. And with the elders I respect, I must respect, really important. We must understand what they understand, and we must explain to them, and control the situation. When we become angry it is not possible to work with them, and it is really bad. When the children become angry, we must respect them, because when they become angry, we must be calm. Art was important before. We did not have any cameras to record the problems, the Rohingya problems in Myanmar. If we know how to create, we would be able to tell the story, both for us and for many other communities. We would be able to tell the problems of Myanmar. Now we have become artists and we give the messages of the artist of the memories that we can remember. And to make awareness about the people who are still in Myanmar. When the world is thinking about what is happening inside of Myanmar, if they will allow me then I will go…. When we draw pictures, then the community asks questions. Many people ask about the pictures. They don’t know what the pictures are. So there can be many stories from a single image. That is what is important. The next future, I am personally confident that we can make a bigger team. There are many things for the human life that are really important. I also learned many ways of drawing, painting, making art, and ways to create. I don’t want to do only for myself, only for the others, for the other people. If I make other people happy, that automatically makes me happy, and becomes praying. I may be good because I am only thinking of others, then maybe I improve, but it is about the others. I am talking not about something supernatural, this is a real dream; I think we can really make it happen! (Anwar Faruke, p. 46, Phase II)

The guiding light in the wisdom informing Anwar Faruke’s foresight is rooted in his openness to communicate what he believes are the most important educational lessons taught by the Rohingya Artolution. Anwar Faruke’s mutually beneficial social and emotional perspectives on art and art education transform into a resonating flame in identity formation through cooperative relationship building (Brunick, 1999; Chalmers, 1974; Milbrandt, 2006). Anwar Faruke’s testimonial included relationships that span a continuum of significant learning trends, including: determining the learner centered approach to teaching, developing multi-generational communication techniques, creating safe creative learning spaces, understanding visual culture, embracing the shared joy of mutual creativity, and generating resilient responses by overcoming and transforming
These wide-ranging topics are all highlighted through Anwar Faruke’s prioritization of what he argues are all the interconnected pieces of the Rohingya Artolution community-based public art education model. Anwar Faruke’s argument is founded on the urgency of feeling a need to spread the opportunity to have a future for the next generation that prioritizes the cultural value to become “educated,” and becoming agents of social and cultural change to inform future practices (Fullan, 1993; Hayhurst, 2013; Ianni, 1968).

The lesson that needs to be gleaned from the testimonials of Anwar Faruke and all of the Rohingya Artolution teaching artists is that they all have an underlying drive to repair the world and work to make the world a better place through the actionable methodology of community-based public art education in emergencies (Coholic, Eys, & Lougheed, 2012; Putland, 2008; Stephens, 2006). The guiding light that Anwar Faruke proclaimed as the intrinsic value of the Rohingya Artolution is the intention of sharing creative experiences “for the others.” Anwar Faruke makes the spiritual link to being able to “make other people happy,” which “automatically makes [him] happy,” and then elevates the role of art and art education “and becomes praying.” The Rohingya refugee community and host community practice a range of different types of very religious Islam, and Anwar Faruke is able to make an allegorical relationship with his daily ritual of “praying” five times a day and his daily ritual of facilitating community-based public art education with children every day (Islam, 2019; Noor et al., 2011).

Anwar Faruke poetically analyzes that the unlikely and unorthodox alternative educational model is “not about something supernatural” but rather inhabits a transformational learning space where the Rohingya Artolution “is a real dream.”

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12 The “overcoming and transforming of trauma” of the Rohingya Artolution teaching artists and participants references their survival of an attempted genocide in Myanmar as is defined in the article titled; ‘Women and young people in the Rohingya crisis’ (Torkelsson, 2018). The process of resilience and “rebirth” is relevantly defined in the article in Trauma Transformed: An Empowerment Response, titled, “Transforming Trauma Through Empowerment and Resilience” (Bussey, 2007).
testimonial concludes in a crescendo of resounding significance when he makes the collective statement of action that “I think we can really make it happen!” The locally led action-based participation and enthusiasm required to work in the messy realities of the chaos and instability of the Rohingya refugee crisis provide the guiding light that shines through the visionary educational dedication of the Rohingya Artolution teaching artists (Ersing, 2009). The underpinning educational stick-to-itiveness that it takes to make these challenging programs come to life is an essential value to growing the sustainable engagement needed to keep the teaching artist growing and cultivating their own teaching and learning practices (Bradshaw, 2017; Fullan, 1993).

The educational research implications that personify the characteristics of the teaching artists of the Rohingya Artolution can be compared to a hybridization that fuses the values of oral traditions with the written accounts of the Rohingya Artolution as a social artifact for art and art education as defined in the essential Studies in Art Education article titled, “Agents of Possibility: Examining the Intersections of Art, Education, and Activism in Communities” (Campana, 2011). The lessons that the teaching artists share are up to interpretation by anyone who reads the translated English version of their expressive Rohingya words, and have an inter-linked connection to the flexible model of education in emergencies required to be locally inspired and relevantly implemented (Koirala, 2011; Morpeth & Creed, 2012; Riebel, 2015). The question of what a sustainable and scalable future for teaching artist education requires to thrive has two clear and distinct answers. First, is the body, muscle and bone of the tangible requirements of forming long-term institutional partnerships and collaborations to support, resource, and develop an evidence-based model13 of scalable community-based

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13“Evidence-based model” is a term that specifically referencing the definition provided by two seminal articles; first “Creative Arts as a Public Health Resource: Moving from Practice-based Research to Evidence-based Practice” (Clift, 2012). The second is titled, “Lost in Translation: The Question of Evidence Linking Community-based Arts and Health Promotion” (Putland, 2008).
public art education in emergencies (Clift, 2012; Erickson, 1979; Kendra & Wachtendorf, 2007; Sullivan, 2006). The second is the metaphorical spirit of the *guiding light* that dictates the educational mission, educational vision, and educational belief system that is the *soul* of the Rohingya Artolution.

The *guiding light* goes back to the original beginning of my first trip to the Rohingya Refugee camps, and the fateful quote citation by pivotal character and to-be Rohingya Artolution country manager Suza Uddin, of Dr. Cornel West’s core value that “I am who I am because somebody loved me, somebody cared for me.” The “love and the care” that the Rohingya Artolution teaching artists exemplify in their cultural, educational, and artistic reclamation of a creative legacy, embodies West’s version of a *guiding light* that “the least [we] can do is manifest that to the best of [our] ability, to the younger generation” (West, 2017). The holistic *guiding light* of the relationships and connections that make up the most significant educational implications of the Rohingya Artolution are the “care” and “love” that become the catalyst for community-based public arts to open an expressive and artistic creative release in the face of trauma, displacement, statelessness, and the unknown of tomorrow (Burton, 2009; Craft et al., 2007; Tan & Ponnusamy, 2014; Verdeli, 2014; Winthrop & Mendenhall, 2006; Zimmerman, 2009). The unconditional lesson that the world needs to wake up to is that the voices of those who have always been silenced can now be the formative pillars in building a locally led expertise for the future of a balanced, informed, and ethical alternative art educational practice. This is what we can build forward if we identify and nurture people within the community to take on arts and leadership roles, and find new locally inspired and organizationally supported ways to galvanize the strengths and talents of teaching artists. The Rohingya Artolution teaching artists are the foremothers and forefathers of the *guiding light* that sets the precedent for the movement that they created, cultivated, embraced, and brought to life for the first time in the history of the Rohingya culture; for the first time in the history of the field of community-based public art education in
emergencies; and for the first time the history of the world (see Appendix J, Figures J.21 and J. 22).

**Educational Research Implications Summary**

The educational research implications of conducting an interactive narrative study based in the real-time evolution of the field programs of the Rohingya Artolution were connected with the evolving emotions, understanding, confidence, and empathy across the testimonials of the ranging teaching artists. The future of research, monitoring, and evaluation within the field of community-based public art education has the potential to provide needed insight into building a sustainable and durable model to address the most urgent and demanding crises across the world through responsible and locally led art educational collaboration, resilience cultivation, and shared creativity.
Figure 7. Rohingya Artolution Art Center and Art Village in Camp 4 extension, in collaboration with UNHCR and donated spaces through, RRRC, CiC, Caritas and UNHCR
Chapter VII

CONCLUSIONS

Research Beginning

The dissertation began with a life-encompassing curiosity to understand the phenomenon of community-based public art education in emergencies, and what it means to history. The 2017 Rohingya influx provided a situation of mass displacement and trauma where the methodology of Artolution had an opportunity to pilot what was possible. The Rohingya Artolution grew out of a need for an evolving model of alternative art education in an environment with immense logistical, social, emotional, and cultural challenges responding to the Rohingya genocide. The humanitarian organizational response to the crisis laid the framework and infrastructure for the research to function across different regions, sectors, and fields of the Rohingya Refugee Camps. The research emerged out of the ongoing interviews and focus groups that took place throughout the five phases of Artolution teaching artist education programs and three phases of data collection from 2017 to 2019 (See Appendix G).

The beginning of the research came out of necessity to document the remarkable stories, narratives, reflections, and responses from the Rohingya Artolution teaching artists. The structure and methodology of the study was a major consideration based on the complex array of contextual needs, permissions, and potential areas of focus. In order to formulate the primary focus of the study, I chose to embrace the original ethos, pathos, and logos of what brought me to this area of research to begin with. The crises of the
world seemed like an insurmountable avalanche of pain and trauma, and the Rohingya crisis gives rise to an example of another genocide the world has allowed to happen (Ibrahim, 2018; Khin, 2017; Nebehey & Lewis, 2018). My goal through this research became to try to find a way to use the Rohingya Artolution as a springboard into discussing what types of creative and durable solutions are needed and viable, and how those needs can be explained through the voices of the Rohingya refugees and host community themselves.

**Research Question Discussion**

The research question that arose from the Rohingya Artolution had a journey of iterations throughout the research process. Initially, my greatest consideration was for the behavioral, social, and emotional influences on the traumatized children, adolescents, and families that participated in the community-based public art education programs. After spending more time in the region, I realized that the most important focus of the research question and research sub-questions needed to re-focus on the deep-seeded educational needs and dreams of the teaching artists. The influences of the Rohingya Artolution on the children, adolescents, and parents were intrinsically connected to the ability for the local teaching artists to make the most meaningful experiences a reality for their own communities.

The research question focused on what the teaching artists needed to learn, how what they brought to that learning *modulated* how they might learn the practice and build within their own histories and skillsets how they might do this work. The locally rooted nature of investigating the needs and observations of the refugee and host community teaching artists narrowed the focus on how to grow their artistic and educational practices. The research question grew out of a need to understand the trajectory of the experiences of the teaching artists, and how they chose to prioritize the subjects, issues,
and encounters of facilitating murals, recycled sculptures, and educational programs in their own communities (Asher, 2003; Conrad, 1995; Proietti, 2015). The transitional experience of individuals who never had the opportunity to make art to becoming teaching artists is the lens that gives intention to the study. The complex and nuanced process of learning how to make public art with children and communities serves as a light that guides the answers to the research question. The selected testimonials and stories of the teaching artists are intended to sculpt a response to the research question and sub-questions directly through the voices of the Rohingya Artolution. The core research questions are answered by the relational practices that come out of the narratives that are accounts of how community-based public art education ignited social change in the lives of the teaching artists and participating communities. Through interweaving the most critical commentary discussed from the different perspectives of the women and men of the Rohingya Artolution, the needs of the communities, the context, and the field become a patchwork of perspectives to provide a holistic and meaningful response to the research question.

**Field Data Collection Process**

The data collection methodology was performance-based ethnography with three methods of analysis that informed the data collection process and adaptive strategy to answer the research question: Actor Network Theory, Narrative Network Analysis and Evolving Systems Approach (Fenwick & Edwards, 2010; Gruber, 1988; Holstein & Gubrium, 2012; Latour, 2005). The methodology of hybridizing these three different approaches through performance-based ethnography was a *guiding light* throughout the data collection process, which resulted in utilizing flexible approaches in varying conditions. The resulting research prioritized the narratives and networks of relationships
of the teaching artists to illuminate which data were most salient and identify the underlying thematic trends of the Rohingya Artolution.

I went out into the field and collected data through integrating the interview and focus group process into the teaching artist education training programs I was leading through our organizational partnerships and collaborations. The interviews and conversation circles were a reflective process that was integrated into the programming in order to have the teaching artists share and reflect on their experiences along their individual and collective journeys throughout the evolution of the Rohingya Artolution.

Throughout the phases of data collection, there became an understood expectation that all of the teaching artists would share in a circle their reflections each day, and individually in interviews with me at least once per phase of data collection. The interview process took place based on availability and context, both individually and in groups. I would ask a series of questions, and everyone would answer each questions in a circle. There was a combination of personal time inside of the centers we were painting, in the teaching artists’ homes, in transit, and in a circle at the end of each day. The combination of different narrative research techniques and fluidity of interview environment and techniques catalyzed the stories to emerge organically (Altrichter et al., 2002; Andrews et al., 2013). The practice of reflecting on our experiences communally developed into a tradition, which became embedded in the ongoing practices of the Rohingya Artolution. The data collection process grew from an interview and focus group protocol with the teaching artists into a source of cooperative dialogue, communal idea-sharing, and a pedagogic tool for creating habits of sharing ideas collectively as the Rohingya Artolution team (Angrosino, 2005; Chase, 2011; Seiki, 2014). The stories that emerged throughout the data collection process are all parts of the whole, which has the ability to construct a single layered narrative of the art educational experiment of the Rohingya Artolution.
Data Description

The data that arose through the process of data collection became an outlet for the teaching artists to voice the challenges, fears, hopes, dreams, and messages they wanted to communicate to the world, and to the history of their culture. The data are presented as a metaphorical textile with the different colors and patterns of the different voices of the Rohingya Artolution interwoven through the ideas of relevant scholars, theorists, and studies. The data that came from the interview protocol were consistently adapted and re-adapted to the flexible needs in the field. The commentary that surfaced came from the long-term investment of spending extended periods of time with the teaching artists, which added a level of trust into the integrity of the data that they provided.

The data that the teaching artists shared had thematic trends that ranged across social and emotional topics and spanned the extensive and difficult experiences of the Rohingya crisis. The testimonials that corresponded with the consistency of ongoing interviews allowed for an evolved and nuanced story to emerge over time. The types of feelings, emotions, and observations that were shared were a parallel progression throughout the teaching artist education process, which mirrored the challenges and successes of the Rohingya Artolution. The reflective interview process became an internal source of learning for the teaching artists, where we discussed lessons learned and their ongoing need to understand their own transformations throughout the different phases of the research and teaching artist educational process. The meaningful data came in the form of qualitative stories that mapped the experiences of learning to integrate community-based public art education into the Rohingya crisis context. The women and men of the Rohingya Artolution chose to use the interview process as a way to learn about themselves. The data that developed resonate with the authenticity of the rebirth of the meaning of art and art education through the cycle of learning, talking about the learning, and putting into practice what we learned (Graham, 2009; Sinclair, 2001;
Skilton-Sylvester & Erwin, 2000; Stephens, 2006). The testimonials included in the research are the most salient tipping points and outliers that utilize the words of the teaching artists to define community-based public art education as a practice (Gladwell, 2006, 2008; Kirakosyan & Stephenson, 2019; Ulbricht, 2005).

**Meaning of Collected Data**

The meaning of the collected data comes through the lessons that the teaching artists shared about how their experiences can create a structure for building a model for integrating community-based public art education into emergency settings. The key significance to the intertwining stories of the teaching artists is that the needs of the community are reflected by the needs of the teaching artists, who need to be supported through reflexive educational practices (Baxter, 2014; Crouch, 2007). The web of theories that underpin the words of the teaching artists uses storytelling as a modality to communicate a crucial pedagogical message. The methodology of community-based public art education provides the tools to start an autodidactic process of the teaching artists learning to become leaders, and learning what they need to learn within their specific context.

The dynamics of gender, ethnicity, health, culture, trauma, and education all are intersecting elements of the extrapolating meaning of the Rohingya Artolution voiced by the teaching artists. The underlying connection between the different lessons across the stories is the foundational trend that community-based public art education is a vehicle for the teaching artists and participants to use their voices to define what creative resilience means to them (Ali, 2017; Bussey, 2007; Saul, 2013; Walsh, 2003). The defining characteristic of resilience that the teaching artists discuss is the need informing teaching artist education to be developed in collaboration with the beneficiaries as equitable learning partners (Brunzell, Stokes, & Waters, 2016; Burton, 2000; Lowenfeld,
1957; Panter-Brick & Leckman, 2013). Significant and meaningful relationships were established throughout the research, and the study’s model of teaching artist education is founded in the value of reflecting the unique relational chemistry defined by the stories that inform an ethical ecosystem of theory and practice. The primary lesson is that the Rohingya Artolution provides an example of how to learn how to equip trauma survivors with the needed tools to become agents of social transformation through constructing innovative forums for relevant, creative, and responsive alternative art education (Aron, 2006; Irwin, & O’Donoghue, 2012; Ozawa et al., 2011).

**Educational Implications from Research**

The educational implications that all of the stories shared throughout the research contribute to forming a series of recommendations for the future of the practice of community-based-public art education. The Rohingya Artolution teaching artists framed the priorities they identified throughout their transitions into their positions, and provided solid grounding for understanding a series of vital educational implications for the model of art and art education they are cultivating for the future. The testimonials of the teaching artists have significant application to others in crisis contexts around the world. The Rohingya genocide is one example of the many global crises that create substantial problems in access and continuity in education (Mendizabal, Hearn, Anderson, & Hodgkin, 2011; Winthrop & Mendenhall, 2006). The teaching artists provide a compelling example of community-based public art education serving as an artistic and educational methodology that can take place in an environment outside the common conception of art and art education (Blandy & Hoffman, 1993; Grauer, 1994; Zimmerman, 2009). The Rohingya Artolution is a case where the teaching artists impart a crucial lesson about how to educate people in non-formal settings outside the bounds of conventional schools and colleges, into settings including refugee camps, post-conflict
zones, and traumatized communities (Davies, 2003; Islam, 2019; Ruf, 2012; Tomlinson & Benefield, 2005).

The activities in the field answered the research questions through the narrative arc of the data collected, which took displaced and stateless individuals with minimal or no experience in the arts or art education and nurtured them in the arts, and ways of becoming artists, teachers, and teaching artists. The practice allowed the teaching artists to work with children and communities to make new forms of culture as regeneration after a cultural genocide (Ibrahim, 2018). The educational implications are understood as existing within environments that are inhospitable to the practice in the first place (Olivius, 2017). An outcome that emerged from the data collection in the field is rooted in how the group was fostered as artists and educators to be adaptable practitioners in a volatile and unstable environment. It is a complex and extraordinary series of events, experiences, and processes built over the years of nurturing individuals—beginning with traumatic displacement, then encouraging them to become teaching artists, and resulting in the individuals making their own creative and educational practices. The narrative data of the teaching artists can stand for itself, and the beauty of their reflective testimonials has an embedded poetic and oral tradition, which informs the translation of meaning, character, and voice of each individual and as a group (see Table 2). The practice provided the opportunity for the teaching artists to make present themselves, make present the children they worked with, and those around them. The teaching artists made new forms of culture that invited conversations and responses from the adults to make community, and give community a presence, a face—and that is the power of the practice.

The definition of teaching artist education is expanding into communities in transition and provides a source of locally informed learning about the nature of community-based public art education. The critical educational implication of this study is what kind of a difference the Rohingya Artolution interventions made in the individual
lives of the teaching artists, as a model for individuals in displaced and stateless situations across the globe. The process of teaching artist education has the capacity to include people from different types of backgrounds and the ability to hone their skills from varying geo-social contexts to be prepared to utilize the arts as an active tool for social change (Greene, 1995; Quinn, Ploof, & Hochtritt, 2012; Thomas & Rappaport, 1996). Refugees and host communities in crisis contexts globally need to be prepared to handle problems and challenges that they will encounter in the future, and they need to be equipped with the needed art educational tools and knowledge to develop their own solutions to the global crises they will continue to face throughout their lives. The educational implications of the teaching artists’ experiences provide an example of a new way to educate teaching artists as a form of building locally led durable models for expanding the horizons of community-based public art education (Azad & Jasmin, 2013; Long, 2014; Stephens, 2006; Ulbricht, 2005).

Implications for Future Research

The Rohingya Artolution and the model of community-based public art education in emergencies provide substantial implications for future research. There is a crucial need for rigorous and scholarly understanding of the practice and the wide-ranging social, emotional, and educational implications that correspond with the emergent field (Bradshaw, 2017; Lai, 2012; London, 1994). Future studies in the discipline of community-based public art education have the potential to focus on the influences of the practice on lifetime wellbeing, social-cohesion, public health, psychosocial development, gender equity, and behavioral change (Albers, 1999; Barenbaum, Ruchkin, & Schwab–Stone, 2004; Putland, 2008). Artolution happens to be the catalyst for this study; however, the lessons learned could be applied to many different spectrums of this type of work. Future investigations need to explore the trends of social change of the practice
over time. Alternative art educational social engagement activities are part of level one of inter-agency joint response plan\(^1\) to the Rohingya Crisis and have application to crisis settings around the world (Anderson & Brooks, 2005). Future research needs to prioritize projects where there is an emphasis on community feedback, with clarity in how the data were collected and how the data can be utilized to improve accountability.

There are important horizons to explore around what it takes to scale this practice to other global crisis contexts and refugee camps, and the logistical, financial, infrastructural, relational, and educational needs of building a self-sufficient local gender-balanced team, including a country manager, field coordinator, lead teaching artists, assistant teaching artists, volunteers, and the organizational partnerships needed to sustain the practice (Appiah, 2010; Dees et al., 2004; Ho, 2010; Parjanen, 2012). There are interlinking research needs that correspond with the sectors of humanitarian aid, international development, education in emergencies, global mental health, and communication for development that intersect with art education, public art, community art, socially-engaged art, and teaching artist education practices (Caldwell & Vaughan, 2011; Daichendt, 2009; Inagaki, 2007; Maguire & McCallum, 2019; Rabkin, 2012; Ulvund, 2015). Each of these nuanced relationships has gaps for future studies and explorations, which warrants significant investigation. The Rohingya Artolution provides a base for finding more ways of having communities in transition explore their own processes of transformation catalyzed by art and art education (Brown & Bousalas, 2017; Loi & Dillon, 2006; Schlemmer, 2017; Van de Vyver & Abrams, 2018; Yohani, 2008). More research needs to be done that tracks the evolving process of nurturing creativity, curiosity, and expression in crisis-affected populations, and what that means for the

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\(^1\)The 2019 Joint response plan (JRP) for the Rohingya Humanitarian crisis clearly states the synergies within the humanitarian community, with development partners and with the Government of Bangladesh in the coordinated response through: Representative UNHCR Bangladesh, Steven Corliss; UN Resident Coordinator Bangladesh, Mia Seppo; Chief of Mission IOM Bangladesh, Giorgio Gigauri, January-December, 2019.
future of their communities. Through the social change voiced by the teaching artists, it could be argued that the art educational practice has social impact, and has major potential to be a crucial part of a larger idiosyncratic inter-disciplinary conversation. The teaching artists’ narratives and stories are an embodiment of the ways we as people make culture, and their unified voice is very important as a living, breathing artifact. Community-based public art education creates experiences that make people present in the world, in ways that nothing else does. This study provides guidelines how to do this work in the future. The future the Rohingya Artolution teaching artists are cultivating is a future where history is defined by the voices that establish their own roles in the world, foster their evolving identities, and build meaningful resilience.

**Educational Recommendations**

The following three categories of educational recommendations are intended to provide insight into what direct actions need to be taken next from the lessons learned from the Rohingya Artolution, through three distinct lenses; *Recommendations for Practice, Recommendations for Research, and Recommendations for Policy*.

**Recommendations for Practice**

1. Teaching artists need to be supported on an ongoing basis through professional development and educational opportunities where they can build upon pre-existing methodologies to cultivate their own locally-informed tools, processes, and curricula that adapt and fit the evolving needs of their communities and contexts. Consequently, women and men need to have equal opportunities as teaching artists, and the art and art education need to act as the bridge for discussing and changing tabooed and stigmatized issues equitably with girls, boys, and their families. Female and male teaching artists
need to be supported to define the most important issues within their communities by facilitating collaborative dialogue, and the issues and stories that arise need to be recognized as important contributions to art, art education, education in emergencies, and crisis response strategies.

2. Teams of displaced and host teaching artists in emergency contexts need to be supported through a teaching of teachers (TOT) model, which needs to be encouraged to expand organically with locally nurtured implementation and theory informed practice in the field. Corresponding structures of teaching artist educational feedback need to be expanded with the intention of developing creative, artistic, educational behavior shifts rooted in openly sharing the challenges and achievements of the teaching artists, the participating children, the organizational partners, the coordination management, and the impacted families and communities.

**Recommendations for Research**

3. There needs to be research that specifically assesses and evaluates the psychosocial, public health, and behavioral shifts of the children, adolescents, and adults who participate in the Rohingya Artolution programs. I recommend that a holistic study be conducted in the mental and public health fields focusing on assessing the mental wellness, relational group dynamics, and psychological implications of participating in a teaching artist education program, and what corresponding psycho-social and health influences the community-based public art education programs have on the participating children, families, and communities.

4. There needs to be rigorous longitudinal educational assessment of the challenges and strengths of Artolution programs, the corresponding influences and impacts, and how this can be scaled globally. There is a specific need to
support research that tracks the social, emotional, artistic, and educational influences of the programs, which needs to include quantitative, mixed methods, and qualitative approaches to understanding the long-term influences of community-based public art education in emergency contexts.

**Recommendations for Policy**

5. Institutional partners and organizational actors need to recognize community-based public art education as a powerful methodology for addressing the United Nations Sustainable Development Goals\(^2\) (SDGs) in crisis and emergency contexts globally, and a tool for building bridges across cultural, gendered, health, and socio-economic divides. Community-based public art education needs to be integrated into long-term humanitarian and development educational response plans and durable strategies to global crisis as a catalyst for supporting inter-sectoral cooperation for collaborative social change.

6. Long-term, stable, and accountable funding and resource support structures need to be developed through organizational and institutional long-term relationships. The corresponding establishment of educational infrastructure needs to have the salient intention to cultivate the skills, abilities, knowledge, and capacity for individuals in crisis settings to be educated, adopt, and implement the process of locally led community-based public art education as a complimentary tool for societal change, social cohesion, resilience development, and creative transformation.

Figure 8. 120-Meter Protective Monsoon Barrier wall, Longest Mural Painted in the History of the Rohingya People, Painted Independently by the Rohingya Artolution Teaching Artists and Community in Collaboration with SMEP, UNHCR, WFP, IOM, IOM MHPSS
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Appendix A

Rohingya Artolution Interview Protocol

Description

The data collection structure for this program will document a two to three week community-based public arts initiative focused on painting a series of collaborative murals and creating a percussive recycled sculpture with local children and adolescents in the Balukhali and Kutupolong Rohingya refugee camps. Throughout the process local Rohingya teaching artists will participate and will be educated in techniques to continue to facilitate these kinds of projects, and a range of different kinds of art education methods for working with groups.

All questions included have an intention to be asked through translated conversational dialogue, which embraces the natural Rohingya-speaking context of the environment and culture. The questions will need to be flexible based on the local idioms of communication, the understanding of the subjects and what is socially appropriate. Probing questions will be part of the interviews, and all additional questions will be documented in the data collection process. The questions are focused on the facilitating Rohingya artists and the intention is to ask the artists the questions individually or in groups. The answers to the questions will be documented with consenting permission through written agreement.

The questions will be introduced in as neutral a setting as possible by Max Frieder, which will be initiated by the Coordination Manager Suza Uddin and additional support translators Amzat and Mohamad Islam in the local dialect of Rohingya, and explained in a relevant and understandable way.
Preliminary Questions

*These questions will be asked week 1 days 1-3 at the beginning of the process.*

- What are your hopes for this project, and what would you like to learn?
- Have you made art before, have you made art together, with others before?
  - What are the ideas that are important to your work and participation in the artistic processes?
- If you have made art before, what kind of art have you made in the past?
  - What is your opinion about the process of working with the children?
- How can this arts program best serve your community?
- What is most important for the children to learn through the process of making public art?

Questions throughout Process

*These questions will be asked throughout the second weekdays 1-3 of the second week in the process of the project.*

- How does it make you feel to paint a mural that will be seen by your community?
  - What are your reactions to seeing the children participate together?
  - What are the most memorable experiences of the interactions of the children? (Specific experiences)
- What have you learned about how to work with groups painting together?
- What are the most important messages that are being included in the workshop?

Questions after Completion

*These questions will be asked upon completion of week 3, on the final three days of the process.*

- How did this experience feel?
- What was most important about it to you, and why?
- How has the mural changed this space(s)?
- How has this experience changed your ideas of what is possible?
  - What influences have you seen on the participating children?
  - What do you think they have learned?
- What would you want to be included in the final write up to reflect this experience, and what do you want to say to the world about what we have done here?

**Long Term and Follow up questions**

*These questions will be asked through Whatsapp communication over the following month after the completion of the program; if possible, these will be asked by Suza Uddin and documented in his ongoing work with the Rohingya artists.*

- How have these mural(s) affected how you look at what is around you, do you have any different ideas?
- How has the initial process affected how you continued to make art with the children?
- How has the mural affected the art you make?
- How does it make you feel to see your art on the walls of the community you live in?
- How do people respond to the process and the final pieces of art?
- Have there been any effects that the mural has had on the community?
- How did your experiences reflect your expectations for this program?
- Has there been any shifts in the children since they participated in the program(s)?
- How has this project affected how you think about community based public art education, and how you might want to participate in the future?
Process Questions:

These questions are intended to be asked throughout the process, and will be considered as supporting materials to be used when contextually relevant:

- What is the purpose for the children to be able to participate in a creative public project?

- What are the most important stories and folktales to the participating children and community members?

- What ideas do you think are most important to paint on the walls where the community lives, and what do these stories say about the community and children?

- What is included in this mural how does it reflect this community?

- How can you see this project being a model for more kinds of community-based public arts projects?

- Through participating, has there been any shifts on how you view your own work as an artists, and how is this influenced by how the children interacted with the program?\(^1\)

- What are the most important parts of this whole experience to you?

- What have you learned?

- What will it take for you to be able to lead your own programs? What does it feel like to lead your own programs?

- What does your community, family and friends think about the work that you are doing?

- What have been the most important conversations you have had with the children you have worked with?

- What do you think is most important for you to be able to continue to do this work in the camp?

- How might you do things differently in the future?

\(^1\)Question will be formatted to length of time that the teaching artists have been involved, and which programs.
- What more would you want to learn?

- What skills are the most important to be able to facilitate community-based public arts programs in the future?
Appendix B

Interview Index

Figure B.1. Interviewees: Rohingya Artolution Teaching Artists

Mohamed Nur: Male, 22: Rohingya, New Arrival
Mohamed Hassan: Male, 28: Rohingya, New Arrival
Mohamed Armin: Male, 21: Rohingya, New Arrival
Ansar Ulla: Male, 25: Rohingya, New Arrival
Hasina: Female, 23: Rohingya, New Arrival
Anwara: Female, 25: Host Community
Rishmi: Female, 23: Rohingya, New Arrival
Riffa: Female, 20: Rohingya, Old Arrival
Dildar: Female, 23: Rohingya, New Arrival
Julie: Female, 25: Host Community and Old Arrival
Ayela: Female, 23: Rohingya, New Arrival
Boshir Ulla: Male, 55: Rohingya, New Arrival
Anware Faruke: Male, 20: Rohingya, New Arrival
Mohamad Islam: Male, 25: Rohingya, Old Arrival
Suza Uddin: Male, 29: Host Community, Country Manager & Data Collection Translator
Prologue: Welcome to Artolution
Introduction: About Artolution

Advance Planning for a Project

A. Subject Matter
B. Choosing Community Partners
C. Timeline
D. Scheduling
E. Age Ranges
F. Delegating Roles
G. Identifying Walls and Public Spaces
H. Obtaining Required Permits and Permission from Site Owner
I. Photograph and Video Permissions
J. Funding Projects
K. Mentorship and Volunteers
L. Cultural Sensitivities

III. Implementing Individual Projects

A. Overview
B. Introductory Workshop
C. Sensitivities

IV. Facilitating a Collaborative Community Mural

A. Mural Design
B. Daily Activities During Mural Project

V. Facilitating a Foundstrument Soundstrument Project

A. The Concept
B. Collecting Materials
C. Painting Synaesthetically
D. Assembling the Sculpture
E. Percussion Workshops

VI. Facilitating a Community Performance

A. Variety of Performance Genres
B. The Concept
C. Warm-Ups
D. Finding Stories
E. Telling a Story Through Dance
F. Theatrical Performance

VII. Promoting Reconciliation, Healing and Gender Equity
A. Reconciliation: Working with Members of Groups in Conflict
B. Meeting on Neutral Ground
C. Using Neutral Terms and Language
D. Navigating Contentious Issues
E. Focus on Common Goals
F. Promoting Healing with Diverse Populations
G. Working with Special Needs Participants
H. Working with Intergenerational Groups
I. Working with Participants Who Have Experienced Trauma
J. Promoting Gender Equity
K. Equal Roles Within Project
L. Discussion Sessions
M. Mural and Performance Content

VIII. Documenting, Sharing and Promoting Projects
A. Respect and Privacy
B. Credits
C. Social Media
D. Documentation: Using Video and Photography
E. Media Outreach

IX. Project Completion and Post-Project
A. Celebrating Project Completion
B. Post-Project Report
C. Assessment & Evaluation

Appendix A: Artolution Theory of Change
Appendix B: Photo and Video Release Form
Appendix C: Post-Project Report
Appendix D: Questionnaire
Appendix D

List of Partner Organizations and Missions

BITA: “The Bangladesh Institute for Theatre Arts’ mission is to be a partner of the poor and disadvantaged people in their culture-based approach of demanding their rights particularly human rights for poverty alleviation.”

CODEC: “Community Development Centre mission is to support the coastal and riverine communities of the South connect themselves externally, capitalize on their potentials and conquer their livelihood challenges in the climate change context.”

IFRC: “The International Federation of Red Cross and Red Crescent Societies (IFRC) is the world’s largest humanitarian organization, providing assistance without discrimination as to nationality, race, religious beliefs, class or political opinions.”

IOM: “International Organization for Migration is the principal intergovernmental organization working in the field of migration. IOM’s stated mission is to promote humane and orderly migration by providing services and advice to governments and migrants.”

RRRC: “Refugee Relief and Repatriation Commissioner; Sitting within the Ministry of Disaster Management and Relief (MoDMR), the RRRC is the governing body responsible for the provision of humanitarian assistance for Rohingya refugees in Bangladesh, with the support of the United Nations (UN) and the international community.”

SCI: “Save the Children International: Our mission is to inspire breakthroughs in the way the world treats children and to achieve immediate and lasting change in their lives.”

UNFPA: “United Nations Population Fund extends assistance to developing countries, countries with economies in transition and other countries at their request to help them address reproductive health and population issues, and raises awareness of these issues in all countries, as it has since its inception.”

UNICEF: “The United Nations International Children's Emergency Fund is mandated by the United Nations General Assembly to advocate for the protection of children's rights, to help meet their basic needs and to expand their opportunities to reach their full potential.”

UNHCR “United Nations High Commissioner for Refugees is mandated by the United Nations to lead and coordinate international action for the worldwide protection of refugees and the resolution of refugee problems. UNHCR’s primary purpose is to safeguard the rights and well-being of refugees.”
Appendix E

Pilot Study Data Collection

Figure E.1. Findings of Pilot Study; Comparative Interviews According to Themes. Metric based on division of topics across interviewees

Figure E.2. Focus Group Thematic Breakdown percentages of discussion of topics

1Thematic Qualitative Data Collected from Pilot Study in Santiago, Dominican Republic giving precedent to potential Themes to look for data collection of study.

2The metric is based on amount of conversation dedicated to specific areas of interest over all interviews, this is gauged by number of words dedicated to each topic during interviews.
Appendix F

Artolution Theory of Change for Social Impact

Figure F.1. Artolution Theory of Change (ToC) that maps out intended outcomes, outputs, impacts and monitoring and evaluation structure developed with Artolution and the Population Council

TARGET POPULATIONS: Members of communities facing stigma and social exclusion: Children and Adolescents (90%); Adults (20%)

APPROACHES TO DELIVERY: Collaborative public art programs focused on social inclusion, trauma relief and healthy relationships.

INPUTS

1. Platform or forum to create expressive or physical art
2. Experts (e.g., artists, facilitators)
3. Resources (e.g., art supplies, community partner/stakeholder, funding)

OUTPUTS

1. People participate in art creation
2. Educators & artists are trained
3. Public art is created
4. Community members trust each other and feel safe discussing community issues
5. Community members/visitors view art in person and global audience view art via social media

SHORT-TERM OUTCOMES

1. Feeling that one can improve his/her barriers
2. Experts independently form social networks to promote art for social good
3. Community support for public art
4/5. Increased number of community members who establish connections and support others’ career/social/academic development

MIDTERM OUTCOMES

Improved mental and social health outcomes
Healthier community relationships (e.g., social support; educational health; creative/expressive health)
Improved learning and economic opportunities

IMPACT

Increased global and community awareness empathy of stigma that affects vulnerable populations
Community groups develop opportunities for expression, connection and discussion in vulnerable populations

INDICATORS

INPUTS: # of platforms/forums; # of experts; # of art supplies; # of community partners/stakeholders; total funding amount
OUTPUTS: # of trainings; # of community conversations facilitated; # of people who participated in art creation; # of educators & artists trained; # of performances; # of murals; % of community members who trust each other and feel safe discussing community issues; % of community members/visitors who view art in person; # of people who view art via social media (e.g., twitter, Instagram, Facebook, website)
SHORT-TERM OUTCOMES: % of vulnerable pop that feels they can overcome barriers; % of experts who independently form social networks; % of community members who support public art; % of community members who establish connections and support others' career/social/academic development
MIDTERM OUTCOMES: # of people who share/care/commit on art via social media; % of community members who have increased awareness/empathy of stigma that affects vulnerable pop; # of community groups who develop opportunities for vulnerable populations
IMPACT: % of vulnerable pop with improved mental and health outcomes per mental and health scales; % of community members who have healthier relationships per social/educational/creative/expressive health scales; % of vulnerable pop in community with improved learning; % of vulnerable pop in community with improved economic opportunities
Appendix G

Sequence of Steps for Conducting Proposed Study

Figure G.1. Outlined Process Timeline for Data Collection and Analysis Chart

Figure G.2. Educational Timeline Rohingya Artolution Programming, Projects and Partnerships
Appendix H

Glossary of Key Terms

*Artolution Country Manager:* This position is the organizer between the Rohingya artists, the international NGOs, and the Artolution Teaching Artist Educator. He is responsible for the coordination of the logistics in order to make the projects and opportunities happen. Since 2018, the position has been held by Suza Uddin, who is a Bangladeshi journalist and humanitarian aid worker who is fluent in Rohingya, Bangla, and English. He is a reputable source of information and has been working since 2014 as an official translator, fixer and news correspondent with the BBC, Reuters, the Associated Press, the Shoah Foundation and Sky TV.

*Balukhali, Kutupalong & Nayapara Refugee Camps:* These are the three primary camps that have turned into the largest refugee camp cluster in the world, located in Southern Bangladesh. These camps are located south of Cox’s Bazaar, directly on the border with Myanmar. Kutupalong is the official registered camp, which has expanded to include Balukhali. There are smaller refugee camps and informal settlements expanding to the southern tip of the country called Teknaf, where Nayapara camp is located. In August of 2017, the influx was concentrated in this region. The refugee camps are run by UNHCR, IOM, RRRC, and the Bangladeshi military with international and national NGO’s operating the camp. The activities of the Rohingya Artolution Team took place across the different regions of the camp and surrounding host communities.

*Capacity Building:* The Rohingya Artolution team of local artists is considered by partner organizations to be an example of “Capacity Building.” This is defined as a strategy to build the local capacity of a given population to accomplish humanitarian and
development goals. In this case, it is specifically directed towards education and the arts, and the corresponding skill-acquisition needed to implement programs with the long-term goals of having the practitioners learn skills for life.

*Education in Emergencies (EiE):* According to the inter-agency network for Education in Emergencies (INEE), Education in Emergencies is defined as “…the quality learning opportunities for all ages in situations of crisis, including early childhood development, primary, secondary, non-formal, technical, vocational, higher and adult education. Education in emergencies provides physical, psychosocial, and cognitive protection that can sustain and save lives. Common situations of crisis in which education in emergencies is essential include conflicts, situations of violence, forced displacement, disasters, and public health emergencies”¹ (INEE, 2018).

*Rohingya Ethnic Group:* A Muslim majority group that has historically been located in Rakhine State in Western Burma, now called Myanmar. This minority group has a purely oral language, and practices a traditional branch of Islam. The group is thought to consist of approximately 1.2 million people (IOM, 2017), the majority of the population having fled to neighboring Bangladesh. For the case of this study, it is acknowledged that the participating artists will be a mix of older and very recent arrivals into Bangladesh.

*The Rohingya Genocide in Myanmar:* The systematic destruction of the Rohingya people has been a textbook example of ethnic cleansing, which is now being called a genocide by the United Nations, perpetrated by the government of Myanmar (formerly known as Burma) and radicalized Buddhist monks. This included the murder, rape, and destruction of thousands of men, women and children, and included the burning of

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hundreds of villages. Due to strict governmental control, exact numbers are not known, however thousands of testimonials have been documented as proof of these atrocities. This was triggered by a conflict between the ARSA and the Myanmar military after decades of systematic oppression of the Rohingya people (Ibrahim, 2018; UNHCR, 2017).

**Teaching Artists:** The concept of a teaching artist is a unique discipline that fuses being an active artist, as well as being a teacher in schools and in non-traditional learning environments (Graham, 2009). In the case of the Rohingya refugee artists, this is applicable because in addition to being artists, they are teaching the public about the medium and exploring local issues. Throughout the process of teaching, they are also leading through example by participating in the programs they are facilitating.

**WhatsApp Communication:** According to Whatsapp Corporation“ WhatsApp is an ad-free instant messaging service for all major smartphones from WhatsApp Inc. WhatsApp uses the Internet as an alternative to the SMS text messaging system. Via Wi-Fi, subscribers pay nothing for WhatsApp messages. If Wi-Fi is unavailable, and people use their cellular data plans for WhatsApp messages, thousands can be sent for a fraction of total usage because text takes up very few bytes. WhatsApp also provides voice calling from one WhatsApp user to the other, as well as voice recording, which lets users record and send audio messages instead of typing” For the reasons mapped out above, and due to the extremely variable condition in the refugee camps, Whatsapp is an ideal communication tool to collect ongoing data from the Rohingya refugee artists to understand their day to day needs, ideas and options. This will be collected through photos, videos, written messages and audio messages.
Appendix I  
Teaching Artist Testimonial Biographies: 2019

**Anwar Faruuke**
My name is Anwar Faruuke. I am from Bhuthidong Township, Ruama village in Myanmar. I was a student of class ten but I couldn’t seat for the final exam because of the troublesome situation in our country. I have joined with ARTOLUTION on 1th June 2018. I have been working with ARTOLUTION for one year seven months. I have learned so many things like how to draw, painting, communication with the community, creating big mural (big story) with the collaboration of children and other aged people from the Rohingya community. My expectation for the next year, I will try to teach how to paint to the children and others people from the community. And I will try to make understand them about the importance of artwork.

**Ansar Ulla**
I am Anser Ullah, I am from Buthidong, Myanmar. I was a class ten student. I am a displaced man from Myanmar. Now I am living at Ukhiya refugee camp-4 Cox’s bazar, Bangladesh. In the mean time I have joined with ARTOLUTION 15th January 2018. I have many working experiences like I was a shopkeeper for eleven years in Myanmar. And I have been doing work with ARTOLUTION for two years in here. I hope I will continue with ARTOLUTION effectively. I will try to improve my artistic knowledge in next year 2020. I think ARTOLUTION is one of the best organizations for our community because it is helping us by providing the messages through the artwork.

**Anwara**
My name is Anwara. I'm from cox's bazaar Shomitipara Bangladeshi community. I finished class 5. I couldn’t continue my study because of my family crisis at that time. And I got married at my early age. Now I have three children. I joined with ARTOLUTION on 12th June 2018. I was passing my life in lazily in my family. I felt boring with my children without any job. After joining with ARTOLUTION my family become solvent more than before. Now I can contribute in my family. One more important thing is that I’ve learned so many things from here. I’ve learned about painting, drawing in paper, developing big mural on big wall and so on. I feel very blessed by joining with the ARTOLUTION. ARTOLUTION means for me my children life maker. Hoping for the future I want to become an art teacher of school.

**Ayela**
My name is Ayela. I'm from Buthidong Rangadon village in Myanmar. I’ve joined with ARTOLUTION on 1st January 2019. My education level is class 5. ARTOLUTION means for me it really needs our community to express each of the things that happened in our country. It is a very powerful work. This work makes me thrill. By doing this art work I can remove my stress. That’s why I do practice drawing at house. I really glad to join with this organization. Hoping for the next year I will try hard to become like Max and Joel.
**Beauty Akter** *(New, Not included in data collection interviews)*

My name is Beauty Akter. I'm from Cox's bazaar Somitipara Bangladesh community. I have finished class 6. I have joined with ARTOLUTION on 28th March 2019. I couldn’t continue my study due to my family problem. After stopping my student life, I was in bad situation in the family. But later I could be able to overcome that bad situation. I am enjoying myself after joining with ARTOLUTION. ARTOLUTION means for me an easy process to contact with the people by doing artwork. It makes me confident. I have learned lots of new things from this team. I hope I will be able to become a professional artist. And I’ll be a ultimate goal of my professional life.

**Boshir Ulla**

My name is Boshir Ulla. I'm from Moungdaw, Monnipara village Myanmar. My educational level is class 6. I have joined with ARTOLUTION on 1st November 2018. I do the art work along with singing song, playing music instrument at our art program. ARTOLUTION means for me is a kind of newspaper without words with pictures. I hope for the next year I will be a professional musician and also artist.

**Dildar Begum**

My name is Dildar Begum. I'm from township Buthidaung, ward-7 Myanmar. I’ve joined with ARTOLUTION on 10th July 2018. I completed class 7. ARTOLUTION means for me like a boat broken down in the ocean and all the people fall in the water then one person gets a thing which is able to float on water. This organization help me out to get rid of my mental stress. I have been passed a very enjoyable moment with this team from my joining date. Hoping for the next year I will be an honest and responsible one.

**Hussain Mubarak** *(New, Not included in data collection interviews)*

My name is Hussain Mubarak. I'm from Moungdaw, Ouckphuma village Myanmar. My education level is 2nd year with the major of zoology. I’ve joined with ARTOLUTION on 1st April 2019. ARTOLUTION means for me like getting a new life. After joining with this organization I could learn about art and by which I can make understand the people about lots of important things. Hoping for the next year I will try as much as I can develop new idea through my art work.

**Mohamad Hassan (Kamal)**

Myself is Kamal Hassan. I am from Ywama village, Buthidaung Township in Myanmar. I have completed Second year with the department of Zoology in Sittwe university Myanmar in 2012. I have joined with ARTOLUTION 3rd January 2018. I have some working experiences, like I taught students for seven years in a private school. I was engaged one year of food distribution with WFP in Myanmar and worked about Water and Sanitation with ACF in Myanmar. Six months experience of feeding polio-drops to the kids. Finally, I have been doing work with ARTOLUTION for two years. Leadership the program, facilitating, controlling communities from the crowds and working in the crowds. Working ways of with the kids, older people, women etc. Hope for the next year, I hope that I will work more successfully, more effectively, more famously with my relevant experiences and paying more attention in the coming year. I think my work can improve more than last years and it will more effective not only to the ARTOLUTION but also to my community and Bangladeshi communities. ARTOLUTION is one of the
best organizations which can develop actual person's lives. It’s taking me bottom to top gradually.

Mohamad Islam
This is Md Islam. I am from Registered camp Kutupalong Ukhiya, Bangladesh. I have completed Secondary School Certificate (SSC) exam. I have joined with ARTOLUTION on 28th January 2019. I have joined as a Logistic Officer with this Organization. I have learned official activities after joining with ARTOLUTION. I also gathered experiences about communication skill. I usually maintain the field activities during the program at different center. My expectation from the next year is that, to develop our official activities. I am glad to do the job with ARTOLUTION.

Mohamad Nur
My name is Mohammad Nur. I’m from Myanmar Buthidong ward-1 township Myanmar. I passed Matriculation in 2015 with basic education from a high school. I have joined with ARTOLUTION on 3rd January 2018. My background was a student life now it completely changed after joining with ARTOLUTION. ARTOLUTION is doing incredible work for the Rohingya community. By doing the art our community are becoming aware about lots of fundamental issues. Rohingya communities were forgetting their own culture and lifestyle but our work recalling their culture and lifestyle. Art makes people happy. Art is a kind of news to report all over the world. I am expecting to work with ARTOLUTION as long as possible. And I want to be renowned artist in the world.

Mohamad Nur 2 (New, Not included in data collection interviews)
My name is Mohd Nur 2. I'm from Kutupalong Registered camp in Bangladesh. I have joined with ARTOLUTION on 25th October 2019. I’ve completed class 9. I’ve joined with team as an artist. It was a dream of mine to be part with the organization where I would be able to draw. During my job in here I’ve learned lots new artistic technic. ARTOLUTION means for me is instructor of a new life. Hoping for the next year I will try as much as I can to become a member of good artist.

Mohamad Nur 3 (New, Not included in data collection interviews)
I am Mohammad Nur. I am from Kutupalong, Restered Camp Ukiya Cox’sbazar Bangladesh. I have completed my study in class 9. I have joined with ARTOLUTION on 12th October 2019. I didn’t have any knowledge of art. But I had interest about drawing. So, after joining with this art program, I’ve learned lots of things about art. I am very happy to be a part of ARTOLUTION. Thanks ARTOLUTION for giving me this privilege. I have a dream to become a renowned artist in the world.

Mohammed Armin
I am Mohammed Armin. I am Ywama village, Buthidaung Township, Myanmar. I could finish class 9 in basic education high school no (3). I have joined with ARTOLUTION on 8th January 2018. So, I have been doing work with this team for two years. I have done work with the ages people from our community like kids, older people, adolescent and women etc. I hope that I will work more successfully, more effectively with full concentration from the next year. I will try to improve my painting skill. I want to be
well-known artist around the world. And I want to contribute to gain our community rights from the global community.

Mohammad Yunus *(New, Not included in data collection interviews)*

My name is Mohammad Yunus. I'm from Kutupalong Registered camp in Bangladesh. My Education level is class 9. I’ve joined with ARTOLUTION on 20th October 2019. After joining with ARTOLUTION I have learned how to make understand the people what I would like to tell them. As I cannot speak clearly, it is helping me lot to express my feelings by drawing the picture. Hoping for the next year I will try hard to improve my drawing.

Zannatul Mosharafa *(New, Not included in data collection interviews)*

My name is Zannatul Mosharafa. I'm from J.M.Ghat Shaplapur, Maheshkhali Cox's bazaar Bangladeshi community. I’ve joined with ARTOLUTION on 1st December 2019. My education level is intermediate 2nd year. I have been doing this job beside my study. ARTOLUTION means for me it is a different kind of education to learn through art and also it inspires my past things. Hoping for the next year I will be a lead artist in this team.

Nashima Akter *(New, Not included in data collection interviews)*

My name is Nashima Akter. I'm from Kutupalong Registered camp in Bangladesh. I have completed class 7. I’ve joined with ARTOLUTION on 27th October 2019. Painting is really wonderful job because of that different colors make a story then people can understand about anything very easily. And they also learn some of new things, which they totally forgot. Hoping for the next year I will be the best mural creator.

Nobi Hussein 2 *(New, Not included in data collection interviews)*

My name is Nobi Hussein 2. I'm from Kutupalong Registered camp in Bangladesh. I’ve joined with ARTOLUTION on 20th October 2019. Education level class 3. ARTOLUTION means for me is an explanation way to understand through art and making happy to my community people. Hoping for the next year 2020 I will try as much as I can to make different art work on different structures.

Rishmi

I am Rishmi. I am from Sangirebel village, Buthidong township, in Myanmar. I have finished class eight. I have joined with ARTOLUTION on 15th April 2018. So, I have been doing work with ARTOLUTION for two years. During my work with this team I have learned so many news things about painting. I have learned how to draw and how to paint on the different structures. Especially, I am fond of drawing flowers because I feel better whenever I draw flower. Art is such work which can explore the inner conditions of people’s hearts. And ARTOLUTION is doing this same thing with our community. I hope I will be improved my art skill by practicing more in future.

Shahina Akter *(New, Not included in data collection interviews)*

My name is Shahina Akter. I'm from Morissa, Ramu, Cox's bazaar Bangladeshi community. My education label is class 10 I’ve joined with ARTOLUTION on 2nd December 2019. ARTOLUTION means for me it’s kind of new making relationship with different people and also getting different idea from different location. I have expectation
for the next year, I will be a good artist. And I will try my best level to become a good artist.
Appendix J

Diagrams

Figure J.1. United Nations Diplomatic Status of Rohingya Refugee Crisis

Figure J.2. Thematic Trends of Rohingya Artolution Results
Figure J.3. Rohingya Artolution Program Relationship Chain

Figure J.4. Resilience Building through Rohingya Artolution: Murshed Suhel - Field Coordinator UNICEF & BITA
Figure J.5. IFRC & Rohingya Artolution Public Health & Community-based Public Art Education Model

Figure J.6. Rohingya Artolution Teaching Artists Relationship to Public Health
Figure J.7. Coded Thematic Trends Communicated Through Data

- Relationship of Art and Art Education to Trauma as defined by Teaching Artists
- Trauma as impetus for Action through Art and Art Education

- Public Health needs discussed through Rohingya Artolution
- Public Health needs as rationale for Community-based Public Art Education

- The Story of Dildar
- The Story of Hasina
- Women speaking about Gender-based violence, early marriage and harmful traditional practices in relationship to Community-based public arts education as creative outlet

- The Story of Shumo
- The Story of the Ukhia School Bus Painting
- Rohingya Artolution building bridges between Rohingya Refugee Community and Bangladeshi Host Community
Figure J.8. The Story of Dildar Analysis Cycle
Figure J.9. Story of Hasina Analysis Chain of Values about Gender Dynamics

Figure J.10. Rohingya Artolution Men Discussing Gender Dynamics
Figure J.11. GBV Cycle of Transformation From the Story of Rishmi

"The girls who were rape victims and rape issues around Gender-Based Violence, and victims of sexual violence and who have been physically harassed, they are nervous to share what has happened to them."

GBV symptoms of Participants

Rohingya Artolution Curriculum

"because of the artistic approach"

Inter-personal facilitation techniques

"because our artists opened up the floor"

"closely talking to them"

Personal conversational connections through the art

"they believe our artists are trustworthy"

Establishing report through genuine relatable care

"they shared many things with them."

Release of GBV experiences through Rohingya Artolution

"I learned many things from the kids"

"When I work with the kids, they ask about Artolution"

"The people of Artolution are very good for the kids"

"They treat the people well"

"Make the children happy"

Figure J.12. Learning Trends from Mohamad Armin
Figure J.13. The Story of Shumo Analysis Cycle
Figure J.14. Ethnic Relationships and Dynamics between the Rohingya and Bangladeshi Communities
Figure J.15. The Flow of Creativity in Relationship to the Rohingya Artolution
Figure J.16. Educational Continuum of Rohingya Artolution Programming, Projects and Partnerships

- Ukhiya Secondary School Bus Mura, UNHCR & CODECI
- Kutupolong Primary School Mural, UNHCR & CODECI

Figure J.17. Discussion: Teaching Artist Education Priorities Cross-case Analysis of Mohamad Nur and Mohamad Hassan

- "When the people have a smile, there's a shadow, how to make the structure to draw" (Mohamad Nur).
- "We know how to make the murals, but we don't know how to make the big murals. This is our life, how to know how to make the big murals" (Mohamad Nur).
- "Need to learn how to talk to the people... We are used to the idea sessions and the breeding and taking the feedback and feedback sessions and ice breaking sessions" (Mohamad Hassan).
- "We need more presentation skills, what we want to say to the audiences, how we manage the workshop and how a person to conducts the workshop" (Mohamad Hassan).
Figure J.18. Learning Models Informing the Community-based Public Art Education

Figure J.19. Mohamad Armin Cycle of Community-Based Public Art Education
Figure J.20. Map of Rohingya Artolution Teaching Artist Team Growth Over Time
Figure J.21. Spheres of Significant Values of Community-based Public Art Education in Emergencies

Figure J.22. Spheres of Influence of Community-based Public Art Education in Emergencies
Figure J.23. Thematic Spheres of Influence of Findings
Figure J.24 Framework of Interpretation of Findings of Teaching Artist Education through Locally Led community-based public art education

- **Physical**: The promotion of physical health and wellbeing concerns: Water, Sanitation, Hygiene, abuse prevention, protection and awareness of public health messages.
- **Mental**: Psychosocial Development & Support (PSS) informed creation of expressive safe spaces and experiences for the release of past & current traumas, hopes for the future & mental health priorities.
- **Social**: Relationship building as the core value in cultivating ecosystems of relationships that are catalyzed by the social need for connection, learning, healthy forums for discussion and dialogue about local issues.
- **Emotional**: Emotional wellbeing is a core of the culture of care created through providing an emotionally supportive dynamic for childhood and lifetime creative development.
Appendix K
Charts: Data Collection Narrative Analysis of Teaching Artists

Figure K.1. Contextual Trends

Figure K.2. Contextual Trends: Phase I and Phase II
Figure K.3. Contextual Trends for Women

Figure K.4. Contextual Trends for Men
Figure K.5. Thematic Trends

Figure K.6. Thematic Trends: Phase I and Phase II
Figure K.7. Thematic Trends for Women

Figure K.8. Thematic Trends for Men
Behavioral Shift Trends

- 28% Shifts in perspectives on Arts and Art Education
- 23% Shifts into leadership, artist and educator position
- 27% Shifts in Cultural Dynamics and Integration
- 22% Shifts in Perspective on Being History-Makers

Figure K.9. Behavioral Shift Trends

Phase I

- 33% Shifts in perspective on Arts and Art Education
- 22% Shifts into leadership, artist and educator position
- 26% Shifts in Cultural Dynamics and Integration
- 19% Shifts in Perspective on Being History-Makers

Phase II

- 28% Shifts in perspectives on Arts and Art Education
- 26% Shifts into leadership, artist and educator position
- 24% Shifts in Cultural Dynamics and Integration
- 22% Shifts in Perspective on Being History-Makers

Figure K.10. Behavioral Shift Trends: Phase I and Phase II
Figure K.11. Behavioral Shift Trends for Women

Figure K.12. Behavioral Shift Trends for Men
The narrative percentage analysis is intended as providing a larger context on how the relationships emerged throughout coding the data. The percentages create grounding for the data, the narrative analysis is not a *correlational, standardized or statistical analysis*; rather the data represents relational percentages that emerged over time.

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1The narrative percentage analysis is intended as providing a larger context on how the relationships emerged throughout coding the data. The percentages create grounding for the data, the narrative analysis is not a *correlational, standardized or statistical analysis*; rather the data represents relational percentages that emerged over time.
Appendix L

Contextual Maps

Figure L.1. UN & AP Documentation of 2017 Rohingya Massacre in Rahkine State, Myanmar
Figure L.2. UNHCR & RRRC Population Map of Rohingya Crisis Response, Bangladesh
Figure L.3. Inter-Sectoral Coordination Group (ISCG) Population Density Map of Rohingya Crisis Response, Bangladesh
Figure L.4. Site Management Sector & CiC Satellite Map of Rohingya Crisis Response, Bangladesh
Appendix M

Chart of Completed Rohingya Artolution Projects

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<tr>
<th>Camp Name</th>
<th>Camp Number</th>
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<td>Wash Facilities</td>
<td>IFRC</td>
<td>IFRC</td>
<td>WASH and PSS staff and Volunteer/Community</td>
<td>Both</td>
</tr>
<tr>
<td>Balukhali</td>
<td>C-19</td>
<td>Wash Facilities</td>
<td>IFRC</td>
<td>IFRC</td>
<td>WASH and PSS staff and Volunteer/Community</td>
<td>Both</td>
</tr>
<tr>
<td>Balukhali</td>
<td>C-7</td>
<td>Meeting and Training Center</td>
<td>FH</td>
<td>FH</td>
<td>Health worker /V/Community</td>
<td>Both</td>
</tr>
<tr>
<td>Balukhali</td>
<td>C-8/W</td>
<td>Meeting &amp; training Center</td>
<td>FH</td>
<td>FH</td>
<td>Health worker /V/Community</td>
<td>Both</td>
</tr>
</tbody>
</table>

Note: V= volunteer, IFC= Information and Feedback Center, MPC= Multi-Purpose Center, GBV =Gender base violence. Here only mentions the camp murals which are on wall and centers, more projects include canvas paintings, illustrations, and Foundstrument Soundstrument sculpture projects. Additionally, this list does not include all programs with all partners investigated throughout the duration of this study.
Appendix N

Photographic Documentation

Photos Documenting Process of preliminary Teaching Artist Education Program in Balukhali Rohingya Refugee Camp, Cox’s Bazaar, Bangladesh

Figure N.1. Initial selected team of Rohingya artists, these 4 men were able to find 4 women to complete the team.

Figure N.2. Full Team with equal distribution of men and women working together with a crowd of participants in Nayapara camp, on the southernmost border of Bangladesh.
Figure N.3. Average Class size in the Child Friendly spaces run by UNICEF and Save the Children.

Figure N.4. Hasina is experimenting with spray paint for the first time in her life.
Figure N.5. Mural in front of landscape of Balukhali Refugee Camp, all made of makeshift bamboo and tarp, where no permanent shelters are allowed to be built by the influx of Rohingya refugees.

Figure N.6. Sculptural recycled mural about clean water and the importance of washing our hands.
Figure N.7. All programs are gender inclusive to girls and boys, which for many of the children is something new. Having male and female artists gives role models of both genders in the workshops.

Figure N.8. For many of the children, they are one of many siblings and very young children are responsible for babies. All programming with children must take this into account.
Figure N.9. Hasina and Mohamad Nur use the art of play to work with children in the UNICEF CFS, painting on a large scale canvas.

Figure N.10. Example of experimentation with recycled sculpture and learning how to reuse trash as a lesson with children in the refugee camp.
Figure N.11. Re-used fabrics in a performance workshop in front of a mural health, sanitation, nutrition and the possibilities to achieve the dreams that the children have to become doctors.

Figure N.12. Re-used fabrics in a performance workshop in front of a mural about migration told through the story of a fable with animals.
Figure N.13. Rohingya Refugee Artists Mohamad Armin and Kamrul Mohamad Hassan play with children in children on the first day of the project in Nayapara Refugee Camp.

Figure N.14. Kamrul Mohamad Hassan and Riffa lead an interactive story telling workshop, which was used to be able to discuss local issues and come up with the theme for the mural.
Figure N.15. Rohingya artist Riffa uses paint to help the children express themselves through play, many for the first time in their lives.

Figure N.16. One of the first murals painted by the Rohingya Artolution Team autonomously with children in a Save the Children CFS.
Figure N.17. Tent painted by Rohingya Artolution artists for world refugee day with children for UNHCR.

Figure N.18. Opening presentation of Rohingya artists led by Artolution Coordination manager Suza Uddin, and Rohingya artist Mohammed Hassan to UNHCR for permanent public display.
Figure N.19. Gender Dynamics, GBV prevention, Neo Natal Health, and Caregiving Education Murals in Collaboration with UNFPA, MUKTI, UNICEF & BITA.
Figure N.20. Rohingya Artolution Art Center as ongoing programs and provides a safe space for creativity and art making, both for the artists within their own practices as well as with the local children and community.
Figure N.21. Teaching Artists Education workshops held in the Rohingya Artolution Community Art Center & Art Village which includes participatory learning, shared dialogue and learning through collaborative practice.
Figure N.22. Public Health and WaSH focused projects in collaborations with UNHCR, OXFAM, UNICEF & BITA.
Figure N.23. Water, Sanitation, Hygiene, nutrition, medical facility availability, signs of sickness and preventative measures with SMEP, UNHCR, WFP, IOM, IOM MHPSS, CODEC, FH, IFRC.
Figure N.24. Exploration of Portraiture and identity formation through expression created by Rohingya Artolution Teaching Artists in Collaboration with UNHCR, UNICEF, BITA, FH, TMI.
Figure N.25. An homage to the elephants of the local forest, teaching about the local ecology and environmentalism in collaboration with SMEP, UNHCR, WFP, IOM & IOM MHPSS.
Appendix O

Informed Consent Form Sample

Teachers College, Columbia University
525 West 120th Street
New York NY 10027
212 678 3000

INFORMED CONSENT

Protocol Title: Rohingya Artolution: investigating the influences of community-based public arts programs in the Balukhali Rohingya refugee camp
Interview and photographic consent

Principal Investigator: Mr. Max Frieder, Ed.M, Teachers College, Columbia University
303-483-1456, mlf2182@tc.columbia.edu

INTRODUCTION
You are being invited to participate in this research study called “Rohingya Artolution: investigating the influences of community-based public arts programs in the Balukhali Rohingya refugee camp”. You may qualify to take part in this research study because you are involved in the Rohingya Artolution program in the Balukhali Rohingya refugee camp. The specific inclusion criteria is to be an artist/teacher who is facilitating community-based public arts programs or be a participant in the Rohingya Artolution programs. All participants who are under the age of 18 will require a guardian to approve the participation in the study. The exclusionary criteria are if you do not fit into the two categories specified. Approximately sixteen people will participate in this study and it will take one hour of your time to complete. All of the information included in this consent will be explained by the translator in Rohingya in the field, this will be based off of an intensive conversation about the importance of confidentiality with the translator before the beginning of the study.

Funding for this study has been provided by Artolution, in collaboration with UNICEF, UNHCR, IFRC, SCI & IOM.

WHY IS THIS STUDY BEING DONE?
This study is being done to determine what the influences are of having community-based public arts programs facilitated with children and youth in the Balukhali Rohingya refugee camp, implemented by the local Rohingya Artolution artists in collaboration with UNICEF et al.

WHAT WILL I BE ASKED TO DO IF I AGREE TO TAKE PART IN THIS STUDY?
If you decide to participate, the principal investigator or one of the local Artolution colleagues will interview you. During the interview you will be asked to discuss your life experience and your experience in the Rohingya Artolution program. There is no obligation for you to speak about your past experiences in Myanmar, however you are
encouraged to discuss your life how ever you are comfortable responding to the questions. This interview will be audio-recorded. After the audio recording is written down (transcribed) the audio-recording will be deleted. If you do not wish to be audio-recorded, you will not be able to participate. The interview will take approximately thirty minutes. You will be given a pseudonym or false name/de-identified code in order to keep your identity confidential.

Your responses will be video recorded, and the content will remain confidential. The video will remain as private documentation, and video documentation will occur throughout the program at relevant moments in the process. This series of two interviews will take no more than half an hour per interview. All of these procedures will be done at the UNICEF/ Save the Children Child Friendly Spaces (CFS) at a time that is convenient to you and is conducive to the schedule of the Rohingya Artolution program.

No child or adult will be required to be involved in any filming if they do not give there consent. Before videographic data will be taken, the participating group will be made aware that they can leave the area that will be videoed, and will have an alternative educational opportunity. No subject will be required to leave any activity they would do on a normal basis, and this program accents the curriculum and learning goals of the Save the Children CFS programs.

WHAT POSSIBLE RISKS OR DISCOMFORTS CAN I EXPECT FROM TAKING PART IN THIS STUDY?

This is a minimal risk study, which means the harms or discomforts that you may experience are not greater than you would ordinarily encounter in daily life while being involved in the Rohingya Artolution program. However, there are some risks to consider. You might feel embarrassed to discuss problems that you experienced in the field or difficult to express the experiences you have had in the past. **However, you do not have to answer any questions or divulge anything you don’t want to talk about. You can stop participating in the study at any time without penalty.** If there is any need for you to choose to seek support, you may be recommended to the child-protection sector of Save the Children (01794949982) and the Psychosocial Support (PSS) sector of UNICEF (01701202803).

The principal investigator is taking precautions to keep your information confidential and prevent anyone from discovering or guessing your identity, such as using a pseudonym instead of your name and keeping all information on a password protected computer and locked in a file drawer/vault in a locked room.

WHAT POSSIBLE BENEFITS CAN I EXPECT FROM TAKING PART IN THIS STUDY?

There is no direct benefit to you for participating in this study. Participation may benefit the field of art and art-teacher education to better understand dynamic ways to facilitate community-based public arts programs.
WILL I BE PAID FOR BEING IN THIS STUDY?
You will not be paid to participate; however, your transportation costs, time and effort will be covered as a part of the pre-existing part of the Rohingya Artolution program schedule. If you are a participant in the Rohingya Artolution program, than your involvement in the study will be an extension of your participation in the Rohingya Artolution program. There are no costs to you for taking part in this study.

WHEN IS THE STUDY OVER? CAN I LEAVE THE STUDY BEFORE IT ENDS?
The study is over when you have completed the two interviews and video documented projects. For the ongoing communication, this will only apply to artists/teacher subjects who are literate, and proficient in either English, Burmese or Bangla. This WhatsApp communication will conclude one year after the initial pilot study. However, you can leave the study at any time even if you haven’t finished. You will still have your time and your transportation costs covered, as a part of the already agreed in the Rohingya Artolution program in collaboration with Save the Children and UNICEF.

PROTECTION OF YOUR CONFIDENTIALITY
The investigator will keep all written materials locked in a desk drawer or safe in a locked room. Any electronic or digital information (including audio recordings) will be stored on a phone and computer that is password protected. What is on the audio recording will be written down and the audio-recording will then be destroyed. There will be no record matching your real name with your pseudonym.

For quality assurance, the study team, the study sponsor (grant agency), and/or members of the Teachers College Office of Sponsored Programs may review the data collected from you as part of this study. Otherwise, all information obtained from your participation in this study will be held strictly confidential and will be disclosed only with your permission or as required by U.S. or State law.

HOW WILL THE RESULTS BE USED?
The results of this study may be published in journals and presented at academic conferences. Your identity will be removed from any data you provide before publication or use for educational purposes. This study is being conducted as part of the dissertation of the principal investigator.

CONSENT FOR AUDIO AND OR VIDEO RECORDING
Audio recording and video recording are part of this research study. You can choose whether to give permission to be recorded. If you decide that you don’t wish to be audio or video recorded, you will not be able to participate in this research study.

______ I give my consent to be recorded

____________________________________
Signature
I do not consent to be recorded

______________________________
Signature

WHO MAY VIEW MY PARTICIPATION IN THIS STUDY

I consent to allow written, video and/or audio taped materials viewed at an educational setting or at a conference outside of Teachers College

______________________________
Signature

I do not consent to allow written, video and/or audio taped materials viewed outside of Teachers College Columbia University

______________________________
Signature

The interviews collected will be transcribed and interviewed in coordination with staff from Artolution and UNICEF et al. All confidentiality of the transcription will abide by the protocols set in this informed consent document, and will adhere to the extensive consent protocols of the Child Protection sector and Psychosocial Support Sector of UNICEF et al.

OPTIONAL CONSENT FOR FUTURE CONTACT

The investigator may wish to contact you in the future. Please initial the appropriate statements to indicate whether or not you give permission for future contact.

I give permission to be contacted in the future for research purposes:

Yes ____________________________ No ____________________________
Initial Initial

I give permission to be contacted in the future for information relating to this study:

Yes ____________________________ No ____________________________
Initial Initial

WHO CAN ANSWER MY QUESTIONS ABOUT THIS STUDY?

If you have any questions about taking part in this research study, you should contact the principal investigator, Max Frieder, at 303-483-1456 or at mlf2182@tc.columbia.edu

If you have questions or concerns about your rights as a research subject, you should contact the Institutional Review Board (IRB) (the human research ethics
committee) at 212-678-4105 or email IRB@tc.edu. Or you can write to the IRB at Teachers College, Columbia University, 525 W. 120th Street, New York, NY 1002. The IRB is the committee that oversees human research protection for Teachers College, Columbia University.

PARTICIPANT’S RIGHTS

- I have read and discussed the informed consent with the researcher. I have had ample opportunity to ask questions about the purposes, procedures, risks and benefits regarding this research study.
- I understand that my participation is voluntary. I may refuse to participate or withdraw participation at any time without penalty to future employment; or any services that I would otherwise receive.
- The researcher may withdraw me from the research at his or her professional discretion if the conditions need to be modified or shifted based on assessment shifts in the context of the study.
- If, during the course of the study, significant new information that has been developed becomes available which may relate to my willingness to continue my participation, the investigator will provide this information to me.
- Any information derived from the research study that personally identifies me will not be voluntarily released or disclosed without my separate consent, except as specifically required by law.
- Identifiers may be removed from the data. De-identifiable data may be used for future research studies, or distributed to another investigator for future research without additional informed consent from the subject or the representative.
- I should receive a copy of the Informed Consent document.

My signature means that I agree to participate in this study

Print name: ________________________________________________________________

Date: ______________________

Signature: ________________________________________________________________