



United Nations
Educational, Scientific and
Cultural Organization



Intangible
Cultural
Heritage

NGO accreditation

ICH-09 – Form

REQUEST BY A NON-GOVERNMENTAL ORGANIZATION TO BE ACCREDITED TO PROVIDE ADVISORY SERVICES TO THE COMMITTEE

DEADLINE 30 APRIL 2021

Instructions for completing the request form are available at:

<https://ich.unesco.org/en/forms>

1. Name of the organization

1.a. Official name

Please provide the full official name of the organization, in its original language, as it appears in the supporting documentation establishing its legal personality (section 8.b below).

Art for Refugees in Transition, INC

1.b. Name in English or French

Please provide the name of the organization in English or French.

Art for Refugees in Transition (A.R.T.)

2. Contact of the organization

2.a. Address of the organization

Please provide the complete postal address of the organization, as well as additional contact information such as its telephone number, email address, website, etc. This should be the postal address where the organization carries out its business, regardless of where it may be legally domiciled (see section 8).

Organization: Art for Refugees in Transition, INC (A.R.T.)

Address: 100 Bank Street, 5G, New York, New York, 10014, USA

Telephone number: 917-757-6191

Email address: info@artforrefugees.org

Website: artforrefugees.org

Other relevant
information: ---

2.b Contact person for correspondence

Provide the complete name, address and other contact information of the person responsible for correspondence concerning this request.

Title (Ms/Mr, etc.): Ms.

Family name: Green

Given name: Sara

Institution/position: Program Head

Address: 100 Bank Street, 5g, New York, New York 10014, USA

Telephone number: +1 917 757 6191

Email address: info@artforrefugees.org

Other relevant
information:

3. Country or countries in which the organization is active

Please identify the country or countries in which the organization actively operates. If it operates entirely within one country, please indicate which country. If its activities are international, please indicate whether it operates globally or in one or more regions, and please list the primary countries in which it carries out its activities.

☒ local

☒ national

☒ international (please specify:)

☐ worldwide

☐ Africa

☒ Arab States

☐ Asia & the Pacific

☐ Europe & North America

☒ Latin America & the Caribbean

Please list the primary country(ies) in which it is active:

Jordan and Colombia

4. Date of its founding or approximate duration of its existence

Please state when the organization came into existence, as it appears in the supporting documentation establishing its legal personality (section 8.b below).

Founded in 2001

5. Objectives of the organization

Please describe the objectives for which the organization was established, which should be 'in conformity with the spirit of the Convention' (Criterion C). If the organization's primary objectives are other than safeguarding intangible cultural heritage, please explain how its safeguarding objectives relate to those larger objectives.

Not to exceed 350 words; do not attach additional information

The mission of A.R.T. is to develop self-sustaining programming for refugees to equip them with the tools to rebuild and preserve their communities. A.R.T. aims to create self-sustaining training and education programs to ensure the transmission of cultural practices from one generation to the next, anchoring in a sense of generational continuity in the midst of changing and charged geographical borders.

6. The organization's activities in the field of safeguarding intangible cultural heritage

Sections 6.a to 6.d are the primary place for establishing that the NGO satisfies the criterion of having 'proven competence, expertise and experience in safeguarding (as defined in Article 2.3 of the Convention) intangible cultural heritage belonging, inter alia, to one or more specific domains' (Criterion A).

6.a. Domain(s) in which the organization is active

Please tick one or more boxes to indicate the primary domains in which the organization is most active. If its activities involve domains other than those listed, please tick 'other domains' and indicate which domains are concerned.

- ☒ oral traditions and expressions
- ☒ performing arts
- ☒ social practices, rituals and festive events
- ☐ knowledge and practices concerning nature and the universe
- ☒ traditional craftsmanship
- ☐ other domains - please specify:

6.b. Primary safeguarding activities in which the organization is involved

Please tick one or more boxes to indicate the organization's primary safeguarding activities. If its activities involve safeguarding measures not listed here, please tick 'other safeguarding measures' and specify which ones are concerned.

- ☒ identification, documentation, research (including inventory-making)
- ☒ preservation, protection
- ☒ promotion, enhancement
- ☒ transmission, formal or non-formal education
- ☒ revitalization
- ☐ other safeguarding measures – please specify:

6.c. Description of the organization's activities

Organizations requesting accreditation should briefly describe their recent activities and relevant experience in safeguarding intangible cultural heritage, including those demonstrating the capacities of the organization to provide advisory services to the Committee. Relevant documentation may be submitted, if necessary, under section 8.c below.

Not to exceed 550 words; do not attach additional information

Art for Refugees in Transition (A.R.T.) is an international non-government, non-profit organization that promotes the preservation of indigenous art forms and cultural practices for displaced communities. A.R.T. recognizes the importance of cultural preservation and alliances with these groups to develop curricula to “re-establish the intergenerational relationships rooted in their own culture.”

Thailand 2003: In partnership with the International Rescue Committee, A.R.T.'s pilot program selected and trained adults in two Burmese refugee camps in Mae Hong Son Province, Thailand, to teach traditional Burmese dances, songs, folklore and music. A.R.T.'s staff and the elder refugees worked side by side with over 600 youth teaching them to make and play traditional Burmese musical instruments. A.R.T. returned to the camps in January and February 2004 to expand its program, which continues to independently operate today.

USA 2007: A.R.T. held workshops in various cultural activities for resettled refugees from countries including Afghanistan, Iraq, Guinea, Somalia and Sudan participated. The program brought together school-age children and their families to share their own traditions with members of other ethnic groups, in an effort to break down some of the mistrust that has arisen in this very tightly packed and diverse, but impoverished, community.

Egypt 2014: A.R.T. implemented an intergenerational arts program serving refugees serves from Sudan, South Sudan, Eritrea, Somalia and Ethiopia. Adult members of the refugee community are teaching various traditional art forms to the children with classes in beading, percussion and workshops in pottery and textile printing.

Jordan 2016: A.R.T. implemented a new program in Amman, Jordan, working over 150 refugee children. The work in the city is based in a community cultural center and benefits from an alliance with a Jordanian non-profit promoting education and development.

Israel 2018: A.R.T. began an intergenerational arts program to benefit Ethiopian, Moroccan, Yemeni and Russian Jewish refugees/immigrants who have resettled in Israel.

Colombia 2005- present: For its first program in Colombia, A.R.T. worked with the internally displaced in barrio Tintalito, localidad de Kennedy, Bogotá, Colombia; a refugee community with over 180,000 community members.

2007- A.R.T. expanded into Carmen de Viboral, in Antioquia province, a rural community outside Medellin with one of Colombia's highest rates of child soldiers. A.R.T. collaborated with local organizations to create an after-school program to revive the native ancient art of the creation, production and decoration of ceramics.

2011 A.R.T. established a similar program in El Porvenir, also located in Antioquia.

2019- Currently programming is underway in Punta Canoa, Tierra Baja, and Manzanillo, located approximately 20 km north of Cartagena. This program will alliance with the local village to facilitate cultural preservation and upward mobility in the face of a growing tourism sector that threaten the vitality of the community. Collaborating with land developers, local leaders, the Punta Canoa Collegio, and Colombian non-profit Fundación Educacional Nuevo Retiro (FENUR) , this project is set to launch mid 2020.

6.d. Description of the organization's competence and expertise

Please provide information on the personnel and members of the organization, describe their competence and expertise in the domain of intangible cultural heritage, in particular those that demonstrate the capacities of the organization to provide advisory services to the Committee, and explain how they acquired such competence. Documentation of such competences may be submitted, if necessary, under section 8.c below.

Not to exceed 200 words; do not attach additional information

Sara Green received her MBA in Finance and Economics from Columbia Graduate School of Business. She holds a BFA in Dance and a BA in History from the Ohio State University. Ms. Green has seven years of experience in management, fundraising, development and strategic planning for non-profit art organizations, including The New York City Ballet and Dance Theatre Workshop. Ms. Green danced professionally for 10 years in Europe and the U.S. In 2011, Ms. Green was awarded the Ariane de Rothschild Fellowship. Her work with A.R.T. has been featured in multiple books and international publications.

Chelsea Rivera is a doctorate student in the occupational therapy program at the University of Southern California. She heads the Colombian field office of A.R.T. which is based in Punta Cana, where she is conducting research regarding the cultural experience of Afro-Colombian and displaced Colombians in Zona Norte. Chelsea is collaborating with community stakeholders and cultural leaders to initiate A.R.T.'s first cultural preservation and arts education project in Cartagena. Prior to pursuing her doctorate, Chelsea attended the University of Miami's School of Education where she graduated with a degree in Human and Social Development and a minor in Art.

7. The organization's experiences in cooperating with communities, groups and intangible cultural heritage practitioners

The Committee will evaluate whether NGOs requesting accreditation 'cooperate in a spirit of mutual respect with communities, groups and, where appropriate, individuals that create, practise and transmit intangible cultural heritage' (Criterion D). Please briefly describe such experiences here.

Not to exceed 350 words; do not attach additional information

Each of A.R.T.'s programs have involved buy-in and collaboration with local stakeholders, as the organization believes that locals are the experts. Empowerment should be promoted to facilitate sustainability and autonomy.

In Israel, A.R.T. collaborated with Bakehila, an Israeli organization that promotes equity and social change through education. In Jordan, programming was made possible through a collaboration with local educational nonprofit Bareeq, whose aim is to promote programming and education that promotes mental health and resilience throughout the lifespan. A collaboration with Saint Andrew's Refugees Services (StARS) in Cairo facilitated the development of that A.R.T. program in this country; this organization addresses unmet needs of refugees and promotes community building by creating safe and inclusive spaces for connection.

Programming in Thailand was facilitated through a collaboration with the International Rescue Committee, an international organization that focuses on education, empowerment, health and safety, with special consideration for woman and children. Colombian projects were facilitated through collaboration with Red de la Solidaridad and local educational initiative Fundación Educacional Nuevo Retiro. Additionally interdisciplinary work with the Anthropology, Psychology, Literature, and Fine Arts departments of the University of the Andes facilitated the administration and evaluation of the program. Partnerships with local Casas de la Cultura in small rural towns allowed A.R.T. to intimately learn about the local art forms to better facilitate their preservation.

Additionally, A.R.T. had the opportunity to collaborate with the Mayor's Office of El Carmen de Viboral in Colombia to gain additional support for its programming. In the USA partnership with Yale University, Integrated Refugee & Immigrant Services, the Whitehead Foundation, and the Peter Jay Sharp Foundation provided support for the workshops.

8. Documentation of the operational capacities of the organization

The Operational Directives require that an organization requesting accreditation submit documentation proving that it possesses the operational capacities listed under Criterion E. Such supporting documents may take various forms, in light of the diverse legal regimes in effect in different States. Submitted documents should be translated, whenever possible, into English or French if the originals are in another language. Please label supporting documents clearly with the section (8.a, 8.b or 8.c) to which they refer.

8.a. Members and personnel

Proof of the participation of the members of the organization, as requested under Criterion E (i), may take diverse forms such as a list of directors, a list of personnel and statistical information on the quantity and categories of the members; a complete membership roster usually need not be submitted.

Please attach supporting documents, labelled 'Section 8.a'.

8.b. Recognized legal personality

If the organization has a charter, articles of incorporation, by-laws or similar establishing documents, a copy should be attached. If, under the applicable domestic law, the organization has a legal personality recognized through some means other than an establishing document (for instance, through a published notice in an official gazette or journal), please provide documentation showing how that legal personality was established.

Please attach supporting documents, labelled 'Section 8.b'.

8.c. Duration of existence and activities

If it is not already clearly indicated in the documentation provided under section 8.b, please submit documentation proving that the organization has existed for at least four years at the time it requests accreditation. Please provide documentation showing that it has carried out appropriate safeguarding activities during that time, including those described above in section 6.c. Supplementary materials such as books, CDs, DVDs or similar publications cannot be taken into consideration and should not be submitted.

Please attach supporting documents, labelled 'Section 8.c'.

9. Signature

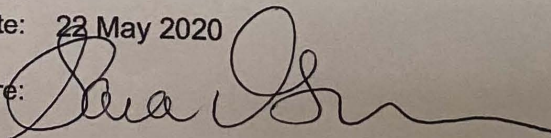
The application must include the name and signature of the person empowered to sign it on behalf of the organization requesting accreditation. Requests without a signature cannot be considered.

Name: Sara Green

Title: Program Head

Date: 22 May 2020

Signature:



Sara Green

Founder and Executive Director of Art for Refugees in Transition, A.R.T.

Sara received her MBA in Finance and Economics from Columbia Graduate School of Business. She holds a BFA in Dance and a BA in History from the Ohio State University. Ms. Green has seven years of experience in management, fundraising, development and strategic planning for non-profit art organizations, including The New York City Ballet and Dance Theatre Workshop. Ms. Green danced professionally for 10 years in Europe and the U.S. In 2011, Ms. Green was awarded the Ariane de Rothschild Fellowship. Her work with A.R.T. has been featured in several books, including *More Than 85 Broads*, by Janet Hanson and *The Art of Doing Good*, by Charles Bronfman and Jeffrey Solomon.

Katharine Stevens

Director, Curriculum Development

Ms. Stevens is a research fellow at the American Enterprise Institutes (AEI) where she leads the early-childhood program, focusing on the research, policy, and politics of early-childhood care and education. Prior to returning to graduate school she founded and served as Executive Director of Far Bound, a New York City not-for-profit organization that recruits and trains high-quality new teachers for public schools in low-income communities. Her previous experience includes seven years as Director of the Venture Consortium, an association of colleges and universities based at Brown University that provides career exploration and public service programs to students and alumni. Ms. Stevens received her B.A. in American History from the University of Chicago, an MBA in Management at Columbia Graduate School of Business, a Masters and PhD in Education Policy from Teachers College.

Chelsea Rivera

Colombian Field Officer and Doctorate Researcher

Chelsea Rivera is a doctorate student in the occupational therapy program at the University of Southern California. She heads the Colombian field office of A.R.T. which is based in Punta Cana, where she is conducting research regarding the lived experience of Afro-Colombian and displaced Colombians in Zona Norte. As a licensed occupational therapist, she is also working within local schools and foundations in the region to promote personal and community wellness. Chelsea is collaborating with community stakeholders and cultural leaders to initiate A.R.T.'s first programming in Cartagena. Prior to pursuing her doctorate, Chelsea attended the University of Miami's School of Education where she graduated with a degree in Human and Social Development and a minor in Art. Having worked in institutions of learning and wellness for over 10 years, Chelsea has extensive experience in both education and yoga/mindfulness curriculum.

Julie Meier

Programming Consultant

Julie Meier is a programming consultant at A.R.T., working on program development for A.R.T.'s new program in the West Bank. Previously, Julie worked on the Syrian humanitarian response with the International Organization for Migration (IOM) based in

Turkey and developed mental health-focused programming for Catholic Relief Services (CRS) in Iraq. Julie has been working on refugee and displacement issues for the past decade and is passionate about bringing sustainable, contextualized and meaningful solutions to displaced populations. Apart from her work with A.R.T., Julie currently holds a communication and research position with UNHCR and is a grant writer for Miry's List, empowering newly-arrived refugee families in the United States. Julie received her Master's degree from New York University's Center for Global Affairs in December 2019.

Advisory Board

ART's Advisory Board includes international development professionals, financial experts and legal advisors.

- **Susan Barnett**, Media Strategist
- **Peter S. Green**, Journalist
- **Victoria Harmon**, Senior Advisor, Governor of New York
- **Jennifer P. Holt**, Chief Executive Officer, Building Markets
- **Margaret Pomeroy Hunt**, Chief Development Officer, The Shed
- **Carolyn Kissane**, Professor, New York University
- **Jane Lowicki-Zucca**, Consultant, Child and Youth Protection and Development in Conflict and Post-conflict
- **Kourosh Mahboubian**, Principal, Kourosh Mahboubian Fine Art
- **Natalie Napierala**, Attorney-at-Law
- **William Petroni**, Managing Director, Cristin Tierney Gallery
- **Robert S. Green**, Attorney-at-Law
- **Marjorie Spitz**, Marketing and Development Consultant
- **Naomi Vladeck**, Development Consultant

Internal Revenue Service
Director, EO Rulings & Agreements
P.O. Box 2508
Cincinnati, OH 45201

Department of the Treasury

Date: August 26, 2008

Employer Identification Number:

20-0052487

Document Locator Number:

17053-229-70303-8

Toll Free Number: 877-829-5500

ART FOR REFUGEES IN TRANSITION INC
C/O SPIEGEL
119 PADDINGTON CIR
SMITHTOWN, NY 11787

Acknowledgement of Your Request

We received your Form 8734, Support Schedule for Your Advance Ruling, or other information regarding your public support status. When communicating with us, please refer to the employer identification number and document locator number shown above.

Your tax exempt status under section 501(c)(3) of the Internal Revenue Code remains in effect.

What Happens Next?

The information you submitted was entered into our computer system at our processing center in Covington, Kentucky, and has been sent to our Cincinnati office for initial review. We approve some cases based on this review. If this is the case, you will receive a letter stating that you are a publicly supported organization.

If the review indicates that additional information or changes are necessary, your case will be assigned to an Exempt Organization Specialist in Cincinnati who will call or write you. We assign cases in the order we receive them.

If the additional information indicates that you meet one of the public support tests, you will receive a letter stating that you are a publicly supported organization. If the public support tests are not met, we will send you a letter re-classifying you as a private foundation. That letter will tell you why we believe you do not meet the public support tests, and will include a complete explanation of your appeal rights.

When Can You Expect To Initially Hear From Us About Your Application?

Normally, you may expect to hear from us within 120 days. If you do not, you may call our toll free number at 1-877-829-5500 Monday through Friday. Please have your identification numbers available so that we can identify your case. If you would rather write than call, please include a copy of this notice with your correspondence.

INTERNAL REVENUE SERVICE
P. O. BOX 2508
CINCINNATI, OH 45201

DEPARTMENT OF THE TREASURY

Date:

SEP 09 2008

ART FOR REFUGEES IN TRANSITION INC
C/O SPIEGEL
119 PADDINGTON CIR
SMITHTOWN, NY 11787-5904

Employer Identification Number:

20-0052487

DLN:

17053229703038

Contact Person:

SHAWNDEA KREBS

ID# 31072

Contact Telephone Number:

(877) 829-5500

Public Charity Status:

509(a)(2)

Dear Applicant:

Our letter dated November 2003, stated you would be exempt from Federal income tax under section 501(c)(3) of the Internal Revenue Code, and you would be treated as a public charity, rather than as a private foundation, during an advance ruling period.

Based on the information you submitted, you are classified as a public charity under the Code section listed in the heading of this letter. Since your exempt status was not under consideration, you continue to be classified as an organization exempt from Federal income tax under section 501(c)(3) of the Code.

Publication 557, Tax-Exempt Status for Your Organization, provides detailed information about your rights and responsibilities as an exempt organization. You may request a copy by calling the toll-free number for forms, (800) 829-3676. Information is also available on our Internet Web Site at www.irs.gov.

If you have general questions about exempt organizations, please call our toll-free number shown in the heading.

Please keep this letter in your permanent records.

Sincerely yours,



Robert Choi
Director, Exempt Organizations
Rulings and Agreements

Letter 1050 (DO/CG)



A year in review...2019

2019 has been a busy period for **A.R.T.** with our current program for refugees/immigrants who have resettled in Israel, and the planning of two new programs, one in Colombia and one in Greece. **A.R.T.** also participated in a conference in Athens, Greece.

Israel

In December, 2018, **A.R.T.** implemented an intergenerational arts program benefiting Ethiopian, Moroccan, Yemeni and Russian Jewish refugees/immigrants who have resettled in Israel in partnership with Bakehila, an Israeli NGO. Together with Bakehila, **A.R.T.** organized regularly scheduled sessions during which community experts lead workshops for children and youth in their art forms. **A.R.T.** and Bakehila coordinate to provide a venue for the workshops, training of elders and any necessary materials.

The majority of these immigrants are losing their culture and traditions and this program helps them not only recapture their culture, but also pass it on to the younger generation as well as share it with the other immigrants in their community, creating greater cohesion and inclusion among the immigrants. For example, the Ethiopians share and teach their traditions to their Russian, Yemeni and Moroccan neighbors. The program is ongoing.

Colombia

A.R.T. first began working in Colombia in 2005 and maintained an office there until 2016. During that time, it established successful programs in Bogota and the northern region of Antioquia that continue to run on a self-sustained basis.

This past October, **A.R.T.**'s Executive Director, Sara Green, traveled to Colombia to visit poor and underserved communities around Cartagena at the invitation of Pilar Santamaria de Reyes, President of Fundacion Education Nuevo Retiro, FENUR, **A.R.T.**'s first partner in Colombia in 2005. FENUR is now working in Cartagena and they asked us to visit Cartagena to help in the communities where they work and to see if there are possibilities here for **A.R.T.** to implement programs.

Cartagena has become a popular tourist destination and more and more hotels and condominium developments are being built. These new developments are right next to very, very poor neighborhoods with communities that have very little opportunities. The dichotomy between the five-star resorts with golf courses, multiple pools, tennis courts, etc. and the tin roof shacks on dirt roads with hungry children wearing no shoes, is striking.

We visited two communities, Punta Canoa and Manzanillo. Both communities are poor and receive little resources from the government. Many Venezuelan refugee families are living in these communities.



Maria los Angeles with her granddaughter Mariyelys. Maria, is a community leader in Punta Canoa and has established a museum of culture in the community. When speaking to the community of Punta Canoa about **A.R.T.**'s program, Maria said "if you do not know where you come from, you do not know where to go, we must embrace this project."



The lack of resources can be seen here, in the school's playground/yard

Here is a photo from the school in Punta Canoa. A delegation from a university in Finland, who will be implementing a teacher training program for English as a second language, as well as a Colombian NGO that will help with teaching English as a second language.



From left to right: Juha Pousi and Rikka Barber, Oulu University, Finland, Christian Mejia, Eurocentre, Sara Green, **A.R.T.**, Myra del Carmen Cerro Gonzalvez, Principal Colegio Punto Canoa and Pilar Santamaria de Reyes, President FENUR

This winter, **A.R.T.** will return to Colombia to implement a new program in Punta Canoa, Cartagena, where we will be working with FENUR. **A.R.T.** is excited to have a wonderful intern, Chelsea Rivera, a PhD candidate in Occupational Therapy from The University of Southern California, working with **A.R.T.** to aid in the implementation of our new program. Chelsea will also work with FENUR to help implement an English language program for community members, including children and Venezuelan refugees, in a marginalized community of Cartagena. The objective is to provide employment opportunities to these community members, using their knowledge of English, to provide jobs in the hotel and tourism industry while strengthening their community ties through their cultural traditions.

GREECE

Last month, **A.R.T.**'s Executive Director, Sara Green, was invited to speak at the 2nd International Refugees and Mental Health Conference in Athens, Greece, about **A.R.T.'s** work and the importance of culture and tradition for not just refugees, but for all communities. Sara ran four workshops during the conference on the role of culture for refugees as a source for healing and resilience.



While in Athens, she met with potential partners for **A.R.T.**, **Hestia Hellas**, a Greek NGO that provides psychosocial services to women and children refugees in Athens, and **Olympic Truce**, created in 2000 by the International Olympic Committee and the Greek Foreign Ministry to promote the Olympic Ideals, to serve peace and friendship and to cultivate international understanding and the promotion of a Culture of Peace.

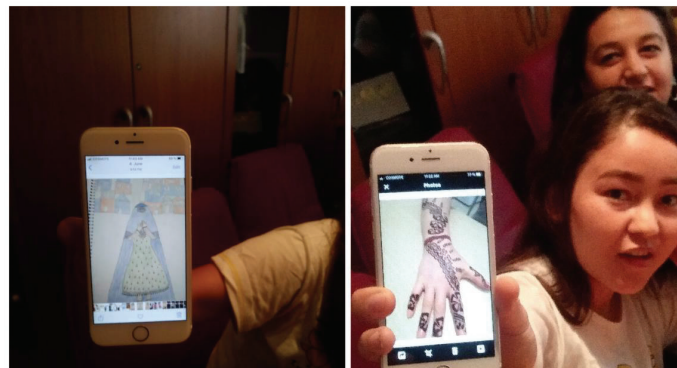
At the invitation of Olympic Truce, Sara ran a workshop for refugee women ages 18-40, who participate in a **soccer team** they run. In preparation of the workshop, the women were asked to bring something from their culture, a tradition. The women came from Afghanistan, Iran and Cameroon.



Leila, from Afghanistan, brought khajoor, a delectable Afghan dessert.



An Iranian woman, who did not want to share her name, sang a song about her love for her country.



A young Afghani woman, who also didn't want to share her name, showed photos on her phone of the traditional henna designs that she creates for women in her community in Athens, as well as drawings she has made of traditional Afghani dresses.

As the workshop ended, and she thanked the women for sharing their stories, dances, songs, food, experiences, one Afghani woman who makes jewelry from beads, took off a bracelet she had made and gave it to Sara. Thank you, she said, thank you for giving this day to us.

A.R.T. is excited to return to Athens this spring to implement a new program in partnership with **Hestia Hellas**, where we will incorporate **A.R.T.**'s curriculum into their existing programs.

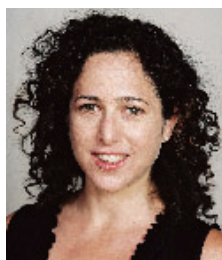
Thank you all for your unwavering support as **A.R.T.** works to expand its programs and help serve the underserved.

The A.R.T.

JULIA HARRIS learned how refugees are using the creative arts to rebuild their individual and community identities.



Girls in an A.R.T. program in Bogota, Colombia, weave sisal fiber.



Sara Green

Sara Green could be considered an overachiever. But when you're a woman on a mission, it helps to have a Type A personality.

That's A as in A.R.T.—Art for Refugees in Transition—a program Green launched in 2003 to help refugees hold on to their cultural traditions.

Green came to Ohio State from New York because of the outstanding reputation of its dance program. She earned undergraduate degrees in both dance and history, then performed professionally in the U.S. and abroad for 10 years.

In the winter of 1999, she had an epiphany. “My body was getting older, and I knew it was time to bow out of dancing. It was when the war in the Balkans was very bad, and there were images everywhere of refugees fleeing through the snow,” she said.

“I felt so bad for these kids who had lost their childhoods and had no way to process their experiences or express themselves on their own terms. That’s when I knew I wanted to start art programs for kids in refugee camps.”

In puzzling out how best to achieve her goal, Green decided to pursue an M.B.A. at Columbia University. She saw it as a way to gain the basic tools of business, the credentials the degree would bring, and the extensive network of contacts available at a top-notch school.

While at Columbia, she spent time with refugees in Kosovo to learn what it’s like for children in a war-torn country. People there

were receptive to her idea of a program through which both children and adults could participate in visual, performing, and creative arts that strengthened and celebrated their cultures.

From Kosovo, Green took A.R.T. to two camps in northern Thailand, where more than 23,000 Burmese refugees are trying to make a home. In collaboration with the International Rescue Committee, Green and other A.R.T. staff members worked with community elders to teach some 600 youngsters how to make and play traditional Burmese instruments. They also offered community classes in areas such as weaving, folklore, and dancing.

More than two years have passed since A.R.T.’s initial foray into Thailand, and the program is flourishing. What’s more, it’s being run entirely by the refugees themselves.

Flush with A.R.T.’s success in Thailand, Green turned to a different corner of the globe: Colombia. “This country is in the middle of a 45-year civil war; it’s rife with paramilitary and drug lords and child soldiers, and it has the second-highest number of kidnappings in the world,” Green said. “More than 3 million of its 36 million inhabitants have become refugees.”

A.R.T. has brought a measure of hope to some of those refugees. The first site, located in Bogota, teams interns from the University of the Andes with A.R.T. staffers to implement and evaluate a traditional arts program, working with charter schools and church com-

of giving hope



Members of the Karenni tribe perform traditional dances as part of A.R.T.'s program in a refugee camp in Thailand.

munity centers to draw participants. Plans are under way to expand to a rural town outside Medellin, known informally as the drug capital of the country. There, Green hopes to launch an after-school program where community elders will teach children their cultural traditions.

"We hope that by keeping them in school longer, helping them to get in touch with their roots, the kids will be less likely to be abducted or lured into becoming child soldiers," Green said.

Finally, Green has teamed up with the Interfaith Refugee Ministry to

help resettled refugees in New Haven, Conn. The families come from Afghanistan, Liberia, Somalia, and the Ivory Coast, among other places.

The challenge is to help members of such a heterogeneous community understand and appreciate not only their own heritage but also the cultures of their new neighbors.

"We're hoping to create some kind of performance that could be taken into the schools," Green said. "It would give the kids the chance to show their peers what their life's about and to feel some pride about who and what they are. It would

also help them stay connected to their parents and the culture they come from."

Green hopes to see the Connecticut model expanded and implemented in other resettlement communities across the country.

"The true reward in this work is the response I receive from the refugees themselves," Green said. "Tearful elders tell me that without A.R.T., their traditions would have died with them. As long as we're helping people, that's what's important." ■

Learn more: www.artforrefugees.org