

Campus in Camps
INITIATIVES

لن أموت

حتى أزرع

في الأرض

جنتي ...

الأديب

"غسان كنفاني"

الحميدية

FINAL DRAFT
18.06.2013

06

THE PATHWAYS

Reframing narration



CAMPUS IN CAMPS
جامعة في المخيم

Campus in Camps

INITIATIVES

THE PATHWAYS

Reframing narration

CONTRIBUTORS

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DHEISHEH REFUGEE CAMP

Beyond the Camp: Into the Common

The initiatives included in these booklets are the result of a collective effort made by the Campus in Camps participants in dialogue with community members, associations and collaborators*. They are based on reflections and observations articulated over a year of communal learning in which knowledge emerged not as pre-constituted information but rather as critical understanding of the social and political context. A group of concepts considered fundamental for the comprehension of the contemporary condition of Palestinian refugee camps took the form of what we call the *Collective Dictionary*, the conceptual framework within which the initiatives are inscribed and find their profound and coherent meanings.

*

The initiatives have been inspired through dialogue with Sandi Hilal, Munir Fasheh, Alessandro Petti and activated with Tamara Abu Laban, Brave New Alps, Ayman Khalifah, Matteo Guidi, Sara Pellegrini, Giuliana Racco, Diego Segatto, Dena Qaddumi.

During the second year, more emphasis has been placed on the kind of knowledge that emerges from actions. Gatherings, walks, events and urban actions are meant to engage more directly with the camp condition. What is at stake in these interventions is the possibility for the participants to realize projects in the camps without normalizing their exceptional conditions and without blending them into the surrounding cities.

After sixty-five years of exile, the camp is no longer made up of tents. The prolonged exceptional temporality of this site has paradoxically created the condition for its transformation: from a pure humanitarian space to an active political space, it has become an embodiment and an expression of the right of return. The initiatives bear the names of this urbanity of exile: *the garden, the pathways, the municipality, the suburb, the pool, the stadium, the square, the unbuilt, the bridge*. The very existence of these common places within refugee camps suggests new spatial and social formations beyond the idea of the camp as a site of marginalization, poverty and political subjugation.

Alessandro Petti,
program director
Dheisheh, June 2013

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01

GRAFFITI & THE CAMP

A look at the role of camp graffiti
as a form of social media

The camp is not a museum

The idea behind graffiti on the camp's wall dates back to the First Intifada in 1987, as writing on walls of the camps and the cities was one of the most important methods to express political opinions and attitudes and to spread enlightenment about the struggles and challenges of Palestine.

ART & RESISTANCE

Since the Intifada, political art in the camps has flourished as a technique of resistance

Political logos, invitations to strikes and protests were all written on the walls. After that, the idea of drawing on walls was inspired by the work of political cartoonist Naji Al Ali, whose political and national art expressed with simplicity the people's suffering, the importance of resistance, and other social topics. While the occupation suppressed freedoms, imprisoning writers and painters for political resistance, the role of literature, graffiti, and painting gained prominence as a method of and approach to resistance.



Yasser Arafat. Abu Jihad, and Ghassan Kanafani

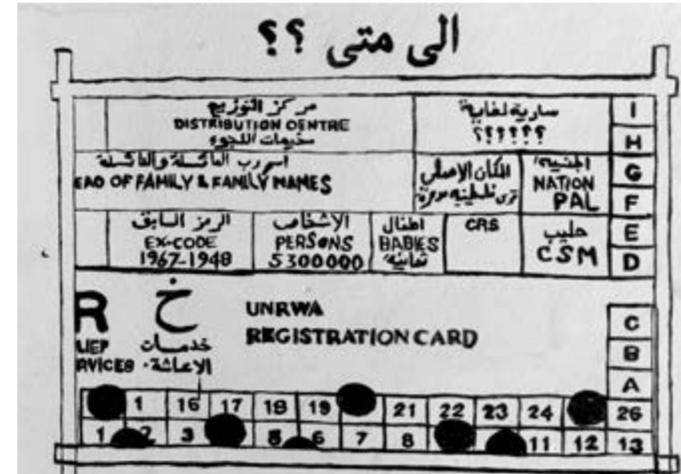
Camp walls

Throughout the First and Second Intifadas, the camp's walls didn't belong to anyone. They weren't owned by particular families. Indeed, the collective mindset and shared experiences generated an intellectual and social texture. As a result of the difficult political and economic conditions of life for refugees, this collectivity created a general role for the camp that was depicted on the walls through political writings and logos. Because this graffiti was born alongside these challenges, the paintings and writings on the walls gained respect and acknowledgement from the families of the camp. A significance that still lasts to this day.

COMMON
Graffiti was born from and came to represent common experiences

The idea of wall paintings was generated on a clear and common basis as a result of the political conflict that these walls had been through, which provided an opportunity for painting and growth. The walls turned into a book of stories about the families of the camp and their suffering for every visitor, through paintings and writings that are in and of themselves a strength of the camp. Furthermore, the paintings didn't only express political subjects; they covered social problems as well. By that, the walls became a form of social media to spread information about the

political, social, and economic suffering of the refugees as well as a way to fix social problems through painting and writing.



"For How Long?" (UNRWA refugee registration card)

The camp is not a museum

Museums take things out of their reality, but the camp is an intense expression of its reality and hasn't strayed from this path even after 65 years. Throughout this time, the camp's walls were used as a place for political, cultural, and social expression. Here, the camp's walls tell real stories that are connected with the timeline of its events. Here, whoever walks by the walls is reminded of the suffering and yet the creation of a community. Graffiti itself



One of Naji Al Ali's graffiti (Dheisheh camp - 2010). Handala is one of the most important characters in Palestinian culture. He is close to both his people and to the situation of the refugees in the camps.

creates a cultural climate through paintings and words that mix life's bitter realities in the camp with the dream or future vision that is an

awareness of future generations of refugees and the striving to create an acceptable present for the future.

“Caricature always brings life to the outside, to the public streets... It catches life wherever it goes to move it to the roofs of the world where there is no way to fill its gaps or to cover its nakedness”.
(Naji Al Ali)

Today's graffiti expresses the life of the people in the camp. Indeed, it is not limited only to the paintings that illustrate the political reality, but it also portrays social aspects and national events. By that, the walls form an open space of expression that focuses on refugee topics, the right of return, and the names of the original villages. It also improves the social and intellectual fabric of the camp. The artist is not the only one painting; rather, expression is a social event where people in the area participate in the activity. Some prepare coffee while others discuss what to paint. In this way, the walls' paintings form a tool to improve and revive identities, which have been missing as a result of the political condition, and ideas such as participation, neighboring, collective learning based on experience, knowledge, public and ownership.

**TODAY'S
TOMORROW**
Graffiti captures its past, present and future

“

Ownership should include feelings, emotions, and convictions. Personally, I consider one's most important assets to be his convictions. So ownership is not limited to land or to material objects but goes beyond these, extending to the intangible realm of ideas.

It was just an idea, nothing else.

The idea was to give grey walls the chance to speak their hidden stories and to provide the streets with a sense of hope and new life. A group of young people decided to paint pictures in order to provoke ideas in the minds of those who pass these walls as they walk through the streets of the camp. By regenerating their meaning, translated through painting, the walls become a way of learning for the local residents and a statement for the Israeli soldiers when they enter the camp. So we decided to start by painting the faces of our martyrs and different personalities to make a sort of open-air gallery.

Nighttime is best for painting, despite the possibility of encountering Israeli soldiers as they enter the camp for nocturnal raids. Young

people have more time in the evening, and paint is more easily applied.

Through our work, we faced a lot of difficulties, sometimes from the Israeli soldiers when they entered the camp. Some of us started throwing stones while others protected our materials. Then we all met up to help each other, operating as a community.

For us and for the other inhabitants of the camp, the walls are neither public nor private property. Many people consider them common. The paintings tell our stories of refugeehood and daily life to visitors and to residents of the camps. They are part of a process of communal participation, creating collective emotions with a greater value than that of the applied material. This is how the meaning of ownership is interpreted in the camp.

(Aysar Al Saifi, Exceptional ownership, from the Collective Dictionary OWNERSHIP)

May 14, 2013: 65th Nakba Day

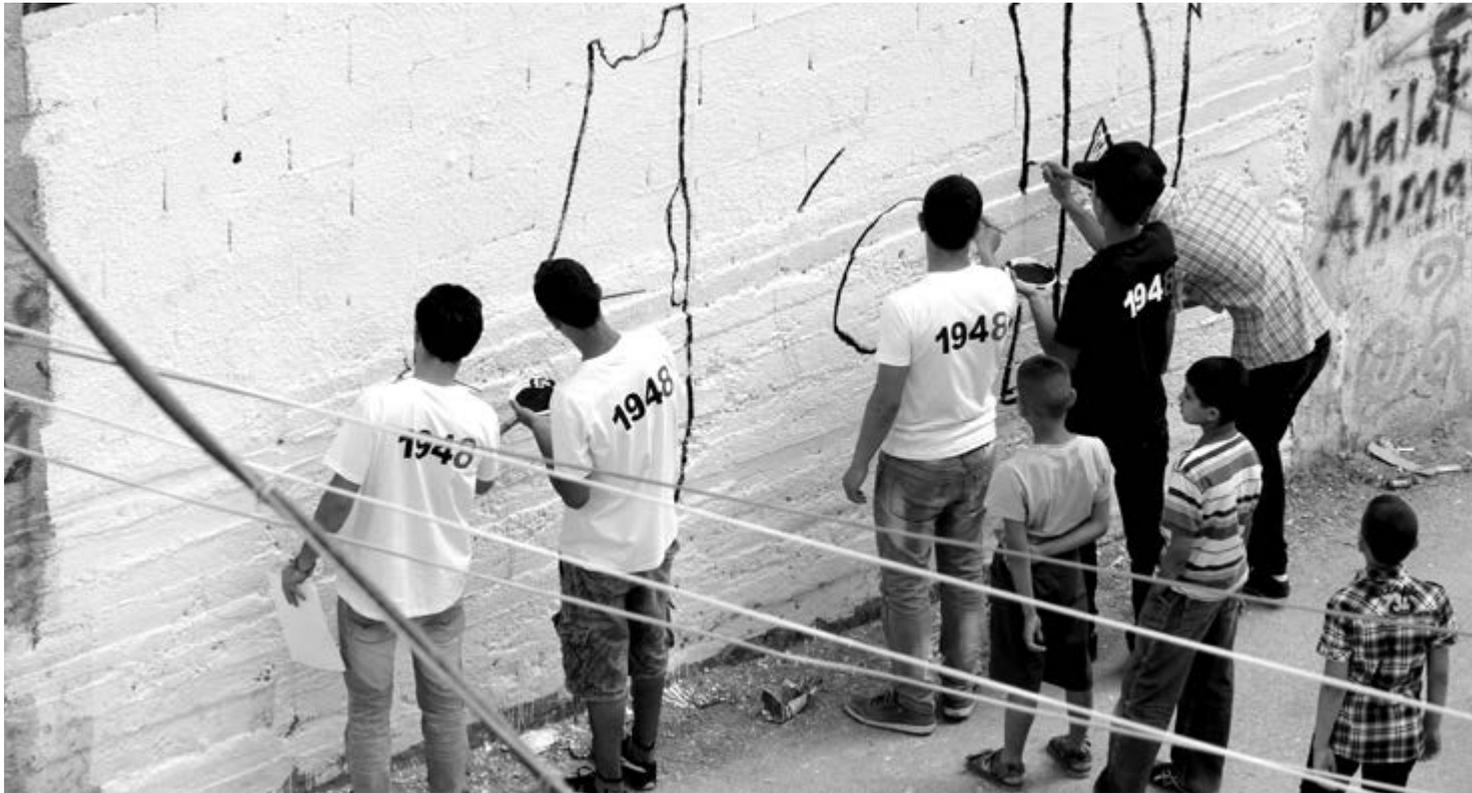
We've held a youth initiation over the past three years where we drew a couple of paintings on the walls accompanied with some realistic statements

**WALLS
AS MEDIA**

Graffiti can transform the camp walls into a social medium

that addressed reality and enriched the walls in the camp with past events and expectations of the future. The project was encouraged by the society. Because of this, we decided to reactivate the youth group. We are going to establish an intellectual common ground that is built on common education and cooperation. Then we will create graffiti, drawings and writings on the walls of the camp to transform the walls into a form of social media.





This activity is the first step in the process of reactivating the painting group with new participants that will revive the idea of drawing on walls together. We had several meetings prior to Nakba Day, in which we began by composing two paintings with the youth group.

During the coming period, we will work on restoring the old graffiti and making new paintings that speak about the present and the future.

One of these paintings shows the dream of refugees to return.

Another one shows the value of the camp 65 years after the Nakba. We hope to sustain the idea that refugeehood doesn't pass away but rather transfers from one generation to the next. We showed this by drawing the character of Handala in new ways. The old Handala represents our first generation while the young Handala represents the new generation.



This picture illustrates the life of the camp: how the new generation takes over the responsibilities of the camp and homeland, and how we take on the role of building our vision in a way that

addresses both the current situation of the camp and the future of return. It shows the meaning of the camp, its political exception, and how we must look to the future and not remain stuck in past.

CAMP WALLS



Ayat Al Akhras, one of the martyrs in the camp.
She was assassinated in 2002.
– 2011



Saad Eid, one of the martyrs in the camp who was a part of the
armed resistance. He was assassinated in 2002 while defending
the camp from the occupation's military forces.
– 2011



Ahmad Misleh was assassinated in a type of public execution by the Israeli Army before a group of people. In this graffiti, we can see his picture surrounded with the names of all the martyrs in the camp, which means that the people in the camp don't forget those who sacrificed their lives for Palestine.

– 2009



Kifah Obeid, 14 years old, was killed by Israeli Army during a demonstration at a checkpoint in Bethlehem on November 25, 2001.

– 2011



Graffiti in the camp is not just for the martyrs of the camp but also for other Palestinian politicians and artists. This graffiti is of the Palestinian writer Ghassan Kanafani, who wrote about the Palestinian political situation. People perceive him as the Palestinian writer who most powerfully addressed the core of

the Palestinian struggle. The other is Naji Al Ali, the Palestinian political cartoonist who presents the Palestinian situation through his drawings. He created the famous caricature Handala, which became a symbol of resistance and revolution.

– 2012



Qussay Al Afandi, 17 years old, one of the youth in the camp who was assassinated in Bethlehem.

– 2009



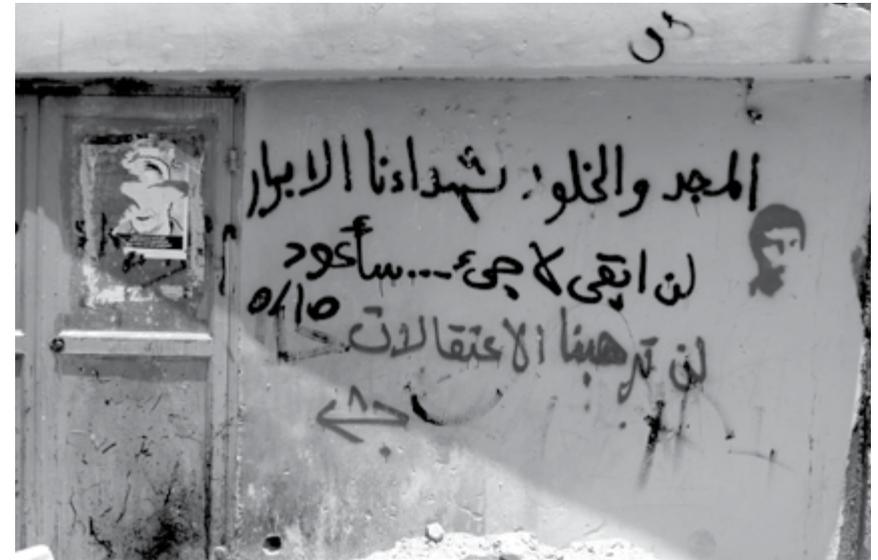
Abu Ali Mostafa, the PFLP leader who was assassinated in his office in 2001. He had a clear vision for the Palestinian resistance and is known by his famous quote: “We come back to Palestine to resist not to compromise”.

– 2011



People name the streets of the camp after the martyrs, which is another way to keep our memory connected with those who gave their lives to protect others.

– 2006



“All the glory and morality for the martyrs in the camp, I will not stay a refugee... I will return back to my land. 15/05/2000”



Jad Salem, one of the most famous fighters in the camp. He led an armed resistance during the Second Intifada. "Or die like the trees standing up".

– 2010



Mahmoud Al Mograby was killed at the beginning of the Second Intifada.

– 2010



A different way to draw pictures of the martyrs in the camp by using a material called “Klashee.” All the walls of the camp are covered with these kinds of photos of the martyrs of the camp.



One of Naji Al Ali's caricatures which illustrates the continuity of the resistance and shows our belief in gaining back Palestine from the Mediterranean Sea to Jordan River.

– 2010



One of Naji Al Ali's caricatures. "I swear, I would shave my mustache if the Arab regimes free even an inch of Palestine".

– 2010

المكبر والخيال
لشهداءنا الابرار
أهدى صلح

طلّ صلاحي
من جراحي
يا نورثقا طلّ صلاحي



ما شئت ذكرا
يا كفاح 25/11

تذكر
كفاح
بهدام
2/11

One of Naji Al Ali's caricatures. — 2010



A caricature by Naji Al Ali, which shows the Arab Governments as invalids, deaf, blind, and mute when Israel passes by.

– 2011



The famous Banksy graffiti. Banksy worked outside the camp, but we decided to redraw his photo inside.

– 2010

The revolutionary spirit of graffiti

Tamara Abu Laban

When we went to portray the murals in Dheisheh refugee camp, I looked at all of them carefully because they tell a lot about the camp. They are everywhere here. True, since my childhood, I have been used to seeing the walls full of colors and slogans, but the graffiti here is in continuous change. Every now and then there are new murals that reflect the situation. They not only represent a political situation, but also the social and cultural life of a certain period.

Art in Palestine, as with all aspects of life, has been heavily influenced by the political situation, especially after the “Nakba”, the Catastrophe, which amplified artists’ creative drive to express the tragedy. But the art of graffiti didn’t appear until later in the sixties, after the “Naksa”, setback. Many changes happened to the Palestinians, such as the loss of identity and the beginning of the armed resistance. Then, the graffiti appeared to stand against the occupation, side by side with the armed parties.

Through graffiti in the First Intifada in the eighties, some of the most important Palestinian symbols took their fixed shape, such as the Palestinian scarf, the flag, the hand sign of victory, the olive tree and the Dome of the Rock.

And if you look at the graffiti documented in this book, most of which was painted in the last five years, you will find that it is dominated by personalities that affected Palestinian culture post-Nakba, like Naji Al-Ali, Mahmoud Darwish, Ghassan Kanafani and others. Naji Al- Ali created the character Handala, the refugee child who refuses to look at the camp and wants to keep his eyes on his original homeland. Therefore, he is a symbol of the many things that built the culture of exile. After many setbacks, revolutions, Intifadas and struggles, still we remain refugees; however, the artist here continues to reject the refugee camp’s situation, after more than 65 years.

The words that are chosen to accompany the drawings are usually taken from the poetry of Mahmoud Darwish or from the Palestinian literature that expresses the experience of exile.

The art community has filled the streets of the camp with paintings of martyrs, stressing that the graffiti can help the people remember the martyrs, their rights and their blood. After the Second Intifada,

and the accompanying disappointments, the artists of the camp, as part of the community, still insist on the narration that says that the blood of the martyrs was not in vain. Rather, the large number of martyrs in the camp is a symbol of dignity and pride, and we can see that clearly on the walls.

The colors of the murals are significant in that they relate to a lack of possibilities; so black is the color that is used most in the murals. Also many people think that we are in the state of sorrow; for that there is nothing better than black.

The graffiti with creative visuals make the camp nicer both through the murals of symbols or through the murals of the martyrs and the personalities that shaped the character of the camp, because people here think that these two categories are the best to be displayed on our walls for us and for visitors. There is an implicit agreement that the walls of the camp do not contain any graffiti that doesn't belong to the art of resistance. Even if an artist wants to produce a new style, there is a common agreement that the work be a continuation of the revolutionary art that rejects the reality of exile.

Wherever there is a revolutionary spirit, there is graffiti. Since the first days of the Egyptian revolution in 2011, for example, graffiti appeared on the walls of Cairo as part of this historic event.

The relationship between revolution and graffiti is very strong because the method is one of the fastest ways to reach out to people. As people head to the streets to raise their voices against injustice, they draw against injustice. This art is linked to the collective feelings and public places. Although the graffiti is painted without prior permission, still people give it legitimacy through popular acceptance and admiration. In addition to that, graffiti assures that every time you pass it, it reflects freedom and the right of expression, no matter how much the regime or occupier tries to stop it.

02

**100
STORIES**

Documenting the social
through narration

Experiments in story-telling

This initiative collects stories from the camp that describe the life and reality of the Palestinian street. Story-telling helps create a direct social interaction between the teller and the listener; in that regard, this project helps document the social coherence of the camp and, at the same time, contributes to the documentation of stories that are told everyday but still unrecorded. Moreover, this initiative emphasizes the importance of people, illuminating people through the stories they tell, stories of sage advice or quotidian events, stories of bitterness and of joy, of sadness and pleasure. Such stories, because of their simplicity of style, make our reality more easily understood and in doing so create a space of greater understanding and assembly between members of the community.

The Smell... of Coffee

In the camp, as we all know, the houses are set directly against each other, to the point that each window opens up to another window. There's no privacy for anyone, and people try to design their homes so that each is slightly separated from the ones around it.

Our kitchen window is rather large, and it faces our neighbor's kitchen window, less than a meter away. One day, I saw that my neighbor was renovating his home. There was lots of drilling and digging, and it went on this way for two weeks. One morning, I went to the kitchen to make some coffee, and while I was letting the coffee boil, I looked up out the window to find that my neighbor had turned his kitchen into a bathroom. Having forgotten to close the window, there he sat, on the toilet, looking at me eye-to-eye. So I said, "How are you, neighbor?!" Still sitting on the toilet, he replied, "Praise God." I said, "What are you doing here?" "What do I know?" he said, "Looks like I forgot to close the window."

We were silent for a moment, then suddenly we started laughing, trying to figure a way out of this awkward situation.

Like a Monkey

During the first Intifada (1987-93), there were often long periods of curfew imposed by the Occupation Army on most of the neighborhoods in the area, specifically Dheisheh Camp. So, when moving from one house to the other, people would avoid using the streets. We would share essential goods (salt, sugar, flour, foods, etc.) with one another when we could. Once, it just so happened that my cousin planned to come visit us, and he asked us to watch the road and make sure his way was clear of soldiers. We stood guard on the roof and let him know the street was safe. After he'd gone halfway, he thought he heard his father's and uncle's footsteps around the corner. So he hid in a bend in the street. A foot patrol of Occupation soldiers, enforcing the curfew, came up the same alley. From our watch on the roof, we tried to warn him that soldiers were coming his way, but if we shouted to my cousin the patrol would hear us. So the soldiers came closer. Suddenly, like a monkey, my cousin jumped out into the road, hoping to surprise his father and uncle, and screamed "Boo!" The soldiers panicked and beat him fiercely. He was crying, but also laughing, while we watched from the roof, crying, but also laughing.



“What Can We Do?”

Before the first Intifada, and during the annual celebration of the establishment of the PFLP, the Occupation waged a fierce campaign against books in the camp. Political and intellectual books were not easy to find at that time, except at the annual book fair in Palestine, where prices were exorbitant. Even though there were few exhibitions, and even though the books were expensive, we still dedicated ourselves to our books. At the

time, the Occupation soldiers would storm houses, and whatever books they found were shredded or burned. So I asked my husband, "What can we do?" and was absorbed in thinking of alternatives. Several days later, my husband was seized in the street and detained, and my aunt and I were alone in the house. I decided that we would protect the books, so we put them in a bag and buried them next to the house, anticipating that something would happen. A few days later, soldiers raided our home and tore through everything but didn't find our library. We were overjoyed to have protected our books, but later that evening, the rains began. We couldn't go out to our library until we knew it was safe, so days later we began to dig up our books. They were all destroyed, covered in mud, their pages molded, and we couldn't salvage a single one of them. We grieved, asking ourselves, "What can we do?" and blamed the occupation for all that had happened that day.

Via Dolorosa

A long time ago, water didn't come directly to our houses, so we had to walk to the well in Irtas, fill our buckets with water, and carry them back. We would go down in groups ("flocks", we'd call them), from the neighborhood to the spring; and the girls from Irtas village would shout out at us "you've emptied our spring!" We would carry the buckets of water on our heads, climbing up the rugged mountain road full of rocks and mudslides. It was a rough situation. We would often slip, as if we were blind, and when we tripped, the buckets of water on our heads would spill onto our faces. We would cry, because our family survived on this water. So we were eager to go back to the well, to fill our buckets and cry.



Mohammad, we need to let the kids marry.’ But my father would say, ‘They will not marry until we return home.’ Were people even allowed to marry outside of their homeland? Weeks passed, and then months. Finally, certain notable families insisted that my father should accept the wedding, but he held his ground and refused: ‘Until the Homeland returns.’ It was not until our story had dragged on endlessly, not until the notable families had convinced my father that our stay here would be prolonged, not until then, did my father let us marry.”

“Until the Homeland Returns”

Once, I was sitting with my grandmother and her cousin when that cousin asked my grandmother: “Khadija, do you remember how you were married?” Khadija answered: “Oh, we suffered a lot until we managed to get married...”

Abdullah and I were engaged back in the ‘Days of the Homeland, but after the Nakba happened in 1948, we were kicked off our land and started living in the camp. My uncle kept pressuring my father, ‘Come on, Abu

The First Football in the Camp

As children, when we wanted to play football, we would blow up a balloon and stretch a pair of socks over it so that we had something strong to play with. Our football would last from one week to ten days, but at some point it would always pop. One time after our ball popped, we thought about getting a real one. We wondered how we could get the money to buy a proper football, and we decided to put together all of our pocket money. But it was just a few cents, much less than

half a shekel. So we started saving money. Each day for three months, we collected the money and counted it together, working out how much we had and how much more we needed. This was something strange, exciting but also wonderful. After three months we had collected two and half dinars, more or less. But here's where the conflict started: who would go and buy the football? To stop the fighting we put everyone's name in a hat and picked out three names. The three then went to Bethlehem, to what was then called "Al Cinema", to buy the football. There, we bought the ball from a Dheisheh retailer, but another conflict began. Who would carry the ball? We decided that each of us would carry the ball for a little bit, and in order not to anger the others, we agreed not play with it until we were all together back at the camp. At the time, Bethlehem was less built-up, with more open spaces around the camp. When we arrived, we saw lots of people waiting on Anton Mountain. The people started to shout and wave as if we had returned from a long, long journey or as if we liberated Palestine! This is the story of the first football in the camp. The ball is still intact and is with our neighbor to this day.



The "Package"

A long time ago, UNRWA distributed clothes to each family in the camp. The clothes came in a kind of "package" that was tied at the top (sometimes the package would be a sheet or a cloth, sometimes just large clothing tied up by its corners) The day the "package" came was always a day of celebration, as if the sack was infused with chance, a long-lost treasure (whose true owner could never be found). Immediately, we'd open the package and turn it upside down, looking for something that would suit us. One time, I was excited to find a

pair of pants that were just my size. I went out into the streets of the camp proudly wearing pants without rips or patches. Some of my friends, however, looked at me strangely, and I felt as if I didn't belong. All of their pants were torn, scuffed, and patched up. I rushed off toward my house, picked up a piece of glass, and ripped my pants from the knee to the pocket. After my mother sewed up the tear, I felt better, no longer different than the rest of the kids. Of course, there's no need to tell you what my mother did when she saw the rip.

Mloukheya War

When we were children, merchants would wander the neighborhood streets selling goods from their cars. Most of them were from a village south of Hebron called Beit Awa, but many of them lived in Bethlehem. At the time, we were always playing outside in the streets. When we would hear or see one of the mloukheya sellers, we would burst with joy, as if a wedding feast had descended from the sky. The women in the neighborhood would bargain over the price until a deal was made. We would circle around them and enjoy the moment, but each of us had his eye out to steal some of those green mloukheya stalks. What would happen is that after the car passed on, bits of the stalks would lay discarded in the street. And many of these would become some of our best weapons in the 'mloukheya war.' Others would peel and dry these stalks to smoke them. It had many uses. One time, we stole an entire truckload of mloukheya, and we ran off with enough stalks for a whole month. That car, and its driver Abu Shanab, and those mloukheya stalks brought us such happiness in our childhood days. And the 'day of the mloukheya' was one of the happiest.

03

THE LITERATURE FORUM

Reactivating literary culture
in the camp

The Palestinian Nakba, along with the crimes and conflicts that have followed, has been a significant source for many stories and novels that were generated to defend the historical, civil and national rights of the Palestinian people. Literature is a way to maintain the Palestinian culture that existed at the time and a way to defend the Palestinian cause through chronicling and maintaining the events and stories that have occurred because of this Nakba.

Literature and the Nakba

Palestinian writers were pushed to use literature as a way to express themselves out of need. However, when the occupation became aware of the role the writers played in educating, enlightening, and inciting the Palestinian people about their reality, it worked to suppress freedoms, imposed a cultural curfew, and sought out and imprisoned writers. Despite all this, Palestinian writers would continue, and they found a way through writing and literary symbols to overcome the Israeli military surveillance and censorship. They found a way to express their thoughts and continue their activism.

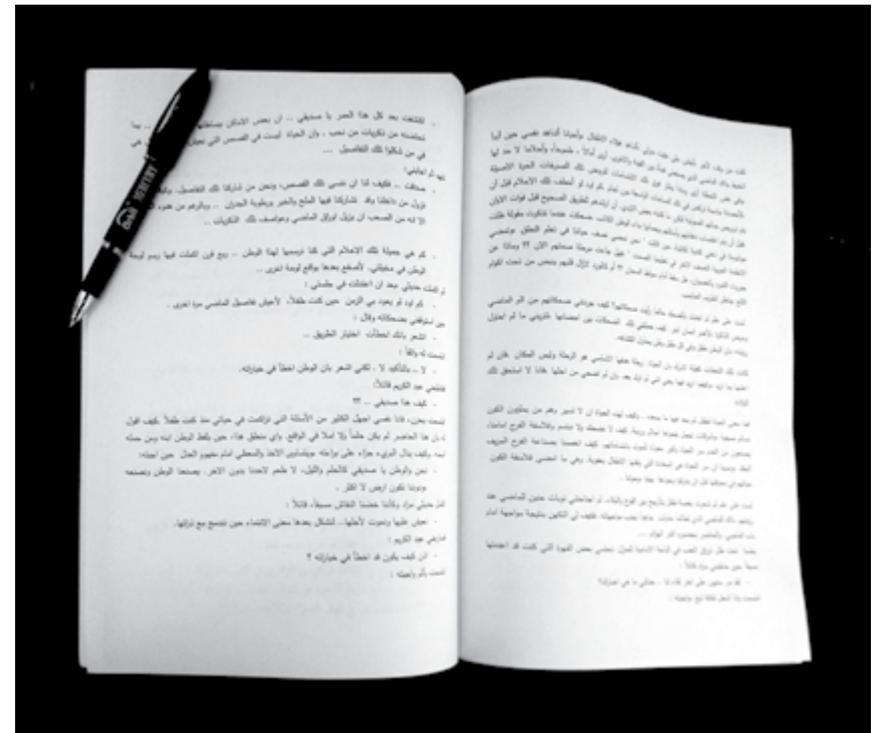
The nature of the Palestinian-Israeli conflict made the subjects of literature concentrate on topics that related to the conflict and had a direct effect on the life and future of society. Some of these subjects are land, occupation, resistance, poverty, and revolution. As you may know, literature is one of the methods to directly express opinions and experiences that came as a result of the Palestinian political circumstance that placed writers under the eye of the military.

Palestinian writers did not detach themselves from their reality. Instead, they were mirrors for and of society. They stood against the odds. For instance, Ghassan Kanafani and other writers considered reality in their texts by portraying the identities and the suffering of everyday life. For example, the protagonist of “Om Sa’ad” is a symbol of the land and the Palestinian mother who fights to sacrifices alongside her sons for their home; or in the novel *Men in the Sun*, Abu Kheirazan, whose name means hope, stands in for the Palestinian Leadership. With that, literature has played a significant role in uniting many writers under a common social and intellectual thread.

The Literature Forum

The idea of the literature forum arose from discussions with different generations in the camp. Its first component is a series of activities outside the frame of the political parties and the NGO community to create a new reality that is associated with the visions of generations for the present and the future.

The second step will be creating the literature forum itself. A traditional literature forum could be shared by all generations and directly run by



An excerpt from *The Woman of Summer*, the new novel we are working on. This novel speaks about life in the camp and a vision of the future.

members of the camp. Through this project, two important aspects will be created. First, a new common space in the camp. Second, a revival of literary activities. In this way, there will be literary production by and for the camp, which could be presented as booklets, magazines or even documentary films.

We started by collecting different stories from families in the camp as a way to introduce other people to our idea, which is to represent reality in an accessible way. We then held several workshops in different areas about general political subjects and about ideas that we discussed in *Campus in Camps* and in our *Collective Dictionary*, such as citizenship and common. It was nice to involve the community in our ideas and create a new group of young people who are interested in participating in the culture of the camp.

Another approach of this initiative is a reactivation of the literature in the camp. To break the rigidity of literature inside the camp, we will hold literature summer camps to foster novelists and writers and to introduce social and political issues through literature. Through these summer camps, we will invite local and international writers to hold workshops with the participants.

On "social" media

As communication technologies develop, so too does our attachment to the technology itself. However, such an attachment can override the message and leave people open to manipulation. Social communication has taken on a new meaning, and as our relationship with machines grows, are we losing our connection to reality, to the social?

This initiative developed through our realization of the importance of the media in general and for the message that could be given to communities in particular. We initially wanted to create a standard media center by gathering equipment for film production. However, after a year of discussion, debates and workshops in *Campus in Camps*, we changed our idea and concentrated on the message itself. We believe that the medium is the message and that we should concentrate on the community. It is important to transmit these messages through methods that are simple and available but which have been neglected or marginalized by new methods and technologies.

Our goal in using this method rather than new technologies is based on the role of these methods in improving the social fabric of the community, since these methods were used historically to easily transmit political and social messages.

Within this initiative, we used three ways that, in the end, contributed in creating the same body and fostered the same goal, which is social media: stories, graffiti and the literature forum.

How to get involved

THE PATHWAYS. REFRAMING NARRATION

www.campusincamps.ps/projects/o6-the-pathways

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Campus in Camps

Campus in Camps is a two-year experimental educational and project oriented program, engaging the participants from the West Bank's refugee camps in an attempt to explore and produce new forms of representation of camps and refugees beyond the static and traditional symbols of victimization, passivity and poverty. The program aims at transgressing, without eliminating, the distinction between camp and city, refugee and citizen, center and periphery, theory and practice, teacher and student.

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