

## UNRWA Summer Games 2009: Evaluation Report Theatre Day Productions Service Contract no. G02/09

### a) Design

#### - Relevance of project. Did it address real needs?

With the experience of the 2007 and 2008 Summer Games Drama Program, and considering the continued worsening situation on the ground in Gaza in 2009, the Summer Games absolutely addressed real and immediate needs. A lot of the addressed findings and problems are the same as last year. Sometimes it is clear that children are getting used to the phenomenon the Summer Games: they enjoy themselves, they know what to expect, and they wait, like a ritual, for the uniforms to be given out. But this fact doesn't mean they are in good shape. On the contrary! From the feed-back received from our animators and supervisors, we again witnessed very many cases of stressed and repressed (blocked) children who are caught up in a bad routine, with no outlets (not at home and not in school) and who, like the adults, are under the siege of Gaza. There were new "trends of misery," new depths in the problems children encountered in their young lives. For the first time a very large number of children expressed their wish to leave and to live in another country. Many children in the south were ordered by their parents to work in the tunnels to increase the family income. Animators noticed that physical fights and conflicts erupted easily between the boys as well as the girls. Problems of fighting children increased in 2009; And it seems to take longer than usual before they are able to make up with each other again. Their mindset seems to be with problems rather than solutions. Although we didn't specifically aim to talk about the January 09 war, many children started talking about their war experiences and fears simply because they found a willing ear and a safe and relaxed environment. If the stories were too personal to share in the group, children went out with the animator or his/her assistant to talk in private. Again some girls spoke of the sexual violence they were faced or felt threatened by; They were visibly relaxed having a place to talk and someone to talk to. We noticed that all these kids could relax and open up during the workshops.

It was very good that we could organize performance weeks at the end of the each of the two 4-week Drama Rounds. In addition to the drama work with children, thousands of kids received an unexpected day-trip to Gaza for several hours of entertainment and active theatre work. Again, many children who never leave their town or camp because of poverty or fear of the parents, came to Gaza and saw their peer groups from all over the Gaza Strip perform a beautiful show, full of fantasy and hope, and dealing with their own daily themes and problems. We were able to address real needs because in a 4-week period we have time to discover and work on these real needs of the children. The 4-week x 2 set-up is an excellent time frame for us with regards to impact concerning relief, increased belief in self, increased creative skills, and strengthened coping mechanisms of the participating children.

#### - Human resources, materials, and funds allocated to this project: were these adequate?

Human Resources – In 2007, we worked with 120 animators. From among them, we selected the best 40 for the Summer Games of 2008. In 2009, we gave each of these 40 animators an assistant, also selected from a pool of animators known to us. In comparison to last year, the results were better because of the proper investment in human resources. In line with our recommendations of 2008, we were able to work with 80 animators, two for each of the 40 drama groups of 20 children. As requested in our proposal, the teams worked one shift per

day and this gave them time to review the work, prepare for the next day, and reflect properly on the input given by the children.

We noticed in 2009 that non-TDP animators in the Summer Games are very curious about the drama work; they envy the atmosphere in the drama groups. Some, however, do not understand this work and look at it with suspicious eyes and question the special place it has in the SG locations (separated from other activities). For better understanding of the drama work by all active Summer Games animators including those who work in sports and beach activities, we suggest that TDP performs a short training. Here, we could support these other animators: they will be able to use drama games in their SG work and they will have gained respect and understanding for the drama work. A lot of fun can be organized through drama! Teaching in Role, for example, is a wonderful new technique that can be used by animators of any activity. Through this training, integration of the different sectors of the Summer Games could start.

Regarding materials, we had to improvise! This year, no supplies could be brought in from outside the Gaza Strip. The theatre flats, used in every workshop room, were made of simple frames with fabric covers. Costume elements, toys, and theatre props were used from TDP storages even though we managed to buy and use whatever was available in the Gaza markets that could serve our purpose and be turned into imaginative “theatre objects.”

#### **- Were the activities appropriate to achieve the objectives/produce the planned output(s)?**

Yes! As in 2008, all reactions of children, teachers, and parents support this, as well as the reaction of responsible UNRWA officials. There were also several other effects:

1) 6,000 children were able to visit and watch a theatre performance combined with an interactive drama activity that made for an unexpected and exciting summer day trip.

2) The training of prepared the animators so well for the practice of drama work that several have obtained additional project employment in drama activities; others were able to choose drama as their favorite professional perspective and will enroll in TDP’s 3-year training curriculum for acting/drama-teaching.

3) The acceptance and support for drama activities connected to educational goals was substantially increased in the Gaza community at large.

4) TDP itself was able to benefit by again expanding its capacity to create large-scale theatre activities with performances by children for children. We also further increased our pool of available trained drama animators.

One of the reasons for this success in 2009 is the drama methodology we used. We used 3 important tools: (1) Teaching in Role (2) Folklore Stories (3) Street Games. Before the children arrived at the workshop, the animators would set up their stage-of-the day and prepare. The children entered a classroom that had turned into a new world. The animators, in the role of characters from folklore stories, would address the children from within the imagined world of a fairy tale and turn them (the kids) into characters of the story. From the second they arrive, the kids are playing and fantasizing.

This year, the children did not complain about having “to go to school” for the Summer Games. In 2008, kids said that they would “like to be somewhere else” in summer because the school building is connected to the routine of school life. No complaints this time! The classrooms were turned into something else, into magical places, and the kids loved it. The known street games used to activate the kids, together with the known atmosphere of the folklore stories, produced a very comfortable and inviting atmosphere... one that was easy to identify with and related to the community! The children were always curious about the surprise that would wait for them the next day and what their new roles would be. At moments the children were so excited and motivated that they would initiate improvisations and scenes leaving happy animators on the side: This is what we wanted to achieve, the self-initiative of the children.

- **Any comments on the planning of activity locations, the allocation of children or any other technical/logistical issues?**

**Locations** – As described above, we no longer had problems with children and parents who preferred non-school locations for summer activities. This 2008 problem was solved by deep study, preparation, and choice of the proper drama methodology (see above). Still, more can be done to transform these classrooms into magical spaces. More study and more creativity!!! Another problem solved in 2009 regards different SG activities taking place in adjacent rooms (which was a big problem in 2008). This year the drama activities were kept separate from other activities and this allowed for quiet and good concentration. Also solved was the problem of clean drinking water in the schools. Water was available in 2009.

**The allocation of children** – As in 2007 and 2008, there remains a problem with the registration process of the children. We believe that TDP should be involved in the selection and registration of children. A general problem was the lack of knowledge of our full partnership in the Summer Games. Location managers were not informed or properly instructed about the drama program. Often, they didn't know about their responsibility for the registered children in the drama program even though they were the coordinators for all children in the program. TDP thinks this problem can be solved if we can discuss our program with location managers in the preparation meetings of the SG. One good initiative was to involve the District Education Officers of each region in the coordination process. Once they took responsibility for the children's participation in the drama program, problems could be solved much faster than before! There was an additional and known chain of command in UNRWA that made fast communication happen. Missing children who were registered were called or their parents were contacted. Location managers in remote schools were contacted to mobilize those children registered for the drama program but who hadn't yet found their way to the schools of the drama activities. Problems with transportation were solved faster.

**Other technical/logistical issues** – Finally, the entire management of the transport of kids in buses was very confusing: (1) buses were not on time so kids didn't come because the buses were late (2) bus drivers do not have proper information about which children to take and which not (3) often bus drivers came early and wanted to move the children before the activity was finished (5) in general there are too many irregularities in the transport system causing the late start of activities or cancellation of days. TDP has years of experience, on a daily basis, in dealing with bus companies for transporting children from schools to activities. We suggest that TDP gets the delegated tasks to deal with the bus companies and their drivers so that communication lines are shorter.

## **b) Implementation**

- **Were any major changes made during implementation and what were the reasons for the changes?**

A change made by UNRWA was at the end of the Summer Games when the big final-week closing ceremony and party was cancelled. There was no Stadium Performance in 2009. We had planned and prepared ourselves for this. The children who were to participate had been selected. A field performance scenario had been made.

- **Assessment of performance of animators.**

As stated, we selected the 40 most qualified animators from among the people we worked with in previous years. In order to guarantee the best possible work with children, TDP requested the hiring of another 40 animators – as assistants – so that all the animators would work in duos. Every group of 20 children was led by 2 animators in order to maintain good

concentration among the children and the proper outcome of objectives to the children. This was a very good choice. The 40 animators were intensely trained for 7 weeks, 6 days a week (May 1 – June 20). The assistants joined the animators from the 3<sup>rd</sup> training week. Once more, the professional progress made by all was remarkable. In addition to the regular training for drama teaching, they were also trained in acting and directing to improve their skills re: theatre presentations by children and for children. (See also 'Long Term Impact' for animators who secured jobs after this training.) The team of animators is visibly stronger than previous years. Because the basics of drama were known, the 2009 training could focus on a new and very playful methodology demanding strong acting and playing skills from the animators. They were able to do this. We can safely say that our training and preparation work was excellent this year and that animators performed well across the board. For many animators, the drama work became an important part of their lives, something to develop further beyond the time frame of Summer Games. An aspect of the work that should, and can, be further developed is the theoretical foundation of the work. Supervisors, as well as animators, can increase their reflective skills about their work and the effect on children. For this, theory of drama and literature study in general should get a priority in future training.

- **Assessment of helpfulness/responsiveness of UNRWA staff at the field level (school staff and others).**

We believe 2009 was a good year! We thank the UNRWA staff for their commitment. Given that the Summer Games is a huge project, all UNRWA staff did their best for the success of the games. For a critical note, we would like to add that the relation with location managers could be improved by better preparation for the drama program. We found that some location managers were not well informed about our program. The information they had was that the drama program needs 4 classrooms, period. Other information was lacking: that children in the drama program should get cookies and juice like the other children, that registration of kids included those children from other schools or locations, that the kids should get uniforms like all the other children. Sometimes it felt as if the location managers were far away from us. In those cases we had no partners to talk to for help. The headmasters all had feeling of big responsibility for their location activity. In general, it took a long time before the drama program was seen as part of the SG. For the future, we can create solidarity and feelings of responsibility by being much more involved in the preparations. It might be a good idea to meet with headmasters and location managers before the Summer Games in the schools to introduce the program and to build partnership.

- **Assessment of relations with Summer Games team.**

This year was more relaxed than in 2008 and 2007! The coordination team of Abdalla Al-Assi and Essam Shalfuh was very helpful. We thank them! We felt that Abdalla was very busy. He was great in solving problems but we could not always find him. We are sorry for pushing him a lot, we are aware of this. We hope he accepts that this is only done in order to solve problems for the activities and the children. Said Abu Albeh was a good coordinating contact for the impossibly complicated issue of the buses for transport of the children. Contacts with Susanne Kristensen were always pleasant and effective. We hope to continue working with her.

- **Did external factors influence the project?**

Clearly the siege of Gaza affected TDP, as well as UNRWA, in all matters concerning the purchase of needed materials. There were some black-market prices for wood and décor-building material that could not be avoided. In general, we had to improvise with used material and makeshift solutions for the decoration needs. (See above under *Human resources, materials, and funds allocated to this project: were these adequate?*)

Obviously, the January war, had a big negative psychological effect on the population, adults as well as children. This made the need for a relief program, like drama, bigger and paradoxically resulted again in a higher impact of the program. (With a smile we can say that additional "job-creation" happened with the porters at the Erez border as, weeks prior to the SG, TDP began bringing in suitcases of stuff that was unavailable in Gaza.)

- **Were there variations between the governorates in terms of successful implementation of activities? What were the reasons behind this variation?**

More girls than boys in some areas! Especially during the performance weeks, we saw many more girls than boys from Rafah and North. Also in the drama sessions we had more girls than boys from these same 2 governorates, but here the difference was small. In general we had almost the same numbers boys and girls participating in the drama sessions in 2009. It means that this year, the boys decided to join because in 2007 and 2008 we had many more girls than boys. A balance restored!

Gaza governorate was represented with the smallest number of kids for the second year in a row. In Gaza, the children were selected from many different schools. This is different from ie: Rafah, where sometimes all children came from the school itself. This diversity made the group in Gaza vulnerable. Also, many schools in Gaza have SG activities, more than in other regions. For children, it is attractive to join activities in another school when transport problems made it difficult to reach the drama program school. And, as stated, transport problems there were! Concerning content of the program, we noticed that especially in the governorates of the North and Rafah, many children came up with stories about their experiences during the war. Sometimes they worked out these stories in dramatic scenes. Many times they just wanted to talk - in and after the drama sessions.

- **Any other key aspects (positive and/or negative) of implementation that you wish to highlight.**

An interesting aspect stays that the drama program is extra-appealing to girls (and not only the young ones). Their participation is slightly higher than the boys and they show a stronger, empowering presence in all the presentations. This seems to be a continuing characteristic of the drama activities. In 2007 and 2008 we noticed the same trend.

The drama program gave many traumatized children the possibility to express specific problems. This brought them relief and their social functioning improved afterwards. In the future, TDP would like to have the support of a counseling or specialists support group that is able to follow up on children with alarming stories of trauma or (family) conflicts of the children. Another aspect (and this is similar to 2007 and 2008), is the impressive positive response of the children and their caretakers to drama activities. For them, it was new, unexpectedly good, and something that changed the behavior of kids. There were many requests for the program to continue in regular school life.

A worrisome observation was the problem with the clothes/uniforms handed out to the children. Unfortunately, we heard many stories about the clothing being dealt with as merchandise. There were children who went around to try to collect several uniforms in different SG locations and to sell them on the streets. It seems they were often stimulated to do so by their parents. Material need starts to intervene with the clear and clean aims of the SG.

We gave a small number of children who showed initiative and talent a chance to keep working. After the end of the first round of 4 weeks, they were included in the team of animators during the second round. Here, they developed their own scenes and also performed during the last performance week.

## c) Achievements

- **The overall objective of Summer Games was to provide as many Gaza children and youth as possible with a sustained program of educational and entertaining activities during their summer holidays. Has this objective been met? (Answer is analogue to our 2008 report!)**

The comments made in our 2007 report regarding the difference between a 3-day drama workshop and a one, two, or three-week workshop, were actively taken into account in 2008 and 2009. The 4-week workshops of 2009 made all the difference. Although there were fewer kids, these kids grew into small but strong teams of drama students. Drama teachers were able to get very close to the kids, to know them personally, and to work with them more deeply. Attachments grew between the kids and between kids and drama teachers. This resulted in a better outcome for the participating kids and for the young audiences on performance days. These are the kind of workshops that TDP has made the core of its activities since we began our work. They were the basis for our Measurement Study on the Impact of Drama on Gaza Children (Report February 2007) which states that 60 hours of TDP drama results in a 25% increase of creative skills and another 25% of increase of children's self-efficacy: real change and empowerment that was verified. The final sustainability of these effects, the further development of social skills, tension release, and the preservation of coping mechanisms, will be dependent on the way these activities can be repeated or, better, gradually become a structural part of the education system in Gaza. TDP gladly offers its expertise and international network assistance in efforts to make this happen.

- **Objectives specific to implementing partner (as defined in the official project proposal attached to Service Contract). Do you think these have been achieved? Please list the key outputs demonstrating the achievement of these objectives.**

\* "To enable talented children and youth to continue developing their creative skills." In some 80 presentations, performed at the end of 3-4 week workshops, children demonstrated their newly found expressive skills and showed their theatrical creations in a festive and positive way. TDP also collected narratives and other feedback from children and their animators. See attachment for a summary choice of this material.

\* "To promote social skills such as conflict-resolution and team work through drama." Animators witnessed many heartbreaking stories from children with difficulties and violent confrontations in their families. They were strengthened to deal with the situation, to relax, and to have confidence and understanding. Some of these stories are listed in the feed-back attachment. All presentations and witness reports contain proof of gained social skills by children and of successful teamwork.

\*\* "To foster dramatic talent of children and youngsters by giving time for a deep experience and the possibility to publicly present their creative skills." This might be the most successfully fulfilled objective. Close to 1600 children were guided towards a deep and joyful drama experience and they presented their creative work (see above for the measurable effect). The most creative presentations were selected. The children acting in these presentations were able to develop their talent further. They showed their efforts in a professional theatre and were further coached to bring out their best energy and inspiration during a week of theatre performances for 6,700 children and youngsters. Their theatre performances were amusing and thought provoking as some of the audience reactions testify. Some narratives of the young actors and reactions of their audience are included in the feedback attachment. The girl's

scenes in the performance week gave a lot of food for discussion among female audiences about the position of girls in the family and about their rights to choose their own way of being. Of course they also laughed a lot.

TDP objectives for the Summer Games not mentioned in the contract proposal:

\*\* "To spread joy and trust of youth among the Gaza community in a time of mayhem and despair." For many young girls and boys the performances were a long awaited chance to leave their town or camp and see something else of the world (for some, the Gaza Strip is a big world with many undiscovered places).

Evaluations and reactions of children show that many children found a surprisingly entertaining and relaxing activity in the drama workshops. As stated before, some of their reactions are included in the feedback attachment. Group trust with group members was found. Parents, teachers, as well as animators from outside TDP, showed their surprise and happiness with the activities wherever they were presented. Many were surprised by the unexpected level of acting, and by the commitment of the children. As in 2008, the 2009 Summer Games turned out to be a PR campaign for the understanding that drama is able to generate children's strength and beauty. Again, a lot of support for quality theatre and drama was won in the Gaza community. Some parents brought their children to schools (where drama activities were in progress) requesting that their kids take part. The drama work in the Summer Games is getting known!

#### **d) Longer-term impact**

##### **- What are the longer-term results of the project so far or what can/should be done, in your view, to achieve longer-term impact?**

True long-term impact can be achieved by integrating the Summer Games activities (especially activities like Drama, with the power of personal transformation, healing, and raising self-efficacy) into an aspect of ongoing education in children's school life. A good system of after-school activities could provide this. A general introduction of drama in the curriculum would be best, whether through additional training of UNRWA teachers, or through the creation of animation teams in schools.

Long term effects that were realized this summer and that reflect, on a deeper level, the effects of 2007 and 2008:

\*Understanding of the positive value of drama, and of arts in education in general, was found. We believe that we continued to make lasting positive impressions on parents and teachers and on hundreds of cultural workers and animators participating in the SG. The misunderstanding about the possible negative character of drama and theatre was solved period for a large part of the population.

\*Drama and other art forms are accepted as friendly activities for girls and boys. The existing fear of public exposure of girls in performing arts activities was broken. In all governorates, the participation of girls was again bigger than the participation of boys.

\*The demand for continued drama activities was again so massive that we feel one can speak of a long-term effect: the taboo is broken, now people are curious and receptive to new activities in the future.

\*The relief and personal change of behavior that many children experienced will be longer lived than in the previous year. The intensive character of the drama activities this year guarantees long-lasting memories. Many skills will continue to be part of children's lives and this is certainly true for the children who acted for their peers during the two performance weeks with electrifying theatre performances. The long-term sustainability of relief and behavioral change, however, can only be established through continued exposure to drama or comparable activities. What will be remembered over a long time is the knowledge that drama activities like the one experienced this summer have the power to bring beauty, fun, and change. You can always choose to go back to them, to find more.

\*Creation of a future audience for theatre and arts. We believe that children who were exposed

to the program are receptive of future theatre programs.

\* Many drama animators trained by TDP are university arts students. It is now part of TDP's strategic plan, to select good candidates for new training from this group and prepare them for emergency aid cultural projects.

\*Many children had experiences that will continue to be part of them. Some examples are given in the feedback attachment to this evaluation. The witnessed stories of our animators is a support for this conclusion.

For backing up our statements about impact and increase of children's creative, social, and cognitive skills, we have initiated a new effect measurement program in UNRWA which will take place in 2 UNRWA schools in Beit Hanoun in the autumn of 2009. Drama organizations in 12 different countries will carry out a large-scale drama measurement project in which TDP participates as a key partner. Increased competence of children are measured for: Fluency in the Mother Tongue, Learning to Learn, Interpersonal, Inter-cultural, and Social and Civic competences, Entrepreneurship, & Cultural Expression.

## e) Lessons learned

### - What will you remember from your involvement in this project?

\* The main learning point concerns the new drama methodology we used. (For a description, see above ...“Were the activities appropriate to achieve the objectives/produce the planned output(s)?” (page 2)). The street games and folk stories gave a good community connection without having to concentrate on the direct frustrations of reality. The teaching-in-role of the drama animators made the percentage of time spent on playing, acting, imagination, much higher than in previous years. This result needs to be nourished and repeated. The new method kept us, as artists, fresh. We needed to reflect on our work constantly because it was new, because we renewed ourselves. It is good to innovate, to find new approaches to drama; it makes us search for the best performance of ourselves. This is a good lesson learned and needs to be repeated!

\* For children who are full of initiative and filled with ideas for making their own stories and scenes, it is good to give them a chance to do so. Where we can, we try to include children as leaders in the project. This happened when we selected a small group of these children from the first drama round to work/assist in the second round. We wish to find more ways to include children in the design and production of the work in the future.

Other lessons learnt are repeated lessons from previous years:

\*New confirmation of the fact that in ‘miserable’ Gaza a beautiful project for children can be realized in spite of many indicators pointing at fear-of-people and fear-for-public-activities in a time of mayhem and despair.

\*An intensive and effective drama program can successfully be integrated in the Summer Games operation, merging education and empowerment with pleasure and entertainment.

\*TDP has the capacity to train large groups of (selected) people to implement large-scale drama and arts projects. TDP's senior management was again happily surprised by the artistic capacity and teaching skills (TOT) of its Gaza team.

\*The continued need to be prepared for surprises every second; the knowledge that usually several aspects of a good program turn out to be failing pieces in the organizational chain, putting activities at risk and calling for last minute actions. Examples are children who don't come because of transport problems or administrative problems with registration or lack of follow-up regarding the registration of kids; drama activities receive general support but also keep attracting suspicion of some people because of its relatively intimate, emotional, and physical character, and because the work is closed off from the public eye until the presentation. The success of the activities in a previous year is no guarantee for an easier management and supervision of the same project one year later. We are quite sure that the closure of Gaza had a bigger psychological impact than in the previous

year. It seems that the increased support for drama goes hand in hand with increased suspicion by some.

\*The intensive 7 week training program for our 40 animators was excellent. It has guaranteed motivation and professional skills in the drama teaching team. Expanding the training from basic drama teaching to include work on acting and directing skills was a good choice.

\*Working with a large organization like UNRWA means dealing with many time consuming formal procedures.

\*The pleasure of working with the Operation Support Office of UNRWA.

\* There were unexpected results of the project. Part of the animators group has chosen to take drama as their professional perspective. They will enroll in TDP's 3-year curriculum acting and drama-teaching training. Some of the animators have found work in other drama teaching projects. Their training in the UNRWA JCP actually provided them with an immediate new project job.

- **What would you do differently if you had to implement a similar project in the future?**

\* Renew the request to be part of all preparing meetings of UNRWA and partners from the very beginning and especially building friendly and supporting relationships with location managers. Request that the regional/district education officers are part of the coordination process for solving problems arising in the drama activities that need fast UNRWA intervention (registration of children, discussion with location managers).

\* Suggest to UNRWA to prepare one or more PR-campaigns that explain drama and arts activities. Example lessons could be given in schools.

\* Have lower expectations of children's participation; planning for emergency strategy to attract new children if needed (in 2007 and in 2008, TDP was able to do mobilizing work in order to compensate for the number of children who didn't show up because of organizational mishaps).

\* Work from a new strategy to include parents of children in the drama process of the children. Work from the broad theme of family focusing on the positive elements in family where we see chances to develop good relationships. Focus on the positive talents. Look at the situation in Gaza like it is a family. Look at how this family should be. Play family in a good way in order to strengthen the creative capacity in the family.

\*Make theatre shows in the governorates. Find good performance locations in the governorates and show that any place can serve as a place of magic and transformation. Keep transforming class locations into magical places. Each governorate will choose 5 shows from among it's presentations for the final performance week.

\*Connect all this to family members. Bring children and parents together to TDP for 3 days of workshops and performance. They would make exercises in how to be supportive members of a group solving a dramatic or strategic problem (an experimental idea).

**f) Recommendations and Follow-up**

- **Summary of key recommendations for future Summer Games projects/suggested follow-up.**

\*See all suggestions in the previous paragraph!! (.."what would we do differently to implement a similar project")

\* Make connections to parents, neighborhood, and community actors. (See also Family Approach in previous paragraph).

\*We repeat our recommendation for strategic planning of OSO and TDP for all-year drama implementation in schools through use of existing programs in UNRWA or through creation of a Pilot Program for several schools.

\*Organize brainstorming sessions with UNRWA partners and SOS for the festive design of future Summer Games Program. Ritualize the program by fun ceremonies at beginning, middle, and end. Prepare a special Summer Games activity in which children reporters write and film daily events and publish them on a daily basis.

\*Organize a communication point for children in trouble - a place with psychological or medical specialists whom we can turn to when we hear worrisome stories from children that need follow up, ie girls who are faced with sexual violence.

\* A introduction training for all SG animators (in all other activities) for the better understanding of the drama work and the possible use of drama work in other activities (yes, even swimming, sports, and kite-making).

\* TDP and Locations Managers should meet well before the start of the SG. Also, TDP to deal with the transport with Unrwa.

\*TDP Internal: Keep developing the new 1-year specialized drama-animation TOT-course for creating drama animation teams able to execute short-term emergency aid (mental health/relief) projects.

*Annex:*

1. *Overall attendance figures for Summer Games.*
2. *Reactions and narratives of children, animators, supervisors, adult spectators/visitors*

*Photographs available at request.*

**Jan Willems, Jackie Lubeck**  
**Theater Day Productions**  
**Gaza, Sept 2<sup>nd</sup>, 2009**

**Attendance Drama workshops Round 1 and 2**

	North		Gaza		Middle Area		Khan Younis		Rafah		GAZA STRIP		
<b>Totals ROUND 1</b>	Boys= 601	Girls = 798	Boys = 397	Girls = 599	Boys = 707	Girls = 984	Boys = 820	Girls = 995	Boys = 740	Girls = 1006	B= 3265	G= 4382	T= 7647
<b>Totals ROUND 2</b>	Boys= 1144	Girls = 1125	Boys = 1334	Girls = 754	Boys = 1050	Girls = 1144	Boys = 1206	Girls = 947	Boys = 1042	Girls = 934	B= 5776	G= 4904	T= 10680
<b>GENERAL TOTALS</b>	Boys= 1745	Girls= 1923	Boys= 1731	Girls= 1353	Boys= 1757	Girls= 2128	Boys= 2026	Girls= 1942	Boys= 1782	Girls= 1940	B= 9041	G= 9286	T= 18327
<b>Average attendance daily per workshop (must be 20 children) = total / days / 40</b>	= 14.32 total 32 days (without rehearsal and performance days)	51% girls 49% boys											

**Attendance Performance and Rehearsal Weeks**

	North		Gaza		Middle Area		Khan Younis		Rafah		GAZA STRIP		
<b>Totals 3<sup>rd</sup> and 4<sup>th</sup> week Round 1</b>	Boys= 77	Girls = 389	Boys = 166	Girls = 555	Boys = 468	Girls = 442	Boys = 442	Girls = 200	Boys = 0	Girls = 621	B= 1153	G= 2207	T= 3360
<b>Totals 3<sup>rd</sup> and 4<sup>th</sup> week Round 2</b>	Boys = 405	Girls= 519	Boys= 365	Girls = 401	Boys = 400	Girls= 0	Boys = 340	Girls = 204	Boys = 260	Girls = 543	B = 1770	G= 1667	T= 3437
<b>GENERAL TOTALS</b>	Boys= 482	Girls= 908	Boys= 531	Girls= 956	Boys= 868	Girls= 442	Boys= 782	Girls= 404	Boys= 260	Girls= 1164	B= 2923	G= 3874	T= 6797
<b>Average attendance per performance (must be 200 children)</b>	226.57 (10 days of 3 shows each)	57% girls 43% boys											

## Theatre Day Productions. Evaluation report Summer Games 2009. Annex 3

*Some reactions and narratives of children, animators, supervisors, adult spectators/visitors*

### About and from the children of the Summer Games 2009:

#### Rafah

##### Yasmine

In her early years, Yasmine's finger was cut off in an accident. She faced problems with people who were disgusted by her finger. Yasmine became introvert and was afraid to communicate and have any relations with other children. In the drama workshop, with story telling and children being involved in activities and personal stories, Yasmine started playing and participating, bit by bit, until she decided to share her story. She told the group that: "Now I have a strong will and personality and I am able to deal with people. Now I have friends. I act with the group and play with the girls. I participate.

##### Abeer

The animator noted that Abeer had problems in learning new things. She faced difficulties with activities that needed thinking, memorizing or imagination. She was good at the physical activities. The animator was able to increase her self-confidence by giving her a simple role in the performance. At the end of the workshop, the animator noticed a positive change in her participation and way of talking. Abeer told the animator that: "I never used to talk a lot with people, but now I do. Even in class I feel that I understand better than before. I hope to pass in my next exam.

##### Mother of Nadine

"I always wished to see my daughter play like other girls. I was afraid that she would always stay like this. Even her voice was hardly ever heard. This scared me. But today, after participating in the Summer Games and playing with the girls, many things changed in her. Her energy changed. She plays at home. She gathers the girls around her and plays with them. What makes me glad the most is that I hear her voice, that she tells stories! I am very happy with this project."

##### Safa:

In the middle of the war, the Israelis threw pamphlets on us saying that they will bomb the place. They also said that on the radio. They said that the people who will not leave the region will put their lives in danger. My mother gathered all our important stuff. She was very scared for us from what could happen. She told my father that they may really bomb the place and we could die. My father was sitting on a chair in front of the door, and he told her that even if we all die, we won't leave. Where could we go? Who will take us in when all the people have left? You are crazy. She told him we can go to the school. He told her that they already bombed it. We all kept asking him to leave, we were all shouting. Many people left. My mother told him

that he could stay there alone, but we would leave. Every hour we would feel death. The planes on one side, my father on the other...

## Deir El Balah

Mohammed

From the beginning of the workshop Mohammed looked tired, distracted and introvert. He did not participate actively. Later he shared his story: "My father used to not love us. He was sitting at home and was always angry with us. He told my brother to go work in the tunnels. My bother is a little older than me but he cannot do this work. My father does not understand this. He did not allow my brother to sleep at home. And if anyone talked with him about this, he would get angry. My father is addicted to pills. He is not able to work, and can not communicate well with his children."

Mohammed participated in exercises and games. The animator made him lead some games and put him in positions with responsibilities. With more time, he started to share more stories about his father. Once the animator asked him how the situation at home was now. He answered: "One day I came home from the workshop and I decided to talk to my father. I went to him and told him 'I need you' and 'let my brother come home'. I started to talk to him more, and felt he was closer to me, as if he is one of my friends at the workshop, and that we have to help each other."

Ehab

The world is full with problems. There is no future. Where is our future? What should we do? Our future is lost. No one is searching for us. Men are running after coupons. And we, kids, get nothing. They only care about getting coupons. It is a pity. I am one of those who play soccer. No one tells me 'come play'. No one cares, though I play very well. No football club cares. If we lived elsewhere, I would find everyone caring. Only here they don't. Where is our future in this land? People, I want to become a famous player. I want to leave the Gaza Strip in order to live like the rest of the world. I am 15 years old and I never left the Gaza Strip. Where are the people to listen to us and know about our problems? Where are our rights? People, my future is in soccer. Who wants to help me? I entered theatre in order to speak, in order to laugh. Where are the people to hear us talk? Do you want the people to hear about our problems and tell us where our future is? Hahahaha. If people would write down their problems on paper, all the paper of the world would not be enough.

Amneh

Every morning, before coming to the Summer Games, I would wake up at 8:30, do house work with my mother, make breakfast for my family, change the clothes of my younger sister. Then I would dress very fast and come to school. First, I came alone, but then I got to know other girls from the workshop, and I started to come with them in the bus. Sometimes, I would be late because I came walking instead of taking the bus. Whenever I entered the workshop, I would forget all the pain I see and feel at home, or feel in my feet from walking on the street.

Being here is a break from home and from the house work. I play with my new friends now, and I act. I love acting. Each day I go home and tell my family and my little sister about everything. I also play with my cousins the games I learned at the workshop. And at home, when I have time, I write plays. I have a notebook in which I

write. When I came here I learned something nice and beautiful: how to act and perform without laughing at all.

## Khan Younis

Mahmoud

"Whenever I used to leave the house, especially with my friends, and come back home, my father would ask me where I was. He would shout and hit me, sometimes in front of my friends. Then I was embarrassed. He did not allow me to go out many times. He used to treat me like a little boy. When I found that there is no solution to this, I was determined to change my life, and like they say, I decided to become a young man. Whenever I came back home, my father shouted at me, but I stopped caring like before. One time I spent the night outside, and came back the next day. My father asked me where I had been. I told him outside. He became very angry and threw me out of the house. I became lonely, and stayed sometimes with my friends. Then I felt that they got irritated, so I had to go back home. I went back and found that my mother missed me a lot, but my father did not care. I apologized to him and stayed at home, but not like before. I became introvert. No one talked to me, and I felt I was not their son anymore. Until the Summer Games began! I participated in it and I felt compassion. It was the compassion I did not get from my family. I felt that there are people who care about me."

Omar

"I started to dream and imagine that I act. Always.. Every moment. Every place. I even go up on roofs and rehearse for acting. I am more interested in the films I see on TV. I talk a lot. My language changed. I began to talk classic Arabic. Theatre became an important thing in my life. When I would go to the workshop, I left the house as if I am going to university. I liked the people who work in theatre. I learned about theatre and acting. This is something I won't regret. In the Summer Games I found new friends. I left the environment of the house and of being sad and serious, and entered the world of laughter, joy and games.

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The headmaster of the Khan Younis School was un-interested in us and our activities. He used to say that we are different, and we don't belong to the other activities. After working there a while the supervisor had the idea of doing an activity with the children on the school square in order to explain theatre to the people. We had a kind of party, and our children wore all the accessories and costumes we had. We made a wedding party, and it drew the attention of all the school management and children. After this, the headmaster became much more interested in our work, and more children wanted to join us after watching that event.

## EL Breij

Mai

I like theatre because I learned new and entertaining games. We were happy. I liked the stories. I will tell my mother everything that happened with me, and I, in my turn,

will make my brothers and sisters play with me all the games I enjoyed in the Summer Games.

## Gaza

Animator Nour Eddin had a big number of children in her workshop. They are mainly divided into two big "enemy" families. This was a big obstacle in the workshop since the children did not get along because of this. The animator asked for help on how to deal with this problem. After some discussions with her supervisor, she implemented exercises with the two sides together (Qais & Laila, The Bridge). They played together and forgot about their quarrels. The strange thing was to find them in the break eating ice-cream and biscuits together.