

UNRWA Summer Fun Weeks 2013: Theatre Program,
Evaluation Report Theatre Day Productions,
Service Contract no. GFO/SC/FFO/0028/2013

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a) Design

- General Summary:

In the 2013 'Summer Fun Weeks' (15-6-13 to 4-7-13), Theatre Day Productions (TDP) focused on Theatre performances and interactive audience workshops, as we did during the 2010 and 2011 'Summer Games' of UNRWA Gaza. The total number of children who have seen a play and who participated in a post performance workshop is 112,105 (59,237 girls and 52,868 boys). Including adult participants the grand total audience number is 123,132. The adults include UNRWA animators and location managers as well as UNRWA teachers, parents, and visitors. (see annex # 1)

Six plays (The Friends, The Shop, The Room, The Tree, The School and The Brother) were performed during the Summer Fun Weeks (SFW) by twenty-two acting teams, twice a day, rotating at a weekly basis among all 126 locations (a total of 44 performances per day). The plays were inspired by the general theme of 'Losing and Finding'. All plays deal with situations in which dear things, people or important properties, are lost and how by dealing with the emotional impact of this loss, new hope and perspective is found.

The setting of the plays was, as planned, 'Friends and Family, School and Home' (see proposal March 13, 2013). The style of the plays was tragi-comic. All plays were directed in a comedy style fitting the outside locations of the schoolyards in the Gaza Strip.

The plays were followed by a post performance workshop where children freely expressed their opinions about the play, similarities between events in the play and their lives, characters they related to (see annex # 3, Feedback Narrative).

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

Objectively speaking, real needs of children were addressed in assessments by local and international organizations dealing with psychosocial support for children in the Gaza Strip. The SFW were organized in the shadow of the last war in November 2012. Our theatre work related to the process of finding healing, comfort, optimism, a smile and an outburst of laughter after destruction and loss. The objective needs were spelled out in recent official assessments after the war.

An Inter-cluster Initial Rapid Assessment (IRA) by a humanitarian agencies' inter-cluster initiative under OCHA Gaza was launched to determine the scope of the immediate humanitarian impact on the ground using a joint methodology and questionnaire to ensure a uniform humanitarian response approach. Some 40 humanitarian workers from UN agencies and NGOs representing all the humanitarian clusters and sectors active in the oPt visited the 21 most affected municipalities in Gaza together with the local authorities. Focus group discussions targeting particularly vulnerable groups are taking place at the community level to complement initial findings. Where appropriate, results have been used to guide further in-depth assessments. children and older people have been identified as particularly vulnerable, and specific assessments are being undertaken to look into the psychosocial support needs of children and the situation of older people directly affected by recent hostilities. In depth assessments of trauma among children has shown that all children in Gaza have been affected deeply, that the areas of most intense confrontation were in the areas of North Gaza, Gaza City, and Khan Yunis. 83% of the children witnessed excessive violence and death. Older children (adolescents) were more deeply affected than younger children. Boys were affected in a different way than girls: girls showed an increased level of a wide range of traumatic symptoms (from not being able to sleep or eat, to fear and physical reactions like feeling ill or pain, looking glazed/stunned, excessive nervousness, anger, mental strain), boys showed this increase as well but were particularly affected by increase of fear.

It was obvious from our own experiences in the Summer Fun Weeks project that we addressed real needs.

The plays gave voice to the life of children talking about their urgent need for people, support, love, care, expression oneself, and the need to feel safe. The lives of children are full of problems, struggles, and even wars. The plays viewed how powerful, creative and strong children can be to overcome all these obstacles. The performances demonstrated how creativity brings strength, and how optimism and an active attitude lead to hope for the future. Being confronted with the play and having participated in the workshop, children strengthened their coping mechanisms. We concluded this from collected feedback of our actors and from our analyses of questionnaires and logbook entries.

The characters in the plays were friends, brothers, sisters. Some plays include characters of different generations. Children (even UNRWA animators) found it interesting and touching to talk about the importance of friendship, brotherhood and the need of good relations with one's parents. Good relations provide children with safe, relief, care, support and comfort. Several scenes gave words and images to the children's own stories. (*see stories of children in Annex #3*)

The performances included several tools for free-expression such as: the stage-camera for recording a family film, the experience box for keeping important experiences, stories, and secrets, sports as a physical expression tool, comedy routines including playing with the speed of talking as a challenging but attracting way of expression. All were stimulating tools for children to talk and express their own stories. Moreover, the drama workshops after the performances included some creative exercises like: the photo album in which children use their bodies and physical movements as a way of expression and making a silent scene. Also, the workshop gave the children a chance to stand in front of the audience and improvise on one of the scenes with the help of the characters in the play. Children expressed their love of playing and acting. Some expressed they wished to be actors one day and join TDP to learn this. Children were stimulated to talk about and express the other talents they have and their desire to develop them.

The war is still a main topic for most children. The plays presented children characters who are using their imagination and energy to look for new ideas, friends, activities that help to look positively at the future; to not keep hanging in negative and sad experiences, but without ignoring them, to give them a place while moving on. Some children thought they learned from the plays that being educated is the most powerful weapon that makes them strong in life. Some others were pleased with the scenes that showed how broken and seemingly useless things could be renewed or turned into something useful. Everything black can be turned into colors. Apparently, the plays had an awareness raising effect. Children were not only entertained, they were strengthened, is our assessment.

Serious problems the children brought up by in the drama workshops and feedback talks and questionnaires, were the big-size families, the lack of individual/private space, feelings of stress and oppression, the need to get a break, some 'fresh air'. Most of these problems were addressed in the plays and were reflected by the children. They were encouraged to talk and share their own stories as a tool of relief. We gave them space, and the feeling of 'fresh air', allowing them to dance, exercise, create and fantasize without any other limit than the time we had.

In general, children (as well as most UNRWA animators) reacted strongly and positively to the content of the plays, they asked for another performance of the play. Some children secretly followed TDP teams in following days to other schools to see the play again.

The plays were accessible to disabled children. Some deaf and dumb children were mesmerized watching the performance and expressed what they saw through drawings. (see Annex #3)

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

Human Resources – In auditions we selected actors and experienced animators. Many worked with TDP in previous Summer Games. Many were new and surprised us with their talent. In total we worked with 69 actors/animators as follows: The Friends and The Shop - 13 animators, The Room - 10 animators, The Tree and The School 12 animators and The Brother - 9 animators. We believe TDP's actor/animators were well trained to do their job. The time used for acting training and production of the plays was needed and proved to be proper investment.

The 22 teams worked two shifts per day under extremely hot weather conditions, each team consisted of 3 actors who had the task of performing the play, working with children in the drama workshop after the show, and assist in moving sets to a new location at the end of the day. TDP actors/animators were exhausted at the end of the Summer Fun Weeks.

We **recommend** that, at a next occasion, more resources are made available for hiring actors the theatre project so that more people can help in working with children and in daily moving of theatre sets.

Important note: we thank UNRWA for having installed good shelters in the schoolyards this year for protecting the children – and TDP teams – from the hot sun.

Regarding materials, we had good equipment for theatre sound and seating of children. We benefitted from material used in previous years Summer Games. The approved budget wasn't sufficient for all necessary needs concerning theatre sets, decorations, and technical equipment and installations. To solve the deficit, TDP succeeded in allocating additional funds from other donors.

Children sitting in the back often did not hear all texts performed by actors. More investment will be needed in future to have coaches for voice training for an extended period.

Daily transport costs for moving theatre sets between schools was much higher than budgeted. We expected lower expenses in comparison with previous Summer Games because of the shorter work period of 3 weeks only. In fact, costs were higher because of the higher intensity and higher number of theatre teams moving every day. Transport funds were not adequately budgeted.

Human Resources: separation of men and women. TDP teams were gender balanced. Equal number of male and female teams. This is based on the agreement to have equal number of girls and boys in locations. In reality, there were more female locations. This caused an imbalance between our male and female teams concerning the work burden. Men were not allowed to work in the locations for girls. In previous years this was allowed (as exception to the rule).

The schedule provided by UNRWA allocation performances to schools and gender had several mistakes resulting in some missed locations and shows in the first cycle because male teams were scheduled in female locations and vice versa.

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

Yes!

TDP flourished providing Gaza school children with a thought provoking thought and creative program during their spare time in summer holidays. We flourished even more when our plays were able to promote the love of drama and theatre in youth as a means of entertainment and personal expression and growth.

Concerning Outputs:

112,105 children were able to watch a theatre performance and took part in an interactive workshop, all in all a combination of play, critical thinking, and exercise. A minimal number of performances had a low number of children audiences. In some cases the workshops after these performances were cancelled. Looking at the total number of benefitting children the number of children missing these workshops are negligible (less than 0.5%).

Performances were held in 126 locations in all 5 Gaza governorates. Twenty-two theatre teams presented different theatrical variations of 6 different plays, boys and girls participated, and women as well as men were represented in the acting teams. A total of 742 performances were completed between June 15 and July 4.

Concerning Objectives:

1) The overwhelming majority of children expressed their great content about the theatre program: out of 2440 kids who filled in a questionnaire, only 77 (3%) expressed dislike. Out of 3617 children who gave feedbacks to actors and performance logbooks, only 11 (0.3%) were negative. Reactions were balanced between boys and girls.

The number of polled children who never saw a play before the Summer Fun Weeks 2013 was 1361 out of 2440 (56%).

2) The training prepared the actors/animators very well for the practice of acting and drama work. The training output was outstanding! Many considered to choose drama as their favorite professional perspective. Most of them will enroll in TDP's 3-year training curriculum for acting/drama-teaching.

3) The acceptance and support for drama activities in the community, all over the Gaza Strip, especially among children and parents increased substantially. The objective of promoting theatre and drama as important cultural activities was successfully reached.

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

5) Children showed big interest and compassion with the themes of the 6 plays. They reacted and took initiatives to repeat scenes, play themselves as characters in scenes. Sometimes, after the performance and workshop the children were so excited hat they would initiate improvisations and scenes and tell the actors to sit down, because they would "act the show themselves this time." This self-initiative of children is one of our major objectives.

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

Locations – As before, TDP turned the schoolyards into a performing space using simple and colorful set elements. The schoolyards are turned into a small theatre with a stage and audience space. By using spaces in a way not seen before, TDP breaks the school-routine and shows that school can be a place of imagination and beauty, that routine can be turned into something new and exiting at any time.

The way UNRWA organized the locations and the children this year helped us well to realize our work. The covering shelters gave good protection from the sun for actors and audience this year. Usually enough UNRWA animators were present to assist in the drama work with all children. In contrast with earlier versions of Summer Games the schoolyards were not over-crowded. The number of 200-250 children is a very workable number (at previous occasions we had sometimes 500-600 children, an unworkable condition for our drama work). In the course of the 3-week SFW period we noticed that the number of children per location gradually dropped, sometimes quite extreme. The planned number of performances was completed. The number of planned audience, 150,000 children, was not reached. Instead of the expected average of 200 children, we had an average of 151. Still a total of 112,000 children enjoying our theatre program!

Logistic issues that caused problems were:

-The wrong scheduling of male theatre teams to female locations (and vice versa) in the first cycle.

-The scheduling of medical tests (especially for hearing) in schools where TDP was performing, made it impossible to run proper sound with our performance. We were told not to use sound in performance and drama workshop.

-More girls' locations were organized than locations for boys. This caused imbalance of work load between male and female teams in TDP.

-Because of funding strains, the available personnel in TDP teams were minimum. Loading, moving, and building of sets should have had an extra hand. The number of 3 actors per performance limits content of performances and scope of the drama workshops. We are content with the results. Extra people would raise our quality work to an even higher standard.

For feedback on all daily issues, TDP has made and sent daily reports to UNRWA, as part of our logistics. It helped solve problems and can serve as a running database of daily implementation.

b) Implementation

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

Schedules were changed based on the above-described problems with wrong gender teams in school locations.

Based on the requests of two UNRWA schools, TDP added two male locations to our performance schedule as they were missing in the locations list submitted to us by UNRWA.

Some actors/animators got sick or over-tired because of the heat or because of the workload. We replaced them by the few stand-in actors/actresses we had hired for the purpose of sudden calamities.

- **Assessment of performance of animators.**

TDP animators/actors. They performed well, is our evaluation. Because of the scope of the SFW operation, TDP had to work with many new faces. Among them we found surprising talents who assisted well in making good quality acting and drama work. We hope to enroll them in our 3-Year Curriculum training for acting and drama teaching and so increase the available professional capacity in Gaza.

The quality work of our animators is based in proper training in the 3 months preceding the SFW activities. The training is crucial to our performance capacity. All actors/animators worked at least for 2 weeks extra as volunteers in order to complete the training. They started before being contracted because of the earlier mentioned funding strain in UNRWA. In addition to the main acting training of this year, special trainings for drama teaching, voice training, design, acting and directing, all for open schoolyards performing, was given by European specialists. Their work was fundamental to the shape and quality of this year's performances.

The team of animators is again visibly stronger than in previous years.

At some occasions, our actors or field supervisors lost their temper when problems came up that bothered the work. The sometimes arising personal conflicts with UNRWA staff were always solved in an amicable way through assistance of SFW and TDP managing teams.

Animators of UNRWA. See next section.

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

As requested by TDP before the start of the SFWs – related to the small budgets for acting teams and following decision to work with small-sized acting teams (3 actors per performance) - UNRWA animators had to be involved in the drama work of TDP. This worked well! The active involvement seems to have stimulated animators' understanding and appreciation of the drama work with children. In comparison with previous Summer Games, UNRWA animators were more supportive and showed joint team spirit. **(see also annex #3 animators comments)**. In some schools the problems remained. The animators didn't want to work. This caused problems. One post performance workshop was cancelled because of having no cooperation.

But these were exceptions. TDP felt that in a process of evaluation (and training?) at UNRWA animators were chosen and prepared differently from previous occasions in 2010 and 2011. We are grateful for this preparation and choice of people. It made good work possible. Also, the monitoring process of UNRWA during the SFW seems to function better than before. Animators of UNRWA are more aware of possible warnings and corrections if not working well.

Location managers generally were very happy with the work process of TDP, is our assessment,. **(see annex # 3 location managers stories)**. They were supportive to TDP

teams and made connection between TDP and UNRWA animators when needed. Critical notes during the 3 weeks process could usually be solved fast at location management level. We had many more positive reaction about the performed plays than in previous years 2010 and 2011.

Some location neighbors and some Location Managers complained about inappropriate songs played on the sound systems of TDP and about too loud amplification of music during TDP's plays and drama workshops. **(see also daily SFW reports to UNRWA, annex #4).** This problem was solved by minimizing sound volume of music support in the plays. Concerning the 'inappropriate' songs (after completing TDP's theatre and drama work), a rule was made that TDP only plays songs and music specifically requested by the Location Manager. These requests were documented by our Field Supervisors. Evaluating these requests it is clear that there was a big discrepancy between locations about what songs are considered 'inappropriate' or 'good'. Requests plainly showed contradictions in judgments. TDP stayed aside and the procedure of answering to Location Managers requests worked well. Our technicians had enough music in stock to please all.

In daily problem solving actions, we found the support and management team of UNRWA very supportive and efficient. For example, the problems caused by TDP staff (they weren't many) in the field were solved amicably. Especially communications with Mr. Ahmed Shriteh were helpful and effective. We thank him as well as SFW leader Mr. Jan Tomesek, who jumped in whenever asked on field-practice or financial levels **(see also daily SFW reports to UNRWA, annex #4)**

- Did external factors influence the project?

Obviously, the siege on Gaza, border closures, is a main factor of Gaza life in general. It causes the need for a massive theatre and drama program bringing relief and entertainment, but also incentives to critical thinking and appreciation of arts and culture.

As before, one factor that did not influence the project: The theatre program went well, it was a warm and friendly experience on each schoolyard. We were not interrupted by external critics of the Summer Games as some of us expected after 'hearing' the voices candidly criticizing these Fun Weeks. But discussions about the present political reality and connected community concerns were very alive during the showings of our 6 plays before an advising, critical UNRWA committee of specialists from fields of education, relief and social services, psychosocial support, media relations, and UNRWA's front Office.

Matriculation exams caused a minor problem for us on the days of exams. Our teams were not allowed to turn on music in the locations that are nearby to schools where exams were taking place. This made for less quality theatre experiences in some shows.

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

TDP noticed that the acceptance, knowledge and understanding of TDP's work are much better than previous Summer Games years in all governorate (especially for animators and location managers), but, for no particular reason, the cooperation of some animators in the governorate of Rafah wasn't good. We have reported about some disturbances in our work

and reluctance to work with us. Cooperation was mostly very good however, as we have stated before.

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

-Practical cooperation of UNRWA and TDP animators in the theatre program in schoolyards:

In comparison with previous years Summer Games, it was obvious that UNRWA animators and Location Managers have more belief and trust in our drama and theatre work and it's stimulating effect on children's self-efficacy and creativity/fantasy. Where we used to be confronted with misunderstandings and an often not-accepting attitude towards our work, this year things were different. At TDP, we thought deeply about a way to make all staff working in the schools part of our work and allow them to feel the dynamics of theatre and drama, to be part of the experience rather than being non-active observers. An initial problem – not having funds for bigger groups of actors to implement the drama program – was turned into an opportunity. We needed the UNRWA animators. Without them we have no opportunity to make a decent drama program with small groups of children who can concentrate on an exercise. With their support, the interactive audience work could be much more deep and detailed. Our drama workshop was structured in a way that UNRWA animators could play a vital role in leading and participating in several workshop activities. In our internal evaluations, we have concluded that this was an important initiative, that location animators were pulled into the work, and were more engaged/committed from the very start of the performance. Although it didn't work in every location and with every individual animator, we believe that we have found a formula for good cooperative work that increases the effect and impact of the theatre program in a summer activity UNRWA setting.

Our repeated discussions with the judging UNRWA Committee, before TDP opens its performances to the children in the summer schoolyards, always come back to several conflicting stances about the nature of education and arts and how these two interact, sometimes contradict. Therefore we would like to copy an earlier text (report SG 2010). We would like to discuss this matter further, possibly at the beginning of a next SFW experience. We know that we will all agree on some of the following notes, some not, but for the sake of discussion:

“Drama and educational theatre are interactive tools. They consider children to be full participants of society with great potential. *The Latin word Educare* means to bring out what is within. We can learn from children as much as we can teach them. They are not empty bottles that need to be filled. They are full of valuable matter that needs to be stimulated. Art teachers are facilitators. They are not hammers hitting on a nail. Many times we are confronted with remarks of UNRWA-Committee members, location managers and school-animators (however less in 2013) who think for the children. Instead of saying how they themselves are touched or annoyed by the plays, they say that the children don't understand, that the age group is not right, that the theme brought up in the play is not educational, that the vocabulary of the text is not educational even though it is the regular ('bad') vocabulary of children's daily life without which they will feel alienated from education and school

altogether. These ‘critical’ opinions are demanding clear things in education. They demand that theatre explains everything, tells children what to think and what to feel. They want theatre that is easy digestible, not difficult, not bringing back sadness or memories of war. It should bring solutions and happiness, not problems. If not, it is not good for children and they won’t like it, they can’t like it!

The reactions of children we have documented and witnessed couldn’t be more opposite to these qualifications. They enjoyed themselves, they felt great, they liked it, they wanted more, they felt enriched. Children and youngsters like to be challenged. They like to be confronted with problems and sadness if they are truly part of their lives, they like valuable questions rather than obligatory answers. Children like to be stimulated to be creative, to make ‘mistakes’ maybe, but always to be challenged. This will make them creative, eager to initiate thoughts, ideas, plans, and projects. In TDP, we think that a major educational problem has to be addressed here. Education doesn’t have to produce obedience, but rather critical thinking and innovative attitudes. The arts are by definition part of the critical thinking world, believing that children like to lay a complicated puzzle rather than copying the obvious.”

-True (long term) impact of our theatre and drama work will happen when TDP’s drama and youth theatre work is part of the UNRWA school curriculum. TDP’s drama program is based on an evidence-based methodology, tested several times in groundbreaking social research, improving children’s competencies in communication, entrepreneurship, social and civic skills, learning to learn, and cultural expression. They have higher grades, know better how to deal with fears, show more initiative, cooperative skills, and respect for others.

c) Achievements

- **The overall objective of Summer Fun Weeks 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?**

Obviously this year’s Summer Fun Weeks were an overwhelming success providing entertaining and educational activities to an enormous number of children. The theatre program was able to join that success performing for an audience of more than 123,000 (including adult audience participants: teachers, animators, parents, and visitors)! For the sustained entertaining and educational content of the theatre program, please refer to the paragraph about relevance of the project (page 2 and 3) and see **annex 3**.

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

-1. To provide Gaza school children/youngsters with a thought provoking and creative means to spend their spare time during the summer holidays:

Children had fun, they played and showed creativity. But they also showed they were provoked to think deeply about personal and family matters; and they liked it! Children

related the themes of the play to their reality; they clearly expressed what they would like to change within their families or school.

Children developed their analytical skills and pointed out problems in their lives that needs to be solved and means to resolve the problems

2. To promote the love of drama and theatre in youth as a means of entertainment and personal expression and growth:

Please see Annex 3 for a summary of collected feedback from the children. Their gained love of theatre and joy during performances was striking. More than 50% of the children never attended a theatre play or drama activity before.

Many children realized suddenly that there is something called acting and were overjoyed to being subjected to that field. Other children wished to become actors and expressed their interest in learning how to act.

Key Outputs/Outcomes:

Outreach aspects

742 performances and workshops were completed.

5936 logbook entries collected, indicating 99.9% positive reactions by children as well as UNRWA animators and Location Managers.

7380 children questionnaires collected, indicating 93% positive reactions and a big spread of reactions indicating engagement with the themes of the plays and providing proof for the entertainment value of the program and for the deepening effect of the drama workshops (see Annex 3)

Capacity building aspects

-69 Actors, experienced as well as beginners, were trained and will be able to use the gained skills in future activities and employments. The social and expressive skills acquired in intensive training at TDP are advantageous in many fields of employment and social action.

-44 Field supervisors and technicians were trained. Their basic training will be of great value in any field cultural activity in their future, and more specific, in a next version of SFW or Summer Games, if organized by UNRWA.

-Raised capacity of TDP directing trainees.

-Mobilization of new trainees who will enroll in TDP's 3-Year curriculum program. We discovered many new, talented candidates for acting and drama practice in Gaza.

-Raised capacity of artistic staff of TDP because of assisting team of 6 foreign specialists.

-Raised capacity of TDP. Our capacity to organize a large scale community theatre program was further developed in these SFW.

Increase of constituency

-Community-support 1. The fact that 112,000 children were exposed to a successful theatre program would have an enormous promoting and marketing impact in any country in the world. In the Gaza Strip is meant that a large percentage of all families and more than 50% of all schools were informed (as indirect beneficiaries) of the presence and good practice of cultural and artistic work in Gaza – through UNRWA and an independent performing arts organization.

- Community-support 2. Some 1500 UNRWA animators were exposed to drama and gained experienced in participating in a drama interactive setting. This has beaming effect on the community at large. These animators are young adults and are part of the coming generation of active community members, teachers, social activity leaders, etc.
- Community-support 3. Strengthened ties between UNRWA – TDP as strategic partners.

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 TDP’s Summer Fun Weeks activities (Drama/ Youth-Theatre) with its 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, but a general introduction of drama/theatre in the curriculum would be best, whether through additional training of UNRWA teachers, or through the creation of drama animation teams in schools. This is an ongoing discussion between TDP management and UNRWA front office as well as the leading officials in the Education Department. We trust that with the successful SFW theatre program in 2013, a new impulse for this discussion was given.

Long term effects that were realized this summer:

- *Understanding of the positive value of drama/theatre, and of arts in education in general, was widened. 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 Summer Fun Weeks, in spite of difficult and needed discussion about the role of arts in education.
- *Drama/theatre 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 (once more) broken. In all governorates, the participation of girls was at least equal to the participation of boys.
- *The demand for continued drama/theatre activities was again so massive that we feel one can speak of a long-term effect: the taboo is gone, 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 for some time. 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/theatre 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 children lived experiences that will continue to be part of them.
- * Many drama animators trained by TDP this year showed amazing talent for acting, storytelling, and drama educational tasks. TDP will select good candidates for new training from this group and prepare them for emergency aid cultural projects or for a future as

professional in drama and theatre activities. Future job creation – professional perspective offered

e) **Lessons learned**

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

- For some years, TDP is witnessing a growing interest of drama and theatre in the society; Children were very happy with our activities, some were following us from school to school to get a chance to attend our shows again. The drama workshop also was attractive for the kids. They liked the experience of acting on stage, they discovered unexpected territories of fantasy in a cultural and educational activity. They expressed their own stories. They were full of creativity. We need to reflect on our work constantly. These SFW again pushed us to the edges of our capacity and showed new possibilities for community action and cooperation. It is good to innovate, to find new approaches to theatre and drama; it makes us search for the best performance of ourselves.
- The integration TDP and UNRWA location animators in our theatre and drama program gave newfound solidarity, cooperation, and mutual respect in comparison with previous years 2010 and 2011. It boosted support for our theatre and drama program. The work was simply much more fun. We also did everything better than before. Better plays, better acting-directing, better drama designs. We're getting really good at large scale theatre and drama work.
- We didn't avoid the big and difficult themes we keep hearing in stories of Gaza's children and parents who are part of our work throughout the year, especially stories of mothers. The pain of loss and destruction is evident in these stories. It was a wonderful choice of our senior artistic team to bring these feelings of loss to the stage and find a way to show how new hope and a new horizon can be found: through action, by doing things. Losing and Finding became our central theme, a theme that shows how hope, imagination, and humor are values of a near magic transforming capacity; a capacity so present in the people of Gaza!
- We will always remember the eagerness of Gaza children to be challenged by new ideas, to confront their own problems and sadness, and to lift it all to happiness, new friendships, new plans, new future. Play!

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/theatre program can successfully be integrated in the Summer Fun Weeks 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 utterly surprised by the artistic capacity and teaching skills (TOT) of its Gaza team.

*The continued need to be prepared for surprises every second. Drama/theatre activities receive general support but also keep attracting suspicion of some people.

*The intensive 10 weeks training program for our 69 animators was excellent. It has guaranteed motivation and professional skills in the teaching team..

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

* 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?**

* To have schools lists of SFWs locations where the gender in locations are well-checked.

* Include more technicians in the theatre project.

* Integrate a new strategy for all present TDP drama activities in the SFW: to include parents! Parents should experience themselves how we work from the broad theme of family focusing on the positive elements in family, from where we see chances to develop good relationships. We would like to do special parents shows in every governorate, as a community support seeking activity for the theatre program AND for the wonderful initiative of Summer Games and Summer fun Weeks. We have to find a way to develop the Summer Games (SFW) into a sustainable activity in the Gaza Strip. It is unique in the world and of fundamental importance to the children of Gaza.

* Create a special acting team of children who will perform at the closing ceremony.

* Assist in organizing a closing ceremony.

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”)

*We repeat our recommendation for strategic planning and TDP for all-year drama implementation in schools through use of existing programs in UNRWA or through creation of a Pilot Program for drama training of UNRWA's early education teachers.

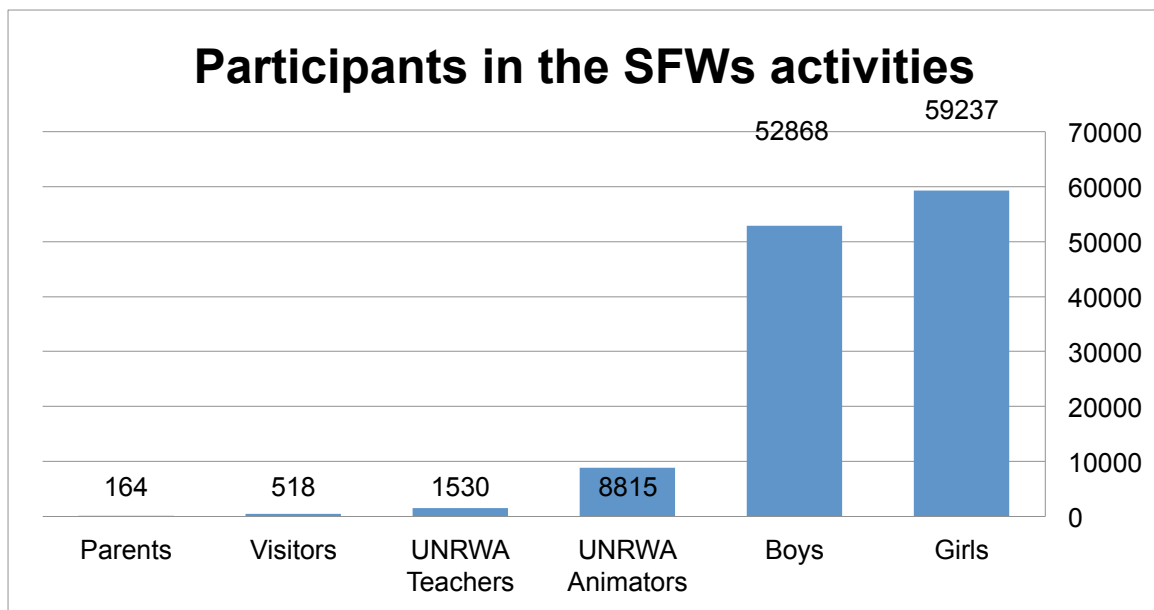
*Organize a communication point for children in trouble - a place with psychological or medical specialists whom we can turn to when we hear worrisome stories from children that need follow up.

**Jan Willems, Maryam Enaia
Theater Day Productions
Gaza/Jerusalem, September 11, 2013**

- Annex 1-5 -

Annex # 1

Chart detailing the grand total of all participants according to category



- Annex 2 -

Annex # 2

Number of participants per day

DATE	Boys	Girls	UNRWA Animators	Parents	Teachers	Visitors	Grand Total
6/15/2013	4105	3494	526	0	21	0	8146
6/16/2013	3080	4352	495	3	79	43	8052
6/17/2013	4100	3497	515	44	83	58	8297
6/18/2013	3084	3154	451	21	84	23	6817
6/19/2013	3115	3728	481	8	100	3	7435
6/20/2013	2410	3901	454	27	87	97	6976
6/22/2013	3222	3137	525	0	81	21	6986
6/23/2013	2946	3590	502	20	85	23	7166
6/24/2013	3146	2863	530	7	105	43	6694
6/25/2013	3124	2893	498	0	104	19	6638
6/26/2013	2357	3087	491	4	87	7	6033
6/27/2013	1886	3127	448	0	90	25	5576
6/29/2013	3234	2737	524	0	88	24	6607
6/30/2013	2421	3307	503	1	84	17	6333
7/1/2013	3350	2872	503	4	93	19	6841
7/2/2013	2835	3198	502	3	97	44	6679
7/3/2013	2552	2971	460	12	88	20	6103
7/4/2013	1901	3329	407	10	74	32	5753
Total 18 days							
Grand Total	52868	59237	8815	164	1530	518	123,132

Annex # 3

Feedback from performances and drama-sessions

Collected from children on the school yards – at the end of their drama workshop
and
Collected from UNRWA animators' and children's writings in our Logbooks

Summary Questionnaires:

7380 kids out of the total of 112,105 kids have filled out the questionnaires (questionnaires were 97% positive, 3% negative in comments about the theatre program)

Analysis of Questionnaires in the 1st cycle –

(In a fast, at random check, we found that the results in 2nd and 3rd cycles would be a copy of the first cycle. We find the 1st cycle analysis indicative for all 3 weeks of performances and drama-work in the Summer Fun Weeks 2013)

The first cycle:

Statistics

A total of 2,440 kids out of 42,020 kids were asked to fill out the questionnaire (sample 6%). They all answered.

The total number of girls is 1,220

The total number of boys is 1,220

1. The total number of kids who never saw a play before is 1,361 (56% of respondents)
2. The total number of kids who did not like the plays is 76 (3% of respondents) (45 girls and 31 boys)
3. The total number of questionnaires filled for the play 'The Friends' (for girls) is 460: a total of 17 girls did not like the play (3.5% of respondents)
4. The total number of questionnaires filled for the play 'The Shop' (for girls) is 440: a total of 8 girls did not like the play (2% of respondents)
5. The total number of questionnaires filled for the play 'The Room' (for girls) is 320: a total of 20 girls did not like the play (6% of respondents)
6. The total number of questionnaires filled for the play 'The School' (for boys) is 450: a total of 8 boys did not like the play (1.5 % of respondents)
7. The total number of questionnaires filled for 'The Tree' Play is 430: a total of 17 boys did not like the play (4% of respondents)
8. The total number of questionnaires filled for the play 'The Brother' (for boys) is 350: a total of 6 boys did not like the play (1.5% of respondents)

(All numbers rounded to 0.5%)

THE FRIENDS (analysis of feedback in 460 questionnaires)

Friends: **Children** liked the play because it talks about friendship, its importance, and how to maintain it. They talk about the beauty of a long-term friendship relation when you get old with your friends. A true friend helps a friend in need. The friends in the play shared their sad and happy moments. They were faithful to each other. They didn't forget each other even if one travelled abroad.

Cooperative behavior, love of Palestine: The play brings up the value of loving the country. It explored the effects of cooperation, of staying away from fighting, of freedom, of making use of conversation and discussion to reconcile between fighting friends.

The theatre design: The children enjoyed the music, nice costumes, beautiful Décor, the dolls used and the stick-dance. The post-performance workshop with the discussion, exercises and music, all was interesting.

Proper age-group?: The play was criticized by some UNRWA **animators** who thought that the children age group doesn't match the context of the play. They thought that the movements in time between the past and present were not clear. Some said that the end of the play was vague and that the play was boring in some parts, or was symbolic in a not understandable way. The animators recommended adding more music and dance to the play. This will have a positive effect on the children.

Other animators' comments: Most animators considered the play meaningful. They thought it connected love of friends with the love of our country and presented it in a simple and clear way. They said that the play expressed the inside of children. It doesn't talk about shelling, death, and fear. And that is good. It left a smile on the faces of children who were interacting with the play. Some objected using the country name Finland in the text as the country where one of the friends has to leave to for years.

Overall comment of all, children and adults, was that the context of the play is a combination between joy and sadness. The play is realistic but life doesn't stop at a sad moment.

Example of Children's stories:

Some girls expressed their desire to become actors.

A girl mentioned that she liked the play because it showed her own problem. Her family wants to travel to Libya, she talks to her friends about this but they object, they don't want her to leave them. The same happened with the character 'Jehan' in the play, when her family wanted/needed to travel to Finland.

Example of Animators' stories:

An animator mentioned that the play attracted her because it reflects her own story. Her family was travelling a lot and she didn't get a chance to have friends in her childhood. When she looks around, she finds a lot of people having friends since childhood but she doesn't.

THE SHOP

Close to reality, cooperation, fantasy: Children considered the play realistic. It reminded them of Gaza after the war when people rebuilt after the destruction. Children also liked the cooperation of sisters, helping their father, holding up responsibility, patience and unity in crisis. They said how the play illustrates the efficient role of the Palestinian women in society and their caution and instructions to be followed after war. Children were delighted about the idea of using a video camera for recording, about the fantasy in the play, the costumes, and the décor.

UNRWA animators considered the play well balanced and suitable for the age group of children. It had educational and social messages, and it was funny. Also, they thought the play was full of hope, excitement, beautiful colors, with nice and simple music. They mentioned how the children interacted in and with the play and in the post performance workshop. Some animators would have preferred if the play wouldn't talk about war. They prefer that the children are not reminded of such traumatic events.

Examples of Children's stories:

(told by one of TDP actresses) A girl speaking in the décor video camera after the show during the workshop: (she addressed her father) "Father we miss you, come back! We cannot be without you!" Everyone in the school was surprised. They didn't know about her problem. She was asked: "Where is your father?" She thought and thought and at last she answered: "In our house." She had made up a tragedy and fooled everybody. And then:

Another video-girl: She wants to speak to her sister. She has cancer and is outside. She started talking and said: "My sister, I miss you, I love you, come back! The room we shared together isn't nice and beautiful anymore. We need to play like before. Come back! Take all the medicine with you and come back, you can never leave again. I need you, come fast. Please don't be angry with me. I love you. Also our young friends in the street miss you." While she was talking, we all felt the big truth expressed. It was very touching. She didn't understand how cancer can destroy our life. She is very young, about 9 years old.

Another girl mentioned that she was very touched by one of the characters in the play who said that her two brothers were martyred. She herself has two martyred brothers.

A girl wrote a letter to the character 'Marwa' saying "I wish if you were my sister so whenever I'm angry or sad, you will support me."

Example of animators'/ location managers' stories:

In one school, the manager put herself in the play by acting with the 3 sisters of the introduction scene, quarreling with the 3 actresses and pushing them on the stage where they would find their shop and the beginning of their story.

THE ROOM

War: The play reminded the kids of the time of war, the shelling of homes, escaping danger in order to stay with relatives, the rebuilding of the destruction later. They said it also referred to the Nakba when people were forced to leave their homes and homeland.

Respect, responsibility, magic: They said the play talks about helping and respecting each other, about cooperation, about hospitality and welcoming guests, holding up responsibilities, and being patient in hard times. Other children mentioned that the play reminded them of the importance of family, of being together, of helping the father, and of the important relation between sisters. Children were delighted by the simple and still magic Experience-Box in the play into which you can whisper, or tell your memories, secrets, and wishes.

UNRWA animators consider the play as meaningful. They said it reminded children of cooperation, love of country and family, sharing happiness and sadness with others, express of opinions, and simply insist on living, being and staying alive. The animators were pleased with the idea of the Experience Box as a tool for expressing everything inside the kids.

Some animators felt that the play was better suited for preparatory children than for elementary school audiences. Some would have preferred that the content of the play would include more fun and comedy, while saying that in real life there is enough tragedy and sadness.

In general, the reactions of children as well as adults was that the play was fascinating for the kids, it left a smile on their faces, filled them with hope and referred to the right of the Palestinians to return to their homeland.

Examples of Children's stories:

One girl talked to the character 'Mayar' about the death of her father, about hospital, and then a cousin who helped her, as did Mayar in the play.

In another performance, a girl walked on stage while the show was running, she took off her shoes, and sat on one of the 2 décor beds. The actresses and animators were astonished and played with her. She drank the milk the actresses drink in the play. She felt home. The audience had a good time laughing.

THE TREE

Rebuilding the country, creativity: Children described how The Tree talks about issues in real life such as rebuilding the country, planting trees, taking care of the environment, and hunting. But they also say that the play refers to the oppression of occupation, of burning trees, of destroying the country, and of the Palestinians' right to protect their country.

A frequent comment of children was that the play stimulated their fantasy by representing a box as a tree, by the imaginary food in one scene of the play, and by the fantasy exercises in the post performance workshop.

Caring, freedom, the right to take a rest: The children like that the play cares about the father and grandfather, about the right of fathers to have a rest, about the need for help in the family, about respecting others. Children talk about the wisdom of old men in solving problems, like in the play. They see in the play the effect of cooperation and helping others, the right to be free and entertain one another, the importance of responsibility.

According to UNRWA animators, the children were highly concentrated during the performance, their imagination was wide open in the scene of the tree. No one was bored and the children interacted with concentration in the discussion and exercises of the post performance workshop, especially with the photo album exercise. Children showed great creativity. The animators thought that the concept of the play was clear and well transferred to the children. The play was full of creativity. It explores the role, characters and problems of grandfathers, fathers and sons. It showed the kids the importance of having or restoring strong family relation and connection between generations.

According to some animators, the play addresses the suffering in Palestinian society, the problems of being refugees, and the misery and insecurity they feel when they are scattered.

To some animators, the play was more suitable for preparatory children than for elementary audiences. Some animators wished for more fun and comedy.

Examples of Children's stories:

A boy commented that he learned not to ruin the trees and when he has a problem at home, he needs to go out to take a breath of fresh air, take some time to sit high on a tree, before he will return back home.

A boy wrote a letter to the character 'Ali' "I want to tell you that I like to climb up to high places and play in the trees like you. I like to enjoy life and to share my stuff with others. You live my life!"

Another boy reported that he has problems in his own life like the ones in the play. Another boy mentioned that the tree is the only place he can go to for breathing some fresh air when he's bored.

Example of Animators' stories:

An animator concluded that the play was beautiful and meaningful. It gives joy and a smile to the heart of the children. The work of the actors was good. The children acted with the actors after the show and asked them to do the play again. This reflects the quality of the show was good and fascinated the children.

THE SCHOOL

War, friendship, study, help the poor: The play reminded the children of wartime when schools were closed and destroyed. They say the play encourages friendship, helping each other, avoiding absence at school, give more attention to studying, self-dependence, avoid fighting at school, unity, sharing friends with food and play, respect others, obey parents,

helping poor people, and verifying the reality of the news you hear. Children also think that the play makes them love poetry and history more.

UNRWA animators thought the play connects wartime and school life. It stimulates education despite all destruction. And it is realistic: It talks about what happened to schools during the war and the suffering of big families living in small houses.

The play explores the effect of helping each other, of being patient, and of the importance of friendship. The animators feel that the play is good for all age groups and that it makes us love our country.

They said that children showed a very good understanding of the play in discussions after the play.

Examples of Children's stories:

Some children were moving from school to school with the actors to attend the play every day. One kid attended the play 11 times.

A boy said, while he was filling out the questionnaire. "My father died and my mother is sick." He told us that he worked to get food for the family, like the exhausted character Jaber in the play. TDP actor Ismail asked him whether he has a lot of problems now. "Yes, sometimes I'm selling ice cream and the boys want to have some without paying. When I refuse they put sand on me and on the ice cream. Then I take off the sand and go somewhere else."

Another kid told us that his father has a job with UNRWA but that he didn't eat for 3 days. His father wants him and his brothers to leave school and go to work. He is good in school, he said. The boy started crying when he told actor Ismail his story. Then Ismail asked him what he wanted to do. He answered: "I want to be a poet like you."

A boy in a Beit Hanoun school cried because he has the same problems of the character 'Jaber'. He kept hanging around the actors after the performance. They talked and he relaxed, was happy to be with them for a while.

A group of boys wanted to get flowers to visit Abu Ala', the father of Ala who has a broken leg in the play. Their imagination didn't stop at the end of the show.

A dumb and deaf kid expressed his admiration for the play by making a drawing of the three characters in the play.

Example of Animators' stories:

An animator reported that during the show, he was remembered of his childhood days. It was like he met himself, seeing the character 'Ala' in the play.

THE BROTHER

Children liked the play very much. It talks about brotherhood and friendship, the important role of the oldest brother, helping others, self-dependence and solving problems with each other. The sad situation of the characters, a killed brother in the war, a deceased mother, didn't bother the children. They were impressed by the light and comic life of the characters on stage dealing with their deep problems. Some UNRWA committee members, who had expressed concern about the subject of the play before the start of the Summer Fun Weeks – children dealing with/avoiding dealing with death – could have worried less. The children simply stated that the play brings the matter of death in a light way and that

anyway death is a matter of God. They prefer to talk how the play shows the importance of the mother, how to be strong, how to be patient and not afraid from life difficulties, and how to be men in the future.

The play, they say, referred also to the importance of sport. Children enjoyed the dance and music used in the play.

For UNRWA animators, the play is close to real life issues. It talks about sharing sadness and joy with others, the relation between brothers, friends and with father. The animators liked that the play is using playing and sports as a tool of expression after war. For some animators the play wasn't suitable for the age group of school children.

Examples of Children's stories:

A boy wanted to give his cookie and juice after the show: "Here, you can have it from me!" He reacted to the text of the character Ibrahim in the play "Who will feed me now? Who will say good-morning?" He continued: "The same is in my head every night and every morning". The boy's mother had died and he was now under the wings of his stepmother. "I feel the need that someone takes care of me." He kept following Youssef (who played the role of Ibrahim) after the play. They talked and were friends for a while. The boy got attention. It felt like a gift to the team that the boy was open to talk about himself and ask for attention and care. It was one of those days when a play hits home, becomes true.

Annex # 4

Examples of TDP's daily reporting to UNRWA Summer Fun Weeks team

Daily reporting is for communication about attendance of children, problems faced that particular day and the way TDP staff dealt with them i.e.:

- Mistakes in scheduling and performance cancellations when TDP teams were scheduled by UNRWA to perform at a mistaken gender location.
- TDP initiatives in re-scheduling of our shows/teams in order to not have any cancellations in 2nd or 3rd cycle.
- Problems in cooperation between acting teams and UNRWA animators. TDP was dependent on this cooperation because of the small acting teams (3 persons). They can only implement a drama program for 200 children with the commitment of the location animators.
- Complaints of location managers because of loud or allegedly improper music played during and after TDP's program.

For an understanding of this daily communication, we give some examples of daily reports:

19 June, 2013

Day 5

3728 girls

3115 boys

6843 children (total)

481 UNRWA animators

100 UNRWA teachers

3 visitors

8 parents

592 adults (total)

TOTAL AUDIENCE= 7435

Comments:

- Mr. Tawfiq Shihada (director manager of UNRWA schools in Magahzi and D/Balah) asked the group of "The Brother 1" (who was performing in D/Balah Prep Boys School A) not to use music in the morning show because there was a medical test of kids hearing at school and they want quiet in at school.
- Mr. Nabil Matar (location manager of Fukhari Elem Boys School where we performed "The Brother 2" today) contacted TDP at 9:30 in the morning to inform us that our team hasn't reached the school yet. TDP apologized for that and contacted the actors who told us they were late because of 'a transportation problem'. We gave them an oral warning.
- We got a phone call from Makka Al Mukarama Prep Boys School saying that according to the schedule they got from UNRWA, our activities in their school should be today, 19 June. TDP clarified that, according to our performances list, we'll be in their school tomorrow, 20 June.
- Palestine Television (accompanied with the representative of UNRWA, Mr. "Adnan Abu Hasna") filmed part of "The Room 2" show in Gaza Elem Co-ed School A/B and part of the post performance workshop of "The School 3" in Bahrain Kingdom Prep Boys School.
- When the team of "The Shop 3" loaded their set and equipments to Maghazi Elem Boys School A/B (where they'll perform their play tomorrow), they discovered that this location will have male kids in

the two shifts of tomorrow instead of female, this means that “The shop 3” can’t be performed in this location because of the gender. TDP tried to contact Mr. Ahmed Shriteh but he was in a meeting and didn’t answer his phone.

Yesterday, we had a problem in Abasan Elem Co-ed School “B” that will have female kids instead of male tomorrow, 20 June, so we decided that the team of “The Tree 4” will perform the morning show in Nuseirat Elem Co-ed School “C” (that wasn’t covered by our activities and will have male kids in the morning shift only).

And today we had another gender problem in Maghazi Elem Boys School A/B.

Based on these two problems, TDP changed the whole schedule of tomorrow, The team of “The Shop 3” will perform in Abasan Elem Co-ed School “B”, and the team of “The Tree 4” will perform in Maghazi Elem Boys School A/B. Accordingly, both teams will perform two shows and we won’t have any gender problem.

23-06-2013 (after report daily statistics)

Comments:

- Yesterday afternoon (22-6-2013), when the group of “The School 1” loaded their equipments to Beit Hanoun Elem Co-ed School C, the school was closed. TDP contacted Mr. Darwish Al Gherbawi (the location manager in this school) and he sent the guard to open the school for TDP team. The delay caused friction between TDP team and loading company who wanted to be paid for waiting.
- The team of “The Brother 1” couldn’t complete the post performance workshop of the morning show with the kids of Nuseirat Prep Boys School B/D. They couldn’t manage the children, as they didn’t get cooperation from UNRWA animators in the location. The location manager Mr. Mahmoud Ahmed was upset and asked why didn’t we contact him. TDP explained that he wasn’t in the location when the problem happened. In the discussion one of TDP actors raised his voice, later apologized for this to the location manager. We asked for the help of UNRWA animators in the afternoon show, Mr. Mahmoud talked to the animators. They helped us in our work with the kids in the afternoon show and post-performance workshop.
- When the team of “The Shop 2” loaded their equipments to Mamounya Elem Co-ed School (where they’ll perform their shows tomorrow), the location manager Ms. “Sana’ Darwish” informed them that she’ll have a delegation from abroad in her school tomorrow and she talked to Mr. “Esam Shalfouh” from UNRWA about postponing the activities of TDP in her school. TDP contacted Mr. “Ahmed Shriteh” who talked to Mr. “Mou’min Shahin” (from SFWs Operation Office of Gaza area) who solved the problem.

26-06-2013 (after report daily statistics)

Comments:

- It was a good day in the SFWs, but we still have shows with low numbers of kids.
- In the afternoon show of “The Room 3” in Rafah Prep Co-ed School, we have 34 kids only, half of them are kids who finished kindergarten and will join Elem school next year. The location manager, Ms. Randa Baroud said that she got approval from UNRWA to allow these kids to join SFWs.
- Jan Tomesek informed us that he received a complaint of Rafah AAO Ismail Mansour about inappropriate songs played on the sound systems of TDP and about too loud amplification of music during TDP’s plays and drama workshops in the morning during Tawjihi exams. Specifically Mr Mansour mentions that TDP teams usually plays songs of Moh Assaf “which some people might not

like.” He also mentions that “...We always remind our LMs to ask the TDP team not to use the loud speakers, but in some cases the team doesn't respond positively.”

- TDP will instruct its teams not to play music besides the amplification in plays and drama workshops unless the Location Manager makes an explicit request that will be documented by TDP's team supervisor. Special attention will be given to locations with present Tawjihi students doing their exam. Sound volumes will be adjusted as much as possible. As an additional note, TDP does not understand Mr. Mansour's request to Location Managers to ask us not to use our loudspeakers at all. Also we wonder whether 'people' actually complained about the music of Moh Assaf or whether this is a matter of projected fear or even an expression of personal dislike. UNRWA location animators ask TDP teams for additional music of this kind many times in order to continue pleasing the children after our program. TDP will avoid further controversy as declared above.

20-06-2013 (after report daily statistics)

Comments:

- Following the problems we had yesterday with the locations of “The Shop 3” and “The Tree 4” on 19 June, TDP decided to move “The Tree 4” to the location Maghazi Elem Co-ed School A/B. But when they reached there, they discovered that it's a female location. Again “The Tree 4” can't be performed because of the gender problem. TDP had covered all the boys locations, so our team of The Tree-4 had no place to go. Communicating with the SFW Operation Office, we heard that it is not an option to perform in the same location twice in the same round. We contacted Ahmed Shriteh about the many gender mistakes in the schools-list we got from UNRWA and about the gender imbalance in the SFWs locations. Female locations are 128, male locations are 122, while TDP's teams are gender-balanced as was requested by UNRWA in advance. This means that TDP teams can't cover all the SFWs locations for girls. This problem will come up again in the 2nd and 3rd round as well. TDP asked Mr. Shriteh for a suggestion to solve this problem. We hope to hear from him.
- In the meantime “The Tree 4” was stuck in the Nuseirat school. After several phone calls between TDP and UNRWA, Mr. Shriteh asked us to move this group to Deir Al Balah Prep Boys School A (where we performed “The Brother 1” on 19 June). On 19 June, there was medical test concerning hearing-problems of children at this school and UNRWA staff asked TDP to lower the music during the performances. This forbade the kids from having the whole amusement of the show. For compensation, UNRWA wanted to make an exception to the rule that the theatre program can only be done once every cycle in any location. The show was so performed in Deir Al Balah.
- TDP received a phone call from Rawia Helles (location manager of Al Amal Prep Girls School where “The Shop 4” was performed yesterday, 19 June) thanking the efforts of TDP and explain her happiness of the play performed there.
- No kid came to the afternoon shift of Jeddah Elem Co-ed School, the team of “The Room 3” who was in that location waited until 14:40 and talked to the location manager about this problem but she had no solution. Accordingly the afternoon show of this group was cancelled.
- Ms. “Naifa Abu Musa” the location manager of Abasan Elem Co-ed School “B” gave the team of “The Shop 3” a thanks certificate for the nice show and great efforts they made.
- As a conclusion to this week theatre performances and drama workshops:
 - 3 female locations were not covered by TDP activities, they are:

1. Nuseirat Elem Co-ed School D/B (two shifts)
 2. Maghazi Elem Co-ed School A/B (two shifts)
 3. Nuseirat Elem Co-ed School C (morning shift)
- One show was cancelled. It's the afternoon show in Jeddah Elem Co-ed School (the problem mentioned above).
 - TDP also added two male locations to the schools-list of UNRWA, and performed there, after getting phone calls from the location managers of these schools, they are:
 1. D/Balah Elem Co-ed School D (in Al Nahkeel area)
 2. D/Balah Elem Coed School A (in Al Mazra'a area)

Internal Problem TDP:

- Salem Ahmed (TDP supervisor in "The School 2") was late for two days, yesterday he arrived to the location at 11:00 and today, at 10:00 he wasn't in the location yet. Amal contacted him and gave him an oral warning, if he repeats this again, this will be deducted from his salary or he will be replaced.

Annex # 5

A sample of questionnaires distributed to children during the post performance workshops

Questionnaire of The Friends "1"
Analysis of the first cycle Questionnaires (15 June to 20 June"

Category	Girls								Total
Age	7	8	9	10	11	12	13	14	
Number	1	5	19	29	26	29	10	1	120

Did you see other Plays before? Remember name?		
Play titles as remembered by the children	Number of kids who saw other plays	Number of who didn't see any Play
Friendship	2	75
Girls	1	
The Red	1	
About Prisoners	1	
Cheating in Exams	1	
The Lion king of the fortress	1	
The Lion and the Dear	1	
The Fox and the lion	1	
Raya wa Sakina	1	
Nam Il Qamar	2	
Layka and the Fox	1	
Fun game	1	
The lazy Bear	1	
Friends	1	
Students	1	
The Weavers	4	
Nus Insees	3	
God forgive Sameh	2	
The mother and daughter in law	2	
Respect others	1	
Al Arayes	1	
Kids at Hospital	2	
Room # 3	3	
Azzouz	1	
Amba	3	
Animals	1	

The Electricians	2
The mothers	5
Total	47

Did you like the play you've just seen?	Not much	Yes	Very much	Total
	2	11	107	120

Kids opinions of the play	Number
Funny	75
Sad	28
Boring	2
Scary	0
Confidence	6
Full of Fantasy	19
Happy	44
Mad	3
Comic	35
Tragic	3
Full of Energy	24
Friendly	17
Tough	2
Merciful	14
Weird	23

Can you suggest another title for the play?		
Title of play	Number	Number of kids who didn't write anything
Friends	13	3
The beautiful friendship	1	
Friendship	25	
The three friends	22	
Best friends	6	
The three old women	12	
Friends Separation	6	
A trip to Finland	8	
The dear friend	1	
The three nice girls	7	
Missing a friend	1	
Im Mahmoud and her friends	3	
The loyal friend	3	
Respect of friend	3	
The training	1	

Friends forever	1
The travel	4
total	114

Which character did you like most and why?			
Character	Number	Reason	None
Shaza	65	She ended the sadness, brought Jihan and Jalileh together. She had many ideas, tried to make it easy on Jalileh. She was funny and honest and simple.	0
Jalileh	23	She cared for her friends and loved them, and asked Jehan not to leave. Her role was great. She made us happy.	
Jihan	25	She was jealous, wanted to be always the best. Her character was happy and funny. She was the strongest character.	
Jihan, Jalileh and Shaza	7	They love each other.	
Total	120		

Are friends important? And why?				
Important	Number	Not important	Number	No answer
They give all they can	1	0	0	0
Help in solving problem	12			
They walk and laugh together	8			
Friend in need is a friend in deed	36			
They share us our sadness and happiness	5			
Gentle with each other	5			
We tell them secrets	10			
Have fun and play together	13			
Go to school together	7			
They are available all the time	12			
Have fun together	8			
Help us with homework	2			
Total	120			

How do you choose a friend?		
How you choose	Number	No answer
Be polite	33	0
Be loyal	16	
Honest and clean	6	
Respectful	5	

Keep secrets	4
Good reputation	21
Trustful	14
To love me	4
Faithful and honest	10
Good heart	1
Have good behavior and attitude	6
Total	120

How do you feel about the friendship between the three girls/ old women in the play?		
My feeling	Number of kids	No answer
I like	73	1 - they were telling the secrets of each other
Very happy	10	
Happy and want to be like them	2	
Very beautiful	6	
Nice	13	
Friendship was strong	7	
Close friends	5	
Great feeling	3	
Total	119	

Choose one of the characters from the play and write him/her a letter.			
Character who received letter	Number	Content of the letter	Number who didn't write
Jalileh	30	You made the kids happy. You are comic and beautiful. You cared of your friends. You were the most beautiful character. I liked your role a lot.	0
Shaza	53	I hope that you'll keep giving advices and keep developing yourself. You advices are really useful, like advising your friends to stay friends. You paid attention how to behave. Your role was great. I loved you a lot. Your acting was nice. You were simple and had a kind heart.	

Jihan	37	You were so kind and polite. Your personality was comic. You were special in your performance. You are an honest friend, funny, strong and beautiful. I advice you to stay simple with your friends.
Total	120	

Draw a picture of the scene you most like.		
Content of the picture	Number	Kids who don't know how to draw
The dance of the stick	22	29
The dolls	3	
Three friends	26	
Help in holding suitcases	7	
The car	12	
Reconciling between Jehan and Jalila	10	
A trip to Finland	6	
Jihan	3	
Jalileh	2	
Total	91	

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