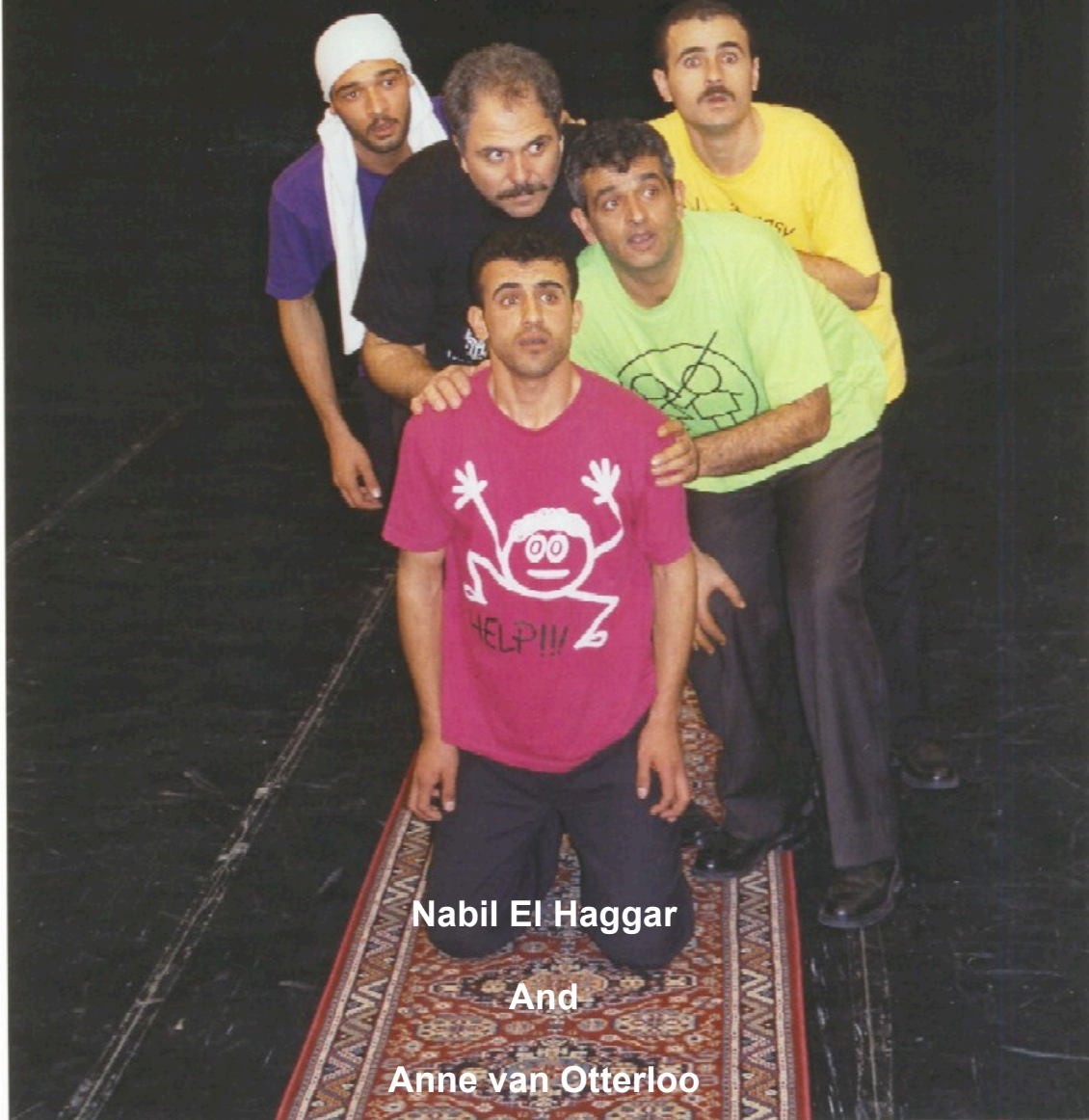


**The child's dream of a creative reality.
Theatre as an escape
from ignorance and violence.**

**Evaluation of the work of
Theatre Day Productions**

Jerusalem, Gaza and the West Bank



Report to Cordaid, The Hague, The Netherlands, and to the European Commission, partner in financing Cordaid's work with Theatre Day Productions.

Part 1

Introduction

Over the past three years the films of *The Lord of the Rings* trilogy have been watched by millions of people around the world. It is a mythical story about the struggle between good and evil and the battle between the good and the bad guys. The control of the earth is at stake and the question is who is going to win?

In part three of the film, *The Return of the King*, released in December 2003, the final spectacular battle takes place. The force of the evil is enormous and frightening. But the personalities who fight it are determined and strong. Aragon, the hero, enters the dark underworld and wins the support of the spirits of the dead. Thanks to his courage the spirits of the dead help him and the battle is won. At the same time Frodo, the hobbit, and Gollum, the creature, fight at the edge of the volcano. The One ring falls into the fire and the symbol of the power of evil is destroyed. Now Aragon can become the king and take Arwen as his queen. The tale has a happy ending. As with all good fairytales or myths the audience is relieved, and moved by the characters in the film. They are archetypes of human behaviour and therefore everybody recognises something of him or herself. The audience accepts it, because it is a movie, an epic story, and a piece of art. Through its universal story and its symbolic meaning the movie is able to fascinate and touch millions of people all over the world. That is the power of Art.

The reality of visiting the Middle East is a different story. There is also a conflict and battles are being fought. There are good guys and bad guys; the qualification good or bad depending on which side you choose. Choosing one side excludes the other, as both sides are always in opposition. Fear is the common denominator and ever-present factor. Although being the oppressor or the oppressed is different, there are victims everywhere. The fight never stops, in spite of all the individuals who have not chosen to be in this situation and want it to be different. For an outsider who has no background knowledge of and is not personally related to the situation, it is bizarre, incomprehensible and beyond reason. It seems like a scary movie, but it is reality. For a person who has personal links to the region and visits from time to time, it is a tragedy that hurts to the bone. For people living in this situation life is hard, because the enemy is always there. When destruction, aggression, violence and fear become a normal part of daily life, creativity and joy disappear and the energy that is vital to life dries up.

It is in this context that Theatre Day Productions (TDP) work. It makes theatre for and with Palestinian children and young people in Gaza and Hebron. These two areas, in the middle of this impossible situation, are known as the two most difficult areas. But TDP has created an oasis in this desert. In this oasis children and young people can experience a different situation; in the theatre they can be free and see different points of view; they can learn to express their own points of view; and create their personal dreams.

One of the plays TDP performs is ***The King is the King*** by Sadallah Wannous. During our visit we watched it performed in Hebron in front of an audience of 200 schoolgirls. It starts with the following lines, spoken by the actors in classical Arabic:

*URQUB: The war between the Allowed and the Forbidden is as old as Adam.
We the rabble, the mob, the plebes - we have hundred of these names - we
never tire of asking for the Allowed.*

*CHIEF OF POLICE: And we the great - the kings, the princes and the lords -
we have a hundred such names - we never tire of asking for the Forbidden.*

ABU IZZA: We pull...

KING: And we pull.

*UBAYD: And we dream... Let everyone have his dream - a companion as
faithful as his shadow...*

ABU IZZA: Dream!

ALL: Dream! All of you, dream! You may! It's allowed!

This last line is spoken by all the actors directly to the audience, as if to say to them: do not give up hope, in spite of the terrible situation that you are in, but dream and keep on dreaming. No one can take away the dream you have inside.

We, the writers of this report believe that this dream is the child's dream of a creative reality. In our trip to Gaza and the West Bank, in talking and listening to all the people we met – children, young people, teachers, NGO representatives or the staff of TDP – we have come to understand that TDP work tirelessly to make this dream come true. In the theatre they foster creativity and feed the imagination, making it possible to gain confidence and trust and thus creating a different reality. This helps individuals cope with the collective madness they live in. So the work of TDP is a strong vehicle in community-building and improvement of human rights.

On the nature of the mission and the way of reporting

This evaluation report reflects upon TDP and the work it has developed in the past eight years in the Palestinian territories of Gaza, the West Bank and East Jerusalem.

It is conducted as part of Cordaid's obligation to report to the European Commission, which has co-financed Cordaid's work with TDP. Since the evaluation conducts a study of all of TDP's activities, its value will extend beyond the limits of the existing contract between Cordaid, the European Commission, and TDP. All partners in the consortium of TDP's donors are meant to benefit. The evaluation covers a wide range of themes, issues and activities that together define the scope, direction, and quality of the work of TDP as well as the organisation of TDP itself. The overall goal of the evaluation is to serve as a transparent means of accountability to all stakeholders, of extracting lessons, of moving the work forward, and of improving the standards of TDP's performance.

The evaluation consisted of a visit to TDP, as well as interviews with international teachers from the Netherlands, study of written documentation, and follow-up discussion. The field visit, in December 2003, took into account all parts of the TDP's network. This involved:

- Visits to two performances, one in Gaza, *The Walking Boy*, and one in Hebron, *The King is the King*. During the performances we could study the reaction of the audience, as well as the work of the actors, all of whom were trainees from TDP. After the performance we observed the discussion and workshop by the TDP actors.
- Visits to drama workshops led by TDP's graduates, in the theatre in Gaza and in several schools in Hebron. We saw three presentations, one with a group of young people in Gaza, two presentations by small boys in two schools in Hebron, one in an

Islamic school, one in a school for orphans.

- Interviews with young people and children from the audience and children from the workshops. We spoke to young girls that saw the performance of *The Walking Boy* in Gaza. We spoke to the boys that did presentations in the schools in Hebron. We interviewed the boys that showed us the result of their drama work in Gaza.
- Interviews with graduates from TDP in Gaza and Hebron. We spoke with all the trainees of TDP both in Gaza and in Hebron.
- A visit to an animation workshop in a girls' school in Rafa in the Gaza Strip. We talked to the women that led the animation workshop.
- Interviews with teachers that took part in TDP's teacher training. We spoke to several teachers in Hebron, among them two headmasters taken the course.
- Interviews with the administration staff. We talked to both field officers, in Gaza and Hebron, and saw them at work during our visit.
- Discussions with the board and artistic staff of TDP. We had several long discussions with TDP board and artistic staff.
- Meeting with representatives of NGO's and government partners as well as donors, benefactors and consultants, in Gaza, Hebron, Ramallah and Bethlehem. We talked to local NGO's in Gaza, Rafa and Hebron, to spokespersons in the Ministry of Education in Gaza and Ramallah, to the Minister of Culture, to donors in de NL representative office and the EU Jerusalem office, to another NGO working with Cordaid, to a consultant in Bethlehem and a benefactor in Gaza.

During the evaluation and the field visit the evaluators had their own specific focus. The focus of Nabil El Hagggar was to study the position of TDP as a civil society organisation in Palestinian society. Anne van Otterloo's emphasis was on youth theatre and drama education as a tool for community development. The different angles coincide with the background and expertise of both evaluators. Nabil El Hagggar has extensive knowledge of the history of the Palestinian people and of the political and cultural developments in the region. Anne van Otterloo is an expert on youth theatre and is familiar with TDP's work from its start, through their membership of the European Network of Art Organisations for Children and Young People, EUnetART.

In addition to the specific focus of the evaluators, they both looked at other issues such as the gender issue, the special context in which the work of TDP is carried out, the theatre climate in the Gaza and Hebron regions, and the extent to which TDP has been able to manifest itself as an important organisation in the relevant networks in the region. For Anne van Otterloo it was her first visit to the Palestinian territories. Nabil El Hagggar has visited several times before and was already familiar with the regional situation.

During the field visit interviews took place in English and Arabic with sometimes a little French. In almost all cases a translator was present.

The whole visit was facilitated by TDP and was very well organised. Laurens den Dulk and Jeanne Abdulla co-ordinated the mission on behalf of Cordaid. Laurens den Dulk was in touch throughout the visit.

The main objectives of the evaluation provide the terms of reference for the report:

*The primary goal of the evaluation is to provide both Cordaid and the European Commission with **external, informed opinions** on the programmes they fund.*

*The second, equally important, goal is to **help** TDP to be more **effective, far-reaching, and sustainable** in the delivery of its services.*

*The third goal is to gain a profound **understanding**, both qualitatively and quantitatively, of TDP's **drama education** and **youth theatre** programmes.*

*The fourth goal is to **assess** the position of TDP as a **civil society organisation** in the Palestinian society.*

The report is structured as follows:

- Part 1 is the introduction, establishing the themes and explaining the working method
- Part 2 deals with the position of TDP as a civil society organisation
- Part 3 covers TDP's drama education and youth theatre
- Part 4 gives answers to the concrete questions of the terms of reference, with reference to observations and remarks made in parts 2 and 3
- Part 5 summarises the main conclusions and recommendations of the report

Part 2

The position of TDP as a civil organisation in Palestinian society

Introduction

1.i. Historical background

Since the seventh century, the Palestinian community has belonged to the Arab Islamic civilisation. More precisely, it is culturally descendant from the Belad El-Sham, an area comprising the modern countries Syria, Lebanon, Jordan and Palestine. Palestine was a part of this lively area interacting culturally, socially, economically, and politically with the other members until the end of the First World War.

After the war, the Middle East was separated into smaller countries and protectorates belonging to the two major powers, France and Britain. Since then, the future of Palestinian society has taken different route from the others: largely owing to the major powers deciding to create a Jewish State in Palestine.

From that point, Palestinian society found itself isolated from the rest of Belad El-Sham and confronted with many challenges, not least British invasion, and the project of establishing a Jewish state on Palestinian land.

We have to remember, without going into much detail, that Palestine already had an organised society. Many cities were culturally, politically, economically and socially developed. The Arab Renaissance movement had begun in the second half of the nineteenth century in the Middle East, particularly in Belad El-Sham. Cultural, social, and political activity spread throughout Palestinian society, and the infrastructure of a modern civil society began to be created. Civil institutions were already established by the 1920s, for example the General Union of Palestinian Women, the General Union of Palestinian Students and the Palestinian Labour Unions.

As already mentioned, this small and isolated society had to build its own modern society and face the British colonisation and the project of establishing a Jewish National Homeland at the same time. Since the beginning of the 1920s, this had been paralysing attempts to build a modern Palestinian society, but in 1948 when the Israeli State was founded, it destroyed the existing Palestinian social infrastructure.

As a result, there was no longer one cohesive Palestinian society, but a number of disparate communities. The first and biggest of these consisted of hundreds of thousands of Palestinian refugees in the camps of neighbouring countries such as Syria, Jordan, and Lebanon.

The second society consisted of those who didn't fall under Israeli control in the year 1948, the West Bank and Gaza: the Palestinians of the West Bank under Jordanian administration, and those in the Gaza strip under the Egyptian administration.

The third society consisted of the Palestinians who stayed in their villages under the Israel occupation, and who became citizens of the new Israeli State. They are now known as "Arabs of Israel".

In 1967, after the Six Day War, Israel took control of the West Bank and the Gaza Strip. This is how these lands became what the International Community now calls the "occupied Palestinian Territories". Under the shadow of military occupation, educational development and cultural development are the first victims. Without any real cultural and educational project, Palestinian civil society failed, falling into regression whose extent and future consequences are hard to estimate to this day.

The work of Theatre Day Productions (TDP) and the theatre development project that are explored here particularly concern the Gaza Strip and Hebron, in the West Bank.

1.ii. Cultural background

To understand the difficulties and challenges that TDP faces, we also need to briefly look at Palestine's cultural circumstances.

From the fifteenth to the nineteenth century the Middle East, including Palestine, endured an era of cultural stagnancy under the rule of the Ottoman Empire. With the demise of the Empire in the middle of the nineteenth century, Arab cultural renaissance began. Before Ottoman rule, the Golden Age of Arab Islamic culture had rich literary, scientific, and technical traditions. But the Golden Age did not leave behind it a tradition for Arab theatre. The art of drama entered the region from Europe in the nineteenth century. Generally speaking, Arab theatre was of limited creativity and did not have great influence in Arab communities. It is only due to European influence that Palestine was exposed to theatre, either professional or amateur.

The modern theatre movement developed in Palestine in the seventies under the Israeli occupation. But the theatre was still an artistic phenomenon limited to a small isolated circle in some of the more open-minded Palestinian cities.

The Gaza Strip and the city of Hebron, where TDP decided to settle, both suffer from a cultural isolation that primarily stems from conservative local traditions. In addition to this cultural isolation, both regions suffer from a military segregation that makes any connection with the other Palestinian cities extremely difficult. It is frequently almost impossible to travel from Gaza to Hebron and other cities in the West Bank. As a result, neither of these regions had witnessed any theatre movement before the arrival of TDP. In addition, social and religious traditions and customs consider theatre, at best a mockery, at worst, an attack against traditions and customs, and therefore unacceptable.

Between 1967 and 1994, Palestinian education was in a difficult situation due to the absence of the institutions that an independent state could provide, and due to the Israeli military occupation. The Palestinian Education Institute was established after the Oslo agreements of 1993. The institute started with limited political and financial means to organise a curriculum. It was the administration's goal to put arts and drama in the school curriculum, but the truth is there have not been sufficient funds, and this goal has not been achieved.

It is for these reasons the TDP's educational theatre project faces such challenges. From this we can see why TDP's establishment of a theatre movement in the Gaza Strip and Hebron, and its involvement in the civil Palestinian society – especially such a conservative society – is such an enormous success.

In our talk with Mr. Issa Saba, the administrator of the Kan'an Institute, an educational institute in Gaza, he said, "Ignorance hinders the development of society. We have to give the people other options; it is then that the people can choose. TDP helps to give people other options!"

2. The involvement of TDP with the Palestinian civil society.

This quote from Mr. Saba illustrates some of the answers to questions concerning the involvement of TDP with the Palestinian civil society.

Our many meetings enabled us to give a more detailed and accurate answer to the question of TDP's success in getting involved in Palestinian society.

Indeed they have also allowed us to assess this involvement from three different angles: involvement with civil institutions; involvement with the Palestinian authority and with the U.N.R.W.A; connecting with individuals in Palestinian civil society.

2.i. Civil institutions

We visited several civil institutions, some educational, some involved with democratic issues, some involved with the disabled or with child health. The people we spoke to were unanimous on the positive role of TDP, and the positive impact it has on the participants from the Palestinian society.

Iyad Nasser, from the Dissemination Field Office in the International Committee of the Red Cross.

Iyad Nasser spoke to us of the collaboration of his office with TDP, telling us about the 180 disabled children who participated in drama workshops, and more than a thousand children who watched TDP's plays. This 'well-organised and extremely beneficial' experience is to be repeated every year. Nasser also hoped that TDP will spread to other regions of Palestine, especially since the costs of these activities are small compared to the results they produce. The Red Cross administrator added that TDP did not so much bring the profession of acting to Gaza, but rather 'invented' it.

Issa Saba, Administrator of the Kan'an Educational Institute explained how TDP contributed to giving Palestinian children and teachers a positive attitude to their environment, emphasising that the Palestinian child is affected psychologically and socially by political circumstances. The Palestinian teacher is also under pressure, and children are similarly affected by that.

Issa Saba hopes that TDP will train the instructors of the Kan'an Institute and organise shows for the children of the institute.

Dr. Khaled Dahlan, Gaza Community Mental Health Program.

Dr. Dahlan pointed out a new type of collaboration between TDP and the Palestinian Health Institute. The Health Institute benefits from TDP's work, as TDP helps the children to develop resilience to psychological disorders; it helps to make children immune from the pressure on them caused by society. Likewise, TDP benefits from the Health Institute through attending the psychological health counselling sessions and by using the experience gained in these sessions for the writing of their plays.

Yabous Institute in Rafah

In Rafah, where it is worth mentioning that the cultural, social and political situations are even more difficult than they are in Gaza, we visited the Yabous Institute. Yabous is an Institute that works in the field of social development, particularly in issues concerning women, children and the youth. The institute deals with many matters, including health, pregnancy, nutrition, and the participation of women in the public sphere.

TDP collaborated with Yabous by establishing an animation workshop for fourteen-year-old children. Within a week, those children were capable of producing video animations and cartoon images. In addition, 150 children from Rafah were able to attend a theatre performance in Gaza.

The administrator of Yabous noted that there are no stage or movie theatres in the city of Rafah. He ended his conversation by saying, "Our children always ask about TDP and about when they are returning to Rafah. We know that theatre helps in giving some happiness to our children. We sincerely hope to establish a permanent and organised relationship with TDP".

These statements from the Gaza Strip were echoed in Hebron:

Kifah Sharif, manager of the NGO Beit il Tifel (the Child Center) in Hebron.

The place where TDP works is the Child Center (Beit il Tifel). We met the administrator of the Child Centre, who expressed the importance of TDP in Hebron especially in issues concerning the child.

We also met ***Nafez 'Asaileh, the administrator of the Library on Wheels***, an institute that works for peace and against violence. We heard from him about the importance of the cultural role that the TDP plays in Hebron.

Our meeting in ***Bethlehem with Toine Van Teeffelen, education expert, and with Abdel Fatah Abou Sroor, Ayda Refugee Camp Cultural Centre***, confirmed the impression we got in our previous meetings. Toine van Teeffelen is an educational expert and Abdel Fatah Abou Sroor is a former student of TDP, and founder of the cultural centre in the Ayda Camp. Both of them focused on Palestinian society's need for the TDP's work, and for the important professional and cultural results TDP is obtaining. For example, some of them acquired skills which enabled them to become teachers or trainers. They also said, "TDP was capable of contributing to collective survival, and the building of the individual character". Also, they showed the importance of theatre in the life of the Palestinian individual.

In a meeting with ***Ziad Sharia and Jannette Seppen of the NL Representative Office***, discussion mainly concerned the great change TDP has made in the Palestinian schools, particularly in the Gaza Strip and in Hebron.

2.ii. Official Institutions

Zeinab Al-Wazir, Deputy Minister of Education in Gaza, spoke of the role of TDP in the artistic development of the Palestinian student. She also mentioned the relationship between the ministry and the institute, which started in the year 1994.

As for TDP's involvement with the Palestinian society, the Ministry of Education considers that theatre work enables the different Palestinian societies to communicate with one another, since they are cut off from one another as a result of Israeli occupation. It is convinced of the positive effect that the work of TDP has. The Ministry sees this work as a vital instrument in the combat of isolation resulting from the political circumstances.

Moreover, ***Yusri Mughari, Representative from the Ministry of Education, Activity Theatre Section***, explained that there has been a change in the school administrators' attitudes, which can be seen in their constant requests for theatre performances. Convincing these school headmasters of the importance of the theatre is a big success.

We also heard that many of the school administrators who have participated in workshops for teachers organised by TDP, state the importance of this work for widening the cultural horizons of the Palestinian community.

Furthermore, ***representatives of the arts department in the Palestinian Ministry of Education in Ramallah*** confirmed TDP's educational role in Palestinian schools, in addition to their role in instructing future trainers in the Ministry, and their role in communicating with co-ordinating the different civil institutions.

In a meeting with ***Mr. Yihya Yakhlef, Minister of Culture***, he mentioned his strategy for cultural development, on which he and the High Committee for Culture are currently working. He confirmed that TDP will have an active role to play in that strategy.

2.iii. Communicating with individuals who are active in Civil Society

There is regular interaction between TDP and some committed citizens:

TDP's graduates. These graduates have founded their own theatres or work in educational theatre within various institutions.

People who attended workshops for short periods or who interacted with TDP for various reasons also play a role.

The importance of this interaction lies in the development of new possibilities for theatre work. In addition, the importance of the work performed by those individuals is their ability to raise awareness of educational and social issues, such as democracy, children's and women's rights, or divorce, which are of great importance to Palestinian society. As one of the individuals we met said, *"Theatre brought me out of ignorance and violence. TDP is my mother"*.

3. Conclusion

Grief, suffering and instability dominate the contemporary history of Palestine. For several decades, Palestinian society has been isolated from its cultural milieu, its structure has been dismantled, and it has been divided and submitted to permanent military occupation. As a result, for all these years, it has been deprived of any state power, and of a political, social or cultural global project.

Palestinians, although torn between the necessity to survive appalling economic conditions and the will to resist occupation, have nevertheless managed to preserve a national and cultural identity. In doing so, Palestinian society has, in spite of everything, escaped the destruction that had been planned for it.

However, the project of liberation proposed by Arab nationalism had failed. The Palestinian liberation movement, faced with the Israeli military power, had failed. During the Oslo Peace negotiations, Palestinian political nationalism was unable to obtain the independence of Palestine in exchange for the historical concessions that were made in favour of Israel. As for the Palestinian Authority, despite the absence of sovereignty and the scarcity of political and economic means, it could have led the way for the collective building of an open and modern society but did not. The Palestinian elite did not succeed in putting forward and sharing a project for the future of their people.

The international community, represented by the United Nations Organisation, failed to enforce their numerous resolutions in favour of the Palestinians. Europe, favouring a solution to the conflict and deeply involved in economic aid to the Palestinians, proved to be politically powerless in the face of the Israeli intransigence. Peace failed once again!

Four years have gone by since the second *Intifada*. Every day proves to be darker than the day before. Lacking any political prospects, the future seems quite hopeless in the eyes of the Palestinians.

Today, the Palestinian society feeds on a very recent past, full of failures, of suffering, humiliations and defeats. Poisoned by misery of a scale never seen before, without any political prospect, people are trying to find themselves and losing hope in the future.

Isolated, abandoned, they are yielding, more and more, to the charm of the political and social Islamic project which invokes *god's help for a better life on Earth and the promise of a place in heaven*. Although it may seem simplistic, this project is politically fearsome, and socially very efficient. It restores male domination, the oldest of all dominations, on a long-term basis. It exploits the Arab Muslim world's recent history, deprived of any glory, as well as the Israeli occupation and rule over Palestine. It imposes a view of the world intrinsically anti-democratic.

It is within this context that struggle for the development of culture and education within Palestinian society finds its significance. It is within this same context that the Palestinians have been able to preserve a relatively important place to education. But struggling for culture is much more difficult. Culture is required to convince people of the necessity to hold out; to choose life over death; to take responsibility for themselves, despite the daily oppression of occupation. Culture has become a priceless privilege; culture alone can provide people with the ability to stand back, despite their own unbearable problems, and to shape their own views of the world.

Through culture and education, the deprived Palestinian society will find the strength to keep on living in dignity:

- To think about what is right, even though they live under the occupation without any rights.
- To respect the other, and to believe in peace, even though they have to live with tanks and bulldozers.
- To escape fanaticism, even though it seems to be gaining ground every day.
- To fight the discrimination within the Palestinian society, especially that – centuries old – against women.
- To retain an open-minded and democratic view on society, even though they are the victims of a democratic country's army.
- To Palestinians, culture and education are all that is left to keep on standing, to feel responsible as individuals and to believe in their humanity so as to preserve it.

The assessment of the work performed by TDP can not be achieved without taking this difficult and sad reality into account. TDP has succeeded in getting culture to play its part fully. The Theatre has fully become a part of education. TDP started an intergenerational process guaranteeing the sustainability of the work.

The adult trainee performers, for three years, get familiar with the technique, the culture and the method. Accompanied by TDP, they take care of the youngest in schools. They put on performances for children; through improvised workshops, they get the audience involved, and discuss the different issues which preoccupy Palestinian society. The audience, won over, make the theatre their own, during a performance, a workshop, a debate. In doing so, people have taken responsibility for themselves, have thought about the world, and have asked questions about themselves and about society, about family, about the relationship between men and women, about neighbours, about cleanliness – in short, about life.

More importantly, thanks to the theatre work at large, which happens on a regular basis, the children are building their character and building an outlook on life more open, cheerful and responsible. The adults as well as the children, the drama students as well as the audience, grab the opportunity to live in such a rare space where they can express themselves freely.

TDP's numerous partners, representing institutions as well as associations are aware of the importance of the cultural stake and of the role that TDP's members have been playing for nine years with rigour and reliability.

This is why TDP's involvement in Palestinian society can be measured on several levels:

- TDP has succeeded in bringing the theatre, as a form of artistic expression, to a society previously deprived of any theatrical tradition.
- They have managed to integrate the theatre as an educational method on a large scale. Indeed, every year thousands of children attend performances or workshops.
- They have won counsellors' and the teaching community's support as well as that of the National Education Board.
- Thanks to rigorous and methodical work, they have established themselves as key partners of non-governmental Palestinian organisations. They have thus succeeded in

sharing experiences and skills with the Palestinian partners and building mutually respectful relationships.

- They have set up venues where open-mindedness and a critical view can blossom into responsible and sensitive debate.
- Every day they give people of all ages the opportunity to take responsibility for themselves, to express their desires and follow their hearts, to sustain their longing for freedom, but also to dream.

Through hard work and determination, TDP has gained the trust and legitimacy necessary to discuss the problems of Palestinian society. Thus, despite the foreign origins of some of its founding members, despite the strangeness of the theatre medium, TDP is not seen as a humanitarian organisation providing some services and which is bound to leave the country one day, but it is perceived as a welcome enterprise bound to develop within Palestinian society.

Today TDP's project is a coherent project which manages, through culture, to participate in the social development of Palestinian society. It generates, through its relevance, an active, deep and concrete participation in society's progress, in its democratic development and in its quest for a modernity that would enable it to resist as well as to build a better future.

TDP's work can be advertised as a model for many societies submitted to oppression, whatever its origin.

Part 3

Drama Education and Youth Theatre as a Tool for Community Development

Introduction

1.i. The use of Youth Theatre and Drama Education

What is the use of theatre for children and young people? It is a common question for adults to ask, because as parents and educators they want the best for their young people.

The answer to this question can be found as far back as Aristotle in his work of the *Poetica*. He talks about the “catharsis” that the audience can feel while following the characters on stage in their developments. When a spectator goes through the same emotional experience as the characters on stage, he is able to learn from this experience. Many theatre experts after Aristotle, like Artaud and Peter Brook, have also explained this identification process, in their own ways. Research into audience reactions has even shown that people in the audience unconsciously take over the breathing rhythm of the actors.

Theatre can imitate reality, can play with this reality, and can give everyday reality a new perspective. Through the experience of being spectators in the theatre, children and young people learn, and this learning process helps them to cope with the reality around them.

A very important condition for this learning process to take place is that the theatre does not only translate the reality on stage by telling a story, but that the theatre has an aesthetic quality of its own. Only a good artistic product can fascinate an audience and trigger this often unconscious learning process. That is why this report starts with a reference to the films *The Lord of the Rings* as an example of a high-quality piece of art.

As children and young people are best reached through their school, most youth theatre companies, in addition to their work in theatres, collaborate with the school and become part of the drama education system. In general the term drama education in relation to children and young people can be understood in two different ways: the so-called passive and active drama education.

The passive variant is where the child goes to a performance and is a spectator. Most theatre companies work with their audience before and after the performance. It is also very common that the companies distribute written information or teacher’s instructions about their performance to the school.

The second variant is where the child starts to express himself through drama in a workshop or in a proper play. The learning process in the second variant is different from the first. It is learning by doing, it is interactive and reflective. The child is first asked to tell a story, from his life or a fantasy. Secondly he is invited to think about the way to present this story, by expressing himself with his body and all his senses. In order to do both these tasks well the child needs a good drama teacher. This teacher can be the teacher in the school, provided this teacher is trained in drama education. Some youth theatre companies provide training for schoolteachers about drama.

In most cases the drama teacher is a specialist in theatre and drama who comes to the school to work with the children. Drama education takes place organised by the school, either in school time as part of the school curriculum, or after school as extra-curricular activity.

In the work of TDP both variants of drama education are present. TDP makes theatre performances for children and young people. It also develops drama and video-animation workshops with children and young people, both inside and outside the framework of the school. The activities are part of extra-curricular activities that the school organises. TDP provides training for teachers. As a theatre company producing youth theatre and delivering drama education, TDP is one example of many companies in Europe and beyond. Most of these companies do not, however, educate their own actors and drama teachers through a three-year curriculum and by means of an advanced international training program. The combination of being a school for professional actors as well as a youth theatre company makes TDP unique in their work.

1.ii. Assessment of the learning experience and key competencies

It is the **learning process** that makes drama education and youth theatre such effective tools for community development. For many years people working with children and young people in the arts have claimed that their contribution has an effect on their development.

The question is how can the effects of this learning process be assessed? A lot of research has been done into the impact of individual projects. It is only recently that an effort is being made to develop classification systems and measuring methods. This has become possible thanks to changing views on education and learning.

The German Federation of Associations for Cultural Youth Education (BKJ), has started a project on evaluation and certification of **cultural education**.¹ The BKJ defines cultural education as an approach to general education involving arts and culture which aims **to assist the individual in finding an increased awareness of himself, of his present and future and of his past**. Cultural education in practice is based upon working methods from such fields as the fine arts, literature, dance, drama, movement, music and other media.

BKJ have found that the effects of cultural education can, inter alia, be determined on the basis of **key competencies**. The word competence means ability, a talent for something. Such a competency is a combination of knowledge, ability, and desire. As a result of the shift towards defining education as a process of life-long learning, education is no longer understood as just training people to adequately respond to changes in the working environment (education as qualification). It is also understood as the establishment of a conscious relation with oneself and one's environment (personality development) with the objective of actively participating in society (social participation).

Key competencies are skills that refer to social, personal and methodological competencies that are partly learned in educational institutions, but for the largest part are acquired by participation in cultural and social processes. General key competencies are divided into three categories defined by the OECD, the Organisation for Economic Co-operation and Development:

- *acting autonomously*: examples are flexibility and interest in change
- *joining and functioning in socially heterogeneous groups*: examples are communication skills, co-operation skills, team skills and empathy

¹ Background Paper to the International Conference "Developing Competencies in Cultural Education" held at the Remscheid Academy, 2 and 3 October 2002 by the BKJ in co-operation with the OECD and the European Commission and with support of the German Federal Ministry of Education and Research.

- *using tools interactively*: examples are analytic capabilities, critical faculty, willingness to reflect and ability to learn or to judge

In their project BKJ have developed a classification system of key competencies in cultural education. It contains a description of artistic competencies, cultural competencies and general key competencies mentioned above (See *Appendix 1: Classification of key competencies by the German Federation of Associations for Cultural Youth Education [BKJ]*). On the basis of this classification system, the key competencies acquired in the respective arts or cultural project can be identified and assessed in a highly differentiated manner. This can be done during a certification procedure. The certificates then reflect which competencies are possessed by a young individual who has made a commitment to arts and culture.

In relation to measuring the impact of TDP's work in community development, it is important to know that it can only be assessed through identifying the key competencies that children and young people in the Palestinian territories acquire through their participation in TDP activities.

In the description of TDP's work and all its elements that follows, the BKJ classification system developed in their project will therefore be used where it is appropriate. It has to be noted that this system is still in a process of further development.

2.i. The plays of Theatre Day Productions

From the start of their work in 1996, TDP has developed and produced a respectable amount of plays both in Gaza (10 plays, with 522 performances) and Hebron (6 plays, with 287 performances), as well as in Tulkarem, Nablus, Jenin (2 plays with 88 performances), Jerusalem, Beit Jala, Beit Sahour and Bethlehem (4 plays with 189 performances). The number of plays produced in this seven-year period, 22 in total, is high, given that a theatre company for children and young people in Europe usually produces two new plays a year. TDP averages three new plays a year.

Next to the production of plays for children, seven plays were produced with young people in Gaza, Hebron, and Deir Al Balah. In terms of quantity, the number of theatre plays that TDP has produced is impressive. Quite a repertoire of original dramatic work has been created.

The working method used to produce this quantity is very well designed. Both in Gaza and in Hebron two different groups of trainee actors were established. During their three-year training the actors do not only train in rehearsals, they perform, work with children and young people before and after the performances and do drama workshops. At the time of the field visit we found that 17 actors had already graduated from the training, while 16 were still in the process of being trained. Of the graduates, 6 have been on staff since their graduation, working as directors, actors and drama teachers. In the reporting period, 22 men were involved in the production of TDP's plays, 12 in Hebron and 10 in Gaza. The actors are very important to the development of the plays. The two plays that we saw during the field visit are good examples of the repertoire that TDP has built up.

The Walking Boy, which we saw in Gaza, has been developed with the actors through improvisations. It deals with a situation taken from actual social reality. A boy, called Omar, is on his way to school. He is hit by a bullet and is wounded. His friend Majed wants to take him to the hospital in an ambulance. The ambulance cannot get to the hospital because of

roadblocks. The boy dies. But this simple storyline is only one part of the drama. Interwoven with the social reality is a story of imagination. While Omar is hanging between life and death, the mysterious dream figure Abu Sultan takes him by the hand and invites him to go through his life and experience the beauty and the pain of it. It gives a wonderful insight into family relations, his relationship with his father, and the role of his mother. It is also about friendship between two boys, their life in school, their hopes and their despair.

Liesbeth Coltof, artistic director of Huis aan de Amstel, a youth theatre company in the Netherlands, is one of the international trainers in the TDP training program. From 2000 to 2002 she visited the theatre four times. As an expert she is very positive about the development of the plays of TDP. According to her, TDP is very good in showing social reality, from which many of the themes in their plays are taken. At the same time, TDP is able to take this reality to a different level of understanding by appealing to the audience's creativity and imagination. In this way TDP show their audience other perspectives and broaden their way of looking at the situation without stretching it too far.

The Walking Boy is a very good example of this. In the question and answer session after the performance it was clear that the girls in the audience had understood the play well.

Question: Who is Abu Sultan?

Answers:

- *He is the world of the dreams of children*
- *He is the life of Omar*
- *He is a support and help for all*

Question: Why this image of the stepmother?

Answers:

- *It is like in our normal life*
- *We have this image, it shows what we think*

When being invited to play scenes from their own life, quite a few girls responded. Also in the talk we had with a selection of the girls after the performance it was clear that the play had a profound impact. Some of the girls had already seen it twice, but all of them would not mind seeing it three more times. They had really liked the performance. They also loved to act themselves, in school. If it would be possible, they would not mind doing this together with boys. But the reality does not allow for that at the moment.

In terms of competencies, the girls not only displayed artistic competence in the way they were not afraid to come to the stage and act, they also show general key competence in their communication skills, their willingness to reflect and analyse the situation and relate it to their everyday reality. They show their critical faculty in posing direct questions. It was also clear to us that doing drama in school gives them confidence to create their own opportunities.

The play *The King is the King* is the second play that we saw being performed in Hebron for a group of girls. *The King is the King* is a play written by Syrian writer Saddallah Wanous in 1977. It was adapted and directed by Jan Willems. The play is performed in classical Arabic by the TDP trainees in Hebron. The story is universal and an often-used theme: a king is bored by his normal duties as a king. He wants to play a game. He wants to know how his people live and what they really think about him. He disguises himself and goes among the people and visits a poor merchant who has just lost his business and in his grief and

madness acts as if he is a king. This merchant goes to the palace in his dream role and becomes the new king. The real king so becomes victim of his own game, thrown out of the palace and losing all he had. The theme behind the story is how power works (or not) and how it controls people.

The King is the King is a completely different example of the work of TDP. First of all it is an existing text from the Arabic theatre world. Because the text is in classical Arabic, the reception by the audience is different as the language itself creates distance. Secondly it is a universal story and therefore appeals to the story-telling tradition among the people. The audience was very involved in the play; there was a lot of laughter because the play is a comedy of errors. The acting is up front to the audience, but not all the time.

After the performance the girls in the audience are asked by the actors on stage if they have any questions. The answers are not about the content, more about the acting and how the actors do their work. When the actors ask for examples of the king that is controlling them in their lives, the girls give several examples from their family lives.

The king that is controlling me is:

- *my father's father (he does not want me to go out),*
- *my sister (she controls me and once we had a fight and she hit me)*
- *my father and brother (they do not allow me to go out in trousers)*

The questions are followed by invitations to come to the stage and play out situations.

Scenes from the daily life of the girls in the audience are presented:

- *A headmaster expels a pupil that behaves badly from the school and the mother does not defend her child.*
- *A girl wants to go out to the market, but the mother says no because she is afraid her child might get shot.*

Also with this performance we saw that the girls show several competencies, artistic as well as general key competencies like creativity, ability to act, communication skills and ability to judge and learn from situations.

2.ii. Plays produced with children, drama workshops and video animation workshops

Alongside their plays **for** children and young people, TDP started to make plays **with** young people. They created this work in addition to their regular programme. It came as a result of the training program and the three-year curriculum. At the end of the three years, TDP's trainees were asked to develop projects in which they could write, act, direct or teach. They were asked to work with young people. It started with four study projects in Gaza in 2000. Some of TDP's trainees/graduates got very devoted to this work with young people. Next to their work on the stage as an actor they have a skill for writing plays and coaching the kids in their development as amateur actors. Yusri Maghari did *The Old Lady and the Cow* in 2000 (16 performances). In 2001 he did a second play called *Wa Mutasima* (9 performances). Rafat Al Aydeh wrote and directed *The Lost Treasure* in 2000 (12 performances) and *Al Waseef* in 2001 (12 performances). In 2003, four plays were being directed and performed, two in Gaza and two in Hebron: *Secrets of the Cave* (15 performances) directed by Yusri Maghari, *Boys in the Sun* (15 performances) directed by Rafat Al Aydeh, this time assisted

by Baha Eliazji (a participant in TDP's current Gaza training team), *Bed# 12*, (15 performances) directed by Ihab Zahdeh, and *Aba Saleem's Sons*, (15 performances) directed by Mohammed Titi and assisted by Ihab Zahdeh.

The young people are school students that like to do theatre work outside of school time. Most of them are street kids that have discovered theatre and drama, and have developed a passion for it.

During our field visit we saw the boys that performed *Boys in the Sun*. They spontaneously showed us part of their work. The presence of these boys on stage was very impressive. It was clear that they were very keen to express themselves. They did it with skill, eagerness and enormous energy.

From our talks with the boys, as well as the TDP trainees, we heard how important this work is to them. The boys tell us that the theatre has changed their lives. They love the freedom they feel on the stage. Although at first their parents were wary of their participation in theatre, having seen their children on stage they all encourage their boys to continue. They must be able to see the good it does them and the effect this has on their everyday behaviour.

Quite a few of TDP's trainees see it as their task to help create a new generation of young people that have learned to feel free through being able to express themselves. One of them told us:

Kids, their minds much older than their age, have their childhood taken away from them because of the circumstances outside – the theatre brings back their spontaneity, which they can show on stage.

Drama workshops are workshops in free expression. It means that the workshop is not directed towards a theatre performance that is presented to an audience. Instead, the workshops lead to a presentation of the work they have been doing. Drama workshops can be more process-orientated. An important goal is the coaching of the young people in expressing themselves through body language and speech. Very often in drama workshops young people are invited to tell their own personal stories.

During our visit we saw the presentations of two drama workshops for boys in Hebron. Both workshops were led by TDP's graduates. Ihab Zadeh worked with boys in an Islamic school for orphans. Mohammed Titi worked in a school with boys that were carefully selected because of the problems they had with concentration and behavioural problems.

In the first presentation the boys asked for our trust. When we came in they invited us to close our eyes. They took us by the hand and led us up the stairs to the presentation room. This welcome was quite an experience for us – as well as for the boys. In the presentation they showed us scenes from their lives. They concentrated on their experience in the school, how to behave and how to be a good student.

The second presentation we found even more powerful. A group of eight boys presented scenes from their family lives. It was quite shocking to see 10- to 12-year-old boys depict a fight between a father and a mother, where the father hit his wife because she did not immediately iron his suit. When seeing this scene, an older man in the audience said out loud: *"This is all in the past. We do not treat our women like this any more"*. Ironically for him, he was old enough to see his grandchildren display a present family reality that he thought he had left far behind him.

When talking to the boys after the performance they made it very clear that working with the drama teacher had given them self-confidence and enjoyment. They had learned a lot from this experience.

The key competencies, discussed above, are even more relevant when working directly with young people. We believe that the plays with children as well as the drama workshops are very strong instruments for developing the key competencies described by BKJ. All the presentations that we saw show that the kids have an ability to perform, and show confidence in their own opportunities to do so. They practice communication skills as well as co-operation and team skills. They reflect on their situations and are able to judge it from their own perspectives. Most of all they have fun and are very grateful to their drama teacher and TDP for this opportunity.

In all the work we have described so far, only men have been involved in its performance. The exception to this rule is the video animation activity, where women have been leading workshops since 2000, when TDP began training for them. This project has now two leaders, two assistants and two trainees who go to schools and do video animation workshops every year. Animation workshops allow groups of schoolchildren to make simple video-cartoons based on their own stories and visions. The children themselves are in charge of the complete production process of their cartoon, from storyboard and design, to film and presentation. Up to 64 children take part in each workshop, which lasts 30 days.

Since the start of this scheme, TDP has carried out several workshops each year in various places, always co-operating with schools.

During our visit we witnessed part of the workshop process in a school in Rafa. The teacher and her assistant explained to the girls in the classroom what they were going to do. They showed them all the materials and asked them to tell stories.

Afterwards we spoke to the workshop leader. She told us that working in Rafa is hard because of the specific situation in this area. Of the 48 children in the group, only one had not experienced a loss in the family because of the *Intifada*. Working with boys or girls makes a lot of difference, but all the children show hatred towards Israel, and in some of them it is very strong. Many kids dream of being a martyr, girls as well as boys. The older girls dream about going to university and gaining independence and power through education.

Through the cartoons children are able to express their views, hopes and dreams. The workshop leader confirms that it is a means for the children to express themselves.

2.iii. Teacher training, relationships with schools and the Ministry of Education

In 1997 Theatre Day Productions presented a project to the Palestinian Authority Ministry of Education with the aim of employing story-telling and its possibilities in the Palestinian primary and secondary school curriculum. The TDP proposal resulted from their theatre work and performances in schools. They discovered that the work they did with the school pupils before and after the performance could be used as educational tools by the teachers during their normal lessons. They saw that this work addressed emotional and physical engagement of the pupils and that it offered them relief and entertainment.

Therefore they proposed story-telling workshops for teachers of Arabic, history and social studies.

In 1998 the first story-telling workshop took place for a group of teachers in the West Bank. In 2000 this project was repeated in Gaza. Each teacher received a copy of the manual produced by TDP, 'A Feast of Story-Telling'. In 2001 there was one for Hebron teachers only. Between 25 and 35 teachers participate in a workshop. Each workshop lasts four days, during which teachers are taught story-telling skills, and are shown how to use the manual. They have to produce a project with their pupils in the classroom. There is a last day of evaluation and sharing of experience.

Since 2000 this work on teacher training has grown. Teachers and headmasters became more familiar with the work of TDP and started to ask for more. Both in Gaza and Hebron teachers' workshops take place every year.

This work, as well as the other work mentioned above, is organised in conjunction with the Palestinian Authority Ministry of Education and the UNRWA Education Department.

In Hebron we met Abu Malek, headmaster of a school with 800 students and 40 teachers. He told us how TDP trained teachers in his school, including himself. The story-telling workshops have had a big result for the teachers: in their classes they see that this way of teaching has an effect on the children aged 7-12; that the children can use their imagination, and as a result that they are more inspired. In the school a climate for theatre has grown. Children want a special room to do theatre. Abu Malek and the teachers in his school are very eager for more input from TDP. He told us that many more workshops are needed. He also told us how important it is that this work becomes part of the normal curriculum of the school. At the moment it is part of the school's extra-curricular activities. For the teachers it is important that the Ministry of Education recognises this training as part of necessary school activity.

In the meeting we had with teachers from this and other schools in Hebron, Abu Malek's words were confirmed. TDP's story-telling project has clearly had an impact in the schools. It has given teachers the tools with which they can help the children achieve key competencies. The teachers that are trained have acquired this insight.

Yazeed Zahdeh, supervisor for UNRWA schools, has followed the work of TDP in Hebron for the last three years. He is convinced of the need for more input from TDP in the education system. He talks about the result with teachers and the results with children:

The drama workshops bring about a change in the attitude of the children. The teachers adopt the method; they discover how they can make their own stories.

Unfortunately the supervisors from the Ministry of Education do not always share this insight, because they have not been trained and cannot relate to the experience of the teachers.

During our visit we talked to Mrs. Zeinab Al Wazir, Deputy Assistant Minister of Education in Gaza. We also visited the Ministry of Education in Ramallah where we spoke to a delegation of people connected to the arts, curricular development and teacher training. The problem that we encountered in the relationship between the supervisors and the teachers is recognised by the Ministry of Education.

We learned that the supervisors are not yet aware of the value of theatre. The Ministry of Education confirmed that they need more workshops for the teachers as well as for the supervisors. During our meeting several important points were discussed:

- A common strategy should be developed to work on greater awareness of theatre especially among principals and supervisors

- The role of theatre in schools should become more important and talents should be discovered
- There should be a building that can be used for theatre. In Hebron a theatre building is not available
- There are a lot of teachers that lack the qualification and should receive training. Also teachers with qualifications could need practical training because their study is mainly theoretical
- The graduates of TDP are a strong point, as they are trained, but their training needs to be certified and validated
- Drama in the present curriculum is in the process of development. It needs input from NGO's like TDP and other professional theatre experts with similar experience
- The Ministry of Education cannot yet give priority to theatre as a subject, because of the many other needs in the education system, when it comes to financial support. Therefore input from NGO's is necessary in order to find money from donor organisations

3. Theatre in Palestine, TDP's three-year curriculum, trainees and graduates

One of the most important building blocks of TDP's work is the programme they have created to train Palestinian young men to become professional actors. The three-year curriculum is first of all a practical and effective way of creating potential for the future of theatre in Palestine. It is also a good vehicle for the use of theatre in the education system. This order is not random. It is related to the theatre tradition (or rather the lack of it) in the Palestinian territories and how TDP emerged from a new theatre movement that started in the seventies under Israeli occupation. The **Palestinian El-Hakawati Theatre Company**, which rose out of the ashes of Jerusalem's "Balaleen" experimental theatre company in the mid-seventies, was TDP's cradle.

In an article about this theatre in the New Middle East Magazine, the theatre critic Hadani Ditmars wrote:

El-Hakawati has performed everywhere from Gazan refugee camps to Parisian theatres, and it is precisely the marriage between the Western theatrical and folkloric Palestinian traditions which dynamises their productions. When desperate political realities are added to this, all elements combine to produce a unique blend of story-theatre with a social conscience..... Using theatre students and workers as actors, it was unique in that it was the first real "crossover" Palestinian cultural export – being well received by Israeli theatre critics, camp-dwelling refugees and European audiences alike... It is precisely this refusal to comply with the "norm" that distinguishes the characters in Abu-Salem's plays [The artistic director of the El-Hakawati Theatre Company]. Their struggles are largely existential. They are fighting to maintain their identity and to save themselves from the oblivion of sameness. It is this constant theme of cultural and psychological struggle for authenticity, and the connection of this theme with the Palestinian experience, that makes El Hakawati the rare jewel that it is.

The professional attitude to making theatre that can be seen from Ditmar's article is exactly the spirit that TDP puts in their three-year curriculum. It is therefore not surprising that this quality, and love for theatre as a profession, is passed on to TDP's trainees and graduates.

The professional theatre world in Palestine is small and most of the people working in it have their roots in the movement of the seventies. During our visit we spoke to Iman Aoun from Asthar Theatre Company in Ramallah. This company also has its roots in the 1970s theatre movement. It does similar work to TDP but in different areas of the Palestinian territories. Due to historical circumstances, there is limited contact between TDP and, for instance, Asthar. We think that this lack of professional co-operation is a weakness when it comes to co-operation with the Ministry of Education in developing a common strategy for theatre in education and developing the terms of reference for drama in the Palestinian school curriculum.

The main goal of TDP's curriculum is to give a good theatre education. During our visit we have talked to all of TDP's current trainees and to quite a few of their graduates. The stories we heard are impressive in terms of personal and professional development as well as practical achievements.

For the Gaza and Hebron trainees the theatre has become their second home. In spite of the prejudices they had to overcome from their families and from their environment, all of the trainees are convinced of what they are doing:

- *I learned how to face my own problems and not to run away from it*
- *I have an identity now and learned many things from Jan and Jackie*
- *It is the only possibility in the Gaza strip to study theatre*
- *We are creating a new generation, it is our duty*
- *Theatre is a way to express feelings*
- *It is very healthy and beautiful to work with theatre and drama*
- *It is very nice to work with children and to help them express themselves*
- *Theatre can contribute to a Palestinian culture of self-expression*

17 men have graduated since the start of the training programme. Six of them are still employed by TDP as actors, directors and drama teachers. Of the other 11, two work in the Ministry of Education and create good conditions for more theatre. Eight have gone their own way in theatre and build projects for themselves. One is currently in prison.

What these figures say is that almost 60% of the graduates are working independently in theatre, creating their own work. 35% is still employed by TDP. In total 95% continue to work in theatre after their graduation. We think this is a very good result for TDP as a training institution.

The international aspect of the training plays an important role in this success. Every year two workshops have taken place. The impression we have obtained from the international programme is that it has a very important function both for trainees and graduates working with TDP, as well as for the whole organisation, including the artistic team Jan Willems, Jackie Lubeck and Amer Khalil. The programme is diverse, taking into account influences from the West as well as the East. It has teachers from different countries and backgrounds, some of them visiting once to teach special subject, others visiting several times in succession. We talked to several teachers from the Netherlands, like Liesbeth Coltof, Allan Zipson and Theo Fransz. For all of them, working with TDP had been an interesting and challenging experience. They all spoke highly of the training programme and the quality of the work of TDP's artistic team. They were happy to have the opportunity to contribute.

Part of the international programme is visits to theatre festivals and participation in conferences of European cultural networks like IETM and EUnetART. Through this participation, new opportunities are created for engagement in international projects like *Feeling at Home* and *The Magic Net*.

We believe this international exchange programme has to be continued and enlarged for a number of reasons. First of all it is indispensable for the trainees to get in touch with different directors and see different styles of working. This is necessary for their artistic development. Secondly the artistic team of TDP needs dialogue with different colleagues for their own inspiration and refreshment. In light of the circumstances in which TDP works, and the continuous pressure and strain this causes, this is crucial. Continuous input from outside gives inspiration and critical feedback, and will improve the sustainability of TDP's work. Finally, international exchange and co-operation counters the growing isolation of the people living and working in the Gaza and Hebron areas.

In talking to the graduates we have touched upon several needs. One important need is to have more general education. In dealing with practical realities the graduates have come to understand that they require a good general education in addition to their theatre education. They need skills like fundraising, management, and marketing, which they mostly do not yet possess.

The graduates also need follow-up theatre training that refreshes them and broadens their skills. Last but not least we have observed that the graduates are not good at co-operating with their colleagues and using their mutual knowledge and skills to support each other and create synergy when they need it. Graduates see each other and TDP first of all as competitors. As they all do projects like TDP, they are dependent on the same sources of funding. As one of the graduates told us when we asked him about it: "*all my fellow graduates want to be boss*". This seems to be a normal situation in a society that is very male dominated.

Therefore we believe that it is in the interest of TDP as well as the graduates to work towards a situation where through professional co-operation, synergy and support can be created. We feel that this is very important for the sustainability of the work of TDP. The graduates are their capital in the theatre market, so to speak. If TDP could set up a network from which their graduates could profit, it would not only create a more co-operative attitude among its graduates, it would also work on the development and the sustainability of a theatre movement in Palestine in the long term.

4. Conclusions on drama education and youth theatre as a tool for community development.

From our analysis of the drama work and youth theatre of TDP we can conclude that it is a very good instrument for community development in several different ways:

- It helps children and young people to develop key competencies as described in the BKJ project. These competencies are vital in order to survive as an individual in a society that suffers from a collective form of regression as a result of the circumstances in which it finds itself
- It contributes to the appreciation of professional theatre in a country where the status of theatre has been very low. It also adds to the development of a new cultural identity. It gives individuals a place to express themselves freely. It allows release of

the stress and trauma of every day life. It is a place to laugh and to enjoy and be free of daily worries if only for a limited time

- It contributes to the quality of the education system because it has created a real demand from teachers, schools and the Ministry of Education for drama, animation and story telling workshops and for plays that are an active exploration of the past and present of Palestinian society
- It creates a new generation of theatre professionals and drama educators that make new work and enlarge the employment for theatre and drama in Palestinian society

We also conclude that:

- TDP could profit from strategic alliance with other parties in the same field when it comes to the debate on the content of theatre and drama in the curriculum
- A support structure for the trained professional men and women is needed.

Part 4

Answers to the questions posed in TDP's Terms of Reference

In parts two and three we have looked at the work of TDP from two different angles. In this chapter we will summarise our impressions and analysis in answering the questions that are mentioned in the Terms of Reference.

Question	Indicator / Item to be studied
Results 1: To what extent are planned activities completed or are in process of execution?	<ul style="list-style-type: none">• Are activities being carried out? If 70% of planned activities have been carried out, or are expected to be carried out, the project is successful. If less than 50%, the project failed. If more than 90%, the project has excellent results.• What are circumstances influencing/hindering the implementation of activities?• To what extent and how is TDP able to deal with these circumstances?

We have been able to assess that:

- Planned activities as described in the EU proposal of November 2000 are carried out according to the schedule. At the end of 2003 we were able to speak to two functioning training groups, one in Gaza and one in Hebron, which had more adults participating than the six mentioned in the written proposal. We have also seen that TDP has produced more plays on average than planned. In addition it has produced plays with young people, which was not scheduled in the original programme.
- The teachers' training is executed according to schedule. Quite a few storytelling, drama, and video animation workshops have taken place. At the end of 2003, 150 teachers have already been brought into contact with the teachers' training. The projected number of 180 teachers will be exceeded.
- The advanced training with international partners is realised according to the plan in spite of the difficulties in relation to the second *Intifada*.

All in all we can say that the project has excellent results. The only thing that is not on schedule is the completion of drama studio/performance hall in Hebron. It is very difficult both in Gaza and Hebron to get access to professional theatre spaces. We believe that this problem is related to the political situation. Because of the problems described in part two of this report, property ownership is difficult to achieve. TDP's opportunity to change this situation is very slight. The fact that two of the most important people in the organisation are of foreign origin does not make it easier. However, during our stay and our talks with many different people we have gained confidence that because of the increasing demand from schools, teachers and young people, realisation of this goal will not be far away.

<p>Results 2: To what extent have expected results been realised or are expected to be reached?</p> <p>I. The creation of two stable training groups of actors/drama-teachers</p> <p>II. The yearly production of two youth theatre plays</p> <p>III. The yearly execution of two drama and storytelling workshops for teachers</p> <p>IV. The establishment of a system for advanced training with international partners.</p> <p>V. Yearly execution of two workshops for international exchange and advanced training</p> <p>VI. Concrete plan for equipped drama studio (building or renovation of venue)</p>	<ul style="list-style-type: none"> • Number of participating trainees in each region with talent and shown commitment to TDP's 3-year curriculum • Number of productions • Narrative report of productions • Number of workshops • Number of participating teachers • Existence of plan for advanced training in co-operation with international partners • Number of workshops and number of participants • Narrative report of workshops • Existence of concrete plan
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What we have said about the activities is also true for the results. The results so far are excellent. All the people we have met are full of compliments and respect for what TDP has accomplished, as can be read in parts two and three of the report. As evaluators we also want to express our respect and admiration for the results we have seen.

The only result that has not yet come to realisation is the wish to have TDP theatre buildings in Gaza and in Hebron. In Gaza, TDP had a three year contract for the use of the Holst Cultural Centre. But after a change of management this became impossible to continue. TDP is now using the facilities of the YMCA. This is a workable situation and there is the possibility of renovation of the YMCA premises.

In Hebron it has been difficult to realise a drama studio. TDP is currently using a hall from the Children's Home Club.

TDP has had very disappointing experiences with local municipalities, both in Gaza and in Hebron. Taking into consideration the opposition and obstruction in relation to its working premises, we can only say that in spite of this difficult situation TDP has still produced excellent results in its work.

<p>Quality: What can be said about the quality of the results?</p> <p>I. Professional skills of TDP's trainees in performing plays and carrying out drama workshops</p> <p>II. Content and impact of youth plays</p> <p>III. Motivation and skills of participating school teachers for applying drama and storytelling in class</p> <p>IV. Content and impact of international exchange and advanced training</p> <p>V. Studio: plans and equipment</p>	<ul style="list-style-type: none"> • Review of TDP's 3-year curriculum • Appraisal of performing quality in theatre performances and drama workshops • Connection of content of plays with TDP's objectives and with needs of beneficiaries • Interviews with children who participated in TDP's performances or plays • Interviews with participating teachers and supervisors/officials of Ministry of Education • Professional level of international teachers in advanced training • Changes in professional skills of trainees because of international workshops and exchange • Application of learned drama techniques in TDP's curriculum • Inspection of purchased equipment • Progress report (plus scan report for decision to allocate studio to Gaza)
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During our field visit we have been able to see performances and workshops. We have also discussed the quality of TDP's work with some of the international trainers. Liesbeth Coltof, Theo Fransz and Allan Zipson, all well known in the Netherlands, have worked with TDP graduates and trainees either in Gaza and Hebron or in the Netherlands itself. All three of them are impressed by the eagerness with which the trainees are learning and how fast the quality of their work improves. They acknowledge the importance of the international exchange. It was a pleasure for all of them not only to inspire but also to be inspired by the experience.

Through all our inquiries and impressions we have become convinced of the quality of the work of TDP, the skills of trainees and graduates in carrying out workshops as well as in performing plays.

Content and impact of the plays TDP made for young people was explained in part three (2.i). In the same chapter (2.ii) we gave our impression of the motivation and skills of participating school teachers and how keen they are on applying drama and storytelling in class. In part three (2.iii) we wrote about the relationship with the Ministry of Education and the schools. We spoke in part three (3.) about the quality of the curriculum and the international training.

The quality of the work also shows from the very precise organisational scan that was made of TDP in 2003. By reading the scan it was very easy to see the structure of the organisation and know in detail about responsibilities and tasks of all the people in the organisation.

During our visit we met all of the staff of the TDP organisation. We have observed that TDP gives priority to the gender issue by appointing women as field co-ordinators both in Gaza and in Hebron. We witnessed Mervat Shalouf (Gaza) and Janan Shabaheh (Hebron) in their work. We have seen and heard that it is quite a challenge for both women to carry the responsibility given to them. They have authority over quite a few men who in practice do not accept a woman in charge. We saw however that both women are very conscientious in their work, dealing with it well in spite of the daily difficulty they experience from the men. The men do not show a lot of respect, as male dominance is normal in daily life. It is part of the culture of the society. We observed that Jan Willems, Jackie Lubeck and Amer Khalil fully support the office managers in their function. By giving women authority, the men in the organisation are faced with a different reality and learn another point of view. We believe that this policy adds to the quality of the work. It is consistent with TDP's mission and objectives.

Both in Gaza and in Hebron TDP has a technical staff. We saw them at work with the equipment (sound, lighting). Performance facilities are simple but effective and have enough quality to host the young audience.

As part of our evaluation we read all the financial reports. From this information we have a good impression about the budgeting and well as the accounting of the subsidies provided.

<p>To what extent are TDP's objectives being realised?</p> <p>I. Teenagers are in the process of getting an individual voice and becoming creative</p> <p>II. Formal education system is being enhanced</p> <p>III. Cultural identity is being restored</p> <p>IV. Trainees are being trained</p> <p>V. Jobs are being created</p> <p>VI. Advocacy is being conducted</p>	<ul style="list-style-type: none"> • <u>Main question in evaluation: which good indicators for impact can be suggested (besides next points)?</u> • Interview with sample of children that were exposed to TDP's programme during several years • Interviews with children, teachers and Ministry officials that are part of TDP's programme for several years • Amount of trainees trained from beginning of TDP's programme and description of their professional careers • Amount of graduated trainees in new created jobs • Jobs created in drama sector since beginning of TDP programme • Number of events and kind of participation; narrative reports
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From parts two and three it is clear that TDP, through hard work, has achieved good results in the realisation of its objectives. We believe that the BKJ's system of key competencies in cultural education can serve as a good instrument in describing the impact of TDP's work. In our report we used the system to classify all the reactions that we heard from the young people. We have established that young people become more creative and speak with their own voice.

The formal education system is being enhanced because the Ministry of Education has confirmed the need for TDP's expertise in the establishment of the drama curriculum and in training of teachers. TDP has informed us about a successful meeting that took place after

our visit. In this meeting TDP discussed common strategy for future collaboration with representatives of the Ministry of Education.

Professionals are being trained. Within a few years there will be 33 graduates, who will set up their own work and broaden the impact of theatre and drama in Palestine.

Many jobs have already been created both in theatre and drama, as well as jobs for women in the staff of the organisation and the animation workshops.

Advocacy is being conducted because without it TDP would not have had the impressive results that we were able to assess. However TDP's reach can be strengthened in the future to safeguard as well as improve sustainability in Palestinian society.

Other questions:**What can be said about the sustainability of the work?****What can be improved in future activities/projects?**

Sustainability is a difficult subject to discuss in relation to Palestinian society. In part two of our report we have described its present condition, how it has failed and has fallen into regression. It does not have a state power and it is subject to permanent military occupation. Economically, therefore, Palestinian society is very much dependant on foreign aid. This is not only a very unstable situation, it creates a paradox whereby donations, designed to assist Palestinians become independent, foster a reliance on donations for survival.

Many Palestinians feel like victims. They have not asked for the situation they are in, it has happened to them. They feel imprisoned, and are dependant on others to take responsibility for their well-being. For the carer it is nice to be needed, for the victim it is important to be seen as a victim and therefore get care. The situation is a vicious circle.

Palestinian society is in fact locked in two kinds of dependency. The first one is related to ideas about the past and is the cause of the feeling of victimisation. The second dependency has to do with the ideas about the future. Decisions cannot be taken because there is not an independent state. Changes have to wait until this project is realised. The building of a society is on hold until political decisions for peace are taken.

Theatre can only exist in the present. It is a here and now experience for each individual. For this reason, as we explained in parts two and three of our report, it is such a strong tool for community development. The theatre experience itself is a moment in time, but the key competencies learned from it are sustainable. That is why we heard children say after a drama workshop they learned how it feels to be self-confident. It is also why one of the individuals we met said: *"theatre brought me out of ignorance and violence"*. The individual takes responsibility for who he is.

When we look towards the future, we feel it is important to enforce TDP's ability to strengthen this sustainability. We believe that in the long term this is also the way to create economic sustainability, because people will invest money in things they believe in.

It is not so much the quality of the work itself that needs improvement. We have seen that the results are excellent. The improvement has to be found in maintaining the quality on the one hand and on the other hand creating more support for the idea and vision behind TDP's work. This can be done by building networks of people in Palestinian society which support TDP's vision and theatre work in as many ways as they can. Network structures are based on democracy. They allow people to give and take what is possible for them. Therefore they are horizontal structures without hierarchy. It is through these structures that establishment in the society can take place.

Maintaining the quality

In relation to this issue we have discussed the following priorities with TDP's management:

- The three-year curriculum is the most important building block of TDP's project. It needs constant attention and development
- The existing artistic capacity is small. It needs to be extended. This means that graduates with potential need investment and encouragement, for instance through scholarships abroad
- The present staff needs training: the two female field co-ordinators are strong women. They need to develop in their roles in order to enforce the organisation in the two regions, Gaza and Hebron. They need to be able to work more independently and pro-actively
- In both Gaza and Hebron studios/theatres need to be built, or renovated in the case of existing premises.
- Future projects and programmes should have more time for research and development. Innovation needs space.

Advocacy, outreach and support

In conversation with TDP's management we discussed the following possibilities:

- Co-operation with the Ministry of Education has to be intensified now the need for training of head masters and supervisors has been recognised. A *Training the Trainers* programme should be developed. It is recommended that TDP creates strategic alliances with colleagues in theatre and culture that do similar work.
- Through strategic alliances, lobbying can take place in order to:
 1. have more space for drama in the education system within and outside the curriculum
 2. have more employment for TDP's skilled graduates, and actors and drama teachers trained by similar theatre organisations
- TDP should set up two networks:
 1. Network of graduates. All TDP's graduates are automatically members. A special budget for this network must be made. Further training and international exchange. It must be interesting and challenging. The benefits for the graduates must be clear, otherwise it will not work. Many issues can be on the agenda of this network. Among others the official certification of TDP's diploma by a local or foreign university
 2. Network of friends of TDP. TDP works with many NGO's in both regions. At the same time they have many suppliers and other relations. All these people can be involved in the work of TDP by becoming a member of the TDP friends' network. Financial contributions as well as moral support are feasible. It cannot create financial sustainability, but it can be a token of goodwill and growing support from the community.
- Cultural Activism. The debating quality of TDP must be developed. TDP should connect to forums of cultural reflection and development. To this end it could create partnerships with universities. This could be the beginning of a long lasting relationship with universities. The universities might be interested in TDP graduates and their practical theatre skills that can be linked to their drama teaching programmes. This might also create a solution for certification and validation of TDP's existing three-year curriculum.

Part 5

Conclusions

Today, Palestinian society feeds on a very recent past, full of failures, of suffering, humiliations and defeats. Poisoned by a misery on a scale never seen before, without any political prospect, people are trying to find themselves and losing hope in the future.

To Palestinians, culture and education are all that is left to keep them standing up, to feel responsible as individuals and to preserve their humanity.

The assessment of the work performed by Theatre Day Productions can't be achieved without taking this difficult and sad reality into account.

TDP has succeeded in getting culture to play its part fully. Their youth theatre and drama education has become a part of education. TDP started an intergenerational process enabling the sustainability of the work.

The quality and quantity of the drama work and youth theatre of TDP are good. They serve as excellent instruments for community development.

TDP helps children and young people to develop key competencies as described in the BKJ project classification system for describing the impact of cultural education. These competencies are vital in order to survive as individuals in a society that suffers from a collective form of regression as a result of the circumstances in which it finds itself.

Because of this, TDP really enables the present generation of Palestinian teenagers to find an individual voice, self-consciousness and creativity. It also enhances the quality of the formal and informal education system. It helps to develop cultural identity.

TDP's numerous partners, representing institutions as well as associations are aware of the importance of the cultural stake and of the role that TDP's members have been playing for nine years with rigour and reliability.

Today TDP's project is a coherent project which manages, through culture, to participate to the development of Palestinian society. It generates, through its relevance, an active, deep and concrete participation in Palestinian society's progress, in its democratic development and in its quest for a modernity that would enable it to resist as well as to build a better future.

Thus, it contributes in building a democratic society and building a free Palestinian individual capable of choosing open-mindedness and development instead of narrow-mindedness and ignorance.

TDP's work can be advertised as a model for many societies submitted to oppression, whatever its origin.

Recommendations

It is important to give TDP the ability and possibilities to continue its project and development over the years to come.

In our recommendation for the future we look at short-term, mid-term and long-term perspectives.

For the short term we recommend that:

- The three-year curriculum is developed through constant attention and input from experts in Palestine itself as well as from international experts
- The existing artistic capacity is extended. This means that graduates with potential need investment and encouragement for instance through scholarships abroad
- The present staff gets adequate training in order to enforce the organisation in the two regions, Gaza and Hebron. They need to be able to work more independently and pro-actively.
- In both Gaza and Hebron home base studios/theatre halls are built or renovated.
- In future projects and programmes more time for research and development exists.

For the mid term and long term we recommend that:

- The co-operation with the Ministry of Education is intensified now the need for training of headmasters and supervisors has been recognised by the Ministry
- A *Training the Trainers* programme is developed
- Strategic alliances with colleagues in theatre and culture are developed in order to lobby more effectively and efficiently
- More space for drama in the education system within and outside the curriculum is created
- More employment for TDP's skilled graduates and actors and drama teachers trained by similar theatre organisations is realised
- A network of TDP's graduates is established
- A network of friends of TDP is put into place
- The debating quality of TDP is developed through connection to forums of cultural reflection and development
- Partnerships with universities are created
- Practical theatre skills of TDP's graduates are linked to drama teaching at universities
- Certification and validation of TDP's existing three-year curriculum is realised.

The report contains 3 annexes:

The first one is the classification schedule out of the BKJ report on key competencies.

The second one is the schedule of the evaluators visit with all details where they went and whom they met and spoke to.

The third one is the schedule of activities of TDP in the year 2002 and 2003, the first two years of the subsidized project.

Annex 1.

Table 19j Classification System for Key Competencies		
BKJ Project - "Key Competencies through Cultural Education"		
I. Artistic Competencies		
a) area-related	<ul style="list-style-type: none"> - music - drama - dance - other media 	<ul style="list-style-type: none"> - literature - play - fine arts - rhvthmics
b) general	<ul style="list-style-type: none"> - creativity - creative competency - svmbol comoetencv 	<ul style="list-style-type: none"> - sense of possibilities - sensuousness - ability to olav
II. Cultural Competencies		
	<ul style="list-style-type: none"> - dealing with cultural diversity - participating in cultural social life - developing social caoital 	<ul style="list-style-type: none"> - cultural integration - cultural identity
III. General Key Competencies		
a) acting autonomously (DeSeCo)	<ul style="list-style-type: none"> - self-regulation skills - confidence in one's own oooortunities to create 	<ul style="list-style-type: none"> - flexibility - interest in change
b) joining and functioning in socially heterogeneous groups (DeSeCo)	<ul style="list-style-type: none"> - communication skills - co-operation skills - team skills 	<ul style="list-style-type: none"> - conflict management skills - empathy
c) using tools interactively (DeSeCo)	<ul style="list-style-type: none"> - operationalisation skills - capability to solve problems - analytic capabilities - contextual thinking - critical facultv 	<ul style="list-style-type: none"> - willingness to innovate - willingness to reflect - ability to learn - ability to judge

The present Table gives an overview of the classification system for key competencies as developed during the project.

Annex 3**TDP ACTIVITIES - 2002****DATES, PLACES, PARTNERS****A. REGARDING TRAINEES****TRAINING & PRODUCTIONS****Gaza**

Feb 2 - Apr 6 + Sep 7 - 12

Traning & Production of "The Elephant Oh King of this Time"

Sep 29 - Oct 17 + Nov 5-7

Training & Productions of "The Walking Boy"

Hebron

On/Off in March, Sept, + Nov

Phase 2 Training (no production) in Aroub Refugee Camp

Mar 2 - Mar 28

Training & (last rehearsals for) "The Walking Boy"

May - Dec

Advanced Training & Production of "Majnoon"

Hebron Closures

Mar 29 - Apr 12

Jun 23 - Jun 30

Sep 22 - Sep 29

Nov 11 - Nov 23

ANIMATION WORKSHOP LEADERS TRAINING IN GAZA

Sep 10 - 16

Aug 10 - Aug 15

Sep 10 - Sep 16

B. REGARDING CHILDREN**TOURS****Gaza**

Jan 1 - Feb 2

Tour 1

Guernica or Mom and I in the War Gaza

Jul 14 - 22

Tour 2

Guernica or Mom and I in the War Gaza

Apr 13 - 21 + Sep 16 - Dec 16

The Elephant Oh King of this Time Gaza
(Opening Apr 7)

Apr 22 - 27 + Jun 18-19 + Jul 24 - Aug 1

The Medium Gaza
(Opening Apr 9)

Nov 10 - Dec 15

The Walking Boy/Gaza Gaza
(Opening Nov 7)**Hebron**

Apr 13 - May 30

Tour 1

The Walking Boy/Hebron Hebron
(Opening Mar 28)Sep 21 - Oct 17 + Nov 3 - 7
Dec 15Tour 2
MajnoonThe Walking Boy/Hebron Hebron
(Opening Dec 15)

DRAMA WORKSHOPS

Apr 13 - Apr 18	Khan Yunis Refugee Camp, Gaza Strip
Apr 25 - May 1	Gaza (at Holst Cultural Center) - Unrwa school Al Daraj C for Girls
May 4 - May 9	Khan Yunis Refugee Camp, Gaza Strip
May 11 - May 16	Gaza (at Holst Cultural Center) - Unrwa school Al Daraj C for Girls
Jun 3 - Jun 23	Nuserat Refugee Camp
Jun 5 - Jun 23	Jabalya Refugee Camp
Jul 6 - Jul 18	Jabalya Refugee Camp
Jul 2 - Jul 18	Gaza - Young Journalists Club
Jul 11	Presentation of Book: Feeling at Home - in Gaza
Aug 6 - Aug 28	Intensive workshop on making "Majnoon" with youth, Gaza
Aug 11 - Aug 29	Shati Refugee Camp, Gaza
Sep 9 - Sep 24	Nuserat Refugee Camp, Gaza Strip
Nov 9 - Nov 30	Deir Al Balah Refugee Camp, Gaza Strip - Institute for Rehabilitation
Feb 2 - Feb 24-26	Tafuh Village, near Hebron
	Kharas Village, near Hebron
	Bet Kahil Village, near Hebron
	Bet Ula Village, near Hebron

ANIMATION WORKSHOPS

Feb 2 - Mar 2	Rafah
Feb 2 - Mar 2	Khan Yunis
Mar 3 - Mar 24	Gaza (at Holst Cultural Center) - Unrwa school Al Daraj A for Girls
Apr 1 - Apr 24	Gaza (at Holst Cultural Center) - Women's Activity Center
Jun 8 - Jun 27	Gaza (at Holst Cultural Center) - Young Journalists Club
Jun 29 - Jul 7	Bet Lahia Refugee Camp, Gaza Strip
Sep 21 - Oct 10	Al Nasser neighbourhood, Gaza - PA school Salah Khalaf for Boys
Sep 28 - Oct 24	Ad Daraj neighbourhood, Gaza - PA school Fahmi Al Jarjaweh for Girls (morning shift)
Nov 10 - Dec 4	Gaza - PA school Fahmi Al Jarjaweh for Girls (afternoon shift)
Nov 11- Dec 4	Gaza - PA school Al Tufah for Girls
Mar 25 - May 14	Rafidiyya neighbourhood, Nablus - Working Women Association and Rosary School
Jul 21 - Sep 1	Balata Refugee Camp, Nablus
Oct 5 - Oct 24	Zababdeh Village, Jenin - Latin Patriarchy School

C. REGARDING INTERNATIONAL PARTNERS**Outside Palestine**

Apr 15 - Apr 20	EuNetArt Annual Meeting - in Spain
Jun 12 - Jun 18	Workshop for Educators (Magic Net) -
Jul 1 - Jul 7	Performance, Workshop with Youth, + Training with Toihaus Theatre - Salzburg, Austria
Oct 22 - Oct 29	Magic Net Annual Meeting + Workshops + Scenes - in Germany
Oct 30	Performance of "The Walking Boy/Hebron" in Berlin

In Palestine

May 1 - May 8	Workshop in Rhythm & Movement with Hassan Ben Gharbia - in Hebron
Jun 1 - Jun 9	Workshop in Movement, Text Treatment, Poetry Recitation with Hassan Ben Gharbia - in Hebron
Jul 21 - Aug 2	Directing for Youth Theatre with Liesbeth Coltof - in Gaza + Hebron team
Apr 26 - 30	Orientation Visit of Toihaus Theatre (Salzburg) to Gaza & Hebron
Aug 29 - Sep 1	Preparation of Education Material with Lin Elinckhuijsen - in Gaza
Sep 3 - Sep 6	Preparation of Education Material with Lin Elinckhuijsen - in Hebron
Dec 13 - Dec 17	Orientation Visit of Theater an der Sihl (Zurich)

D. REGARDING TEACHERS TRAINING**TEACHERS WORKSHOPS IN STORY-TELLING**

Apr 23 - Apr 25 + May 16	with Gaza teachers
Oct 30 - Nov 2 + Dec 18	with Hebron teachers

E. REGARDING EQUIPMENT & SPACE

Sep 12	(Theatre (Gaza Last day at the Holst
Sep 14	(First day at the YMCA (Gaza
Oct 1	First day in Palestine Children's Home Club (Hebron)
Oct - Dec	Purchasing equipment

F. REGARDING SUSTAINABILITY

Sep 17	Consortium Meeting
Nov 1	New Jerusalem office worker
Nov 16, Nov 30, Dec 14	Evaluation Gaza
Dec 17 - 18	Evaluation Hebron

OTHER

Feb 19 - 21	Cordaid Conference in Jerusalem
Apr 3	Delegation of IETM "100 Artistis in Palestine" meets TDP in Jerusalem
Sep	TDP is 'adopted' by Protestant Church community in Wijk bij Duurstede in the Netherlands
Sep 3 + Sep 5	USA Playwrights visit TDP's program in Hebron & Gaza
Oct 24	Frank Cortman, Cordaid consultant
Oct 21 - 22	Laurent Van Lancker & Florence Aigner, animators from Belgium
Dec 1	Sean Hawkey; journalist from WACC/London visits Hebron

Theatre Day Productions**Activities****January 1 - December 31, 2003****DATES, NAMES, PLACES**

TRAINING & PRODUCTION

GAZA

July 13-14 Auditions for new members to the training group
July 20 - Aug 6 Training with Gaza group
Sep 14 - Dec 13 Training and rehearsals for "Five Families"

HEBRON

March 9 - July 2 Training new group and rehearsals for "The King is the King"
Included: Advanced Training in Directing for Raed Shiukhi
July 3 Opening
Sep 7 - Sep 10 Training & rehearsals for "The King is the King"

TOURING

GAZA

"The Elephant Oh King of This Time"
February - 3 days rehearsals (preparation for tour)
February 24 - April 11 (26 shows)

GAZA

"The Walking Boy" (Gaza Version)
April - May (14 shows)
Sep 15 - Dec 16 (42 shows)

HEBRON

"Majnoon"
April - 5 days rehearsals (preparation for tour)
April 16 - May 7 (17 shows)

HEBRON

"The Walking Boy" (Original Version)
February - 2 days rehearsals (preparation for tour)
March 1 - April 10 (32 shows)

HEBRON

"The King is the King"
Oct 1 - Dec 16 (40 shows)

DRAMA WORKSHOPS

GAZA

1. January 7 - 20 Drama for Animation Leaders
2. Jan 25 - Feb 15 "Majnoon" Workshop for Youth (Leader: Rafat)
3. Dec - Jan 16 Workshop for preparation in Deir Al Balah (Leader: Yusri)
4. Feb. 22 - Mar 13 Drama in YMCA (Leader: Nahid)

5. Feb 22 - Mar 15 Drama in Khan Yunis Refugee Camp (Leader: Rafat) with Huda Association for Development
6. Apr 12 - May 15 Drama in Khan Yunis Refugee Camp (Leader: Rafat) (+ 5 shows) with Information Resource Center Project Sharing
7. Mar 19 - May 10 Diary Project (at the start of the Iraq War)
8. June 1 - 26 Drama workshop in Jabaliya Refugee Camp Women's Activity Center (Leader: Nahid)
9. June 28 - July 16 Drama workshop in Gaza with the Palestinian Association for the Wounded (Leader: Nahid)
10. July 26 - Aug 14 Drama workshop in Gaza with Red Cross (Leader: Nahid) + 5 shows
11. Aug 2 --Aug 21 Drama workshop in Nuserat Refugee Camp with Shuhada Club (Leader: Yusri)
12. Sep 7- 30 Drama workshop in Al Zawayda Village (Leader: Yusri) with Al Zawayda Sports Club
13. Oct 7 - 13 Art workshops for Gaza Cultural Festival with Children Happiness Center (Leader: Heba)
14. Nov 11 - Dec 16 Drama workshop in Gaza City (Leader: Nahid) with Fahmi Al Jerjawy Preparatory Girls School (PA)

HEBRON

15. Dec - Jan 9 Center for Children's Art in Fuwwar Refugee Camp (Leaders: Ihab and Mohammed)
16. Dec - Jan 11 House of Children (Bet Et Tifl) Center (Leaders: Marwan and Raed)
17. Feb. 15 - March 30 Drama workshop as preparation for Play with Kids For Kids (Leaders: Ihab and Mohammed)
18. March 8 - April 3 Qadasiya Elementary Girls School (PA) (Leaders: Marwan and Janan)
19. June 3 - 28 Workshop in "Feeling at Home" with Center for Creativity in Dura (Leader: Ihab)
20. June 5 - July 2 Drama with Qadasiya Elementary Girls School (PA) in Halhoul (Leader: Marwan)
21. June 11 - July 1 Drama with Center for Children's in Fuwwar Refugee Camp (Leader: Mohammed)
22. July 3 - 10 Drama in summer camps with Dar As Salam in Dura (PA schools) (Leaders: Ihab & Mohammed)
23. Jul 5 - 22 Drama with Children Art Center in Hebron (Leader: Marwan)
24. Jul 5 - 22 Drama with Kawasmi Secondary Girls School (PA) (Leader: Raed)
25. July 23 - Aug 11 Drama with Mohammed Ali Jabari Boys Elementary School (PA) (Leader: Raed)
26. Nov 30 - Dec 14 Drama with Rahmi Islamiya Boys Elementary School (PA) (Leader: Ihab)
27. Dec 2 - 14 Drama with Amir Mohammed Boys School (PA) (Leader: Mohammed)
28. Dec 2 - 18 Drama with Beit Announ Secondary Girls School (PA) (Leader: Raed)

PLAYS WITH KIDS FOR KIDS

GAZA (Deir Al Balah)

"Secrets of the Cave"

Jan 21 - Mar 19 - rehearsals

March 20 - Opening

March 21- April 8 - Tour (15 shows)

HEBRON

"Bed # 12"

March 27 - May 6 - rehearsals

May 7 - Opening

May 8 - 13 Tour (15 shows)

GAZA

"Boys in the Sun"

June 1 - 14 - writing text adaptation

June 14 - August 5- rehearsals

August 6 - Opening

August 6 - 20 Tour (15 shows)

HEBRON/Dura

"Abu Saleem's Sons"

July 15 - Aug 9 - preparation workshop

Sept 6 - Oct 29 - rehearsals

Oct 30 - Opening

Nov 1 - 17 Tour (15 shows)

Drama Workshops for Youth

Gaza

1. Jan 25 - Feb 15 "Majnoon" Workshop for Youth (Leader: Rafat)
2. Dec - Jan 16 Workshop for preparation in Deir Al Balah (Leader: Yusri)
3. Feb. 22 - Mar 13 Drama in YMCA (Leader: Nahid)
4. Feb 22 - Mar 15 Drama in Khan Yunis Refugee Camp (Leader: Rafat) with Huda Association for Development
5. Apr 12 - May 15 Drama in Khan Yunis Refugee Camp (Leader: Rafat) (+ 5 shows) with Information Resource Center Project Sharing
6. Mar 19 - May 10 Diary Project (at the start of the Iraq War)
7. June 1 - 26 Drama workshop in Jabaliya Refugee Camp Women's Activity Center (Leader: Nahid)
8. June 28 - July 16 Drama workshop in Gaza with the Palestinian Association for the Wounded (Leader: Nahid)
9. July 26 - Aug 14 Drama workshop in Gaza with Red Cross (Leader: Nahid) + 5 shows

10. Aug 2 —Aug 21 Drama workshop in Nuserat Refugee Camp with Shuhada Club (Leader: Yusri)
11. Sep 7- 30 Drama workshop in Al Zaweyda Village (Leader: Yusri) with Al Zaweyda Sports Club
12. Oct 7 - 13 Art workshops for Gaza Cultural Festival with Children Happiness Center (Leader: Heba)
13. Nov 11 - Dec 16 Drama workshop in Gaza City (Leader: Nahid) with Fahmi Al Jerjawy Preparatory Girls School (PA)

VIDEO ANIMATION FOR KIDS

GAZA

1. Dec 31 - Jan 9 Video-Animation in YMCA
2. Jan 25 - Feb 22 Video-Animation Workshop (New Team 1- Leader: Heba) Muatasim Dillah Elementary Boys School
3. Jan 25 - Feb 23 Video-Animation Workshop (New Team 2 - Leader: Miha) Al Farabi Girls Elementary School
4. Feb 1 - Mar 2 Video-Animation Workshop (New Team 3 - Leader: Sahar) Cairo Mixed School (morning shift)
5. Mar 15 - Apr 3 Video-Animation Workshop (Team 1 - Leader: Heba) Al Aqsa Elementary Girls School
6. Mar 15 - Apr 3 Video-Animation Workshop (Team 2 - Leader: Miha) Cairo Mixed School (afternoon shift)
7. Mar 15 - Apr 3 Video-Animation Workshop (Team 3 - Leader: Sahar) Majda Wasilla Secondary Girls School
8. Apr 12 - May 3 Video-Animation Workshop (Team 1- Leader: Heba) Musab Ben Omayr Mixed Elementary School
9. Apr 12 - May 3 Video-Animation Workshop (Team 2 - Leader: Miha) Amro Bin Al As Secondary Girls School (morning shift)
10. Apr 12 - May 3 Video-Animation Workshop (Team 3 - Leader: Sahar) Amro Bin Al As Secondary Girls School (afternoon shift)
11. June 1 – June 30 Video-Animation Workshop (Team 1- Heba) - Cultural Development Society in Deir Al Balah
12. June 7 – June 25 Video-Animation Workshop (Team 1- Miha) - Women's Activity Center in Jabaliya
13. July 5 - Aug 2 Video-Animation Workshop (Team 1- Hiba) with Red Cross in Khan Yunis
14. July 5 - Aug 2 Video-Animation Workshop (Team 2 - Miha) with Red Cross in Rafah
15. Aug 9 - 28 Video-Animation Workshop (Team 1-Heba) in the Bedouin village in Bet Lahiya (North Gaza)
16. Aug 9 - 28 Video-Animation Workshop (Team 2 - Miha) in the Handicapped Rehabilitation Center for the Middle Region - Nuserat Refugee Camp
17. Sep 27 - Oct 16 Video-Animation Workshop (Team 1- Heba) for Al Nassera Elementary Girls School (PA) in Gaza City.
18. Sep 27 - Oct 16 Video-Animation Workshop (Team 2 - Miha) in Moeen Bessayso

Elementary Boys School (PA) in Gaza City.

19. Oct 25 - Nov 24 Video-Animation Workshop (Team 1- Heba) in Anas Bein Malek Elementary Boys School (PA) in Gaza City (there was a break in between for an international exchange project - see below)
20. Oct 25 - Nov 25 Video-Animation Workshop (Team 2- Miha) in Sleiman Sultan Elementary Boys School (PA) in Gaza City (there was a break in between for an international exchange project - see below)
21. Nov 29 - Dec 20 Video-Animation Workshop (Team 2 - Miha) with Deir Yassin Elementary Girls School (PA) in Rafah

NABLUS

Between February and June our two animation teachers in Nablus were only able to complete 2 workshops: one in Jenin and one in Zababdeh (near Jenin).

INTERNATIONAL EXCHANGE & ADVANCED TRAINING

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|------------------|-------------------------------------------------------------------------------------------------------|
| Jan 26 - Feb 9 | Amsterdam Theatre School (The Netherlands) with Allan Zipson working with actors from Hebron and Gaza |
| Apr 21 - May 1 | Marika Heideback - Animation Using Clay with Animation Team (Gaza) |
| May 8 - 13 | EuNetArt Annual Meeting |
| June 29 - July 5 | Advanced Training in Rhythm and Movement with Hassan Ben Gharbia (Gaza) |
| July 1 - July 3 | Workshop of Drawing & Painting/Free-Expression for animation team (Leader: Jackie) |
| Nov 3 - 12 | Drama Workshop for TDP Animation Team and Female Staff with Sanam Afrashteh (Gaza) |
| Dec 2 - Dec 16 | Advanced Training for animation team in Egypt with project designer Erling Ericsson (Sweden) |
| Nov 18 - 24 | Advanced Training in Rhythm and Movement with Hassan Ben Gharbia (Hebron) |
| Sept 3 - 4 | Workshop for working with 'difficult' children by Yazeed Zahdeh (UNWRA education advisor) (Hebron) |

TEACHERS WORKSHOP

April 16 - 20 + May 18 (evaluation) in Hebron
Sep 21- 23 + Oct 19 (evaluation) in Gaza

OTHER

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|-----------|-------------------------------------------------------------------------------------|
| July 16 | Filming "The Walking Boy" in Gaza |
| Sep 6-20 | PR Campaign (distributing school agendas to students and teachers) in Gaza & Hebron |
| Oct 9 | Meeting of Donors Committee |
| Dec 4 | Performance of "The Walking Boy" with guests from United Civilians for Peace (Gaza) |
| Dec 10-17 | EU evaluators work in Hebron, Gaza, Jerusalem |