



**Completion Report
Single Empowerment Grant
Additional Financing for the Palestinian PNGO IV Project**

1) Project Information

Project No.:	EMG. AF. 14.019			
Name of Organization:	Theatre Day Productions (TDP)			
NGO Address	52 Jala' Street, Gaza, Palestine			
Name of Contact Person:	Tania Mourtaja			
Project Title:	Children, youth, parents, teachers, and CBOs in Gaza strengthened by Drama			
Project Location (s):	Entire Gaza Strip			
Project Sector:	Education/ Culture and Art	Sub. Sector: Basic education skills for youth and adults / Art		
GIA Signature Date:	December 31st, 2014			
Actual Start Date:	January 1st, 2015			
Project Duration (months):	Planned:	12 months	Achieved:	12 months
Expected Completion Date:	Planned:	December 31st, 2015	Revised:	December 31st, 2015
GIA Grant Amount	81,512 US\$	Amendment GIA Grant Amount	81,512 US\$	
NGO Contribution	4,075 US\$	Total Payments Received from NDC	77,437 US\$	
External Contribution by Source	TDP's informal consortium of donors	4,075 (US\$)		
Planned Number of Beneficiaries:	Male	521	Female	408
Percentage of the total number of beneficiaries <i>See Section 7 for details</i>	Male %	56%	Female %	44%

2) Project Objectives: To what the extent did the project achieve its objectives?

Project Objective: Contribute to the social integration of children in marginalized areas of Palestine, especially in the Gaza Strip, by empowering them with cultural-artistic skills in community theatre and drama projects.

The analysis of the project results proved that TDP successfully achieved the identified objective as planned and significantly increased the integration of the vulnerable youngsters – children and adolescents.

TDP realized the objective by following a strategy of empowering youngsters through building their basic life competences. Youngsters participating in TDP's drama and theatre activities became aware of the capacities they own; and they built new personal and inter-personal, social skills. This created a basic condition for change: for better relationships at home and at school. The participating youngsters realized better relations between their family members, among their peers in class and in school. While working with teachers, educators, animators, and parents, TDP attracted the community's attention. Problems of youngsters became widely known. The community was provoked to think and discuss the types of actions needed for improvement of youngsters' wellbeing and for the prevention of their social exclusion.

TDP's team focused on the most underserved and marginalized areas of the Gaza Strip:

- 1 Refugee camps: El Nusseirat, Maghazi, Burej, Deir Balah, Beach Camp, Shaboura Camp in Rafah, Khan Younis Camp, Jabalia Camp;
- 2 Rural areas: Beit Hanoun and Ezbet Beit Hanoun, Bet Lahia, Eastern Khan Younis (Bani Suheila, Qarara, Khozaa, Ma'an), Deir Al Balah;
- 3 Urban areas of high density of those most affected by war – Eastern Gaza.

Next section 'Project Impact' provides the detailed analysis to what level/depth the project objective was achieved.

3) Project Impact

a) Direct Impact

Describe the positive impact of the project on the beneficiaries.

Impact of the project on the youngsters (children and adolescents):

TDP's drama methodology was measured for its effect on children in two research projects by teams of international experts: the Impact Measurement of 2006-2007, and the Dice consortium research of 2010. The Impact Measurement proved that TDP's drama methodology increases children's **self-efficacy** and **creativity by 25%**. The DICE-research found evidence for significant positive effect on Gaza children, through TDP's drama, regarding 5 basic competences: **communication skills, entrepreneurship, social/civic skills, learning to learn, and cultural expression. The conclusion is that TDP's drama methodology is an evidence-based operation in the Gaza Strip.**

In this report, we cannot provide the deep academic research about **long-term** impact of the project on the beneficiaries. However, TDP's monitoring mechanisms and tools (field visits and observations, questionnaires, narratives, and reports by drama teachers) provided us with information showing the same impact described in TDP's external research reports, for the 36 drama workshops completed within the project

IMMEDIATE POSITIVE EFFECT OF TDP'S DRAMA ON YOUNGSTERS

1- Children's Right to participate in social life and freedom of expression: increased access to cultural public activities for free expression:

TDP's drama workshops became *safe spaces* offering the youngsters the *possibility to participate* in quality co-curriculum activities *of free expression*. Our drama work became the key to the door of

inclusion for the most marginalized children who feel socially isolated. Amid participants: children from poor families, children suffering from health issues (overweight, Thalassemia, hyperactivity disorder...etc), orphans and abandoned children, dropouts, children engaged in child labour, children with behavioral problems (violence), children with low school performances labeled as 'over-aged', children in conflict with law, children exposed to violence at home and/or at school, and children from IDP families (Internally Displaced Persons whose homes were destroyed in war). The drama workshops turned into spaces where those youngsters give a voice to their hidden-inner fears, pain, and dreams; and where they found a listening ear and caring attitude from other youngsters. They made new friends.

Tamer Taha, 14 years, from Maghazi camp: *"I hate vacations. They remind me of my disease. On vacation, I go to the hospital to change blood. I suffer from Thalassemia. All other children are happy on their vacation but I'm not. This vacation, I made a decision to forget about my disease. I joined the drama workshop. I got up early every day. I was the first one coming to the workshop. I used to prepare the hall before the other boys were there. I liked the workshop because no one told me, 'stop playing, this isn't good for you.' I didn't even think of my disease, I played and I found relief... When I came to the workshop, I didn't tell the drama teachers about my disease. But they knew about it. The drama teachers treated me like all other boys. I forgot about my disease. I played, and moved freely, I had the courage to act on the stage..."*

2- Youngsters' responsibility for themselves and each other: increased commitment to their duties and responsibilities in the family, at school, and in community.

The youngsters realized the value of mastering practical life skills: personal hygiene, time management (you can keep doing well at school and enjoy the workshop if you get up early and organize your day). Many children, parents and teachers noticed that the children who joined the drama workshops with TDP became more careful to their duties and responsibilities: complete and submit homework in time, do tasks at home, and help siblings and friends.

Muhannad Baraka, 12 years, Maghazi Camp: *"I have a bath only on Fridays. In the drama workshop, we played a game when we needed to know our partners by their smell. So, we were trying to find who was who, while having our eyes closed and using our noses. My partner found me quickly. When we sat in the circle to share our feelings about the play, my partner said that he knew me quickly because my body had a bad smell. I got embarrassed. Next day, I washed before coming. I even used perfume. As soon as I entered, all noticed that I was looking great. I felt happy. I started getting a wash and use perfume every day, then. And all started getting a sit close to me."*

3- Interest to learning:

Our drama work stimulated the interest of youngsters for learning and reading. When you get a role in a play based on your own and your friends' improvisations, you need to remember the text. Otherwise, you bring your entire group down. Many youngsters, who did not know how to read and write (!), were doing their best to remember the texts of the theatre scripts. Some of them regained their belief in learning; that they still would be able to catch on to their schoolmates if they would work in school as hard as they did in the drama workshops. They realized that if they want to do what they like (acting), they need to learn to read and write.

4- Relief and psychological support after war:

The project implementation started three months after the last war against Gaza, summer of 2014. All Gaza children were reported to be in need of urgent psychosocial support. In TDP's drama workshops, boys and girls, most of which were affected by war, found needed relief by telling their stories and by playing games and exercises that open their imagination. Our drama work enables the youngsters to speak about their needs, fears, and concerns. Narratives collected from the children show their excitement of being involved in their personal stories.

Duha Al Serh, 11 years, from Deir AL Balah: *"... In the storytelling exercise, I told the story of my house as if it was something alive that died in the war (it was destroyed by shelling), and that the new house isn't good, it is alive and strangling me. The drama teacher asked me about my wish. I said, 'I want to fly.' We played a game when each girl made a movement that helped me fly. I really felt that I was flying. I was very happy..."*

The narratives are showing how TDP's drama work changed children's attitudes and characters and contributed in building children's self-efficacy through **building their emotional intelligence**.

5- Gained or increased self-awareness: actively involved in the process of TDP's drama work, boys and girls got to know themselves, their strengths and weaknesses, their character, needs and desires, and the things they are good at as well as the things they cannot accomplish. And almost always, it was not easy for the child and TDP's drama teacher: in addition to patience and time, it needed courage from the youngsters, and extra efforts from our drama teacher:

Ahmed Ma'arof, a teenager from Beit Lahia: *"I was living from day to day. I did not care about anyone around me. I used to skip school-days and go to work without letting anyone know. On such days, I used to come home when nobody knew, felt that I was gone, or asked where I was. I even missed some drama sessions. I used to lie and escape. After some time, I found that I got to like coming to the drama workshops..."*

Malak Al Jarrah, 11 years old, from Rafah: *"I learnt a lot in the workshop. I learnt that I should not be shy. I need to take initiative. I used to be very selfish. I wanted all things to be only for me alone. I was never cooperative. I did not listen to anybody but to what was on my own mind. But in the drama-workshop, I learnt that we all need to share with each other. We need to give a space and possibility for others. We need to be one team to succeed..."*

Self-awareness became a foundation for behavioural change and important decisions that brought positive changes in youngsters' lives. Some of them realized that playing on the edge and ignoring their life-duties put their lives at risk. Confronted by the harsh life circumstances - poverty, violence and neglect from parents – the youngsters did not see solutions and started sinking into frustration. Participation in TDP's drama work awakened their ability to think - to critically approach life - and awakened their creativity. The youngsters realized that careless attitudes and dispraise of circumstances can save nor improve their situation. They need to challenge the pressure of their environment and act in order to improve their lives. Some of them faced important questions in the drama work: *What can we do to change? How can we do it?* Some children discovered that you cannot succeed and feel comfortable if you do not respect and take into consideration the people around you.

Ahmed Ma'arof, a teenager from Beit Lahia: *"... Most of all, I was affected by the theme of the play – jealousy makes two families fight against each other, fighting for no reason. I understood that I am exactly like them. I am fighting against myself. Just because of some food and little money, I miss my school and go to work. The role I was playing made me think that I can't continue living as I am living now. I will be back in school and I will keep going to work as well. I just need to organize my time."*

Malak Al Jarrah, 11 years old, from Rafah: *"... I changed and became cooperative. I listen to others and love all the people. I started playing with my sisters and brothers at home. I am their drama teacher now."*

6- Increased self-esteem and emotions management: many narratives tell us about how much stronger the youngsters became after participating in our workshops. They became more confident in their own abilities and strengths. Self-acceptance and feeling of self-worthiness helped them cope with shyness and fear to speak and participate.

Saja, an 11-year old girl, *told the drama leader that she did not like to see herself in the mirror. The way she looked was a pain to her – a not very beautiful girl in poor and ragged clothes. She never got money for new clothes from her unemployed father who had married three women and must earn a living for 32 kids and women. Her schoolmates did not accept her as one of them. During her experience with TDP, the situation changed because Saja changed: she started to like herself and spend more time caring about self-hygiene and clean clothes. And she met new girls who accepted and liked the 'new' girl for her personal qualities.*

The youngsters became better able to control their reactions. Some parents told us about their sons who became less aggressive and stopped beating their sisters and brothers at home. The feedbacks by the teachers also indicated decreased violence between youngsters and better performance in class:

Husam, a teacher, Khan Younis Elem School for Boys C: *"I was so surprised seeing how the boys were doing in the workshop. Their aggression and violence disappeared. I teach two of the boys who acted in the play. Their participation and performance in class improved. They started doing more efforts in class and showing interest in many different things."*

7- Empathy and better understanding of others: participating in drama, the youngsters put themselves in the shoes of other people: the boys lived the role of girls and women; the children played the roles of adults – fathers, grandfathers; the kids from wealthy families tried the life of poor. It opened their eyes on the problems and challenges of people who are different. They learnt to empathize.

Mahmoud Abu Hani, 9 years old, from Gaza: "... When I acted the character of the boy who sells cookies at the school entrance, I felt the suffering of this boy. He doesn't go to school. He works to get an income for his family. My heart was crying, I felt as if it was me. From now on, if I see a boy like this one, I'll help him as much as I can, even with a small thing, this thing might mean a lot to him..."

Some boys said that after their drama experience that they started to understand their parents better, and as such, their relations with mothers and fathers improved.

Tamer Taha, 14 years, from Maghazi camp: "... I got the role of the father. I didn't want to play this role. I wanted to play any other character because I hate my father. My parents are divorced. When my father comes to pick me up to his house, I run away, out the house. I like living with my mother; she doesn't shout at me like my father. I played the role of the father, I was imitating my father. For the first time I understood him, he shouts at me because of his love and care..."

TDP did 36 workshops with youngsters throughout the Gaza Strip. Each drama workshop was a small project with a big meaning. The youngsters' presentations and discussions at the end of each drama project became convincing tools to measure the impact of our drama work on youngsters, their parents and teachers. The presentations demonstrated the power of kids' imagination. The drama workshops and presentations proved again and again that creativity produces strengths, and how optimism and an active attitude lead to hope for the future. The discussions after the presentations provided space for dialogue. The youngsters conveyed their messages to adults with courage. They were messages about how important it is for them to have freedom and power to speak on equal terms with adults whoever these adults are – educators, mothers, fathers, social workers. Speaking up in front of adults – a big achievement for youngsters who live in the communities where this is not usually the custom.

THE IMPACT OF THE PROJECT ON THE PARENTS:

The parents were engaged in the project on parents' days. They saw their children playing, creating, improvising, and performing. Witnessing the process, many parents discovered unexpected skills and talents in their children. For some, it helped to change their opinion about the capacities of their kids. It made them think about how to be friends with their own kids and change their "I know best" approach. The parents saw how learning and reading can be turned into exciting and pleasant activities.

Om Mohammed Deeb, Eastern Gaza: *My son Mohammed is very quiet; you cannot notice him even though he is near you. He does not speak a lot and is not very good at reading and writing, unlike his brothers and sisters who always drive me mad talking and moving around. But Mohammed is always calm. I encouraged him to take part in drama with Theatre Day Productions hoping that he would change. I am really impressed to see my Mohammed acting in front of all the people, in front of me and his schoolmaster. He started reading and memorizing with TDP. I was surprised to see him with the text of the play. He even asked his brother to help him memorize. I even think it would be great if they could have theatre instead of school textbooks.*

THE IMPACT OF THE PROJECT ON THE TEACHERS:

TDP awareness sessions for school teachers and NGOs' animators were very successful. The structure of awareness rounds was enriched with coaching days. Teachers/animators implemented in class – with students – what they learnt during the 12-hour training, and discussed the impact of skills they acquired with TDP's drama teacher (who observed the teachers' performance in class). The success is reflected in the number of requests and inspiring feedbacks received from teachers. The teachers of El Falah UNRWA school in Gaza City participated in many other training courses on 'active learning strategies and techniques' initiated and organized by UNRWA. After the training with TDP on drama and storytelling, one of the teachers said: "This is the first time I really use drama and storytelling in my lessons. And this is the first time I can speak about active learning in my lessons. People are right saying "leave baking bread for a baker".

Did the project have any direct significant negative impact on the beneficiaries? If yes, please describe

No negative impact on the beneficiaries was noticed.

b) Unintended Impact

Was there any unintended impact resulting from the project, whether positive or negative? Please describe.

TDP's awareness on drama brought relief to the adult participants.

Impressed by the depth of TDP's drama work, Ministry of Education requested TDP to do drama and storytelling awareness for public schools counsellors. The awareness round for Rafah Directorate counsellors and special education supervisors was a remarkable experience for both the participants and TDP's team. According to their reflections, TDP not only provided them with new playful tools for working with children, it also gave them *an immediate physical and emotional experience that allowed them to deal with their own stress and negativism.*

Child protection was an integrated part of the project.

We worked with youngsters engaged in child labour. The alarming situation of Beit Lahia's youngsters who dropped out of school or are at risk of dropping out and then engage in child labour was brought as a theme of debate between the youngsters and their parents. Working with governmental schools and some UNRWA schools, TDP's team discovered a number of youngsters who cannot read and write. To assist these kids, TDP's team activated referring mechanisms and involved psychological counsellors and parents in the process.

4-1) Project Indicators

Indicators	Measurement Unit	Planned		The actual		Cumulative
1. Share of vulnerable and marginalized people of the total project beneficiaries. <i>(the youngsters who participated in TDP's drama workshops)</i>	%	600		778		778
2. People with access to social and/or economic services (#) [disaggregated by type of service and gender].	Beneficiary	Males		Males		Males
		Female		Female		Female
2.1 % female (beneficiaries)	%	% of females		% of females		% of females
3. Health facilities constructed, renovated, and/or equipped (#).	Health facility					
4. Participants in consultation activities during project implementation (number)	Participant					
4.1 % women participated in scorecard sessions	%					
5. No. of Beneficiaries participated in questionnaire filling.	Participant					
5.1 % female participated in questionnaire filling	%					
6. * People with access to income generating opportunities/ Jobs (#) [disaggregated by income generating opportunities ¹ , jobs ² , short term jobs ³ and self-employment ⁴]	Opportunities	Income generating opportunities		Income generating opportunities		Income generating opportunities
	Job	short-term job		short-term job		short-term job
	Job	permanent job		permanent job		permanent job
	Opportunities	self-employment		self-employment		self-employment
7. Infrastructure rehabilitated or built (#) [disaggregated by type].	Number					

¹ Income generating opportunities: support given to individuals or families that support income. Examples include: livestock distribution, land and greenhouse rehabilitation.

² Jobs: any employment or contract longer than one year.

³ Short term jobs: contracts which terminate on the expiry of a specific term, or on the completion of a particular task; contracts of less than a year.

⁴ Self-employment: persons earning income from a trade or business that they operate.

4-2) Project Outputs (according to GIA)

Description	Measurement Unit	Number of Unit		Remarks
		Planned	Actual	
Drama workshops	Drama workshops	30	36	
	The # of children	600	778	
	The age	8-15	7-17	
Awareness courses for teachers and animators on using drama and storytelling techniques	Awareness courses	10	10	
	# of animators/ teachers	150	151	
Presentations of drama workshops achievements, with participation of parents, teachers, representatives of education and CBOs * ⁵	# of presentations	30	36	
	# of adult participants	600	1081	
	# of children	600	618	

5) Project Activities

(Please list in detail the main activities according to the approved workplan)

#.	Project Activities	Planned completion date	Actual date of completion	Remarks
1.	Drama workshops	December 31st 2015	December 31st 2015	TDP implemented 6 additional drama workshops
2.	Awareness courses for teachers and animators on using drama and storytelling techniques	December 31st 2015	December 31st 2015	
3.	Presentations of drama workshops achievements, with participation of parents, teachers, representatives of education and CBOs	December 31st 2015	December 31st 2015	The presentations were done immediately after the completion of each drama workshop and during TDP Annual Drama Festival

6) Amended Budget Items: (according to the GIA (if any))

Budget Line Item (According to GIA)	Allocated Budget USD		Amended Budget USD			
	NDC Budget Share	NGO Budget Share)	NDC Budget Share	NGO Budget Share	NGO or Other Source Budget Share	Change in budget
The direct cost for the staff of the implementation of the project	3000	0	3401	0	0	0

⁵ Presentations of drama workshops were re-shown in TDP annual Drama Festival.

Direct Cost of Project	72632	918	71602	918	0	0
Admin Cost	5880	3240	6509	3240	0	0
Grand Total	81,512	4,158	81,512	4,158	0	0

7) Beneficiaries

Beneficiaries	Number %						Remarks
	Planned number according to the GIA			Actual number (cumulative)			
A) Total number of beneficiaries							
Female <i>(children participated in the drama workshops and teachers/ educators participated in awareness rounds)</i>	375			408			
Male <i>(children participated in the drama workshops and teachers/ educators participated in awareness rounds)</i>	375			521			
B) Age Vulnerability	Male	Female	Total	Male	Female	Total	
• Infants (under 3 years)							
• Early childhood (3-6 years)							
• Children (6-15 years)	300	300	600	480	283	763	
• Youth (15-25 years)	0	0	0	11	4	15	
• Middle age (25-60) <i>schoolteachers and NGOs animators</i>	75	75	150	30	121	151	
• Elderly (over 60 years)							
C). Economic Vulnerability	Male	Female	Total	Male	Female	Total	
• Affected by the Separation Barrier and or settlements							
• Affected by special location – Boarder areas (Gaza only)							
• Area C							
• East Jerusalem							
• Unemployed							
• Women headed households							
D) Social Vulnerability	Male	Female	Total	Male	Female	Total	
• Social vulnerability Physically disabled							
• Social vulnerability Mentally							

Beneficiaries	Number %						Remarks
	Planned number according to the GIA			Actual number (cumulative)			
disabled							
• Other (Describe)							

8) Risks and Assumptions

Were there any unforeseen external factors at the design and planning stage that proved important for the project? What were these factors and what effect did they have on the project? (If any)

- UNRWA chose TDP as an implementing partner in their 2015 Summer Fun Weeks program. It was a big success and a challenge. In the preparation phase of SFWs, TDP's drama teachers/ leaders and assistants got a brilliant chance to join an intensive training program with international drama and theatre experts from Europe. Some planned activities, however, had to be rescheduled to make the most out of this opportunity.
- Environmental challenges: in the summer, the region was hit by extremely hot days, during which, TDP drama teachers noticed low attendance/ absence of children.

9) Participation

Describe how the community and beneficiaries were involved in the project (planning, design, implementation, monitoring and evaluation).

TDP's team did the best to maximize the involvement of the different target groups in planning, implementing, and evaluating through various means. **The youngsters initiated and truly made their own drama** and presented it proudly to the audience of parents and teachers at the end of each drama project. The drama scenes were all based on the stories and problems shared by the youngsters themselves. They engaged in the discussions and evaluations of the drama scenes and workshops.

Parents were included in the program by special parents' days and final presentation days. It helped them improve their care giving skills and change their attitudes towards youngsters' participation on the family level.

The awareness work with the teachers and animators aimed to increase and foster **youngsters' genuine participation in the learning process at schools and local NGOs.**

Duty bearers representing the Education Department of UNRWA, the Ministry of Education, and civil society (local NGOs), provided access to schools and other safe spaces during and outside of curriculum hours, and coordinated part of the execution of children's drama workshops in cooperation with TDP. The representatives participated in the discussions about the place of drama in education and about all social and human rights-related issues raised by the youngsters.

10) Relations and Coordination: (Type of coordination or joint activities with any of the following entities):

Entity	Joint activities
a. Palestinian Authority (PA)	For the successful achieving of the project objectives, TDP's team cooperated with the Ministry of Education – Psychological Counselling and Special Education Department. The Ministry guaranteed the access to the public schools where TDP's team implemented drama workshops. The teachers and school counsellors participated in TDP's awareness activities on drama and

	storytelling as rights-based education tools.
b. Local Government Units (LGUs) – municipalities and village councils	The drama workshops in Sheikh Zaid area (Northern Gaza) engaged the youngsters from Um Nasser Bedouin Village. The narratives and stories of the children from the Village drew TDP’s attention to the social exclusion of the Bedouin community. To assist the youngsters, TDP initiated a community-based research to gather more stories and information about the situation. For that purpose, TDP enhanced the relations with Um Nasser Municipality. The Municipality facilitated the access to closed and isolated community.
c. Other NGOs	During the project, TDP accelerated its networking with local NGOs working with children/ youngsters. 10 drama workshops were done in collaboration with 10 local NGOs. TDP’s team increased awareness of educators/ animators from 3 local NGOs: a women center, a cultural center, and an NGO working with IDP families living in temporary shelters - caravans. Collaborating with NGOs helped us reach a diversity of beneficiaries: orphans, IDPs, dropouts and youngsters in conflict with law, children engaged in child labour.
d. Others (universities, private sector, etc.)	TDP’s team implemented one awareness-round presenting drama and storytelling as educational tools to the female educators of two kindergartens in Bani Suhaila and Eastern Khan Yunis. As such, the kids of pre-school age became the indirect beneficiaries of the project. UNRWA Education Department has embarked on a new educational strategy in which interactive education methods will become an integral part of the new curriculum (the so called ‘Phase 3’ of the new school curriculum (after ‘going back to school activities’ phase 1 and 2 – recreational activities and games connected to the curriculum). By the project activities, TDP assisted UNRWA in its efforts to realize this educational reform. To avoid the duplication of similar co-curricular activities in the same areas of the Gaza Strip, TDP regularly made updates for the partners from Education Sub-Cluster, MHPSS and Child Protection working groups.

11) Project Relevance: Describe the extent to which the activities implemented by the project responded to the needs of the target group. Please clarify.

Youngsters in Gaza are one of the most vulnerable groups. They are **confronted with violence** – at school, within the family, in the streets, not forgetting the violence of open conflict and war. The impact of this violence on young people is destructive. It undermines their self-esteem and self-confidence, and destroys

their coping mechanisms. Psychological push-factors such as psychological distress, the inability to tackle emotional pain, frustrations, fear and anxieties about the future, are often the driving force for **violent and high-risk behaviour**.

In October, 2014, the Gaza Child Protection Working Group organizations and agencies made a consolidated survey and released the 'Child Protection Rapid Assessment Report.' TDP is co-owner of this document. The assessment results confirmed significantly increased levels of psychological distress among Gaza Strip inhabitants with 100% of adult responders stating that they noticed significant changes in children's behavior, and 99% said they noticed significant changes in caregivers' attitudes as a result of psychosocial distress. The assessment also suggests a troublesome trend among children committing acts of violence, identified in 88% of the visited sites: the most commonly cited acts of violence are bullying (74%), violence against siblings (74%), and damaging infrastructure (68%). **The Assessment recommends that the Child Protection Sector designs and delivers specific psychosocial interventions with the full participation of adolescents to provide an avenue for children and youth to safely express their thoughts and feelings.** (Child Protection Rapid Assessment Report, October 2014).

The project brought to the youngsters a possibility to participate in TDP's structured and process-oriented drama. The marginalized children have **found relief from the stress of their daily life, built self-esteem, and learned skills in personal creative expression.** Healing trauma-relief activities were combined with a children-owned creative production. By working in small productive groups and interacting with peers and drama teachers, children have acquired vitally important life competences and learnt the value of team work and communication based on respect of the rights and interests of others. **The youngsters changed.** They became able to speak to power and demand their rights. The youngsters re-found the joy of learning and reading and increased their interest in school class participation.

Life competences are an effective tool to empower youngsters to act, take initiative and take control. Learning life skills is lacking in the current education system in Gaza. At school, children are taught strict obedience and copy-paste skills. The education curriculum is limited by so-called "important" subjects and, mostly, there is no space for drama, arts or any creativity. It is only thanks to the NGOs and projects that youngsters face creative work. At school, youngsters have to live in the environment of rote learning and with teachers who are mostly boring and stressed. In a class, teachers hardly ask for youngsters' opinion. Within the project with TDP, the **schoolteachers and NGOs educators/animators have learnt that drama and storytelling are interactive and playful tools of rights-based education.** They are likely to use them and include their students of all lessons and subjects in the process.

Gaza youngsters often have the feeling that their **families** do not take them seriously and underestimate their problems. Engaged in the project by the parents' days and presentations, parents got a look at what their children do in school and in the project we offered. It helped **them become better aware of the problems of their children.**

12) Sustainability

What has been done to ensure the sustainability of the project? What would guarantee the sustainability of the provided services to the beneficiaries upon the project's completion?

The sustainability is reflected in an immense positive impact on all direct beneficiaries and stakeholders.

Gaza youngsters, girls and boys, found their individual voice, their sense of self, and discovered their creative life through exposure to drama and theatre with TDP. The local school education is completely based on rote learning. It does not provide any space for developing a personality, talents and abilities of youngsters to their fullest potential. Participating in process-drama activities, the youngsters built the capacities to feel empathy and engage in healthy social relationships, to express themselves, to be able to control emotions and stress, to be creative and critical, to be decision-makers, and gain the skill to analyse the situation and make the right choices; for example going to school instead of engaging in full time labour, will obviously help youngsters develop in the best possible way. In this way, building capacities is sustaining itself. All newly-acquired competences will most likely improve youngsters' well-being and enhance their inclusion at school, in a family and in the community.

The parents' and presentations days opened the eyes of parents on the gaps in their communication with the youngsters. The bridges for mutual understanding between youngsters and parents were created. All that have already influenced positively on the patterns of parent-child communication within the families. Some gathered narratives indicated that parents' stopped or started less using corporal punishment against their children at home.

The schoolteachers and NGOs animators became much better aware of the value of drama and storytelling in education and of the value of interactive education in general. In their classes, youngsters appeared to play much more active role than before. After awareness with TDP's team, the teachers and animators transferred their newly-gained knowledge to their colleagues.

These positive effects of the drama work resulted in requests for more drama work in schools and in local NGO's. The official education systems are likely to gradually make drama part of their (extra) curricula programs. Parents are already requesting that this happens fast. Sustainability seems guaranteed. TDP itself will certainly make a big effort to continue this drama program and find needed funding in and out of the education system.

The earmarked project activities were creatively linked to TDP's annual programs. It helped us decrease the fragmentation of our organizational goals and objectives, caused by the nature of single (ear-marked) projects.

Using external funding of TDP's donors consortium, TDP's team managed to find a way to link earmarked (NDC) project activities with our annual program. This significantly increased the sustainability and impact of our drama and theatre work with children, parents, and teachers or educators. The four NDC-project drama workshops in September-October were creatively integrated into TDP's annual Drama and Video-Animation Festival. All four drama presentation scenes got a new life on the stage of our festival. All the audience – parents, teachers, peers – and young actors got a chance to participate in big discussions (debates) at the end of each festival day. The scene acted by the children who worked with Hana El Ghoul (a drama leader) and Hana' Ammar (a drama leader assistant) was turned into a Kids for Kids play and toured schools of the Khan Yunis area in 10 performances and audience-workshops. Following is the synopsis of the play:

The Giant World: *The play is about sisters. Is it easy to be the youngest sister? How does she feel? The world seems giant. And everyone in this giant world is big except one small girl who can't even reach the top of the table. But imagination helps. The girl gets the chance to see life from new. For special effects, the directing team and technicians are experimenting with light and shadows in the play.*

13) Lessons Learned

- a) Describe any positive or negative lessons learned from this project? b) Describe briefly what would have been done differently in this project in order to ensure greater positive impact on the beneficiaries***

Improved managerial capacities of TDP Gaza staff. Success of smart budget management:

NDC grant was **a practice project for our Gaza artistic and management team** who had to do all financial and narrative reporting, and monitoring and procurement cycle. It was school time for our Gaza team, inspired and eager to succeed. The World Bank with its tough regulations in terms of reporting and procurement required lots of paper and time consuming work. TDP's team worked as bees in a beehive. We learnt the lesson that implementation does not simply mean carrying out the activities described in a given work plan. It required a **coordination of a wide range of activities**, the overseeing of a team, the management of budget, the **communication to the community and related Ministries and UN agencies**, among other issues. Each activity was thought over and assigned to a particular individual from the team. **A controlling strategy was developed to guarantee the needed level of quality:** who, when, how often and why would make field visits. The staff involved in the financial and procurement actions was working hard to keep the project needs-driven, not supply-driven. **A critical attitude in financial management of the project** (need-driven activity budgeting and disbursements) helped us save money and organize **more than planned participation possibilities for children from remote and marginalized places in the Gaza Strip.** 6 additional workshops were done! TDP's team reached more kids than planned.

The effort of TDP's entire team was rewarded by [positive feedbacks about our work from NDC](#) and by a rather [big number of successful stories telling about positive changes in the lives of youngsters](#) who participated in the project activities and who also contributed to a successful achievement of the objectives. The project brought the possibility to [further increase our network in Gaza](#). 12 other grantee NGOs from Gaza have further developed cooperation with TDP, of which one (between TDP and Aisha Association for Child and Women Protection) got funds for a co-project for women.

Gender-balanced approach:

For TDP, gender-balance is not measured by equal or close numbers of female and male beneficiaries. We do our best to response the genuine needs that are different for males and females.

In the project, TDP reached [more boys than girls](#) – 58.45% of boys and 41.55 girls - in the drama workshops. Usually, TDP follows a 50/50 split rule trying to offer equal participation possibilities for males and females. In this project, it was decided that the 6 additional workshops in December 2015 would be done for and with boys. We had a good reason for this: Analyzing the immediate results of TDP's drama work and tracking the report updates about the situation of Gaza children, we discovered the trend that Gaza boys behave in a violent way and show aggression more than girls.

In the meantime, TDP reached [more women than men](#) – 24.79% men and 75.21% women - in the awareness rounds for schoolteachers and NGOs animators. Taking into consideration the fact that almost all schools in Gaza are segregated, we can affirm that, speaking about [indirect beneficiaries](#), our awareness rounds are likely to [reach more girls than boys](#) (in the school classes of the participating female teachers).

Increase in practicing community-based approach:

[Cooperating with NGOs](#) helped us to reach a [diversity of participants](#). We managed to reach the most disadvantaged youngsters. And we managed to reach the teachers/animators and counsellors who work with the most marginalized children. But coordination with NGOs needs extra efforts and, in some cases, comes with challenges that limit possibilities for cooperation. Many of the NGOs in marginalized locations are working in rented flats and are not able to host and support TDP's activities without our [contribution to their rental fees](#) (something that TDP did not and will not accept). Moreover, many of the NGOs premises are too tiny and do not match the requirements of the spaces where we can do our drama work.

14) Success Stories:

Please attach at least one success story supported by pictures, describing through which the beneficiaries, location, the impact of the project comparing the situation prior and post the project's implementation.

Note: All the stories of success were gathered and translated by TDP's Monitoring and Evaluation Officer – Ms Maryam Eneia.

i. [Gathered in the drama workshops:](#)

[Mohammed Shurrab \(16 years\) & his mother](#)

Hint: A boy engaged in child labour, with speech disorders, a low-achiever at school. He has built better relations with boys. He shared his personal story and presented it in front of his mother, colleagues & teachers. He proved that he can do a thing.

Drama duo: Yusif Arafa & Mohammed Al Khatib.

Venue: Ammar Bin Yaser Secondary Boys School

Workshop period: 11 Mar – 2 Apr

Everyone is dealing with me as an abnormal boy: at home, at school, in the street, my parents, uncles, teachers and most people. I'm weak at school. My parents are illiterate. I have a problem in pronunciation. I always sit alone. Boys refuse to be my friends. I go to school unaccompanied. No one joins me. My school teachers call me: 'stupid' and 'asshole'.

The first day in the workshop, the boys said that I shouldn't be there because I am an abnormal boy with pronunciation problems. But the drama teachers asked me to stay.

I did not miss a single day of the workshop. We played and did wonderful exercises. It was my first time to play with the boys. I couldn't believe myself. When the drama teachers divided us into groups, the boys didn't want me to be in their group. When we started improvisations, I was embarrassed. The boys laugh at me but the drama teachers were satisfied. This encouraged me to go on.

One day, my PE teacher visited the workshop. He saw me and asked the drama teachers: 'Why did you accept this boy? He's not useful for your work.' I was very sad. I persisted to prove that I can participate like any other boy.

We shared our stories in a group. I told my story in front of all the boys. I told them how much I am hurt by the way they treat me. It was surprising but the boys started blaming each other: 'You insulted him', 'You beaten him yesterday', ... I was waiting for such a chance for a long time. Many things changed after I shared my story. The boys started to behave me in a respectful way, they no longer embarrassed to walk with me in the street.

All the boys agreed that my story is to be a drama scene. We worked as a team. We distributed the roles among each other. I got an important role. It's a role of the father. He and his wife are illiterate. The scene talked about how this couple treats their children, and how their children deal with them. My pronunciation problem worried me. I didn't want to ruin the scene. I worked hard on myself. I trained all the time. And the drama teachers helped me a lot.

During this period, I faced a problem with my father. He noticed that I was coming late to the shop. I work with him. We sell Abaya (a long dress that women wear). My father threatened me: 'If you don't come early to the shop tomorrow, you'll get no wage.' I chose to stay in the workshop. I see my future here. I really want to stay with you forever.

The presentation day was the biggest surprise for me as my mother and my school teachers attended. My mother didn't believe her eyes when she saw me acting. I wasn't the abnormal son she knew. Even the PE teacher who saw me acting in front of him. Besides all, and it was my first time to be thanked. I'm extremely happy that I participated in the workshop. It helped me to believe in myself and overcome my problems. Wherever the you have drama workshops, you'll find me there.

Mother of Mohammed Shurrab

I didn't expect such work from Mohammed. I was surprised to see him acting in front of people. He was concentrated and courageous. This was really great. The scene touched me a lot. I had a feeling that the scene is about my family: my kids, me and their father. I will do my best to help my kids achieve they dream about.

Shumoa' Al Dabbas - 10 years

Hint: She felt at home in the workshop. This reminded her of the atmosphere of her house that was shelled in the war.

Drama Duos: Hiba Shihada & Maryam Al Ostaz

Venue: Bureij Prep Girls School A

Workshop period: 8 Apr – 28 May

We lost our house last war. We live in a shelter that is next to my school. My mother allowed me to come to the drama workshop as I don't have any space to play in the shelter. My mother is afraid to send me out our class. When my schoolmates ask me about the address of my house, I get embarrassed to tell them that I live in a shelter in a school. I wait until everybody leaves and then go to the shelter where I live. I enter my class and ask my mother, 'When will we leave this school? When will we have our own house?', she says, 'Inshallah, your father will build a room, a kitchen and bathroom for us, then we'll leave the shelter. Just wait. Do you think I'm happy to stay here?! I'm like you waiting the moment to leave. I'm worried about you all.'

With Ayyam Al Masrah, I played and acted with the girls. I got new friends that I didn't know at school. I love to come to the workshop to meet my new friends and to play with them. I used to feel myself as if I am moving from a school to a school. I don't feel myself at home there. This workshop made me feel as if I am at home again. I didn't feel I was at school. I liked to play the role of a girl that has a bed and a big toy sleeping next to her. This reminded me of my room that I lost in the war. I remembered when I was playing with my brothers and how we were fighting each other. I felt this again in the workshop but this time it was with my new friends not my brothers. Two days ago, my mother told me that my father finished building a room for us on the remains of our shelled house. We'll move there soon. I'm very glad. Wow. The first thing I'll invite my friends to my house to show them our house not our class.

Mohammed Hammad - 14 years

Hint: His personality became stronger. His shyness was reduced.

Drama Leader: Randa Abu Maghasib
Drama Assistant: Hana' Ammar
Venue: Maghasi Cultural Center
Workshop period: 31st May – 23 June

Before the drama workshop, I was shy. I hated to join any activity. I liked to be alone. My grandfather was annoyed with me. He wanted me to change. When I accompanied him to a visit, I was embarrassed to talk to people. My grandfather shouted at me, 'When will you be a man?' I worked on myself to overcome my shyness, but it was in vain. I love my grandfather. I don't want him to be upset. The last time he bit me and said, 'I won't talk to you again till you become a man.' Now, he doesn't talk to me. I want to do anything just to solve this. I came to the center; I heard about the drama workshop, I registered my name. When the boys were acting on stage, I was sitting and watching them. The drama teacher asked me to act. She gave me a role of a second wife. She was a tough woman who kept fighting the first wife. I didn't know how to act it. I thought this won't work as I don't know how a tough woman behaves. The drama teacher encouraged me and said, 'keep trying.' I went home and trained. I observed my aunt. She's a strong woman. I watched how she behaves and talks. I tried to imitate her. The next day, I was the first one to come to the workshop. I revised my role till the teacher came. We rehearsed our scene. I was the best one. I didn't believe myself. On the presentation day, I acted in front of many people. I was very frightened and shy. I was worried that I might ruin my role. I was about telling the drama teacher that I can't act my role when I noticed my grandfather among the audience. I decided to act in front of him. While acting, I saw my grandfather laughing. He clapped and hugged me. He said, 'Well done, man. But I don't want you to act a role of a woman but a man. You were great.' That day, I talked to people without being shy. I really want to continue with the workshop in order to have stronger personality.

ii. Gathered in awareness sessions

1. **Name:** Feda' Abu Rjaila, leader Ashraf Al Afifi, Venue Tamer Association - Adolescents Friendly Center, 25 Aug - 31 Aug

Hint: On the professional level, she learned the importance of the story, how to gain the concentration of people, to set a theme for the work-sessions and to have a mechanism to lead these sessions. On the personal level, she appreciated art, she created a new family atmosphere, and she developed the relation with her husband.

This workshop provides me with an enormous amount of information, especially the first day. I wish you can do more visits to us that we can practice what we learned and you give us notes. The workshop was very useful. I had had a previous training about the story and its elements. I work as a teacher of creative writing. But in this training, I heard for the first time about the importance of the story elements. I learned about all details related to each element. I also learned about writing the story in the proper way. This training will hugely reflect on my work. I teach girls aged from 15 - 18. I'll teach them all things I learned from you.

The training has a huge impact on my professional life. Few days ago, I was asked to lead a session with parents. I never did that. I was asked to replace my colleague who was absent that day. When I reached there, I saw a big number of people, I wondered what shall I do! I remembered the first day in TDP's drama training, first note was that we should get the concentration of beneficiaries in order to succeed. I made a challenge. I asked people to play with me. People in that area are serious. We never thought to play with them. We didn't expect they would accept it. My colleague talked to me a lot about this. But I thought I should do it. In TDP's drama training, I and my colleagues enjoyed playing. Parents might enjoy this as well. I selected a simple exercise. People accepted it. They played and laughed. I succeeded in gaining their concentration. I was ready to start the session. I thought what to do. I remembered another thing I learned from TDP's training. I have to select a theme for the session. I decided it should be "Ways of solving problems." Discussion started. I used a third skill I learned from TDP. It's to be a facilitator of the discussion not a leader. I got a question from a person then I re-ask it to the whole group to discuss it. Two hours passed without noticing that. It was a great session.

If to talk about the effect of the training on the personal level, it was my first time to appreciate art. At home, I make a system like a blockade. I'm against films, series, songs and cartoon. We don't watch TV. But when I get this drama training from an artist, I started to appreciate art. I realized that art isn't limited with TV. series. I started to use exercises and drama with my family at home. When we sit together, I tell a story or I play an exercise with them. I decided to make nice sessions with my family; the theme of these

sessions is "to create beautiful memories to be kept in our minds in the future." One more effect I had from TDP's training, it's about trust. We learned the importance of trust for the team in order to reach creativity. I talked to my husband that I miss his trust. I said that it's important to get his trust of me in order to help me to be creative.

Thank you TDP for these great days. Please take my request in consideration. It's important that you visit us frequently to learn from your expertise.

2. A discussion was done in Falah Elem Boys School in the last day of the awareness session. It was done with presence of Mr. Ala' Harb (director of UNRWA schools in East Gaza)

Leader: Ashraf Al Afifi; Venue Falah Elem Boys School; 17 Oct - 21 Oct

Ahmed Hamdouna (teacher)

This workshop is different than all the previous trainings we got. It's the first time to enjoy a workshop. The five days passed as an hour. In the previous trainings, there was a trainer who was explaining to us. And we were just sitting. The minute was as an hour. We hated the training, education and all the work. We were bored. We couldn't wait till the training was over. In this workshop, 10% or less was for explanation and the rest were exercises. It's the first time to enjoy a workshop. We all want it to continue. No one was absent. In the contrary, we came early to the workshop in order to discuss what we learned the day before. We ask you Mr. Ala' to have all the coming trainings like this workshop. They are professionals. They made us behave as children but we were learning something. We enjoyed learning.

Mr. Ala' Harb (director of UNRWA schools in East Gaza)

UNRWA cooperation with TDP isn't new. Our doors are opened for all NGOs especially TDP. We have worked with TDP for years. We trust them. They are really professionals. They work for the sake of students and teachers. They respect the educational values. We thank Theatre Day Productions (TDP) for their efforts and advanced artistic style. It became clear for all of us that drama is a educational tool that facilitate the work of a teacher. School management doesn't want to overload the teachers. We want to facilitate their work. We believe that drama is the best way. We kindly ask you to use it as part of your work with children.

School headmaster of Falah School

I attended a day of the training. I wasn't surprised when I saw the teachers feeling comfortable in playing exercises. I heard their reactions about the workshop every day. After they were done from the workshop, they came to my office. They talked about how much they were amused, who won, and who lost. I noticed the positive energy they were provided with. It's good to start their work-day with such energy. They reflect that on their performance with children. I would like that students start their day with such energy. This will change the whole education system in our schools. I enjoyed watching the teachers playing as children. I believe they are aware now of the importance of implementing the drama work with students.

Zakaria Qita (teacher)

This isn't the first workshop we took about interactive learning, students' participation in class.... But this is the first time that I decide to implement this style in my class. Despite all the trainings we got, it's the first time that I got convinced of its effectiveness. As we try it on ourselves before to implement it on kids. This week, I did seven classes using drama. I used drama in the beginning of the class and sometimes in the middle. It's my first time to include interactive learning in my class without the presence of a supervisor or a school headmaster. I didn't need to satisfy them this time. The teacher has a lot of pressure. Sometimes, no one understand this. I feel as if my job is burning me. All my attention went to satisfy principals. No other thing mattered. In this workshop, I was amused while learning. The workshop refreshed all the participating teachers. The first day stimulated me to implement what I learned with students. And I did it. It surprised me how useful it was. I succeeded in keeping the kids concentration in class. This saves time and effort. At the moment the workshop was over, I prepared a lesson using drama. I explained it to students from the first and second class. Students were attracted to the class as they found new learning-atmosphere. I was playing with them instead of being serious. They memorized what I taught them. They were waiting me the next day, and said, 'We want you to play with us like yesterday, teacher.' I asked them what they memorize from the day before, I figured out that they remembered everything.

Personally speaking, the workshop helped me to develop my interpersonal skills. In these five days, I noticed two important things. First, the trainer style helped him to gain the trust of teachers, as he was modest and funny. All the teachers were listening carefully to him. I became aware of myself. I recognized that I'm always proud of myself. People don't like to deal with me. Acting helped me to notice this. If I put myself in a frame that is bigger than me, I can't act or use my body freely. This kills my creativity. I was

modest while acting. The teachers accepted me and I was comfortable and creative in acting. I decided to work on myself to be more modest.

We asked the school headmaster to extend this workshop to be the whole year. We want to have such exercises every day. It will help us in preparing lessons. We also want to have the drama teacher Ashraf as a supervisor. We can benefit from his expertise. The lessons will be mixed with exercises or drama techniques. With experience, this can be done fast like we did in the training with the science lesson. The training provides us with many ideas that we can use when needed. With experience, we will have level of creativity.

Ayman Mesmar (teacher)

Today, I used drama in my class. In the beginning, I used an exercise and I succeeded in getting the concentration and amusement of students. Later, I asked some students to act the lesson in a scene. The presentation was followed with a useful discussion. It's my first time to use such technique in class. Students had a space to share their opinions and listen to each other. I led around 40% of the teaching process. The rest was led by the students. This technique will be great in the revision period as students will have a background about the lessons. Making the lesson as a scene or exercises will be enough to refresh their minds. Moreover, including the exercises in the lesson will keep it in their minds as their body takes part in the educational process. It has been clear to us that body memory is stronger than mind memory. So in the period before exams, the students can lead revision process when they re-do exercises and scenes. In addition to that, using interactive learning save the effort of the teacher. It's my first time to have a class without having a headache.

Personally speaking, the training left an impact on my life. I'm married but I don't have kids till now. In my family, we have a day when all my married siblings are gathered. Their kids play around us. All the adults are annoyed by the noise they make except me. I just sit and watch the children playing. On the third day of the workshop, we had the same family meeting. Children were making noise as usual. I was talking to my brothers about the role of a dog I played in the workshop. My mother said, 'You are like your father.' My father was an actor in the Syrian theatre. I had an idea. I called all the children. I played with them all the exercises I learned in the workshop. They couldn't stop laughing. They were very happy. I got tired and wanted to take a break. All the kids hugged me. They wanted to play more. For a moment, I felt as I was their father.

15) Media coverage of the project: Please include a narrative of the media coverage regarding the project that was posted in the media or on Masader Portal

The project increased the visibility of TDP within local civil society NGOs as we registered on Masader Portal.

TDP increased the visibility of the project using our mass media resources – Face Book page. In addition to that, the project activities – the workshops with youngsters – were reported on the websites/blogs/Facebook pages of the schools, Rafah directorate, and local NGOs (Tadamon), and even on the PNGO website.

16) Satisfaction towards services provided by NDC

- *(Please indicate the level of satisfaction and reasons for this rating)*
- *Level of satisfaction (Excellent, Very good, Good, Acceptable, Weak, Bad)*

Level of satisfaction regarding the services provided by NDC during the reporting period (last three months)	Degree of satisfaction Excellent, very good, Good, Acceptable, Weak, Bad	Reasons
Communication and follow-up (field visits, communication, etc.)	Excellent	NDC Gaza team represented by the program manager Monther Abdel Hadi, was available at any time when TDP's project team had questions or inquiries. He made a large number of field visits to follow up the implementing of the project activities. All email inquiries from TDP got prompt response by NDC

		team. NDC team visited TDP's HQ and theatre in Gaza and got acquainted with the programs and policies of the NGO.
Flexibility in responding to changes as needed during the course of implementation.	Very good	After negotiations and justifications, NDC team were accepting all slight changes in TDP's implementing plans.
Efficiency in solving problems and provision of clear guidance and instructions.	Excellent	TDP/ NDC collaboration was the first experience for both organisations. Therefore, TDP's project team needed clarifications frequently. NDC team always showed their readiness to assist.
Reporting requirements and other procedures (financial, procurement, etc.).	Good	In response to TDP's request, NDC provided TDP with English forms of the reports. NDC requires a lot of financial support documents reflecting the process of implementation. Sometimes, these documents are not of main importance, rather clarifying some changes occurred during implementing of activities.
Training / technical assistance	Good	NDC initiated and conducted 2 orientation workshops for grantee organizations. The workshops focused on procurement/ financial procedures used by World Bank. NDC Gaza team initiated and carried a special networking workshop carried out. All 13 grantee NGOs from the Gaza Strip introduced their organisations NDC funded projects.

17) General Notes and Recommendations:

The project targeted and reached mainly children of 8-15 year old while older teenagers are a neglected age group in Gaza. The reports and needs assessment documents provided by INGOs and related UN agencies provide us with worrying facts of increase in high-risk behaviour patterns among Gaza older teenagers. TDP's drama methodology offers effective solutions of how to empower them to act and take control of their own lives. We recommend that this group is targeted explicitly in new projects for psychosocial and educational support.

Submitted by	
Name: Tania Murtaja, and Jan Willems (Vice President Board of Directors)	
Signature 	Date: February 14, 2016