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ASHTAR Theatre

ASHTAR for Theatre Productions & Training is a non-governmental theatre organization. ASHTAR Theatre was founded in 1991 by two Palestinian actors, Edward Muallem and Iman Aoun, who worked in the Palestinian theatre since 1977.

ASHTAR began its work in Jerusalem as the first drama training program in Palestine targeting children and youth. The institution soon became a dynamic theatre with a local flavor and international orientation, whose objective is to spread creativity and commitment to change through a unique mix of training and acting programs and professional theatre performances.

ASHTAR Theatre works in three main streams (below) and tries to reach the Palestinian audience in all its localities in East Jerusalem, Gaza Strip, and the West Bank. “If a marginalized audience is unable to come to our theatre in Ramallah, we take our stage and play to the audience.”

ASHTAR Theatre specializes in the technique of the Interactive-Forum Theatre founded by the Brazilian director Augusto Boal, which aims to spread effective dialogue and a commitment to change within society. This theatre form pushes the audience to interact with the actors on stage about important social and political issues, transforming the audience from the character of receiver to a role as participator. Using the Forum Theatre methodology, ASHTAR Theatre stands as a lively agent of change in Palestine, brings theatre to all segments of Palestinian society, and engages communities in democratic dialogue on daily issues they face and social taboos. The program creates a platform for social and cultural change, and gives a voice to the voiceless through its focus on underrepresented groups such as women and youth.

ASHTAR Theatre annually produces joint international theatrical productions with theatres and theatre professionals from different countries, presenting new and varied theatre forms in Palestine to enhance the professional development of the actors and the general audience of Palestinian theatre.

ASHTAR Theatre conducts intensive training programs for youth aged 12 – 22, all year round, from which many theatrical performances result. These programs offer youth essential skills that reach beyond acting and contribute to raising their level of self-awareness, enhancing their self-confidence and giving them leadership skills and dynamic ways of communicating and working in a group.

ASHTAR Theatre has won many international theatre awards, toured worldwide, and presented its works in numerous international theatre festivals.
Activities and Programs - 2012

First: Theatre of the Oppressed Programme

1. Theatre of the Oppressed Community Groups in Palestine

During 2012, nine months were devoted for training 4 community groups from the West Bank and Gaza in partnership with UNICEF on Forum Theatre techniques. This was a very lively and important project for the targeted a who participated in the training, and the audience who attended the different produced plays.

The project succeeded in developing and promoting civic engagement, participation, knowledge and skills development of 47 boys and girls from the age group 16-18 years old. The trainees were 26 female and 21 male youngsters who came from Jerusalem, Ramallah and Gaza Strip.

The activities engaged female and male participants in Forum Theatre and learned through sharing of experiences on cultural taboos, and vulnerabilities of youth, such as violence, gender realities, and substance abuse among others.

The training was for 90 hours for each community group and focused on drama and Theatre of the Oppressed techniques. The youngsters gained several skills during the training such as knowing themselves and the other; understanding their own bodies and the bodies of the group members. Also they developed several skills on the use of their 5 senses, body language, character building, improvisations, group building and trust building, and teamwork. This was followed by focusing the work around the selected stories for the plays by each group. Each group was actively involved in finalizing the story/text for their forum play, as well as working on the structure of the play (set, character, costumes, music, etc.).

Shu’fat Camp/Jerusalem Community Group worked on the production of the Forum Theatre play: “Hiya wa Huwa - She and He” that highlighted the traditional gender roles instilled within the society and on gender based inequities. The play focused on the story of a boy and a girl and tackled specific milestones in their lives, starting with their birth and continues till their present adolescent age.

The first community group in n Gaza produced the Forum Theatre play “Schools - 2012” which addresses the problem of violence in the community against females and males especially at schools (verbal, physical and psychological).

The Ramallah community group worked on the Forum Theatre play “Wooden Door” to address the issue of domestic violence, how it negatively impacts the lives of the families. The play presented to the audience the reality of domestic abuse as seen by the adolescents, and it created a debate around this taboo issue and encouraged the audience in finding solutions to this problem.
The second community group in Gaza worked on the Forum Theatre play: “Ward Al Janayen” which discussed unemployment and the severe poverty endured by the majority of the families in Gaza, and its effect on their children. Who is responsible for this situation? Is it the occupation, political fragmentation, norms and cultural reasons, social circumstances; some of these or all of them? In the past one could never see a child begging in the streets, or trying to sell items at the crossroads. This has become a phenomenon. Whose responsibility is it? What are its causes? How can we save our children?

Furthermore, these four plays will be performed during ASHTAR Theatre’s upcoming “Fourth International Theatre of the Oppressed” in spring 2013 in the West Bank and Gaza Strip.
The Four Forum Community Plays:

1) “She and He”

**Trainer and Director: Edward Muallem - Ashtar Theatre**

“She and He” is a Forum Theatre play that traces the lives of two students from a Palestinian refugee camp in the suburbs of Jerusalem since their birth until today.

“She” a fifteen years old brilliant student and she is studying in a mixed school. In the mornings she goes to school, in the afternoons she helps her mother for the housework.

By the end of the school year she has to face the fact that her brother refuses her to complete her studies and achieve her ambitions. She is trying to defend her point of view, but the customs and traditions make her totally alone against the entire community.

“He” is a student in the same school. After school he goes straight to work in order to financially support his family, as his father is unemployed. We follow him at school and at home, and thus see the difficult moments that he faces.

One day his life is turned upside down. How and why is that?

2) “Wooden Door”

**Trainer and Director: Mohammad Eid – Ashtar Theatre**

“Wooden Door” is a Forum Theatre play, which addresses the issue of domestic violence and how it negatively impacts the family life. The play is about two families that are victims of domestic violence.

The father from the first family is abusive to his wife and his children. He attempts to enforce his authority on the family in a very oppressive and violent way. In the second family, the husband is also oppressive as he verbally and physically abuses members of his family.

The play presents the audience with the reality of domestic abuse as these teenagers see it, and encourages the audience to discuss the nature of domestic abuse.
3) “Schools 2012”

Trainer and Director: Ali Abu Yaseen – Ashtar theatre, Gaza

We gathered stories and wrote a play entitled “Schools 2012”, but during our research we faced several problems stemming from different causes; including the difficulty in our school curriculum, low salaries, teaching methodology, and the whole educational system that requires reconsideration. Also, we have to address the inherited customs and traditions, as well as the generation-gap. This play aims to reveal many questions and find solutions and answers.

The Teacher: “Whose fault is it? Is it ours or theirs? Is it the Ministry’s fault? Is it the system’s fault? Is the fault related to the country in general? Maybe we haven’t been raised up properly, or maybe they haven’t been raised up properly... Definitely something is wrong!”

4) “Roses of Gardens”

Trainer and Director: Ali Abu Yaseen – Ashtar Theatre, Gaza

The occupation, politics, customs and traditions, joblessness, and the whole system in general: Who is responsible of the abject poverty within most of Gazan Families? Is it due to the above mentioned causes or others?
In the past, in spite of the fact that people were much poorer, we did not witness the youngsters beg and selling different items in the streets.
Today, many of our children roam in the streets; begging and selling. Who is responsible of this situation? What are the solutions for saving our children?

The four plays were presented 40 times in the West Bank and Gaza; with a total audience of 4,520 persons of which 61% were females and 39% males.
2. “House of Yasmine”: 5 Central Conference Performances

Directed by: Iman Aoun

During the year 2011, ASHTAR Theatre produced the forum theatre play “The House of Yasmine” in partnership with Rosa Luxemburg Foundation and started a debate on the role of international donor funding and the private sector in the development of the Palestinian society, the importance of having a national vision for development and coordination between the different organizations (governmental and nongovernmental), and the importance of redirecting donor funding in accordance with national developmental needs and priorities.

Based on the experience of the previous performances of “The House of Yasmine”, ASHTAR Theatre decided to take the debate further within the community and held the performances of the forum theatre play followed by conferences.

A tour with the play was performed during the period from 17 to 30 June 2012, in Jericho, Jenin Camp, Hebron, Ramallah, and Bethlehem. ASHTAR Theatre was keen to involve the governmental and nongovernmental organizations and the donor community and invited key people from these organizations both as key speakers and participants in the discussions that followed the performances. This had encouraged key people in the society, those who are at decision making levels in nongovernmental and governmental organizations, and funding agencies to discuss and brain storm, raise questions on the issue of development in Palestine and the role of the different stakeholders including funding agencies in order to change the approach of Palestinian organizations in relation to foreign funding, during the conference performances. However, we were not successful in having key speakers from the donors’ side in all the conferences.

During the tour the performances were welcomed enthusiastically from the participating audiences and local community organizations in the regions. The total number of participants in the targeted communities was around 400 persons. These conferences came out with a set of recommendations on the topic of development in Palestine and foreign funding. The recommendations were about different stakeholders and themes in the development process, including the Palestinian National Authority, nongovernmental organizations, donors, international treaties and international community, and for ASHTAR Theatre performance to be considered as a nucleus for continuing work on the issue of development in Palestine and to make it a public opinion issue, in addition to other recommendations.
3. New Forum Theatre Production “Station”

Directed by: Iman Aoun

This play was produced in an effort to address the current critical stage of the Palestinian question and the political issues facing the Palestinians. The play highlighted the effect of the foreign influences and the international community’s approach which results into certain deviations and double standards on the ground in our collective approach to our inalienable rights or political stands in Palestine; i.e The Rights of Return, the choices of one state versus two state solutions, or radical versus liberal political and economical approaches under the occupation.

‘Station’ is a play about a train-construction team that experiences abrupt changes in their environment, which causes them to be stuck in an endless cycle of rebuilding, without the completion of their ultimate goal. The play does not attempt to mirror the political situation, but rather to capture the nuances of the absurd reality that has been enforced on us. ‘Station’ does not offer any solution to the current national strategy or leadership crisis; rather it is an attempt to inspire a discussion between the audience and the artistic team.

17 performances were held at ASHTAR Theatre and organized for grass roots organizations, political groups, and college and university students. The total audience reached was almost 1,000 persons with females representing 46% of the audience. Also, the play will be performed again 5 times in 2013 during ASHTAR Theatre’s upcoming “Fourth International Theatre of the Oppressed” in spring 2013.

Main issues discussed by the audience were as follows:

- About 75% of the audience members were against the UN approach, because it denies the refugees their right to return to their homeland in the 1948 areas (The Palestinian Right of Return -Haq Al-Awda).
- In every performance audience members started by saying that the pressing national need is the political reconciliation between Fatah and Hamas.
- They also stressed the need for a national strategy in order to proceed and obtain our freedom.
The general attitude of the audience was that it is the fault of the authority that we have politically reached this stage.

Refugee members of the audience talked in every performance about the discrimination in our society especially between refugees and city people, and said this has to stop if we want democracy.

Audience members spoke about the fact that the struggle between the Palestinians and Israel is a long one and it will take time to be resolved.

Some spoke about the necessity for a third Intifada, and that what has been taken by force will not come back without force.
4. Training of Youth from Universities on Theatre of the Oppressed – Ramallah and Nablus

The project’s objectives are to build leadership among youth; enhance their positive self expression; provide a setting in to have the youths’ voices heard and their opinions discussed; increase life skills such as care for peers and teamwork, inclusion and awareness of the varying roles of individuals in society; build cultural debate and bridges with internationals during the festival; learn by involvement; think critically to solve problems; self-respect; emotional control and learn acting skills.

This project is funded by Anna Lindh Foundation and is implemented by ASHTAR Theatre in partnership with the Palestinian Working Women’s Society for Development and Hiwar Association for Development.

The project is targeting youth between the ages of 18-28 in order to equip them with the skills and tools within the project’s objectives to address socio-political issues that challenge our development and create leaders within the society. The targeted areas were Middle, South and North of the West Bank; with two groups one in Ramallah and the other in Nablus. The main focus is on Forum Theatre - a Theatre of the Oppressed technique, the full duration of the training will be 88 hours in each area. The Ramallah group was established in December 2012 and training started with 14 trainees in Ramallah (4 female and 10 male) from Hebron, Jerusalem, and Ramallah governorate; while the group in Nablus will be 12 participants (4 female and 8 male) coming from the different parts of the Governorate. Each group upon completion of the training hours will have a Forum play that addresses a topic of the groups’ concern and priority issues. These plays will be performed during ASHTAR Theatre’s upcoming “Fourth International Theatre of the Oppressed” in spring 2013.
Second: Professional Theatre

1. The play “Richard II”:

Shakespeare’s play “Richard II” was produced by ASHTAR Theatre in Arabic language. This play included several actors from different major theatres around the West Bank. ASHTAR Theatre invited Conall Morison an Irish director to direct “Richard II”, and Rajha Shakiry from London to conduct a scenography workshop which targeted nine young women. In addition, Ms. Khakiry worked on the costumes of the play. The play was produced to participate in the Cultural Olympics in London on the side of the athletic Olympics. Initially “Richard II” was premiered at Hisham Palace in Jericho in April 2012, with 3 following performances; it was then performed twice in May 2012 at the Globe Theatre in London, once in Oxford and twice in September 2012 at Al KASABA Theatre and Cinémathèque.

The play reached the sector of youth through several Universities, colleges and drama students. The number of the audience in this sector reached 330 youngsters (155 females and 175 males); the majorities were exposed for the first time to an artistic event of this kind. They also had the chance to discuss the play’s content, which expanded their knowledge significantly in Shakespeare’s literature and work that they learn about at schools and universities but do not see live in their language.

“Richard II” was a major success for ASHTAR Theatre on various levels; artistically it was a strong and attractive play, loved by the audience and fully covered by the press. In the feedback of the Artistic Director of the Globe, Mr. Dominic Dromoole, he said: “this is the first time I see a “Richard II” make sense, thank you ASHTAR Theatre for such a wonderful production”.

The fact that ASHTAR Theatre was able to bring together a group of actors to work together for the first time from around the WB different theatres tightened the relations of the professional theatre makers in Palestine.

Performing the play in Jericho had a strong echo and a profound impact on the city that is usually left out of the Palestinian cultural life.
Richard II in the Press…

Acting in Tongues

By KAMILA SHAMSIE

“My favorite production so far has been the Palestinian Richard II. Performed in modern classical Arabic, it abounded in contemporary echoes, with a nod to the Arab Spring, a warning that revolutionary leaders don’t live up to the aspirations of their people and, of course, the particular resonance of Henry Bolingbroke choosing to go to Jerusalem to wash the blood from his hands. These references were made with the lightest of touches and hardly any deviation from Shakespeare’s original.”

Richard II – review

Globe, London
★★★★★

Guardian.co.uk
Lyn Gardner
Sunday 6 May 2012 16:54 BST

“…. This version of Richard II from the Ashtar Theatre of Ramallah arrives in London and makes the toppling of a medieval king seem modern… …”
“… The production is full of mirror images. Gloucester's murder comes back to haunt in the deposed king's own demise. There is a nice touch early on when Richard looks in the mirror and is delighted by his dandyish, kingly self. While later, the mirror reveals nothing but a weak, narcissistic little man. And towards the end, Nicola Zreineh's Bolingbroke begins to look increasingly like his predecessor.”
“There is much to praise and discuss about this production, so much so that important points will inevitably get left out, but I hope that other audience members will bring up these issues in the discussion thread below. Particularly interesting to me was Sami Metwasi’s portrayal of Richard II as a petulant, vain, but nonetheless charismatic leader. When he oversees the duel between Bolingbroke (Nicola Zreineh) and Mowbray (Ihab Zahdeh) he gestures daintily with his fingers for them to move further apart... and further again... and again still until they are deep into the Globe’s groundling yard.”

"...I was also deeply moved by a play whose relevance to now is not always easy to detect, but which is here expressed with such eloquence and brio."

“Ashtar Theatre has a strong acting team. Metwasi turns Richard from a vain egoist to a pitiful victim revealing a wide vocal and emotional range... Iman Aoun is impressive and charismatic. She shows dramatic vocabulary as the tragic Duchess of Gloucester and comic gifts as the Gardener's wife. George Ibrahim, one of the best known actors in Palestine and Israel, has enormous presence and authority and Firas Farah makes a plucky Aumerle. Nicola Zreineh’s Bolingbroke is no hero but a brutish pragmatist... There is no 'good guy' or 'bad guy' in this production. The audience is not invited to be sympathetic to king or usurper..."
RICHARD II
The Production Team

Actors
Sami Mitwasi
Edward Muallem
George Ibrahim
Mohammad Eid
Nicola Zreineh
Hussein Nakhleh
Iman Aoun
Bayan Shbib
Amer Khalil
Ihab Zahdeh
Raed El Ayassa
Firas Farah
Eyad Hurani

Richard II, Shakespeare’s classic play of power and politics, set in a world of intrigue and treachery. Through a captivating story it explores what it means to be a king and how ultimate power ultimately corrupt the powerful.

As Bolingbroke accuses Mowbray of treason and murder, and the two men prepare to fight a duel, King Richard intervenes and banishes them both from England. Already unpopular with his lords, he angers his supporters further by selling land to fund the disastrous war in Ireland. With the help of those alienated from Richard’s support, Bolingbroke returns to England with an army to seize the throne from the unpopular King.

Director Conall Morrison
Designer Rajha Shakiry
Text edit Ghassan Zaqtan
Music Trio Jubran - excerpts from Majaz Album
Technicalities Mohammad Ali
Producer Iman Aoun
1. Drama Training for Teachers.

ASHTAR Theatre in cooperation with Yes Theatre embarked on this project in September 2011 for training UNRWA teachers on drama skills. This project will be finalized in March 2013. Intensive training was given for 66 teachers from 41 schools. Eight governorates were reached; Bethlehem, Hebron, Ramallah, Jericho, Nablus, Toulkarem, Qalqilia, and Jenin.

The goal of the project is to improve the students’ physical, mental, and psychological abilities for educational and creative skills development. The project contributed in providing approximately 10,000 UNRWA school students with communication and self-expression skills, stimulated their imagination and promoted teamwork. Also it strengthened the students’ focus, activated their interaction skills, and in critical thinking skills, and work to ease psychological strains.

The project targeted students through the training of teachers and developed their skills to use drama as a subject and tool inside the classroom. Teachers also formed drama clubs in these schools with 608 students (419 females and 189 males). Produced plays in the different drama clubs will be presented over a period of 2 weeks in April 2013, during the regional festivals, and later a number of these plays will be performed centrally in Ramallah in March 2013.

2. First Year Students

8 young people 4 girls and 4 boys completed their first year drama training which lasted over a period of 9 months. The training took place at ASHTAR Theatre once a week, with trainers Mohammad Eid and Bayan Shbeib. A good number of these students continued in the programme and enrolled in the second year programme. These students who continued in the 2nd year programme participated in a sport theatre competition in a special event held for children and youth for Christmas on 23/12/2012 along with first year students.
3. Second and Third Year Students

This group consisted of eight youngsters between the ages of 14-18 years in this year trainees were exposed to various acting skills and creative writing techniques. The second year’s focus was on scene study, and the third year’s focus was on character building and writing a monologue writing (self devised projects).

Second year students developed thorough studying classical literature of theatre character reading, analysis and ability to perform characters such as: Hamlet, Juliet, Macbeth, Antigone, and Cleopatra etc. Youngsters were encouraged to understand theatre language of a classical monologue and its impact on character building. Trainees acquired a set of skills which enabled each one of them to play a full monologue at the end of the course. The performance seeks to flesh out a character and scene study interpretation and ability of translating language, imagery, characterization, and full understanding of a monologue scene on stage.

Third year students were exposed to an intensive creative writing workshop. Students wrote about their dreams, suppressed desires, ambitions, social and political blocks, as well as political issues. Furthermore, they developed the monologue and a character of their choice which articulated their words and actions. These written monologues were introduced as scenes where they invite other actors into from 2nd year in order to enhance its dramatic element and finally under the supervision of the trainer it became their self devised project.

During this year the playwriting course merged the classical monologues of the 2nd year students with the original monologues of the 3rd year students and produced comprehensive scenes for one play which is parallel to another theatre production titled: “For adults Only 1” which was produced last year. In June the groups worked on costume, light and technical matters for their production “for Adults Only 2” which was showcased during the Camp-Festival ATiYF.
4. ASHTAR Theatre International Youth Festival – ATiYF

The Palestinian youth and international theatre students who took part in the performances launched all over the world expressed their strong interest in initiating a festival in Palestine, which specially targets on their needs and interests and provides the opportunity for interaction between them and to learn more about Palestine. Thus ASHTAR Theatre International Youth Festival - ATiYF is a continuation step of The Gaza Mono-Logues.

In an effort to prepare drama students for wider experience, ASHTAR Theatre decided that this would be the graduation project for the students who have completed the required training years. The preparatory phase started late August 2011. Students were given the task of managing “ASHTAR Theatre International Youth Festival - ATiYF”. Students regularly met for the purpose of planning for the ATiYF’s activities, and were in charge of inviting participants, booking for accommodation and the logistical elements of the project, fundraising, and networking, among other tasks. They were supervised by Iman Aoun, Artistic Director, and Rula Giacaman, Executive Director who followed their work with support and guidance. ASHTAR graduates were 11 students (5 females and 6 males).

Participants of the Camp-Fest were from Palestine, Denmark, France, Germany, Hungary, Ireland, Italy, Jordan, Palestine, Sweden, Ukraine, United Kingdom, and United States of America. The total number of participants was 50, which included 4 trainers and 4 film crew members from the U.S.A. The Trainers came from Germany, Italy, and Sweden.

Four training workshops were held at The Episcopal Centre, with a total of 30 hours for each group over a period of 9 days around the following subjects: Integrating Poetry into Theatre, Integrating Movements into Monologues, The Past and Memory as a Bridges for Present and Future and Theatre Reportage.
7 July 2012 was the opening ceremony and it was held at ASHTAR Theatre. 90 audience members from different ages and divided between males and females attended the opening. They came from the different cities of the WB in addition to the international participants of the festival. The Camp-Festival was inaugurated by a presentation of the three documentaries of The Gaza Mono-Logues that represented the project from its local idea to its global implementation in the different countries around the world, ending with the performance at the UN in November 2010. The trilogy of the documentaries, 25 minutes each, shed light on the human rights aspect of the project and on the youth of Gaza who had written the monologues and the youth of the world who had believed in their cause and raised their voices onto the world stage.

During the course of the Camp-Festival, 3 previously produced plays by participating local and international theatre groups were performed during in different cities in the WB, they were as follows:

- 8 July 2012, “Face Hook” - a performance of Al Hara Theatre at Alrowwad Cultural and Theatre Training Centre – Aida Refugee Camp
- 9 July 2012, “For Adults Only” a performance by ASHTAR Theater students, at ASHTAR Theater

The major production “A Step into Tomorrow” was performed during the closing ceremony was the result of the participation of 46 theatre students in 4 workshops on themes related to theatre. The workshops were held over 9 days for a total of 52 training hours. Trainers were from 4 international theatres under the central guidance of ASHTAR Theatre’s Artistic Director, Iman Aoun.

- The Closing Ceremony was held on the last day of the Camp-Festival on 16 July 2012, and took place at Ramallah Cultural Palace, and it is where the
production “A Step into Tomorrow” was performed, in which 46 local and international theatre students danced, sang and acted in front of around 600 people.

The Camp-Festival reached an audience of 1,150 persons (50.15% males and 49.85% females) from the different governorates reached.
Forth: ASHTAR’s Workshops

Harakat project- Australia:

The Artistic Director of ASHTAR Theatre, Iman Aoun, was invited to participate in Harakat Project in November 2012, which took place in The Creative Center in La Trobe University in Melbourne. Ms. Aoun presented two papers; the first one was on the play “Richard II”, and the second was on “Gaza-Monologues”. She also participated in a theatre workshop on “Documentary Theatre” in the city of Sydney as part of the same project along with other Palestinian and Australian artists. The project was initiated by Rand Hazou of La Trobe University. The project aims to create cooperation between Palestinians and Australian Artists to work together on theatrical performance. The performance focuses on the issue of Palestinian prisoners in Israeli prisons. Moreover, it aims to strengthen the Palestinian-Australian cultural relationships. The workshop is planned to be held in Ramallah City in December 2013 for the completion of the project.
Fifth: ASHTAR’s Main Donors and Partners

Supporters for 2012
- Anna Lindh Foundation
- British Council
- European Union
- Globe Theatre
- Palestinian National Authority
- Rosa Luxemburg
- Save the Children U.K.
- Sida - Sweden
- UNICEF & The Government of Japan
- Welfare Association

ASHTAR’s Local Partners
- Yes Theatre - Hebron
- Al Harah Theatre - Beit Jala
- Phoenix Centre - Dheisheh Camp, Bethlehem
- Arruwad Center - Aida Camp, Bethlehem
- Freedom Theatre - Jenin

ASHTAR’s International Partners
- Charlottenlund Skole, Trondheim - Norway
- Schaubuhne – Germany
- Suite 42 – Germany
- The Hidden Theater – Teatro di Nascosto - Europe
- The Swedish Theatre – Sweden
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