



QUEENS OF SYRIA

'I have a scream I want the world to hear'

13 extraordinary Syrian refugees tell their stories

UK TOUR 2016

A Developing Artists, Refuge Productions & Young Vic co-production

QUEENS OF SYRIA

UK THEATRE TOUR 2016: PROJECT REPORT

PROJECT SUMMARY

In July 2016 Developing Artists teamed up with Refuge Productions and the Young Vic Theatre to present *Queens of Syria*, an adaptation of Euripides' anti-war tragedy, *The Trojan Women*.

Performed by an all-female cast of Syrian refugees, the production skilfully amalgamated the women's own narratives of bitter exile and ferocious war into the ancient Greek text to create a powerful, extraordinary and unique piece of theatre, described by Susannah Clapp in *The Observer* as "The most urgent work on the London Stage."

The production gave British audiences the opportunity to engage with ordinary women whose lives have been turned upside down by the turmoil of the Syrian conflict and subsequent refugee crisis.

Queens of Syria toured the UK for a sell-out 3-week run from the 5th - 24th July. This was a life-changing opportunity for the women, and an eye-opening experience for British audiences who heard, first-hand, the harsh realities of life in exile.

The tour followed a month long workshop programme in Amman, Jordan; theatre provided these extraordinary women with a transformative opportunity for self-expression. In conjunction with the tour, Developing Artists ran a series of panel discussions and post show events, and the British Council ran an extensive education and outreach programme. A short documentary film has also been made about the project.



SELECT PRESS

“THE MOST URGENT WORK ON THE LONDON STAGE”

THE OBSERVER, CRITICS CHOICE

★★★★★

“A RAW YET ARTFUL REMINDER OF OUR COMMON HUMANITY...

GRACEFUL, PAINFUL, UNSENTIMENTAL”

THE TIMES, CRITICS CHOICE

★★★★★

**“IT IS THE MOST PAINFUL, HARD-HITTING AND MOVING PIECE OF
THEATRE”**

SOUTH LONDON PRESS

★★★★★
“FIERCE”

SUNDAY TIMES, CRITICS CHOICE

★★★★★
“DEEPLY AFFECTING”

THE TELEGRAPH, CRITICS CHOICE

★★★★★
“EXCEPTIONAL”

FINANCIAL TIMES, CRITICS CHOICE

★★★★★
“HUMBLING”

THE INDEPENDENT

★★★★★
“THE VOICELESS VOICED”

THE STAGE

★★★★★
“HARROWING”

SUNDAY TELEGRAPH

★★★★★
“INSPIRING”

THE I

★★★★★
“A DRAMATIC HYMN OF FURY”

THE HERALD

★★★★★
“A LITANY”

WHATS ON STAGE

★★★★★
“TRAGIC”

YORKSHIRE POST

★★★★★
“TERRIBLY MOVING”

EVENING STANDARD

★★★★★
“HEARTBREAKING”

LIVERPOOL ECHO

★★★★★
“AWE-INSPIRING”

HACKNEY GAZETTE

★★★★★
“COMPELLING”

BRIGHTON ARGUS

★★★★★
“DEVESTATING”

ISLINGTON GAZETTE

★★★★★

“A VITAL DOCUMENT FOR OUR TIME”

THE SCOTSMAN



PROJECT OVERVIEW

Queens of Syria was based on Refuge Productions' original grassroots project *Syria: The Trojan Women*. This new production was workshopped and rehearsed in Jordan in June 2016 before touring to the UK.

The key stages of the project are outlined below:

1. **REHEARSALS IN JORDAN:** In June 2016, under the direction of Zoe Lafferty, *Queens of Syria* was rehearsed in Amman, Jordan, incorporating new refugees and stories into the narrative of the original project. Childcare, including a creche, and psychological support was provided for all participants for the duration of the project.
2. **UK TOUR:** The refugees and creative team then flew to the UK to premiere the piece at London's Young Vic Theatre from the 5th – 9th July, before embarking on a tour of the UK for a further two weeks, finishing with a gala show at the New London Theatre in the heart of the West End on Sunday 24th July.
3. **DOCUMENTARY:** Alongside the production, and in partnership with the UNHCR, we made a short documentary film about the tour which followed the company on their journey around the UK.
4. **EDUCATION & OUTREACH:** A key aim of the project was to inform and educate the British public about the realities on the ground in Syria, and also, crucially, to develop their understanding of the refugee crisis. Alongside the tour we ran, in collaboration with the British Council, an extensive education programme, including school visits, webcasts and a series of panel discussions around the country. The project was a life-changing opportunity for the cast, and is part of Developing Artists long-term commitment to broaden and deepen skillsets and opportunities within the refugee community in Jordan as a sustainable legacy.

“My participation in this play revitalised me. It gave me a sense of responsibility. I feel more optimistic now, it empowered me and made me feel stronger. It helped me overcome some of the issues resulting from our crisis.”

FATIMA



PRODUCTION BACKGROUND

As the conflict in Syria approaches its sixth year, the number of Syrians displaced outside the country is estimated by the UNHCR to be 4.8 million. A further 6.6 million are displaced within Syria itself. Of these, over 75% are women and children. Survivors; victims; collateral damage; the humanitarian cost of political upheaval - they have become sombre statistics and headlines. Amnesty International and the UN High Commission For Refugees (UNHCR) are calling it one of the worst humanitarian disasters of our time.

The situation in Syria is becoming more complex and more insoluble by the day. Consequently many in the aid world believe that the international community is suffering from 'compassion fatigue' about the Syria crisis - a first world malady if ever there was one.

The original Trojan Women project took place in Amman in late 2013, developed by Refuge Productions and spearheaded by a team of British and Syrian theatre makers and journalists. Six weeks of drama therapy workshops culminated in a performance of Euripides' ancient play *The Trojan Women* (written in 410BC, the first known dramatisation of a war crime and its female victims), performed by a cast of female Syrian refugees. A Syrian creative team worked with the women to adapt the modern Arabic translation of the play to incorporate some of the real-life stories of the women in the cast - all of whom identify only too closely with the characters of the play.



The project aimed not only to give those involved the chance to talk about their experiences and begin to articulate, and so process, their trauma through the medium of drama therapy, but also to give them an opportunity to make their voices heard outside the confines of their makeshift accommodation and scattered refugee communities. These women provide a refreshingly different perspective that undermines the prevalent stereotypes about the Syrian conflict, challenging assumptions about conservative Muslim women and even about refugees.

Through the drama therapy workshop process the women bonded over their shared experiences of losing homes, jobs, friends and family to the conflict, and now trying to come to terms with their situation as aid-dependent refugees in a foreign host community, with a very uncertain future. The workshops and final performance in Amman were the subject of the award-winning documentary directed by Yasmin Fedda, *Queens of Syria*.

In late 2015 Developing Artists, led by theatre producer Oliver King, began working with Refuge Productions to present a re-imagined production of *The Trojan Women* in the UK. A new creative team, headed by director Zoe Lafferty, was appointed to create a new production with some of the original women, and some new faces, again incorporating their own stories which reflected the developments of the past three years. This new play was also named *Queens of Syria*, after the documentary. The UK tour was the culmination of many months of work, the greatest challenge being the procurement of UK visas for a group of displaced Syrian refugees residing in Jordan.

The new group forged a new collective bond, together overcoming obstacles ranging from natural shyness or disapproving relations, to memories of the horrors they experienced and losses they suffered. The workshops and UK Tour saw the participants transform from a group of nervous amateurs struggling to express themselves and the traumas they had experienced, to confident amateur actresses who found their voices again, empowered to share their personal stories not just with a theatre audience, but with the world.

PROJECT DELIVERABLES

- A critically acclaimed theatrical production that sold out around the UK, encouraging lively discussion on the key advocacy issues raised.
- An extensive education and outreach programme, lead by the British Council. The women participated in a live webcast to hundreds of schools around the Commonwealth. Teaching packs were sent out to hundreds of schools around the UK, and the cast visited schools in London, Oxford and Leeds.
- A series of drama and educational workshops for refugee children and their families in Amman.
- A series of post-show Q & A's and panel discussions with the women around the country, including a special session in the Houses of Parliament and a panel hosted by the Scottish government and Creative Scotland.
- The creation of a short documentary about the project.
- A further apprenticeship for arts training for one Jordanian creative at the start of their career.

PROJECT OUTCOMES

- A genuinely hybrid production that fused an ancient text with verbatim testimony, and combined local traditions with contemporary theatre practices.
- A platform in the UK for a group of ordinary Syrian women to make their voices heard and to tell their own personal stories to a British audiences.
- The production empowered participants and improved self-confidence.
- Humanised the audience's perception of refugees and the refugee crisis by incorporating personal testimony and real life stories performed by those who have experienced them into a first class theatrical production.
- The development of a sustainable practice of teamwork and self-discipline through theatre practice, thereby enhancing participants self-confidence and improving communication skills.
- The opportunity for all involved to earn a living from touring the production.
- The expansion of participants' creative and practical horizons resulting in a greater sense of personal purpose and community responsibility.
- The creation of a network of knowledge sharing between institutions in Jordan and the UK.



CAST & CREW

CAST

ANWAR ALSAYYAH
DUANA ABDEL QADAR
FATEM AODAH
FATIN AL JASIM
KAOULA AL FAHSI
MAHA AL YOUSEF
MAIS
RAHME
RASH TAMR
REEM ALSAYYAH
SHAM
WAED ALSAYYAH

CREATIVES

DIRECTION: ZOE LAFFERTY
COSTUME: FARAH KAROUTA
LIGHT: HOWARD HUDSON
SOUND: DAVID GREGORY
ASSOCIATE DIRECTOR: SHEREEN ZOOMOT

PRODUCTION TEAM

PRODUCER: OLIVER KING
CO-PRODUCER: CHARLOTTE EAGAR
CO-PRODUCER: GEORGINA PAGET
CO-PRODUCER: WILLIAM STIRLING
ASSOCIATE PRODUCER: DAVID LEIGH-PEMBERTON

PRODUCTION MANAGER: SCOTT HANDLEY
UK TOUR MANAGER: NATASHA GOODEN
COMPANY STAGE MANAGER: NICOLA DONITHORN
ASSISTANT STAGE MANAGER: SARAH LONGSON
SURTITLE OPERATOR: RONAK YOUNES-HOUSAIN
PRODUCTION ASSISTANT: IBRAHIM ROMMAN
PRODUCTION ASSISTANT: MARIELLA MOSTYN-WILLIAMS

MARKETING & PR: GUY CHAPMAN & TARGET LIVE
PR: ARABELLA NEVILLE-ROLFE
PROMOTIONS & SALES: PHILIP LEE
PHOTOGRAPHY: VANJA KARAS

DOCUMENTARY DIRECTOR: CHARLOTTE GINSBORG
DOCUMENTARY FILMING & POST PRODUCTION: ZOYA FILMS
ASSISTANT: ELLA KILEY



DEVELOPING ARTISTS

"The arts have a vital role to challenge pre-conceptions and to celebrate human compassion and optimism in countries where the struggle simply to survive makes these qualities all too easy to subvert. Developing Artists provides transforming and sustainable opportunities for people living in immensely deprived environments."

Sir Derek Jacobi, Developing Artists Patron

Developing Artists is a registered charity working to support the arts in post-conflict nations and deprived communities.

Our projects connect people and institutions in some of the world's most disadvantaged areas with an international network of arts organisations and practitioners. Developing Artists strengthens underprivileged and marginalised communities by providing constructive outlets for their creative life, and transformative long-term opportunities for self-expression and professional development.

Developing Artists creates and supports collaborative productions, and through these productions identifies talented individuals who would benefit from participation in the charity's Apprenticeship Programme. Many of our productions go on to tour around the world, providing participants with a global platform and raising awareness of the key advocacy issues each of their projects address at an international level.

Over the past ten years Developing Artists has delivered over 25 projects in eight countries, and brought together artists and performing arts organisations throughout the world. The charity fosters a self-sustaining approach to the arts through which individuals acquire the skills to earn an income from their work, and initiate their own projects over the long term. They are empowered to share what they have learned with their local communities, thereby acting as catalysts for wider social change.



FOR DEVELOPING ARTISTS

Managing Director: Oliver King

Founding Director: Giles Ramsay

Board of Trustees: Guy Chapman, Georgina Godwin, Gillian Gordon-Crozier, Jeremy Gordon

Patrons: Ralph Fiennes, Sir Derek Jacobi, Dame Janet Suzman

www.developingartists.org.uk



Refuge Productions was founded in 2013 by Charlotte Eagar, William Stirling and Georgina Paget to produce film, theatre and radio projects with Syrian refugees in Jordan. The aim is twofold: to help refugees deal with PTSD and depression through the therapy of participatory drama, and to publicise and humanise the Syrian refugee crisis.

Refuge Productions produced the original *Syria: The Trojan Women* theatre project in Amman in 2013, which went on to visit Geneva, Switzerland the following year. The accompanying documentary, *Queens of Syria*, directed by Yasmin Fedda, has gone on to receive widespread critical acclaim.

Subsequently Refuge has produced a radio serial drama called *We Are All Refugees* broadcast on BBC Arabic in 2014, and adapted for BBC Radio 4 as *Welcome to Zaatari* in 2015, with a cast of Jordanian and Syrian actors (amateur and professional), as well as the Arabic language debut of the hit musical *Oliver!* in 2015 with a cast of Syrian refugee children and Jordanian underprivileged children. Both these productions focused on community building between host and refugee populations.

Refuge is continuing and expanding its work with refugee women and children through theatre, film and new media.

www.syriatrojanwomen.org



**Young
Vic** It's a
big world
in here

The Young Vic produces classics, new plays, forgotten works, musicals and opera, and tours widely in the UK and internationally. It has deep roots in its neighbourhood and extensive co-producing relationships with leading theatres all over the world.

The Young Vic's associate companies are BirdGang Dance, Belarus Free Theatre, Good Chance, Regional Theatre Young Directors Scheme and 1927.

Artistic Director: David Lan
Executive Director: Lucy Woollatt

www.youngvic.org


AUDIENCE FEEDBACK

Lara Chahal, a PhD student at Goldsmith's university, wrote a dissertation on the impact of the production on audience members. The below questionnaires were handed out at select performances of *Queens of Syria*. Copies of her dissertation are available on request.

Please fill out before watching *Queens of Syria*.
Please give personal answers and avoid general comments.

Personal Details
Age: 40 Gender: F Ethnicity: white (other)


- Please mark: I am well / fairly / not really informed about the UK Asylum Policy towards Syrian refugees.
- I expect the *Queens of Syria* performance to be:
powerful
- Think about Syrian Refugees seeking asylum in the UK. Please indicate your feelings with a dot on the respective lines. (Centre= low feelings, outwards: stronger feelings)



- Do you personally feel connected to the problems Syrian Refugees are facing?
I do work on issue of migration so I feel very connected to their problem!









Please fill out after having watched *Queens of Syria*.
Please give personal answers and avoid general comments.

- Please describe your personal impression of the *Queens of Syria* performers in a few words:
Strong, powerful & dignified
- Which were the strongest feelings (emotional or physical) you had while watching the performance?
It hurts. I feel even more inspired.
- Have your feelings towards the situation of Syrian Refugees changed? If yes, please indicate.



- Did any of the stories that were told during the performance resonate with your personal life or experience?
Some but not to this extent
- Do you personally feel connected to the problems Syrian Refugees are facing?
Everyday --

AUDIENCE NUMBERS AND TOUR DATES

	Dates of Tour	City / Town	Venue	No. of Perf	Cap per perf	Cap for run	% of seats sold	Including Comps	Total Audience	Net Income to Production
	05/07/16 - 09/07/16	London	Young Vic	6	140	840	79.52%	100%	840	£ 4,000.00
	11/07/16 - 12/07/16	Oxford	North Wall	2	189	378	100%	100%	378	£ 3,000.00
	13/07/16 - 14/07/16	Brighton	Attenborough Centre	2	300	600	71.83%	73.50%	441	£ 3,052.50
	15/07/16-16/07/17	Liverpool	Everyman & Playhouse	2	405	810	93.70%	100%	810	£ 5,368.22
	18/07/16	Leeds	West Yorkshire Playhouse	1	354	354	99.40%	100%	354	£ 1,700.95
	19/07/16-20/07/16	Edinburgh	Assembly Roxy	2	250	500	100.60%	105.60%	528	£ 2,754.06
	21/07/16	Durham	Assembly Rooms	1	220	220	97.73%	100%	220	£ 2,476.67
	24/07/16	London	New London Theatre	1	999	999	99.10%	100%	999	£ 16,375.83
TOTALS				17	4701	4701	91.38%	97.39%	4570	£ 38,728.23

SELECT AUDIENCE REACTION

Tom Hayes @ClrTomHayes · Jul 24
One of my most memorable theatre experiences: @QueensOfSyria. 13 Syrian refugee women telling their stories of home.



11 likes

Sophie Cooper @SophcoCooper · Jul 19
Wow, if @QueensOfSyria is coming to a venue near you, go see it. It's a shame we can't get it played in the House of Commons!

Zosia Jo @JoonDance · Jul 15
@QueensOfSyria utterly blew me away. The bravery, the honesty, the truth spoken unashamedly and whole heartedly. Don't just see it, support

David Mercatali @DavidMercatali · Jul 24
#QueensOfSyria one of the most memorable things I will ever see. #voiceforthevoiceless huge respect for all involved

Ben Ward @Benjamin_P_Ward · Jul 25
Was fortunate to see extraordinary @QueensOfSyria last night. Powerful reminder that refugees are people not numbers

Stephen Stenning @StephenStenning · Jul 19
Cueing the length of Roxburgh Place to see #QueensOfSyria Edinburgh. Hot ticket! Warm evening! Good times



14 likes

Nick Fear @nickfear · Jul 18
@QueensOfSyria Thank you for sharing your remarkable, powerful stories with us tonight in Leeds. An inspirational evening @WYPlayhouse

Fiona @fonamay2 · Jul 18
#QueensOfSyria Full of truth, humanity and soul. The most powerful evening at a theatre I've ever experienced. #womensvoices @WYPlayhouse

Jen Kitchen @MomentsofGuffaw · Jul 13
Every thought I have on #QueensOfSyria seems insufficient. The most powerful, beautiful, unsettling theatre event I have ever experienced

Roundhay Drama @RSch_Drama · Jul 18
What a breathtaking performance @QueensOfSyria @WYPlayhouse not very often Year 12 are left speechless!

Jenny Davies @JennyDavies20 · Jul 15
Everyone alive in the world right now should be made to watch @QueensOfSyria

Sarah @SarahWolfePsych · Jul 16
Queens of Syria: I have never witnessed something so powerful. To light a candle is better than damning the darkness

Vicki Mortimer @Vicki_Mortimer · Jul 21
#QueensOfSyria was the most eye-opening, moving and truthful piece of theatre. Felt honoured to be in the presence of such brave Queens.

Rachel Farrier @rachelfarrier · Jul 19
Still trying to find words in my own mind to describe my response - was amazed & sobered. Thank you @QueensOfSyria

GRAMNet @GRAM_Net
What an inspiring and brave performance. Thank you @QueensOfSyria, for coming to Scotland and sharing your stories with us @rachelfarrier

Grant Rintoul @GrantRintoul · Jul 19
The merging of Women of Troy and @QueensOfSyria proved a powerful combination this evening. Worth catching in Edinburgh tomorrow if you can.

Hally @BigPehn · Jul 18
Spent 1hr w tears streaming down my face watching @QueensOfSyria Tragic that human race failed to evolve. History repeats & innocents suffer

Khaled Abol Naga @kalnaga · Jul 24
Just attended #Queens_of_Syria in London bravo real brave women of Syria :)

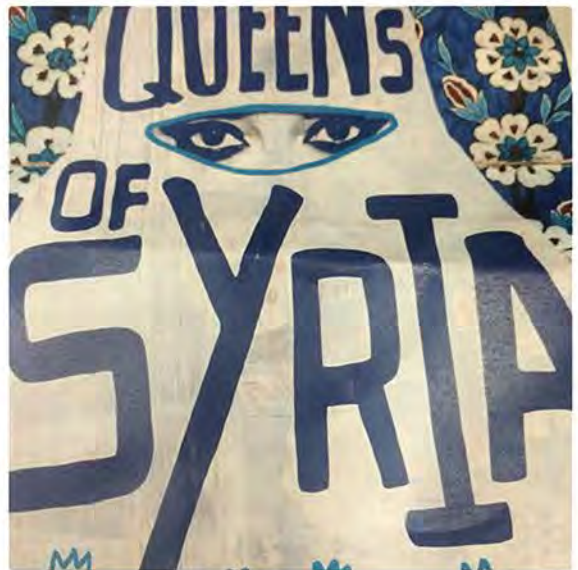


16 retweets, 76 likes

Mariam Kemple Hardy @MKemple · Jul 24
An incredible, powerful and shattering performance from @QueensOfSyria using drama to show the tragedy of war #StandAsOne #RefugeeCrisis

Laura Attridge @laura_attridge · Jul 24
#QueensOfSyria is crucial theatre about humanity, strength and love. I feel immensely privileged to have seen it tonight.

Maria Miller @Maria_MillerMP · Jul 6
Overwhelmed by unforgettable #QueensOfSyria @youngvictheatre this evening thanks @DevelopingA @BritishCouncil & more



14 retweets, 24 likes

Milly Thomas @missmillythomas · Jul 25
#QueensOfSyria yesterday was astounding. Today has been a 'normal' day but I've kept stopping to process what I heard & saw. Everyone go.

Emily R Pimm @DreamThieves · Jul 16
I can't quite put into words how amazing Queens of Syria at the @LivEveryPlay was...heartbreaking and truly incredible.

4 retweets, 5 likes

GALLERY

Photos below by Laura Pannack



Parliamentary panel discussion in the Houses of Parliament



On the London Eye



Rehearsing lines at the Young Vic



Cast portraits



Cast meet Cate Blanchett- photo c. Dave Bennett



Waiting in the wings

“Performances such as Queens of Syria have the potential to serve as moments of meaning and utopia that produce an affection that can move us to social action... the act of civil listening can initiate a deeper understanding of responsibilities but also opportunities towards the Other.”

Lara Chahal – A Study of Queens of Syria and Levinas’ Philosophy of Ethics

PROJECT COSTS

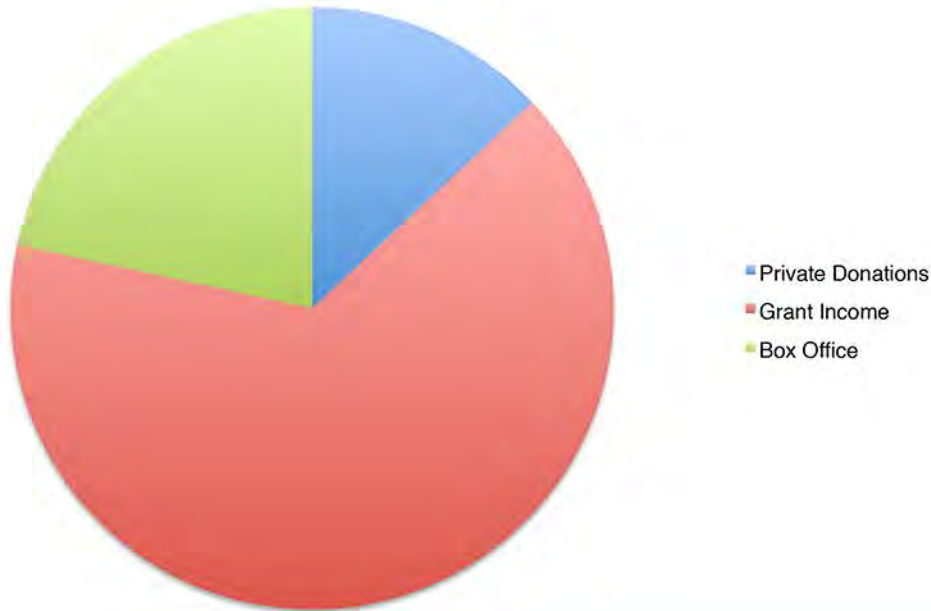
	Amount
Payroll	£ 48,047.59
Per Diems	£ 20,060.00
Royalty to Refuge Productions	£ 5,000.00
Total	£ 73,107.59
Rehearsal Costs	
Transport	£ 1,177.44
Venue Hire	£ 1,775.00
Childcare	£ 2,644.00
Petty Cash	£ 426.45
Administration Costs	£ 667.00
Total	£ 6,689.89
Creation & Production	
Physical Production	£ 4,493.12
Technical Hires	£ 5,134.30
Theatre Hire	£ 6,000.00
Costumes	£ 2,802.30
Flights	£ 10,577.85
UK Transport	£ 8,309.56
Accommodation	£ 1,151.05
UK Petty Cash	£ 2,258.89
Food	£ 4,628.23
Total	£ 45,355.30
Administration & Development	
Development Costs	£ 686.54
Entertainment	£ 158.60
Visas & Associated Legal Costs	£ 9,085.96
Other Legal Fees	£ 1,704.00
UK Administration & General Management	£ 6,355.20
Medical Costs	£ 198.63
Bank Charges & Forex Fees	£ 651.63
Accountants	£ 3,000.00
Fundraising Costs	£ 153.04
Audit	£ 1,500.00
Total	£ 23,493.60
Promotion	
Total Marketing Spend	£13,633.23
Short Documentary Film	£16,174.50
Total	£29,808
TOTAL EXPENDITURE	£ 178,454.11



PROJECT INCOME

	Amount
Box Office Income	£ 38,728.23
Private Donations	£ 23,303.94
British Council	£ 20,600.00
UNHCR	£ 16,000.00
Arts Council England	£ 14,464.00
Siren Associates	£ 10,000.00
Golden Bottle Foundation	£ 10,000.00
Roddick Foundation	£ 10,000.00
Norton Rose Charitable Foundation	£ 10,000.00
Oxfam	£ 7,500.00
Al Nisr Al Alrabi	£ 5,000.00
Paulson Foundation	£ 4,500.00
Rayne Foundation	£ 3,000.00
Garrick Charitable Trust	£ 2,500.00
Aziz Foundation	£ 2,500.00
Unity Theatre Trust	£ 1,000.00
TOTAL INCOME	£ 179,096.17

TOTAL PROFIT	£ 642.06
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PROJECT PARTNERS

In addition to the financial support received from numerous organisations as listed in the Income section, the project would not have been possible without the generous support and support-in-kind received from our partner organisations.

MAIN PARTNERS



ARTS COUNCIL ENGLAND: *Queens of Syria* was supported with public money thanks to a grant for the arts from Arts Council England



BRITISH COUNCIL: In addition to their generous financial support, the British Council ran the education and outreach programme, facilitating a webcast with schools around the Commonwealth, and creating the education packs. They also co-hosted, with Developing Artists, a number of events around the production including a Parliamentary panel discussion and a pre-gala reception. In addition they provided in-house press and marketing support.



OXFAM: Provided financial support and invited VIPs to the gala performance.



SIREN ASSOCIATES: Provided financial support.



TARGET LIVE: Ran the marketing, PR and social media campaign pro-bono throughout the tour. They also provided financial support to the production during its development.



UNHCR: Provided financial support and invited VIPs to the performance.



UN WOMEN: Provided logistical support on the ground in Jordan, arranging transportation for the refugees during the workshop phase, funding and providing a trained psychologist to work alongside the women, funding additional childcare whilst the women were in the UK, and paying the women and their families an additional daily wage during the workshop process and tour.

PRESENTING PARTNERS



All the above venues waived upfront fees for the venue hire. Durham University, The North Wall, the West Yorkshire Playhouse and the University of Sussex also sponsored accommodation for the company, with the universities and The North Wall also providing meals.

SUPPORTING PARTNERS



AL-NISR AL-ARABI INSURANCE: Financially supported the production with a grant towards the workshops in Jordan.



BELVOIR CORDIALS: Provided product for our launch event and the tour.



BOL FOOD: Supplied their meal pots for the cast on tour.



INNOCENT: Supplied product for the cast on tour.



LIBERTY TECH: Provided heavily discounted web services.



LIVERPOOL ARAB ARTS FESTIVAL: Sponsored accommodation for 3 nights in Liverpool, and provided further PR and marketing support in the city.



KING'S COLLEGE LONDON: Generously sponsored 11 nights accomodation for the cast and associate director in London at their Moonraker point campus, a short distance from the Young Vic.



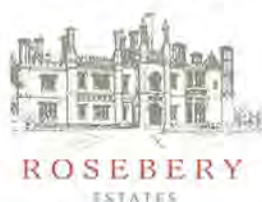
MAY FAIR HOTEL: Sponsored our launch event by waving venue hire and staffing costs, and giving us access to their incredible private cinema.



PRET FOUNDATION: Donated left over food at the end of the day from select stores to the cast.



OXFORD PLAYHOUSE: Provided marketing and PR support in Oxford and helped promote the performances at The North Wall.



ROSEBERY ESTATES: Generously provided free central London office space for the production for the duration of the project.



TSINGTAO 1908: Sponsored our launch event with product.



UNIVERSITY OF LIVERPOOL: In conjunction with the Liverpool Arab Arts Festival sponsored the tour accomodation in Liverpool.



WHITLEY NEILL GIN: Sponsored our launch event with product, cocktail and bar service.



ZOYA FILMS: Our principal video partner who offered discounted filming and editing services on the documentary and other video content.

GRANTS & FOUNDATIONS

In addition to the above partners, we were grateful to receive further financial support from the following grant-giving bodies and organisations:

AZIZ FOUNDATION



NORTON ROSE



The Rayne Foundation

UNITY THEATRE TRUST



RODDICK FOUNDATION

PAULSON FOUNDATION

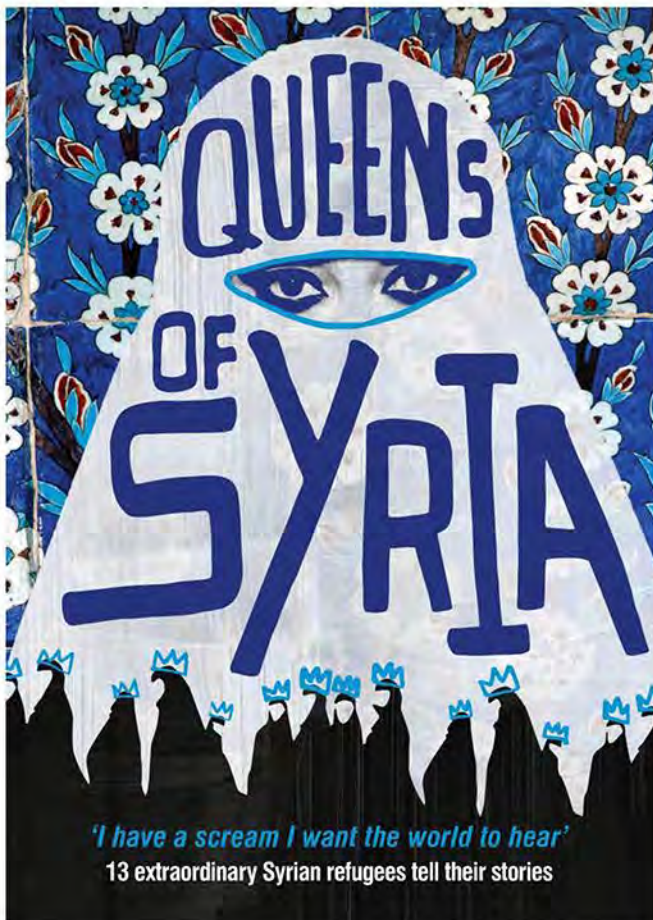
MARKETING & PRESS

For full details of the extensive coverage of the project in the international media please, refer to the separate PR campaign report. In addition to the many reviews and articles about the project in the international press, the following organisations covered the tour on television and radio:



FLYER DESIGN

The below flyer was distributed around the UK to promote the tour:



ADVERTISING

Below are examples of some of the adverts we took out to promote the tour:

A Developing Artists, Refuge Productions and Young Vic co-production

13 extraordinary Syrian refugees tell their stories

**WEST END GALA
NEW LONDON THEATRE**

SUNDAY 24 JULY 6.30PM

0844 412 4654
rutlive.co.uk

Calls charged at 7p per minute plus your phone company's access charge

'I have a scream I want the world to hear'

A Developing Artists, Refuge Productions and Young Vic co-production

'I have a scream I want the world to hear'
13 extraordinary Syrian refugees tell their stories

YOUNG VIC, LONDON 5 - 9 JULY **SOLD OUT** **EVERYMAN, LIVERPOOL 15 & 16 JULY**

THE NORTH WALL ARTS CENTRE, OXFORD 11 & 12 JULY **WEST YORKSHIRE PLAYHOUSE, LEEDS 18 JULY**

ATTENBOROUGH CENTRE FOR THE CREATIVE ARTS, BRIGHTON 13 & 14 JULY **ASSEMBLY ROXY, EDINBURGH 19 & 20 JULY**

ASSEMBLY ROOMS THEATRE, DURHAM 21 JULY

WEST END GALA PERFORMANCE
NEW LONDON THEATRE 24 JULY 6.30PM
0844 412 4654 rutlive.co.uk
Calls charged at 7p per minute plus your phone company's access charge.

QueensofSyriatour.com

MAIN PARTNERS

UNHCR BRITISH COUNCIL targetlive OXFAM Young Vic WOMEN UN WOMEN ARTS COUNCIL ENGLAND SIREN



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EDUCATION & OUTREACH

The *Queens of Syria* project provided a fantastic opportunity for students to engage with the difficulties facing millions of refugees who have fled the conflict in Syria. The British Council created lesson plans which addressed complex issues like exile and trauma, encouraging students to think about how best to welcome refugees into their respective communities.

Educational media resources included videos and audio clips, with members of the *Queens of Syria* company talking about their experiences as refugees. On Thursday 7th July two members of the cast, Maha and Anwar, took part in a live webcast and Q & A session with school children around the Commonwealth.

You can watch the webcast for primary schools via the below link:

<http://bc07072016-secondary.modstreaming.com>

and the webcast for secondary schools via this link:

<http://bc07072016-secondary.modstreaming.com>

The lesson plans provided examples of resources and activities to help pupils learn about this innovative project, develop their knowledge and understanding of the situation in Syria and its impact on surrounding countries, and understand the harsh realities of life for millions of people as refugees. Below are some extracts from the pack which can be downloaded in full here:

http://media.wix.com/ugd/ed7be1_da0c0e34138b4e83bb9316e3f6ef67fa.pdf

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Lesson Plan

Background information for teachers

According to figures from the United Nations High Commission for Refugees (UNHCR), the conflict in Syria has forced almost 5 million people to leave their homes and seek refuge in other countries. The majority of these are women and children who are living in neighbouring countries with little prospect of returning to their homeland in the near future.

In 2013, Refuge Productions brought together sixty Syrian refugee women living in Jordan to adapt and perform Euripides' anti-war tragedy, *The Trojan Women*. They had never acted before and the extraordinary piece of theatre they produced weaves their own stories of life as refugees and their experiences of war and loss with the ancient Greek text. In July 2016, with the support of the UK charity, Developing Artists, the women came to the UK to perform their play in theatres across the country. This was a life-changing opportunity for the refugees themselves,

Curriculum links: English, Drama, Women's Social and Health Education, Citizenship
 Core Skills: Citizenship, Collaboration and Communication, Social Interaction and Personal Development

and an eye-opening experience for British audiences who had an opportunity to hear first-hand the realities of life as a refugee.

These lesson plans provide examples of resources and activities to help your pupils to learn about this innovative project, develop their knowledge and understanding of the situation in the Syria and its surrounding countries and the realities of life for millions of people as refugees.



Queens of Syria – Classroom Resource

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Activities

Read the following accounts written by two performers from the play about why they left their homes in Syria and their perilous journeys to Amman in Jordan, where they and their families are now living as refugees. Older pupils might also watch the short film of Maha talking about her escape from Syria <https://schoolsonline.britishcouncil.org/classroom-resources/fasi/queens-syria/media> (Maha's journey).

Mrs. Al S: 'We first left our neighbourhood because of one of the close by attacks that hit the city of *Al Sayyeda Zainab* in the southern suburbs of Damascus and moved around in Syria until we eventually fled to Jordan two and a half years ago. I realised we had to leave Syria the moment the army attacked our area and there were around 30 tanks outside on the streets. No one was able to leave their house for four days straight and all houses were searched. That was the time we told ourselves that this place is no longer safe for us to stay and so we fled to Jordan.'

'I remember the day we left Syria, my husband told me that he planned with a driver to come pick us up. I was so upset and I cried because I did not want to leave. I had to pack all our belongings and get ready with tears running down my cheeks. All my sisters came over to say their goodbyes too. The next morning we left and we all cried throughout the drive until we reached the border. Crossing the border was hard on us too. We left Syria legally with our passports, but the procedure to let you into Jordan takes a long time until they agree whether or not to let you in, we waited for 10 hours until we were given the green light to cross over to Jordan.'

My children took a long time to adapt. I remember when we first moved here my son Omar used to miss and crave the bread in Syria and did not like the bread in Jordan.'

My son has always been aloof and isolated himself from everyone. In Syria, however, he was used to the atmosphere and was able to go to the shops and play with cousins and basically interact with the world even if it were on a small level. Once he came to Jordan he became a lot more isolated and alone. I really suffered with him and I started to beg him to get out of the house for just half an hour. He would not, he hated school and he hated talking to everyone. All he did was stay home and stare at the TV. After he began being

involved in a drama project, I noticed how his personality changed for the better. Omar is very quiet and an introvert, but once he joined the play I started to notice that he is talking, smiling and socialising more.

My youngest daughter Leila suffered too in Jordan. Leila turned into an introvert once we got here and did not speak much. When she started school I soon noticed that she became very angry and aggressive with the other students. She started to be aggressive with her siblings too at home. She was always stuck to me and could not sleep anywhere but by me. I eventually took her to the Centre for Victims of Torture (CVT) program. The program helped change her mental state immensely.'

Mrs. M used to own a pharmacy and worked as a pharmacist in Syria.

She has four children. Three daughters Amina, Maya and Sara and one new born baby boy his name is Yusef. Mrs. M was financially stable in Syria with an excellent job that paid the bills and more. The family is from Damascus. Soon after the war started and despite the area being safer than many others and a little less affected, they still heard bomb shelling and explosions.

Her older sister Amina and youngest Sara did not get as affected by the war as the middle one Maya. Maya really suffered from war; every time she heard the shelling her face would turn yellow, vomit and shake in fear almost to faint. Once she moved to Jordan, every time she heard honking cars, fireworks or any loud noise she would have the same side effects of faint, yellow face and vomiting. The side effects started wearing off in a span of two years, the time she has spent in Jordan.

The situation in Syria was worsening and the three girls missed two months of school. The mother was also pregnant at the time. It was at this point when the parents moved to Jordan to start a new life as Syrian refugees hoping to have a safe haven for their children. The mother eventually gave birth to Yusef in Jordan.

Unfortunately due to refugee laws both parents were unable to continue work in their field.

Queens of Syria – Classroom Resource

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Members of the cast also visited schools in London, Oxford and Leeds to talk to pupils.



Cast visit to Oakwood Primary School in Leeds

THANKS TO

Developing Artists and Refuge Productions would like to thank the following individuals for their support:

Khalid Abu-Sharif, Alaa Qattan, Al Balad Theatre, Andre Ptaszynski, Annemarie Jacir and Ossama Bawardi, Ashley Felmming and the team at Bindmanns, Bishop Michael Nazir Ali, Caroline Fraser, Cat Villiers, Charlotte Warner, Dasha Shenkman, David Lan, Ben Cooper, Deema Dabis, Edward Romain, Elizabeth Forrester, Emily Watson, Fadi Shehadeh, Faisal Attrache, Guy Chapman, Hal Scardino, Henry Manson, Hoares Bank, Itab Azzam, James Wright, James Castro-Edwards, Joel Bubbers, Stephanie Twigg, Stephen Stenning, John Eskenazi, Jim Mellon, Julia Onslow-Cole, Jungle Studios, Kate Meagher, Khalid Shoman Foundation Darat Al Funun, Kristiana Brooks, Lord Dalmeny, Lord Riedhaven, Louise Chantal, Luke Ding, Max & Judith King, The Mayor of Liverpool, Nicolas Kent, Omar Sawalha, Pev Manners, Ramin Sabi, Reem Al Faranji, Rosy Benjamin, Romola Garai, Rupert Lloyd, Sir Stephen-Waley Cohen, Sir Tom Stoppard, Sissi Liechtenstein, Stephanie Biden, Sui Chin McKeand, Terra Sancta College Amman, Tom Lyons, Walid Al Farouk, Yasmin Fedda, Yazid Sadi, and all the other individuals who have generously supported the project and our work in Jordan.

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