



arepp  
theatre for life  
developing resilient youth

**arepp: Theatre for Life Trust  
2006 NARRATIVE REPORT**

**January - December 2006**

**OVERVIEW OF ACTIVITIES**

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## A: INTRODUCTION

The following is an examination and analysis of the project activities undertaken by the arepp:Theatre for Life Trust during 2006 and includes an examination of the 2006 financials.

The aim of this report is to provide all interested parties with an assessment and summary of the projects in 2006, and to fulfil our contractual reporting obligations.

We had anticipated (as per the arepp:Theatre for Life 2006 Proposal) training and fielding 2 repertory touring teams performing in 2 project focuses; Primary Schools (grades 5-7) and Secondary Schools (grades 8-9 & grades 10-12), working with approximately 200 specifically identified schools, and around 100,000 South African school going youth in 4 provinces.

## B: 2006 ACTIVITIES REPORT

### PLANNED ACTIVITIES

The following tours were planned for 2006:

Team	Perf. Dates	Province	Schools	People
Team X	2 Feb-1 Mar	WC	19	11,400
	3-28 Mar	WC & EC coast	16	9,600
	20 Apr-20 Jun	WC&EC & FS	35	21,000
	18 Jul-11 Aug	WC	18	10,800
	15 Aug-14 Sept	WC	23	13,800
Total			<b>111</b>	<b>66,600</b>
Team Y	2 Feb-28Mar	Gauteng	18	10,800
	2-28 Mar	KZN	17	10,200
	20 Apr-15 Jun	GP/MpumIng	30	18,000
	18 Jul-11 Aug	KZN	18	10,800
	16Aug-18Sep	Gauteng	24	14,400
Total			<b>107</b>	<b>64,200</b>
<b>TOTAL</b>			<b>218</b>	<b>130,800</b>

### 2006 ACHIEVEMENTS

#### TEAMS

In 2006 we produced 2 teams:

- **TEAM X 2006** performing *Look Before You Leap: Big Time* (16-23 year olds), *Look Before You Leap: Oh Yeah!* (14-15 year olds) and *About Us: Don't Think So!* (10-13 year olds) in English and Afrikaans in the Eastern, Western & Northern Cape and the Free State.
- **TEAM Y 2006** performing *Look Before You Leap: Big Time* (16-23 year olds), *Look Before You Leap: Oh Yeah!* (14-15 year olds) and *About Us: Don't Think So!* (10-13 year olds) in English and IsiZulu performing in KwaZulu Natal and Gauteng.

#### TOURS

As planned arepp:Theatre for Life produced and ran **10 tours** in 2006, in the **Eastern & Western Cape**, the **Free State**, **KwaZulu Natal**, **Mpumalanga** and **Gauteng**.

This represents some **217 performance days** - the number of days on which a performance could have occurred - and **23,340 kilometres** travelled. This results in an average of **22 performance days** per tour, about 4.5 weeks, as expected. Unfortunately an arepp:Theatre for Life vehicle was stolen, with the entire set, props and sound system in Durban in the 3<sup>rd</sup> quarter which caused a week of disruptions to that schedule. An extension of the tours in the

second quarter close to the mid-year examinations also caused schedule clashes as schools had booked without taking their examinations into account.

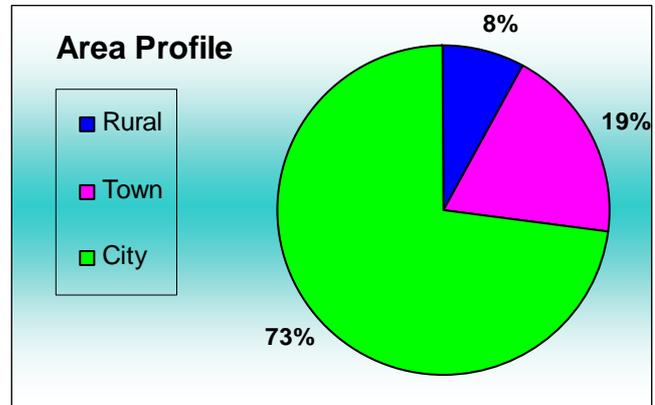
## SUPPORT ORGANISATIONS

**50 support organisations** in the various areas were recommended to the schools, **36** of which we have recommended, and worked with, previously.

## SCHOOLS

arepp:Theatre for Life contacted 530 schools of which **206** booked presentations (39%) which is slightly higher than normal (33%), **154** of which we have worked with before – some 75% - also slightly higher than expected (70%). This was largely due to a decision to use previous years' schedules to determine which schools to contact in team Y's areas (Gauteng and KwaZulu Natal) instead of contacting all the schools in those areas as normal, due to the unexpected resignation of the Johannesburg based Project Manager and the capacity issues that arose from that (as reported on later in this report).

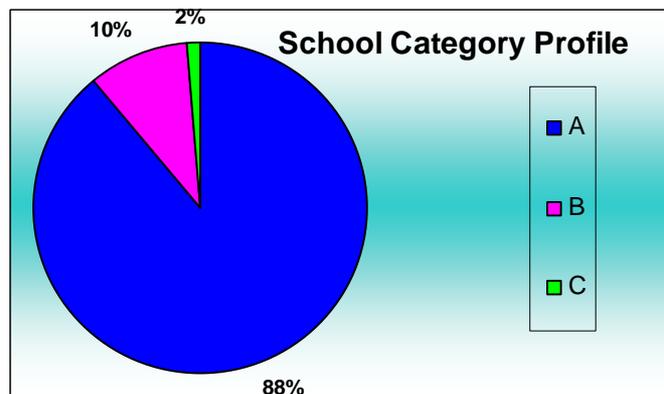
We performed to **171** of those schools. This is an average of **20 schools** per tour, and just less than one school per performance day, which was as expected due to the 2006 'school for a day' approach. As normal, the schools were predominantly in urban (city or town) environments. The high percent of rural schools (8%) this year were all (save 2) in Mpumalanga.



**168 Educators' Follow-up Lesson Plans** were distributed.

## Category Breakdown

In 2006 arepp:Theatre for Life re-categorised the schools we perform in into three income profiles based on a recommendation in the 2005 Impact Study which suggested that the previous division into 5 categories was not constructive for our arrangements nor significant in terms of impact. The 2006 categories based on per annum school fees, was as follows:



- A - School fees of R500 pa or below
- B – School fees of between R501 – R3000
- C – School fees above R3001

The aim was for 75% of schools to fall within category A, considered poor, under resourced schools and the primary focus of arepp:Theatre for Life, 15% in category B and 10% in category C.

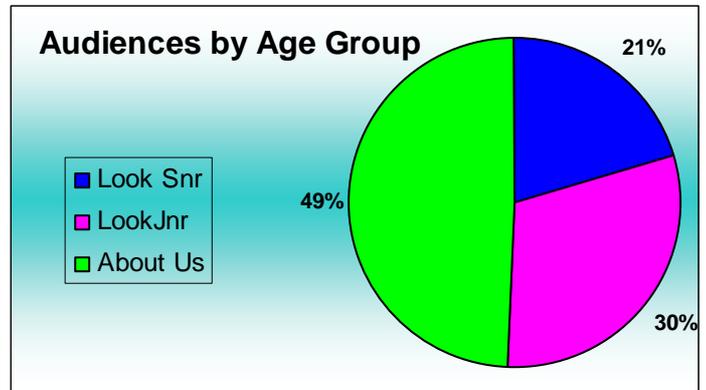
In 2006 88% were in category A, 10% in category B and 2% in category C. Booking and confirming schools in Category C, and to a certain extent in Category B, requires a lot more time, effort and 'selling' of the concept. As arepp:Theatre for Life was extremely capacity 'tight' in 2006 with only one project manager, we chose not to actively pursue bookings strictly

according to this policy but rather to concentrate on those schools which most benefited from our interventions and ensuring full schedules. This also affected our anticipated cost recovery.

## AUDIENCES

arepp:Theatre for Life performed to **61,598 learners**, this is an average of 150 learners a show, 25% lower than anticipated and aimed for (200 a show) and about 360 learners per school.

This drop in audience members per show was due to the 'school for a day' approach. Schools were encouraged to have more shows with smaller audiences which would enhance the personal experience and impact of the facilitation sessions, as arepp:Theatre for Life was spending the full day at the school. This affected the primary schools particularly, where previously arepp:Theatre for Life had tended to do one show per age group focus.



Per Age-group focus this was as follows:

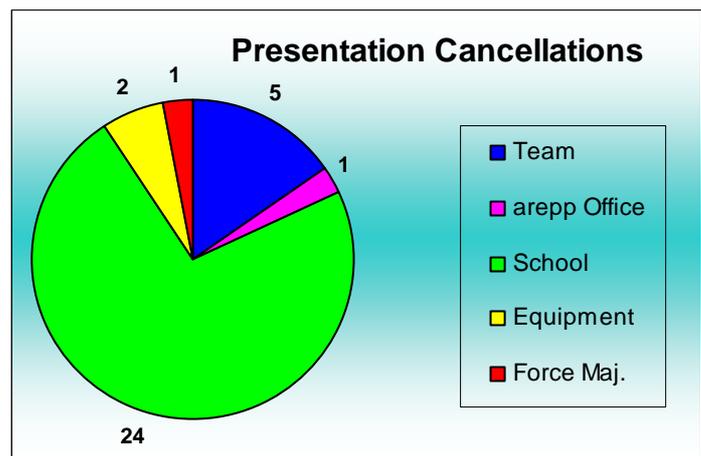
- **12,711** (21%) **Look Before You Leap** Snr grade 10-12 learners (16-18 year olds)
- **18,449** (30%) **Look Before You Leap** Jnr grade 8-9 learners (14-15 year olds)
- **30,434** (49%) **About Us** grade 4-7 learners (10-13 year olds)

## PRESENTATIONS

arepp:Theatre for Life performed **411 shows** in **171 schools** out of an arranged total of 203 (84%), much the same as normal and as expected. **67** were Secondary schools, **94** were Primary schools and **10** were Combined schools – both Primary and Secondary. This was also as expected because Secondary schools have less time available to allocate during the year to such external activities, and have much bigger learner cohorts.

### Cancellations

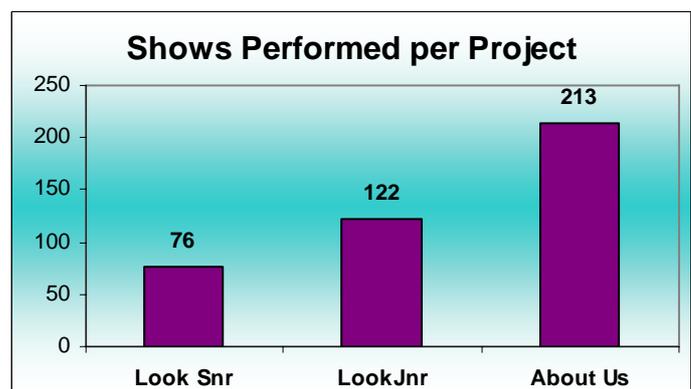
There were **33 cancellations** (16%) in 2006. As usual, the majority of the cancellations (73%) occurred because of internal communication or scheduling problems within the schools themselves. Between booking the shows and the performance day situations arise which necessitate a change in the school's plans which, because the arepp:Theatre for Life intervention is external, they often don't remember to contact us about, or they contact us too late to make alternative arrangements.



### Shows

Per show this was as follows:

- **76** **Look Before You Leap** Snr shows
- **122** **Look Before You Leap** Jnr shows
- **213** **About Us** shows



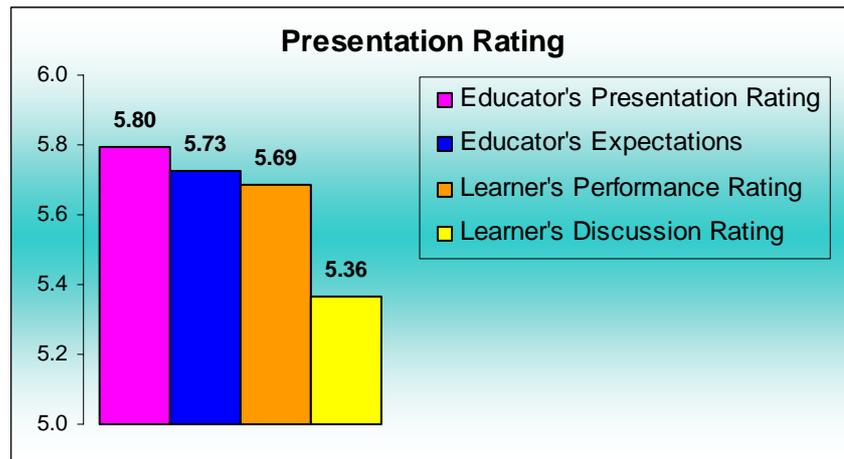
## Presentation Ratings

Each performing team, the Life Orientation educator at the school, and a selected learner or group of three learners in Primary schools rate the standard of each arepp:Theatre for Life show presentation. For arepp:Theatre for Life, the standard of the presentation is as important as the outcomes, as it contributes significantly to those outcomes.

**280 educator evaluations**, of which 75 had seen an arepp:Theatre for Life show before, and **575 learner evaluations** were completed.

An overall score of **6** is maximum achievement here which equals '**excellent**', with **1** as '**poor**'.

As can be seen from the graph the presentations were rated very highly, between '**good**' and '**excellent**' (between 5.36 and 5.80 out of 6) by both learners and educators and the presentations seem to have met the educators' expectations. The learners tended to rate the performance higher than the facilitation, probably due to the entertaining element of the performance though no explanation was given.



## ENGAGEMENT

For an arepp:Theatre for Life presentation to have the desired impact three factors are essential;

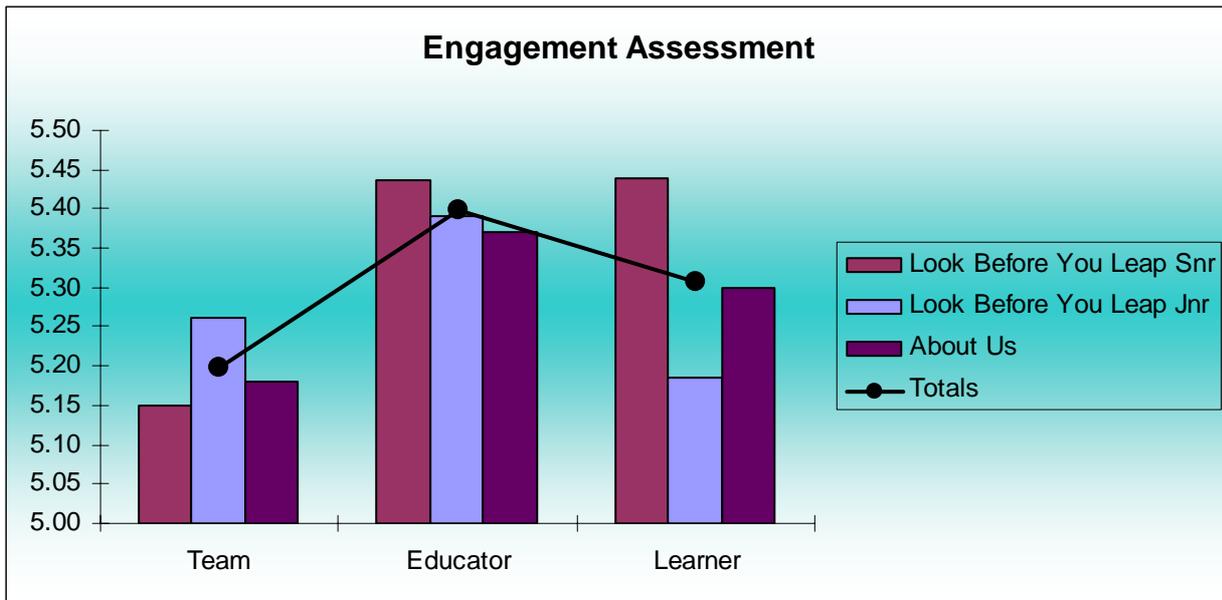
- personal emotional **identification** by the audience with the performance,
- the provision of relevant factual **information**,
- and the promotion of cognitive **discourse** amongst the audience.

This is achieved through the involvement and engagement of the audience in the show and the facilitated discussion afterwards. arepp:Theatre for Life refers to this, and measures it collectively as **Engagement**.

For arepp:Theatre for Life the greater the engagement of the audience, the greater the potential for impact to occur.

A score of **6** is the maximum achievement here which indicates '**considerable**', where 1 is '**negligible**'; using the following ratings scale:

RATINGS SCALE					
<b>Considerable</b>	<b>Significant</b>	<b>Reasonable</b>	<b>Some</b>	<b>Minimal</b>	<b>Negligible</b>
= 6	= 5	= 4	= 3	= 2	= 1



The teams are, as usual, lower than the educators and the learners, but across the board the presentations achieved ratings of between 'significant' and 'considerable' (between 5.15 and 5.45 out of 6) levels of engagement with the learners. This indicates that the arepp:Theatre for life presentations were achieving their desired intent, and that the learners were involved and engaged with the presentations as designed. This also indicates that the potential for impact was high.

The educators felt that the plays were well executed, the use of language appropriate for the level of the learners, and they liked the interaction between the learners and the team during facilitations. They felt the content of the plays was relevant as most of their learners were dealing with the same issues on a daily basis. Here are some of their comments; "*The play was good because the learners could identify with it and even realized that unprotected sex and sexual harassment was not allowed.*" (Mrs Blassoples, Olympic Primary School). "*It sure has a major impact in our learners and must be regarded as something that should be of an ongoing nature*" (Mr Walton, Van Der Kemp Primary). "*Excellent performance with real life situations and the learners can identify with the scenarios created by the Arepp group*" (Mr L. Jefta, Breerivier High School). "*Things that are difficult to explain to children were well acted out. They seem to have understood much better than in a lesson.*" (S.H. Singh and M. Bhellan. Laudium Primary). "*The learners could identify with characters. The message of Aids is an important one and presented in a very real way. Learners were part of it. Language used, the manner of imparting knowledge is to be praised.*" (T.R. Van Wyk, Heerengracht Primary). "*The show gave learners a deeper insight into the topic. Improved communication and awareness of Aids.*" (Mr. K. Naidoo, Belvedere Primary).

The performance teams reported that both learners and educators enjoyed the presentations and responded with enthusiasm. The audiences, especially in the primary schools, were always excited to see the arepp:Theatre for Life presentations. "*There were times when the learners did not want to leave the venue, begging us to perform something else*". (Performer, Team Y). "*It was excellent because we learned a lot about HIV/AIDS. It was excellent because it was entertaining and educational at the same time.*" (Grade 7, St. Ives Primary). "*I saw some things in a new way. It confirmed some of the things I already knew about.*" (Grade 5, Valencia Combined). "*We appreciate the performance and the discussion answers a lot of unanswered questions*" (Gr10 learner; Immaculata Catholic High School) "*Dit was goed en laat my opnuut met ander oë na verhoudings en seks kyk. Ek dink net die VIGS storie is al vervelig want almal praat altyd daaroor*" (Gr10 learner, Bredgton Secondary School). (Translation: This was good, it makes me think about relationships and sex from a new

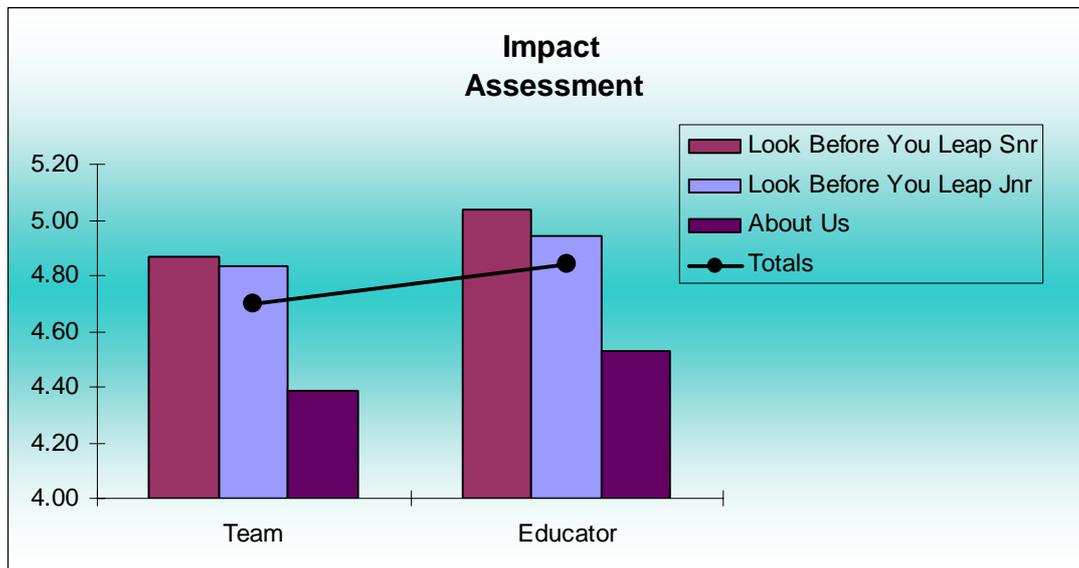
viewpoint. I think the HIV/AIDS story is getting boring because everyone is always talking about it.) They also appreciated that their 'slang' was used, feeling that it made the characters more 'real' and believable. "*It was very realistic and showed us things that really happens in life, which made us open our eyes*" (Gr9 learner, Lawson Brown Secondary).

The main issues for the audiences, based on the questions and discussions, in general were around *HIV/AIDS* specifically around *Information, Prevention, Testing and Living with HIV* and *Sex, Relationships* specifically with *Adults* and *Peers*; and *Abuse* specifically *Sexual Substance Use* specifically around *Alcohol* and *Marijuana* were raised at most Secondary schools, while *Kissing, Peer-pressure* and *Condoms* featured prominently.

## IMPACT

In the arepp:Theatre for Life context, impact is specifically understood as giving to, or affirming, or verifying for the audiences the skills, information and confidence to a) make and validate their own choices, b) take responsibility for those decisions, and c) to be adaptable, open and flexible in responding to the consequences, and circumstances in general. The impact that arepp:Theatre for Life is therefore expecting is in terms of increases in the audiences' self-concept, self-efficacy and sustainability in relation to the *specific issues* that the audience engaged with during the intervention. arepp:Theatre for life refers to this, overall, as **Resilience**.

The following show the total **Resilience Impact ratings** for 2006, by age-group focus. The learners do not rate their *resilience* as it is not something one can self-assess. These ratings are subjective, qualitative impressions, expressed quantitatively to assist in understanding and quantifying the impressions of the teachers and the team regarding the potential change, using the same rating scale above.



The teams and the educators were basically in agreement, indicating a '**reasonable**' to '**significant**' (between 4.40 and 5.10 out of 6) impact amongst the learners in all three impact indicators, and in all three age-groups. As anticipated, from previous years, this was highest in the areas of self-concept and lowest in the areas of sustainability (tolerance & adaptability). Unusually, this year though the *About Us* age group is the lowest rated. In past years the trend has been that the educators have tended to rate the potential impact highest in the younger age-groups, and lowest in the older.

To qualify their impressions, some of the educators said the following: *"I think learners became aware of the dangers of relationships that are not well handled . The show had impact because after the last presentation learners changed their behaviours as far as relationships are concerned"* (N.D Ndlovo, Enzani Primary School) . *"They were given clear cuts in life that knowledge is power and it could lead to better choices in life"* (S.A Nhlapo, H.O.D Geluksdal Primary School.) *"It taught learners to adapt to change. Makes them stronger to handle obstacles in future"* (W.D Kgoro, Olympic Primary). *"This really endorsed their self concept. Watching and listening will make learners know who exactly are they and what is expected of them. Well done"*. (Mrs FS.Makam, Khaliphani High) *"Message conveyed two years ago became a reality to the learners"*. Mrs S De Villiers at Strelitzia Primary felt that: *"The learners were taught a great deal about self-respect, own decision making, attitudes and everyday lifestyles."*

The teams found that the learners enjoyed the plays and determined this from the learners' reaction to the shows and their participation and questions afterwards. The learners said that they learnt a lot and discussed what they would do if they found themselves in those situations. A learner from De Villiers Primary said the following *"I learned that just because someone is older doesn't necessarily mean they are right and I'm wrong, I'm entitled to my own opinion."* *"Ek het geleer om te sê as iemand jou betas of ongemaklik lat voel en om vir iemand anders te sê as die persoon vir wie ek vertel het nie jou glo nie."* (Translation: I learned that I should tell someone if they touch me in an uncomfortable way and that I should tell someone else if they do not believe me. *"The show was educational and funny it was excellent"* (S.B.SM Primary School, Grade 4 male learner) *"We truly learnt more things and we could understand and were free to talk."* (Goudpark Primary, Grade 5 female). *"It was excellent because we learned a lot about HIV/AIDS it gave us knowledge".* (Berea Primary School, Grade 5 female learner.) *"Well the play was great and it taught me a lot about life's challenges."* (Grade 8 Female learner, Sacred Heart). *"Never give in to your friends peer pressure and stand for what you believe in. Don't let other people make choices for you and make your own choices about your own life."* (Grade 9 female learner, Sacred Heart).

## C: ORGANISATIONAL REPORT

### BOARD

In brief the role of the arepp:Theatre for Life Board is:

- To supervise the directors and hold them accountable
- As a "last resort" for staff in grievance and disciplinary matters/impartiality
- To perform a fiduciary duty
- To ratify proposals and the budget
- Advocacy

The following were members of the arepp:Theatre for Life Board in 2006:

Ms Lesego Motsepe - Chairperson - Performer (Lettie in *Isidingo*)

Mr Nicholas Culayo – Former staff member and theatre maker

Mr Brian Heydenrych – Treasurer - Theatre Producer and freelance performer

Ms Shireen Hellberg-Hollier – Secretary - Theatre maker

Ms Janice Honeyman - Theatre Director.

Ms Shaheda Omar - Clinical Co-ordinator, Teddybear Clinic for Abused Children

Ms Marian Nell – Assistant Chair – Organisational development consultant and evaluator

Mr Brennand Smith - National HIV/AIDS Life-Skills Co-ordinator

### STAFF

Unfortunately Lulu Nxosi, the Johannesburg Production Manager abruptly left the organisation at the end of January 2006. This placed the organisation in an extremely compromised

position as we simply did not have the capacity or time to adequately find or train a replacement. Ensuring that the work and the team were not compromised was our priority. Charlene Le Roux, the Cape Town based Project Manager, took over project managing both teams from Cape Town until we'd decided on the best strategic way forward.

Following the strategic re-thinking and the finalisation of the 2007 work plan, and to fulfil our new obligations with regard to the management of the SAN! Partnership 4Life Facilitators learning track, it was decided to seek to engage a Project Manager in the Johannesburg Office on a contract basis, ending in October 2008, during the beginning of 2007. The decision to have this position a contractual one was based on the lack of security regarding the funding situation beyond 2008 and the problems arepp:Theatre for Life has experienced regarding staffing in this position (as reported on below).

## **STRATEGIC RE-FOCUSSING**

In 2005, when arepp:Theatre for Life engaged in strategic planning in response to *Beyond Gut Feeling*, the Impact evaluation, it had done so from the basis that it would continue to receive funding at the level that it had enjoyed since 2000, and that it had 'buy-in' and commitment from the then permanent staff body, the largest in arepp:Theatre for Life's history, some 10 people. The combination of these two assumptions predicated a 'large scale' strategic vision and direction for the organisation which was based largely on what could be achieved with that level of capacity. It was also based in the lessons learnt over the past 5 years and a genuine desire to improve and, as always with arepp:Theatre for Life, to achieve 'more'.

In essence that strategic plan envisioned an organisation which had 'grown' in the sense that it now required a level of middle management that would be primarily responsible for the production of the arepp:Theatre for Life presentations, the core purpose, freeing up the senior management to focus on developing external support for the intervention in terms of dissemination of the methodology and lessons learned, the forging of partnerships with both government and other organisations, and the development of the environment in which the presentations took place; the schools.

However, by February 2006 the permanent staff body had been reduced to 4 members - 2 directors, 1 project manager and the financial administrator - and the funding received had only been sufficient to field two performance teams.

In addition, during this year, it became apparent that the changes envisioned to the presentations had not been received in the way that we had hoped or expected. The schools, educators, government departments and even donors did not react to arepp:Theatre for Life, or the work differently because of the findings in *Beyond Gut Feeling*, nor to the refocused approach, especially in terms of 'School for a Day' and the additional focus on developing the school environment. In theory while everyone strongly supported the changes 'on paper', in reality it was not practical.

'School for a Day' envisioned the team spending the full day at each school, performing three or four performances during that day after being introduced to the entire school body at morning assembly. The arepp:Theatre for Life performer/facilitators would then be available to interact with the learners formally and informally in their breaks. In this way they would be able to engage in immediate guidance and support if necessary, as well as conducting mini-focus groups and discussions for monitoring and evaluation purposes. At the end of the school day, the team would present the entire educator body with a report on the impact of the presentations, recommendations for further follow-up and support as well as contact organisations and services for this, and training in the arepp:Theatre for Life facilitation methods. Training would also be provided in facilitation and the use of the supplementary

follow-up materials that arepp:Theatre for Life provides.

Practically, however, the teams had too much work to do on the presentation, and the evaluation and reporting to make time for individual counselling with learners or to conduct focus groups. Educators and principals did not respond with enthusiasm or much interest to the possible added input provided by the morning meeting, the report, the training or the report back session. Generally, the schools were unable to organise morning and after school meetings with the educators, and the educators were resistant to attending them. It became very clear that our 'clients', the educators, saw the intervention, while valuable, profound and powerful, as a **one hour supplementary 'life skills and sexuality' event**, or show, with their learners. And that was the limit of the involvement they were prepared, or able to give to the intervention.

In other words, the arepp:Theatre for Life intervention as envisioned by the strategic plan in 2005 was 'bigger' than donors, the partner schools, and arepp:Theatre for Life's actual capacity, was able (and willing) to support or sustain (for the moment at least).

It was therefore necessary for us to re-focus on the core of what arepp:Theatre for Life is and does best: that one hour, supplementary life-skills presentation.

The core of the arepp:Theatre for Life intervention is the presentation of a theatrical show followed by a facilitated discussion. It is this 'formula' that the educators, the learners and the donors have always responded to, and in which they have found value and impact. The organisation is there to support and produce this core: auditioning and training performers, development and production of all aspects of the shows, and supporting and managing the productions in all their aspects to ensure the optimum impact. It is this concentration and focus and commitment to the quality of the productions that has always made arepp:Theatre for Life stand out from other educational theatre programmes, and it is this 'quality' that enhances the impact. That is (or was) the key to its success: a high quality one-hour event, with disproportionately high impact.

Over the years arepp:Theatre for Life has conducted many external evaluations, in each of them the evaluators have found that the presentations had impact, and have made recommendations to increase that impact. In most instances this was prompted by a desire of the evaluators to capitalise on the impact that the intervention delivers and increase it. At the same time those potential increases in impact were always balanced against their 'worth' in terms of the actual money that they would cost. arepp:Theatre for Life had always enjoyed a reputation for delivering an efficient and cost effective intervention. It was this balance between cost-effectiveness and impact that attracted donors and partner schools.

However, in the last five years, thanks principally to the large, long term funding from the EU arepp:Theatre for Life was able to concentrate strongly on determining and enhancing impact without having to focus as strongly on the cost-effectiveness of that focus. This had a profound effect on the development of the organisation and its methodology, leading to an increased depth and understanding of how the interventions work, the impact that they have, and how to monitor and evaluate that impact, and culminating in *Beyond Gut Feeling*, the three year impact evaluation. arepp:Theatre for Life was able to go 'beyond gut feeling' to knowing and being able to demonstrate the impact that it has. This, however, didn't change the actual impact significantly; rather arepp:Theatre for Life understood it's impact, and was able to articulate it, better.

The focus on understanding and measuring impact did, however, cause the organisation to 'grow' to a size, in terms of both staff and 'work-load', beyond that which was necessary to deliver that impact, or at least to deliver that impact cost-effectively. Certainly for our

beneficiaries the increased concentration and focus on monitoring, evaluation, reporting and impact did nothing to enhance their view of the intervention or its impact. Knowing more accurately where and how the intervention worked didn't increase the value they perceived the intervention to have. Having more intensive and more detailed reports didn't assist them significantly more in their work with their learners.

The changes that arepp:Theatre for Life made to the organisation in order to focus on impact needed to be re-thought and streamlined in order for arepp:Theatre for Life to focus once again on what it does best, though with a far deeper understanding and ability to enhance it's impact. We needed to focus on adding value to the product, not focus on the school, but focus on the product, and how to develop that in a way that it assists the school and enhances the impact amongst the learners.

The strategic focus on making the schools places of care and support by engaging the schools more thoroughly in the impact and methodology of the work has also only resulted in the intervention beginning to demand more effort and interaction than the educators are prepared to, or see the worth in giving. Further, arepp:Theatre for Life does not have the capacity, or the expertise to be able to further this strategic aim without losing focus on our core. Having the schools with which arepp:Theatre for Life works become places of non-judgmental enquiry and support is still a worthwhile ideal, but arepp:Theatre for Life, itself, cannot achieve this at this time. If it becomes an off-shoot of the work we do, it will be very valuable, but it cannot be a strategic aim.

The following detail the areas of refocus for the next three years:

- A focus on the core of what works – the show and facilitation.
- The *School for a Day* concept is not working. The focus will return to producing a one hour presentation, followed immediately with a succinct, outcomes based written report for the relevant teacher and a brief discussion. Schools will be allowed to choose how many shows they would prefer, allowing the length of tours in each area to be determined by the number of interested schools.
- Employing performers for only one or two terms, performing only one or two shows. This will reduce the training / rehearsal time and potentially allow for lower salaries for the actors, as there will be lower expectations in terms of the assessment and reporting systems. This will allow us to also produce more tours in more languages as rehearsal times can overlap, and the tours themselves will be able to be longer, some 6 to 8 weeks, as the strain on the performers will be significantly reduced.
- The highly intensive, comprehensive training is not adding significant value to the work. This will be streamlined and reduced so that it is relevant only to the specific show each team of performers are presenting.
- The reporting will be streamlined and reduced to deliver only 'useful' information; that is information that adds value to the intervention.
- The "language" of the impact system will be changed to fit the curriculum outcomes
- To continue investigation into accreditation of the presentation as a supplementary lesson.
- While we need 'booking' support staff, these positions will be temporary contract positions determined by need; a "call centre" position for "Booking Officers" rather than permanent tour managers.
- Sections of the tours can be sold, e.g. 5 days sold to private schools. This also seems to be a very good measure of the worth of the project – if it is worth it, private schools will pay for it. We feel that we should not be settling for schools that only have us because the shows are 'free' or 'cheap'. We wish to work with schools that see the value and can, and will, use the intervention.
- Proposals will be created for specific projects, eg: an Eastern Cape High Schools tour

- rather than arepp:Theatre for Life as a whole.
- To write up all 'learnings' constantly as part of reporting and "action learning" so that these can be turned into 'papers' and deliver at accredited forums to increase arepp:Theatre for Life's leaning exchange.
- To focus on creating a modular and thus easily expandable or contractible organisation.

## STRATEGIC PLAN

In the context of this, arepp:Theatre for Life has committed itself to achieving the following over the next three to five years (2006-2008):

1. arepp:Theatre for Life will present Edutainment theatre performances in accordance with the arepp:Theatre for Life 'methodology', which ensures ongoing monitoring, evaluation and adaptation to foster identification and encourage cognitive discourse by the audience.
  - a. This is our priority, focussing on ensuring the effectiveness of the methodology: producing the *BEST* show and the *BEST* facilitation available. All else is subsidiary to this.
2. Monitoring and evaluation mechanisms are embedded in all arepp:Theatre for Life areas of activity.
  - a. But not to the point that it swamps the work or the organisation. Pared down to find simplicity and true value.
3. The arepp:Theatre for Life methodology is embedded in the understanding of relevant decision-makers, gatekeepers and stakeholders, at different levels, locally, nationally and internationally.
  - a. But not to the point that it detracts from the core work.

## REVISED IMPACT MONITORING AND EVALUATION SYSTEM

The entire arepp:Theatre for Life monitoring and evaluation system, and our way of trying to capture impact, needed to be rethought and simplified following the new strategic re-focus for 2007 of moving to shorter one show teams, and the developing understanding during this year that the system was administratively burdensome and simply not generating much real 'useful' data for the donors or the schools. The aim was to try and simplify the system so that it captured data that would prove useful and valuable to the schools and to arepp:Theatre for Life and could give a clear, easily understandable indication of the immediate impact of the shows. It was also crucial that it would reduce the administrative load and training required for the teams.

## PARTNERSHIPS REPORT

### THE AFRICAN PULSE - "Bennie's Story" & *About Us: Stepping Up*

arepp:Theatre for Life and The African Pulse have been exploring ways in which to strengthen and combine our interventions at schools during 2006. The Pulse is a life-skills based, interactive CD rom and comic book aimed at the Grades 4 – 6. The Pulse was expecting their first roll out of the HIV/AIDS focussed "Firoza's Story" in the Western Cape primary schools with the collaboration of the Western Cape Education Department in 2006. To that end we changed the name of our lead character in *About Us: Don't Think So* to 'Firoza' to see if we could investigate if a synergy between the two interventions had any benefits or impact. Unfortunately the expected rollout of "Firoza's Story" didn't happen this year. However, still firmly believing that the two interventions are complimentary and that together they will strengthen our work in schools our two organisations are hoping to bring the African Pulse resources and arepp:Theatre for Life productions to schools in a way that is complimentary and consistent in its messaging. To this end we are hoping to link our two interventions using

the vehicle of the story, while remaining independent of one another. arepp:Theatre for Life will therefore be writing the next story for the Pulse, to be rolled out in April of 2007, called "Bennie's Story" and at the same time, fleshing that story out into a new 'living with HIV/discrimination/tolerance and bullying (peer abuse)' arepp:Theatre for Life show called *About Us: Stepping Up* which will debut in KwaZulu Natal in February 2007 and which is in line with the Department of Health Youth Unit's focus and strategy for the next three years. At the same time we will be conducting an evaluation of the joint project to determine if this linking of the interventions does indeed enhance the effect and impact of each of the interventions.

### ***About Us: Stepping Up***

*Stepping Up* introduces the audience to Bennie, who, because he's a bit bigger than his classmates tends to see himself as the most deservedly popular boy in the school, who everyone should look up to. Tshepo and Gugu think he's just a big bully, however. Then one day Bennie's life gets turned upside down when he discovers his eldest sister, whom he loves so much, has AIDS, and suddenly everyone is afraid of him.

This show is about peer abuse, discrimination, and dealing with conflict, and examines the important role of friends and family when it comes to support and dealing with problems and fears. Living with HIV is also explored, along with its implications. The show focuses on communication, tolerance and the importance of both physical and emotional support as essential coping skills for life.

### **SAN!**

The SAN! Partnership is comprised of ten civil society organisations; arepp:Theatre for Life (a:TfL); The Catholic Institute of Education (CIE); the Children's Institute (CI); Dance 4 Life (D4L); God's Golden Acre (GGA); Save the Children UK (SC.UK); The Scouts Association of South Africa (SASA); Stellenbosch University (SU), Targeted AIDS Interventions (TAI) and Twilight Children's Home (TC) which are all working with children and young people affected by HIV and AIDS and collectively receive funding from Stop AIDS Now! in the Netherlands for their individual projects and this collaboration. At the partnership meeting in November the nature and structure of the joint collaborative effort was finally decided upon and agreed. arepp:Theatre for Life agreed to manage and facilitate one of these learning tracks, as the joint collaborative projects are being called, the 4-Life Facilitators track, for the next two years. This track is of particular interest and value to arepp:Theatre for Life because of our performers and their training to be facilitators.

### **4-LIFE FACILITATORS LEARNING TRACK**

#### **AIM**

Improved support for children and young people through the support, development, training and accreditation of "4-life Facilitators" within the SAN! Partnership.

#### **OBJECTIVES**

- 1) Improved support of children and young people through the development of 4-Life Facilitators
- 2) Increased scope for the 4-Life Facilitators
- 3) Increased capacity in SAN! Partnership to support 4-Life Facilitators
- 4) Development of a replicable model as required

#### **RESULTS**

Improved support of children and young people through:

- More effective trainers of 4-Life Facilitators.
- More effective 4-Life Facilitators.
- More effective accredited training organisations and materials.

- Network of other organisations for broader support.
- SAN! Partners enabled to market and advocate the use of their 4-Life Facilitators.

### TODAY'S CHOICES – University of Stellenbosch

Today's Choices is a sexuality Life Orientation CD Rom, video and workbook package for grades 10 and 11 and FET phase learners, developed by the University of Stellenbosch. arepp:Theatre for Life had been hoping to work on collaboration with regard to joint training of Educators in the use of our resources, with filming segments of an arepp:Theatre for Life style show for the Today's Choices modelling video clips, and in researching the value of using both interventions together, rather than separately.

arepp:Theatre for Life and Today's Choices had a very successful joint training session for the Life-orientation educators at the Western Cape EFT colleges in February. Plans were made to continue this collaboration, with ideas about evaluating the impact, but so far no further opportunities have arisen. Today's Choices decided that they would not be re-filming the video's on the *Today's Choices* CD, for which the script was written in 2005.

arepp:Theatre for Life was not in a position, due to funding to buy and distribute the *Today's Choices* CD to our schools this year as originally envisioned, nor was training the educators into use of the resource possible, as *Today's Choices* currently requires a 3-4 day workshop. This means that, while there may be further opportunities to collaborate in the future, and we are part of the SAN! partnership, at this stage there doesn't seem to be any 'common ground' or areas of joint purpose for meaningful collaboration .

### 2007 WORKPLAN

The following is the arepp:Theatre for Life 2007 Workplan:

No	Show/Grades	Language	Province	Shows	People
1	<i>Hangin' / 8-12</i>	Eng/Afrik/Xhosa	WC	60	12,000
			EC	26	5,200
2	<i>Stepping Up / 4-7</i>	Eng & Zulu	KZN	50	10,000
			KZN(MP)	32	6,400
3	<i>Healthy, Happy &amp; Hip / 1-3</i>	Eng & Afrik	GP	62	11,160
4	<i>Stepping Up / 4-7</i>	Eng/Afrik/Xhosa	WC	52	10,400
			EC	28	5,600
5	<i>Stepping Up / 4-7</i>	Eng/Zulu/Sotho	GP	80	16,000
6	<i>Healthy, Happy &amp; Hip / 1-3</i>	Eng	Dbn	44	7,920
7	<i>Hangin' / 8-12</i>	Eng/Zulu/Sotho	GP	54	10,800
			KZN	36	7,200
8	<i>Stepping Up / 4-7</i>	Sotho & Tswana	FS	48	9,600
			NW	38	7,600
9	<i>Healthy, Happy &amp; Hip / 1-3</i>	Eng & Afrik	Cpt+	54	9,720
				<b>664</b>	<b>129,600</b>

### Teams

We will not be fielding 'teams' for nine month contracts in 2007 as we have done since 2002. Instead we will be hiring performers for around three months at a time (a quarter) to perform a specific age group focussed show.

### Age Groups

Our two principle donors for 2007, SAN and the Department of Health HIV/AIDS Youth Unit, are specifically focused on the Primary School age group of learners. For this reason we will only be fielding two Secondary School tours focussed on the grades 8 to 10, and four Primary School shows focussed on the grades 4 to 7 in 2007 to best accommodate them.

## No Monkey Business 2007

In line with our decision to try to find a way to become more self-sustaining in the future the three *No Monkey Business: Healthy Happy and Hip* tours are planned as 'cost recovery' tours.

## Cost Recovery 2007

arepp:Theatre for Life still believes that there should be a charge levied for our intervention, both because of the need to earn some income ourselves, and because of the belief that that which is paid for is valued more, and that when people pay for something they have a stake in demanding the highest possible quality.

From 2007 arepp:Theatre for Life will categorise the schools we perform at as follows:

A	Poor	(Schools fees R600 or less per year)
B	Average	(R601 – R 4,000)
C	Affluent/Commercial	(R4,001+)

The majority of South African schools, some 70%, fall into the first category, A, and are our primary focus. The policy aims at a 75/15/10 percent spread, with a minimum of 75 percent of the schools performed to in category A, 15 percent of schools in category B, and a maximum of 10 percent of schools in category C, with the aim of raising 10% of our annual costs.

## BUDGET 2007

The projected budget for 2007 is as follows:

	2007
<b>ADMINISTRATION COSTS</b>	
Bank Charges	15,000
Insurance	45,300
Legal Fees	15,000
Rental/Rates & Electricity	96,814
Security	6,000
Admin Staff Costs	62,091
<b>PROJECT COSTS</b>	
Accommodation & Subsistence	170,473
Communications	127,967
Evaluation	50,000
Finance Control	218,002
Performers	602,520
Media Costs	124,622
Production Staff Costs	610,162
Show Arrangement & Coordination	402,217
Show Development	34,000
Show Maintenance	256,358
Training & Welfare	32,716
Traveling	295,941
<b>CAPITAL COSTS</b>	0
<b>TOTALS</b>	<b>3,165,182</b>

We have adjusted and consolidated several line items that were no longer accurate or useful in terms of how the organisation actually incurs expenses.

Thus *Printing etc* has become *Media Costs*

*Show Consumables* has been consolidated into *Show Maintenance*

And a new line item has been added, *Show Arrangement & Coordination*, to reflect the costs of booking and arranging the shows and ensuring they are performed.

## FUNDING 2007

Currently our secure funding outlook for 2007 is as follows:

Dept. of Health - National HIV/AIDS Dir: Youth Unit	Ends March 07	R250,000
ICCO	2007	€80,000
Dept. of Sports, Arts, Culture & Rec – Gauteng	Gauteng	R100,000
NLDTF	Only Salaries 07	R1,031,247
StopAIDSNOW! (AIDS FONS)	R200,000 more due to exchange gains	R1,054,527
Western Cape Cultural Commission	Western Cape ends M arch 07	R80,000
<b>TOTAL</b>		<b>+/- R3,000,000</b>

The difference (=/- R200,000) we expect to make up through our cost recovery policy and interest earned during the year, as well as from our anticipated funding from regular donors below.

Other anticipated (but as yet unconfirmed) funding for 2007 is

DeBeers Fund	R75,000
Dept. of Health - National HIV/AIDS Dir: Youth Unit	R250,000
National Arts Council	R100,000
Art Venture (new)	\$10,000
<b>TOTAL</b>	<b>+/- R500,000</b>

Should this additional funding be confirmed we will add at least two tours to our schedule; a Primary Schools tour in the Western & Eastern Cape in Xhosa in the 3<sup>rd</sup> Quarter of 2007, as well as possible tours in the beginning of the fourth quarter.

## D: FINANCIAL REPORT

### JANUARY – DECEMBER 2006 INCOME STATEMENT

	Annual Budget	YTD Expenses	Var%
<b>INCOME</b>	<b>2,800,000</b>	<b>2,162,605</b>	<b>77%</b>
Donations: About Us	75,000	47,125	63%
Donations: Look	75,000	39,977	53%
Donations: Workshops	0	12,265	0%
Income: Other	0	70,790	0%
Grants	2,570,000	1,874,159	73%
Interest Received	80,000	118,289	148%
<b>EXPENSES</b>	<b>2,835,589</b>	<b>2,534,719</b>	<b>89%</b>
<b>ADMINISTRATION COSTS</b>	<b>240,204</b>	<b>188,305</b>	<b>78%</b>
Bank Charges	22,470	9,828	44%
Insurance	42,332	35,972	85%
Legal Fees	30,000	1,329	4%
Rental	80,953	85,392	105%
Security	6,420	5,632	88%
Admin Staff Costs	58,029	50,151	86%
	0		
<b>PROJECT COSTS</b>	<b>2,595,384</b>	<b>2,340,114</b>	<b>90%</b>
Accommodation & Subsistence	240,020	204,296	85%
Communications	161,335	98,537	61%
Finance Control	202,224	196,195	97%
Performers	557,431	552,167	99%
Media Costs	93,153	73,612	79%
Production Staff Costs	1,004,155	877,560	87%
Show Development	11,984	5,364	45%
Show Maintenance	32,996	100,105	303%
Show Consumables	2,550	502	20%
Training & Welfare	64,685	43,767	68%
Traveling	224,851	188,010	84%
	0		
<b>Capital Expenditure</b>	<b>0</b>	<b>6,300</b>	<b>0%</b>
Computer Equip		3,850	0%
Office Equip		2,450	0%

### NOTES

What follows is an overall line item explanation in relation to the 2006 budget. The figures reflected here only refer to monies received or spent during the period under review – January to December 2006. Only items that are over budget (expense of over 100%) or under budget by more than 10% (less than 90%), unless there is a specific reason, have notes. As can be seen arepp:Theatre for Life was comfortably within budget for 2006, as we had anticipated, and there were no items over budget except the Cape Town office rental.

### Audited Financials

As the arepp:Theatre for Life financial year runs from March to February, the period of January and February of 2006 has already been audited, and appeared as part of the audited financials published in April of 2006. The period March to December will be audited in April/May 2007. Notes detailing these periods will form part of the 2007 Audit which will relate to this report (although some minor changes may occur during the audit process).

**Budget**

The budget used here is the budget that was revised in the first quarter of 2006 to come in line with the funding received.

**Income Donations: workshops**

This was for the follow-up workshop in Zambia in 2005. Due to problems with their bank this only came through this year.

**Income: other**

This income is primarily insurance repayments for a robbery from the Cape Town Office, theft of costumes from one tour, and the theft of the entire vehicle with the full set from another. We also received some income from doing consultancies for other organisations and renting our theatre space in Johannesburg.

**Income: Grants**

ICCO	R506,632	
De Beers	R75,000	
National Arts Council	R95,000	
Western Cape Cultural Commission	R40,000	
Dept. of Sports, Arts, Culture & Rec – Gauteng	R100,000	(for 2007)
SAN!	R1,054,527	(for 2007)
HCI (Golden Arrow)	R3,000	

**Bank Charges**

These are less than budgeted for as we simply did not have the same level of transactions taking place as prior years as the organisation is two thirds smaller.

**Legal Fees**

This item is under budget because we didn't incur legal expenses, which is positive.

**Rental**

This item is over budget as the lease on the Cape Town office went up by 10% instead of the 7% budgeted for.

**Communications**

This item is substantially below expectations, and previous years, primarily to do with the much reduced staff complement and the lesser number of presentations being arranged. This item has been adjusted accordingly in the 2007 budget.

**Media Costs**

This item is slightly below budget because we chose to print our follow-on workbooks ourselves as we needed them, instead of having them professionally done. We keep adjusting the content and don't wish to create any waste by printing in large numbers as yet.

**Show Development**

We were very frugal with this item at the beginning of the year to save money, so we didn't re-develop any sets or costumes for this year.

**Show Maintenance/Production Staff Costs**

These two items offset each other, so they are not actually either over or under budget. The Production staff are responsible for the training of the performers during January, February, April and July so their salaries were allocated out against the line item against which they actually occurred – Show Maintenance. This discrepancy has been resolved in the 2007 budget line items.

**Show Consumables**

There have been very few show consumables this year, other than costume washing and maintenance, largely due to us reusing old props as we only had two teams. This item has also been adjusted accordingly in the 2007 budget.

**Training and Welfare**

This item is below budget because of the reduced staff complement and the lesser number of presentations being arranged.

**Capital Costs**

This was for upgrading of some very outdated computer equipment and some much needed office furniture.

## 2006 COST RECOVERY

We managed to raise R 87,102, 3% of our total costs, which is half percentage-wise what we raised in 2005 and under our aimed 10%, although due to capacity issues we did not actively aim at this target this year, as reported above. This is only about R30,000 less than what we should have received had every school paid the full amount, according to policy, which we never expected of the category A schools.

This also represents R1.41 per learner, R212 per show which is higher than 2005 by about 30%, and R509 per school which is about 20% higher. This indicates that although we didn't slavishly try to raise the 10%, the amount set for the category A schools seems to be almost at a level that they can, mostly, afford and are willing to pay. This is a good sign and positive for our revised policy, even if 10% of our costs may be overly ambitious.

Per age-group this was as follows:

- **Look Before You Leap** brought in R 39,977; R1.28 per learner and R202 per show.
- **About Us** brought in R 47,125; R1.55 per learner and R221 per show.

## FINANCIAL OVERVIEW

In 2006 it cost arepp:Theatre for Life R 2,534,719 to produce and run 2 teams in 10 tours of our 2 age-group projects, 11% under the revised budget on the whole. This represents a cost of about R 41 a person (a 40% increase from 2005), R 6,167 a show (a 25% increase from 2005) and R 14,823 a school (a 15% increase from 2005), highlighting the cost-efficiency and viability issue raised in the report above particularly regarding the 'school for a day' concept.

We managed to raise R 87,102, 3% of our total costs. This represents a donation of R1.41 per learner, R212 per show and R509 per school.

The donor expenditure breakdown in South African Rand was as follows:

De Beers Fund	75,000
Dept. of Health	561,897
HCI	3,000
ICCO	511,670
National Arts Council	100,000
SAN!	801,790
WCCC	17,000
arepp:Theatre for Life	464,363



## E: CONCLUSION

In 2006 arepp:Theatre for Life rehearsed and trained **2 touring teams** and produced and ran **10 tours** in the **Eastern & Western Cape**, the **Free State**, **KwaZulu Natal**, **Mpumalanga** and **Gauteng**. This represents some **217 performance days** and **23,340 kilometres** travelled; an average of **22 performance days** per tour, about 4.5 weeks, as expected, except for the theft of one of our vehicles with the entire set, props and costumes in KwaZulu Natal.

**50 support organisations** in the various areas were recommended to the schools, **36** of which we have recommended, and worked with, previously.

arepp:Theatre for Life booked **206 schools**, **154** of which we had worked with before – some 75%, and performed to **171**, due to 33 unavoidable cancellations. **88%** were in **category A** (School fees of R500 or less pa), **10%** in **category B** (School fees between R501 – R3000pa) and 2% in category C (School fees over R3000 pa). This is an average of **20 schools** per tour, and just less than one school a performance day, which was as expected due to the 2006 ‘school for a day’ approach. As normal, the schools were predominantly in urban (city or town) environments. **168 Educators’ Follow-up Lesson Plans** were distributed.

arepp:Theatre for Life performed to **61,598 English, Afrikaans, isiZulu, isiXhosa and SeSotho learners**. This is an average of 150 learners a show, 25% lower than anticipated and aimed for (200 a show) and about 360 learners a school.

**Per Age-group** focus this was as follows:

- **12,711** (21%) *Look Before You Leap* Snr grade 10-12 learners (16-18 year olds)
- **18,449** (30%) *Look Before You Leap* Jnr grade 8-9 learners (14-15 year olds)
- **30,434** (49%) *About Us* grade 4-7 learners (10-13 year olds)

arepp:Theatre for Life performed **411 shows** in **171 schools** out of an arranged total of 206 (84%), much the same as normal and as expected. **67** were Secondary schools, **94** were Primary schools and **10** were Combined schools – both Primary and Secondary.

**Per show** this was as follows:

- **76** *Look Before You Leap* Snr shows
- **122** *Look Before You Leap* Jnr shows
- **213** *About Us* shows

**280 educator evaluations**, of which 75 had seen an arepp:Theatre for Life show before, and **575 learner evaluations** were completed. The presentations were rated very highly, between ‘**good**’ and ‘**excellent**’ (between **5.36** and **5.80** out of a maximum of 6) by both learners and educators and the presentations seem to have met the educators’ expectations. Overall the **Engagement** of the audience achieved ratings of between ‘**significant**’ and ‘**considerable**’ (between **5.15** and **5.45** out of 6) levels. This indicates that the arepp:Theatre for life presentations were achieving their desired intent, and that the learners were involved and engaged with the presentations as designed. This also indicates that the potential for impact was high. The educators felt that the plays were well executed, the use of language appropriate for the level of the learners, and they liked the interaction between the learners and the team during facilitations. They felt the content of the plays was relevant as most of their learners were dealing with the same issues on a daily basis.

The total **Resilience Impact ratings** for 2006 indicated a ‘**reasonable**’ to ‘**significant**’ (between **4.40** and **5.10** out of 6) impact amongst the learners in all three impact indicators, and in all three age-groups. This was highest in the areas of self-concept and lowest in the areas of sustainability (tolerance & adaptability). “*This really endorsed their self concept. Watching and listening will make learners know who exactly are they and what is expected of them. Well done*”. (Mrs FS.Makam, Khaliphani High).

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arepp:Theatre for Life	464,363

2006 precipitated a great deal of constructive re-evaluation and reflection for arepp:Theatre for Life, along with some very important lessons. The nature of this kind of development work is such that one can get totally 'wrapped up' and consumed in the intentions of the work and the desire to 'change the world'; often losing perspective of how the work actually practically interacts with that world, or one's beneficiaries. To an extent that is what happened in us in 2005, following the impact study. We were so enamoured by finally having something concrete to share about the outcomes of our work, its 'impact', that we over estimated the value of that information.

Although the study had a profound effect on the development of arepp:Theatre for Life and its methodology, leading to an increased depth and understanding of how the interventions work and the impact that they have, it didn't, however, change that impact significantly; rather we just understood that impact, and were able to articulate it, better. This more profound articulation and understanding of the impact did little or nothing to change the view of the donors, the schools, or other partner organisations about the value of the intervention. Attempts to imbed the intervention in the school ('school for a day'), and in the work of others for ongoing follow up and support only resulted in the intervention demanding more effort and interaction than the educators, or other organisations working in the field, saw value in, or were prepared to give.

The focus on understanding and measuring impact, however, significantly increased the time and extent of the performers training, the length of time the intervention required at each school, and the reporting aspects of the organisation – beyond the level where it was cost effective and efficient - two of arepp:Theatre for Life's previous strengths. The intervention began to lose some of its appeal; to the schools because of the additional engagement time and effort for little real additional value, and to the donors because of the increased cost of the intervention for an increased level of reporting that, ultimately, still didn't prove tangible, definitive 'behaviour change' – as in increased condom use or delayed sexual debut.

The arepp:Theatre for Life intervention remains what it always was; a one-hour, supplementary 'event', with a disproportionately high impact in terms of the transfer of factual knowledge, the development of self-efficacy skills, and the encouragement and re-

enforcement of feelings of control, competency and self-worth concerning the issues we deal with. It 'works' in the sense that it increases the reservoir of 'life experiences' and competencies that a person has to draw upon when faced with and responding to a life situation. The more 'life experiences' a person has, the more they have to draw upon to assist in shaping their actions and responses.

This is the true value of the arepp:Theatre for Life intervention, building those 'life-experiences' through the metaphor that is theatre and then teaching our audiences how to question and understand them. It is therefore necessary for us to re-focus on, and return to the core of what arepp:Theatre for Life is and does best; that one hour, supplementary life-skills presentation that achieves this.

The core of the arepp:Theatre for Life intervention is the presentation of a theatrical show followed by a facilitated discussion. It is this 'formula' that the educators, the learners and the donors have always responded to, and in which they have found value and impact. The organisation is there to support and produce this core: auditioning and training performers, development and production of all aspects of the shows, and supporting and managing the productions in all their aspects to ensure the optimum impact. It is this concentration and focus and commitment to the quality of the productions that has always made arepp:Theatre for Life stand out from other educational theatre programmes, and it is this 'quality' that enhances the impact.

This shall once again become our focus in 2007, concentrating on continually improving our intervention - the shows and the facilitations - and focussing on what the shows actually foster in the audiences that produces the outcomes with regard to self-efficacy and resilience.