



arepp  
theatre for life  
developing resilient youth

**arepp:Theatre for Life Trust  
2008 NARRATIVE REPORT**

**January - December 2008**

**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 the calendar year 2008 and includes an examination of the 2008 financials. arepp:Theatre for Life reports on a calendar annual basis because the projects run in conjunction with the yearly school terms. The organisations financial year is March to February, however, so the audited financials are only delivered in May. This report therefore covers in narrative two months (January & February) that formed part of the most recent (2008) audited financials (Available on our website).

The aim of this report is to provide all interested parties with an assessment and summary of the organisation's activities in 2008, and to fulfil our contractual reporting obligations. The report includes some specific 4th Quarter details, as a separate 4<sup>th</sup> Quarter report was not required or deemed necessary this year.

The arepp:Theatre for Life Trust is an Applied Theatre organisation which has been operating nationally in South Africa since 1987. arepp:Theatre for Life creates applied theatre productions which travel to schools, providing complimentary, interactive, social life-skills education to school-going youth for the promotion and development of self-efficacy and resilience in relation to HIV/AIDS, gender equality, sexuality and sexual and reproductive health issues.

Performed in the real-life context and home language of the audience, the presentations have two aspects: the live performance of a play, specifically designed for the targeted age group to foster identification and emotional recognition; followed by a facilitated peer discussion, to encourage debate, and further cognitive personalisation, internalisation and contextualising of the issues presented.

These presentations display, encourage, demonstrate and examine life-skills at work, in 'real life' situations, and most importantly, in context. The presentations are specifically designed to support, enhance, highlight and compliment the Critical Outcomes 1,5,6 and 7 of the Life Orientation National Curriculum Statements for each grade, and fall within the objectives of Priority Area 1(Prevention), Goals 1 and 2 of the National Strategic Plan for HIV and AIDS.

The content addresses the knowledge, beliefs, attitudes and values inherent in sexuality education, and the development of self-concept, self-image and self-esteem, and engages with the notions of choice-making, responsibility, and tolerance thereby developing self-efficacy and resilience. This in turn builds the learners' understanding of how to exercise their rights, and of their civic and social responsibilities while respecting the rights of others.

The arepp:Theatre for Life approach combines the concepts of observational learning through a theatre show with the processes of experiential learning through a facilitated discussion to develop self-efficacy. The theatre experience stands in for, substitutes and simultaneously transmogrifies into a life experience for the audience member, which is then reflected upon, analysed and theorised, and where skills are imparted to understand how to problem-solve, and make sense and meaning of experience. The arepp:Theatre for Life method achieves this self-reflexion via the processes of fostering identification, arresting empathy and precipitating cognition among the audiences, so that the audience experience 'themselves' reflected and refracted through the prism of the event.

The specific objectives of each arepp:Theatre for Life presentation are

- To increase and develop the self-efficacy and resilience of South African school-going youth in relation to sexuality and sexual and reproductive health issues through
  - the provision of relevant information,
  - increased awareness and understanding of the self, the issues and the context,
  - encouragement of positive self-concept,
  - enforcement of self-esteem & self-value,
  - and the development of problem solving and decision-making life-skills.
- To increase the number of youth in South Africa who are exposed to and have an appreciation of theatre as a cultural art form.

The expected long-term impact of the presentations is that the audiences will develop resilient self-efficacy and so be enabled with informed choice for sustainable decision-making with regard to sex, sexual and reproductive health, sexuality, and their relationship and life-style choices and behaviours in order to

- make sound, informed lifestyle choices about what is best for them, and their community, in their particular contexts;
- accept and take responsibility for those decisions;
- and be flexible and robust in responding to the consequences, both foreseen and unforeseen.

The initiation and reinforcement of self-efficacy and resilience in individuals, groups and communities promotes a change in social attitudes, choices, behaviours and morés regarding sex, sexuality, relationships and gender, contributing to a reduction of the rates of HIV transmission, discrimination, human rights abuses, abuse, gender-based violence and rape, and thus the increased mental and physical health of society.

*Self-efficacy* is the perception, ability and competence of a person, group or community to understand, influence, change, and maintain their concept of themselves and their own choices, attitudes, beliefs, behaviours, values and views, and includes the ability to be tolerant, flexible, and adaptable.

*Resilience* is the capacity of a person, group or community to respond to, transcend, withstand and recover from changes, setbacks or adversity.

The specific outcomes that arepp:Theatre for Life is expecting is an increase in the perception, ability and competence of the audiences to understand, influence, change, adapt and maintain their concept of themselves and their own choices, attitudes, beliefs, behaviours, values and views with regard to their rights, HIV/AIDS, sexuality, gender equality and relationships, and in their acceptance and tolerance of the choices, attitudes, beliefs, behaviours, values and views of others.

## B: 2008 ACTIVITIES REPORT

### PLANNED ACTIVITIES 2008 TOUR SCHEDULE

| No | Show                                    | Provinces              | Perf. Period    | Shows      | People         |
|----|---|------------------------|-----------------|------------|----------------|
| 1  | Look Before You Leap: Get Real & Replay | Gauteng, KZN, E&W Cape | 7 Jan-3 Jun     | 148        | 29,600         |
| 2  | About Us: As If                         | Gauteng, KZN           | 27 Mar-18 Jun   | 82         | 16,400         |
| 3  | About Us: As If                         | E&W Cape               | 10 Apr-24 Jun   | 72         | 14,400         |
| 4  | About Us: As If                         | FS, NW                 | 23 Jun-23 Sep   | 90         | 18,000         |
| 5  | About Us: As If                         | E&W Cape               | 7 Jul -23 Sep   | 84         | 16,800         |
| 8  | Look Before You Leap: Get Real & Replay | Gauteng, NW, FS        | 17 Jun - 19 Sep | 94         | 18,800         |
| 9  | monkey tales: cant touch this           | Western Cape           | 14 Aug-19 Sep   | 60         | 6,000          |
| 6  | Mo Monkey Business: Inside Out          | Gauteng                | 25 Sep-7 Nov    | 53         | 7,920          |
| 7  | No Monkey Business: Can't Touch This    | Western Cape           | 29 Sep-7 Nov    | 48         | 7,200          |
|    |   |                        |                 | <b>731</b> | <b>135,120</b> |

arepp:Theatre for Life had initially planned (as per the arepp:Theatre for Life 2008 General Proposal) training and fielding 1 *Look Before You Leap* (Grades 8-12) production, 4 *About Us* (Grades 4-7) productions and 2 *No Monkey Business* (Grades 1-3) productions. When funding was secured with UNICEF, this allowed for a second *Look Before You Leap* production to be added. A *monkey tales* production for pre-schoolers, in partnership with Simelela, was included during the course of the year.

This represented a proposed 9 Applied Theatre tours (with tour one spread over two terms) expecting to perform 730 presentations in total to approximately 135,000 three to twenty-three year old youth in 6 provinces of South Africa.

### THE 2008 SHOWS

#### Secondary Schools:

These productions explore the issues of abstinence, abuse, adolescent sexuality, eating disorders, gender roles and equality, HIV/AIDS, homosexuality, negotiating relationships, parental and peer pressures, pregnancy, self-image, substance abuse, teen suicide, and the pressures to have a partner and to have sex.

The focus is on choices, problem solving and self-image and explores how the concepts of gender and sexuality affect perceptions of self and society. The intention is to enhance and encourage the development of the audience's knowledge, skills, attitudes and values to enable them to make sound, informed and honest decisions about themselves and their relationships; for the present and in the long term.

#### ***Look Before You Leap: Replay***

FET Band Grade 10 to 12

*Re-Play* introduces the audience to four school friends and the complex situations and choices that shape their lives and their relationships. Centred on a pivotal moment of choice for each character, the show explores the multiple pressures that have shaped, defined and precipitated that critical juncture and its possible consequences. It is a journey into the self, discovering what influences choices and decisions, and how to make them constructively.

### ***Look Before You Leap: Get Real***

Senior Phase Grade 8 and 9

*Get Real* is set against the background of a school competition and examines the pressures, rivalry and potential temptations that such events bring out in peers, parents and the school community. The audience share the four characters' struggle to live up to the expectations of those around them, their frustrations with failing, and feeling different and unsure of themselves and their conflicting desires. It is an exploration of the nature of expectations, and learning to believe and trust in oneself and one's choices.

### **Primary Schools:**

#### ***About Us: As If***

Intermediate Phase Grade 4 to 6, Senior Phase Grade 7

*As If* is set against the backdrop of a school play, a 'haunted' cemetery, tryouts for the soccer team, and a first kiss. Three school friends' lives suddenly get complicated as they start having to deal with the differences, and similarities, between boys and girls – especially when two of them think that maybe, perhaps, they might just like each other. The show examines pre-adolescent relationships and the social pressures to fit in while still maintaining one's own identity. Ultimately it's about trusting and believing in oneself, rather than giving in to the pressures and expectations of others.

The production explores the issues of abstinence, gender roles, peer pressure, self-esteem, self-image and self-awareness, the role of peer relationships, early sexuality awareness, and the social need to fit in and yet be oneself. The focus is on problem solving and self image and encourages the learners to view themselves as capable, contributing individuals, who are important and have value. The intention is to enhance and encourage the development of the audience's knowledge, skills, attitudes and values, to enable them to trust themselves and to make sound, informed and honest decisions about themselves and their choices.

#### ***No Monkey Business: Inside Out Puppet Show***

Foundation Phase Grade 1 to 3

*"Inside Out"* deals with basic health, sickness and HIV and AIDS. Mac Monkey has a severe cold but is afraid to tell his caregiver Thandi because he is afraid of doctors. He tries to hide away but his best friend Vanda Vulture, somewhat of a hypochondriac herself, tells on him. Thandi takes Mac to Doctor Hippo who explains to Mac exactly why people become ill, what germs are, and how to look after his body to keep himself healthy in the future.

Later, much improved after his doctor's visit, Mac and Vanda meet their friend Lindi Leopard. When Lindi hears that Mac is recovering from a cold, she tells him that unfortunately she can't play with them that day. Lindi is HIV+ and Mac's cold could make her even sicker. Mac and Vanda, confused about germs and dirt and illness, run away from Lindi – to wash their hands! A disappointed Thandi, with Lindi's help explains to Mac and Vanda about HIV and how some sicknesses are different, and how one gets it.

Mac feels very guilty about the way he acted and, in a gesture of goodwill, offers Lindi the medicine that Doctor Hippo gave him to cure his cold, despite Vanda's deep misgivings. Unfortunately Lindi starts to feel dizzy and very, very sick. Mac gets a huge fright and calls Thandi, who puts things right, explaining how Lindi's medicines, her ARV's, control her HIV and how they reacted badly with Mac's cold medicine. Thandi reminds the friends that you only take medicines from people you know and trust like parents and doctors, and that you should never share medicines.

The show incorporates a range of life-skills issues – basic health, hygiene, illness, understanding HIV, medicines and ARV therapy. Sex as a possible mode of transmission for HIV is not discussed with this age group. The focus is rather on an understanding of, and

relationships with people who may be HIV+, and the basic principles of good health. In addition, sensitively, and without worrying the audience, the show raises the issues around terminal illness, and the fear and discrimination that are associated with it.

### ***No Monkey Business: Can't Touch This Puppet Show***

Foundation Phase Grade 1 to 3

*"Can't Touch This"* focuses on the issues surrounding physical abuse and physical boundaries. Mac Monkey is incredibly excited because his uncle, Bobby Baboon, is coming to visit, and he knows these really great games and fun things to do. But Bobby's games get a little too 'rough', and Mac begins to feel a little uncomfortable, so he talks with Vanda Vulture, his best friend, and they feel that something isn't quite right so they decide to talk to Thandi, their Adult care giver.

This show addresses *'Good and Bad Touching'*, and *'Good and Bad Feelings'*, and strengthens the idea of trusting in your own feelings. The children are given practical solutions for how to act and what to do when things feel 'wrong', fostering the concept of *'It's My Body'* and preparing for physical responsibility and awareness. In addition, sensitively, and without threatening their perception of family, the show raises the issues around what to do when a trusted person or family member makes them feel bad, and in doing so addresses the feelings around *'True and False Guilt'*.

The aim of the show is to leave the child with a positive view of themselves, the confidence to trust their feelings, and clear guidelines on what to do if they feel threatened or unsure.

### ***monkey tales: can't touch this Puppet Show***

Pre-school ages 3 to 5.

A shorter, simpler version of *No Monkey Business: Can't Touch This*.

## **2008 PRESENTATIONS**

### **TEAM TRAINING**

In 2008 arepp:Theatre for Life trained and rehearsed 9 teams of performer educators, employing 18 young performers (3 of whom were employed on two teams), 6 theatre directors and 5 translators. The following were contractually employed with arepp:Theatre for Life during 2008:

**Performers:** Sandile Makhoba, Hayley Owen, Anele Situlweni, Larissa Hughes, Tiisetso Sefatse, Eugene Mgcobo, Phumzile Mhlongo, Stephanie Baartman, Louis Christie, Roxanne Josephs, Naiwa Mamarara, Jabari Makhooane, Tshegofatso Mokone, Gugelethu Zuma, Anele Situlweni, Fundiswa Zwane, Morena-Busa Sefatse, Elizabeth Mkandawire, Hector Leigh, Mpho Molao, Lungi Phindi, Zamekhaya Mdingi, Jodi Deerling and Eldre Vermeulen.

**Directors:** Gerard Bester, Nelson Mokoena, Hayley Owen, Boitumelo Morake, Nolwazi Shange, Charlene Le Roux, Bryan Hiles.

**Translators & Language Consultants:** Boitumelo Morake, Anele Situlweni, Lele Ledwaba, Louis Christie, Hein van Zyl.

### **TOURS**

arepp:Theatre for Life produced and ran **9 tours** in 2008, tours 1 (divided into two sub-tours over the 1<sup>st</sup> & 2<sup>nd</sup> quarter), 2,3,4,5,6,7,8,9, which travelled **39,134 kilometres** (7,000 more than 2007) of the **Eastern & Western Cape**, the **Free State**, the **North West**, **KwaZulu Natal** and **Gauteng**, exactly as planned, save a day or two for various logistical reasons.

This represents some **344 possible performance days** - the number of days (combined) on which a performance could have occurred, 66 more performance days than 2007. This



represents an average of **35 performance days** per tour, or about 7 weeks, as expected and the same as 2007.

## SUPPORT ORGANISATIONS

**77 support organisations** in the various areas were recommended to the schools, **76** of which we have recommended, and worked with, previously. This is an aggregate figure of all the tours, however, and several organisations were recommended over multiple tours, a data collecting issue which we shall correct next year and therefore about 50 different individual organisations (same as 2007) is probably a more accurate figure.

## SCHOOLS

arepp:Theatre for Life contacted 917 schools (much the same as 2007) of which **383** booked presentations (42%), which is a substantial improvement on previous years (bet 30%-33%); **126** of which we know we have performed at before (our records are not clear with many of the schools) - some 33% - which is lower than previous years (60%), but is borne out by the educators where 33% indicated they had seen an arepp:Theatre for Life show before. This ratio has been between 50% and 60% over the last few years and may be due to the current project managers, who have no personal history with the schools, contacting more schools coupled with arepp:Theatre for Life's policy of partnering with schools on a 'first come first serve basis' as long as they fulfil our performance criteria.

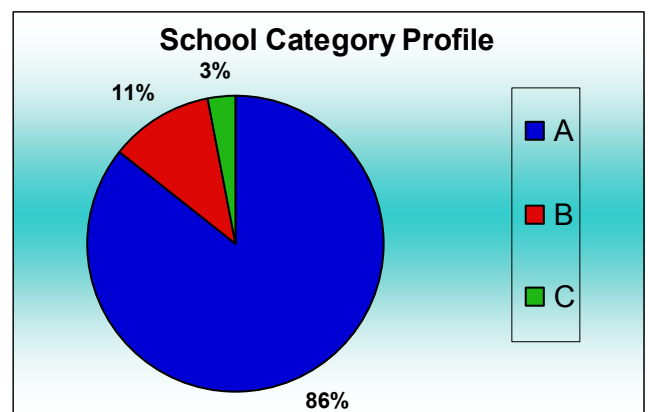
We performed to **301** of those schools (80%), which is proving to be the average, despite our best attempts to raise this. This is an average of **30 schools** per tour, and slightly less than one school per performance. The schools were predominantly in urban environments - cities (58%) and towns (35%) - much as normal, however there was a 6% increase in performances in rural areas (from 2% in 2007 to 8%) which reflects the improvement in the capacity of rural schools to provide the required support and follow-up to our programmes.

## Economic Category Breakdown

In 2008 arepp:Theatre for Life re-categorised the economic status of the schools, used to indicate their level of poverty and resources, based on their per annum school fees, as follows:

- A = Poor (Schools fees R1,000 or less per year)
- B = Average (fees of R1,001 to R 12,000)
- C = Affluent/Commercial (fees R12,001+)

arepp:Theatre for Life aims at a 75/25 percent spread, with a minimum of 75 percent of the schools in category A and a maximum of 25 percent of schools in category B and C, aiming at a 5% annual 'cost-recovery'.



In 2008 86% of schools were in category A, much the same as previous years. 11% of schools were in category B and 3% in category C, a drop in "C" due to the raising of the ceiling limit of "B" for 2008.

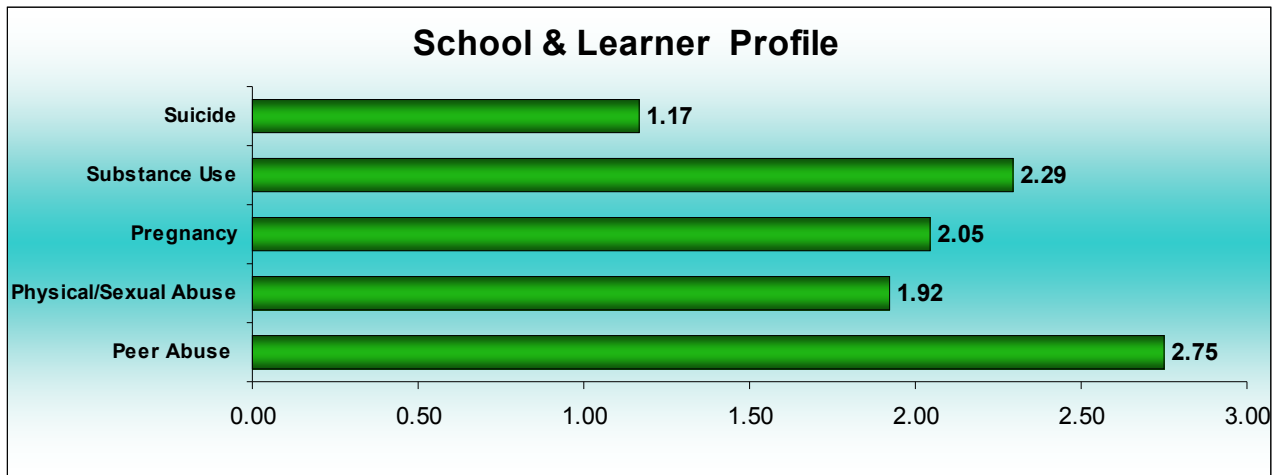
**371** follow-on Educator's **Life Orientation Curriculum Workbooks** and **49 Monkey Melodies** cassette tapes of the songs were distributed.

## School & Learner Profile

arepp:Theatre for Life collects data from each school regarding the reported incidents of sexual and physical and peer abuse, pregnancy, substance use and suicide (including attempts). This provides a basic indication of the context in which the presentations occur. The

indicators are rated by the contact person, usually the Life Orientation educator, at the school using the following scale; where the percentages are of the entire learner body:

|                |             |                      |                   |                |
|----------------|-------------|----------------------|-------------------|----------------|
| <b>Unknown</b> | <b>None</b> | <b>Little &lt;1%</b> | <b>Some 1%-5%</b> | <b>Lots 5%</b> |
| <b>= 0</b>     | <b>= 1</b>  | <b>= 2</b>           | <b>= 3</b>        | <b>= 4</b>     |



**% Learners Exempted from Fees: 48%**  
**% Orphans/Vulnerable Children: 28%**

The ratings this year are much the same as they were in 2007 with no statistically relevant differences except for a small drop in reported cases of physical/sexual abuse. No profiles were collected for the *No Monkey Business* or *monkey tales* tours due to organisational capacity with only one Project Manager. More rigour in collecting this data has indicated that some revision of the system is necessary to provide statistically useful information in relation to our outcomes. Schools do not keep official records of incidents of peer abuse or substance use, so these tend to be the impressions of the life orientation educator. These impressions haven't proven useful to crepp:Theatre for Life in any practical way as they can't be usefully compared with previous years or other schools because they are proving to be too subjective. We have therefore decided that from 2009 these indicators will be confined to just the reported incidents of *sexual and physical abuse, pregnancy, and suicide (including attempts)* and the % of OVC's and learners exempt from fees, which will be collected from the principle of the school who is required to keep such records. These will in future be measured as the actual percentage of the school's learner body. The school's official pass rate (in grade 7 for primary schools and grade 12 for secondary schools) will be added to this profile from 2009, as this indicates the learning environment at the school.

In 2008 nearly 50% of the learners crepp:Theatre for Life engaged with were exempt from paying school fees, while 28% were known to be orphans or vulnerable children by the schools administration.

## AUDIENCES

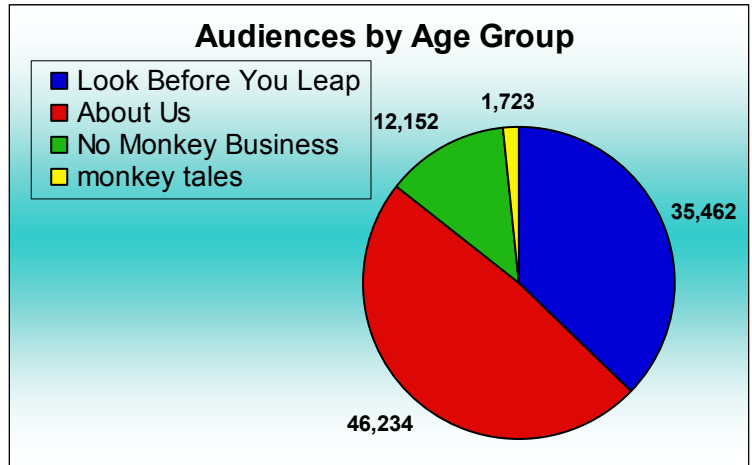
crepp:Theatre for Life performed to **95,571 English, Afrikaans, isiZulu, isiXhosa, Sesotho and Setswana learners, 51,100** of whom were **female (53%)**. This is 17,500 more than 2007 (and 25,000 more than 2006) due to the smooth running of this year.

This is an average of 155 learners a show, 25% lower than is aimed for (200 per show), and about 300 learners per school. This is largely due to the majority of the Category A schools having no large performance venue, like a hall, and crepp:Theatre for Life having to perform in 'double classrooms'. Impact-wise, however, more intimate spaces and smaller audiences

encourage greater engagement and more personal involvement.

Per Age-group focus this was as follows, which percentage-wise is much the same as 2007:

- **35,462** (38%) **Look Before You Leap** grade 8-12 learners (13-22 year olds)
- **46,234** (49%) **About Us** grade 4-7 learners (10-13 year olds)
- **12,152** (13%) **No Monkey Business** grade 1-3 learners (6-9 year olds).
- **1,723** (2%) **monkey tales** pre-school learners (3-5 year olds).



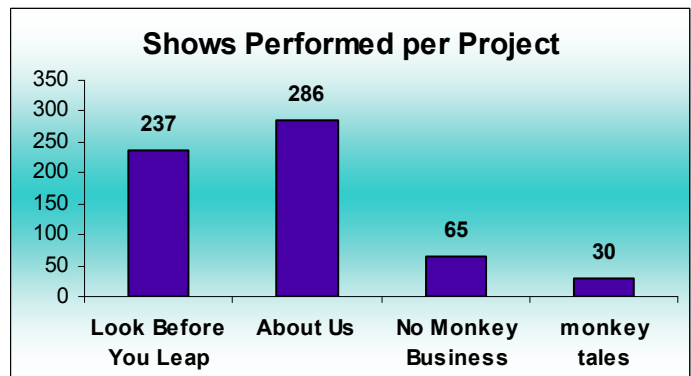
### SHOWS

arepp:Theatre for Life performed **634** shows out of an arranged total of 811 (78%), while 45 shows (6%) were combined into one performance by the schools. This is almost as expected as the norm is between 85% and 90%.

This is an increase in arranged shows of nearly 20%, and 195 more performed shows than 2007; an average of 2.1 shows per school.

Per age-group focus this was as follows:

- **237** *Look Before You Leap* shows
- **286** *About Us* shows
- **65** *No Monkey Business* shows
- **30** *monkey tales* shows

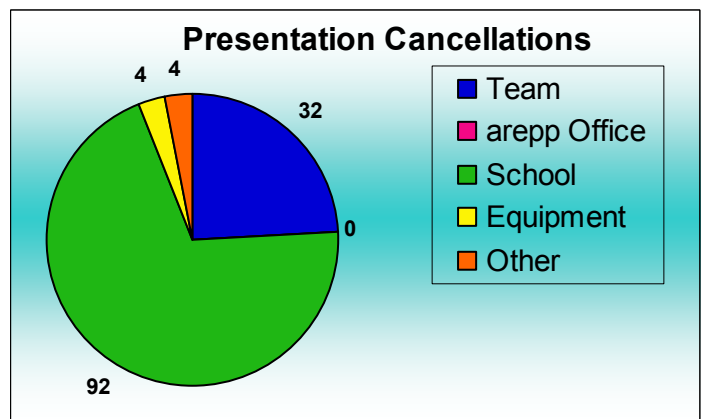


### Cancellations

There were **132 cancellations** (16%) in 2008, which is almost within the usual 10-15%.

As usual the overwhelming majority of cancellations occur due to problems at the schools, usually due to schedule conflicts or internal communication problems.

The balance of the cancellations was due to performer illness. Unfortunately one of the 'downsides' of short-term contract staff has proven to be more cancellations due to illness.



### EVALUATION FORMS

Each performance team, the life orientation educators, and groups of learners all assess and evaluate each presentation by means of assessment questionnaires, for comparison and analysis. In addition, every question asked is recorded, per gender and age group. The intention is to capture the experience of each presentation with each individual audience. arepp:Theatre for Life uses these to monitor and evaluate the presentations and their immediate impact.

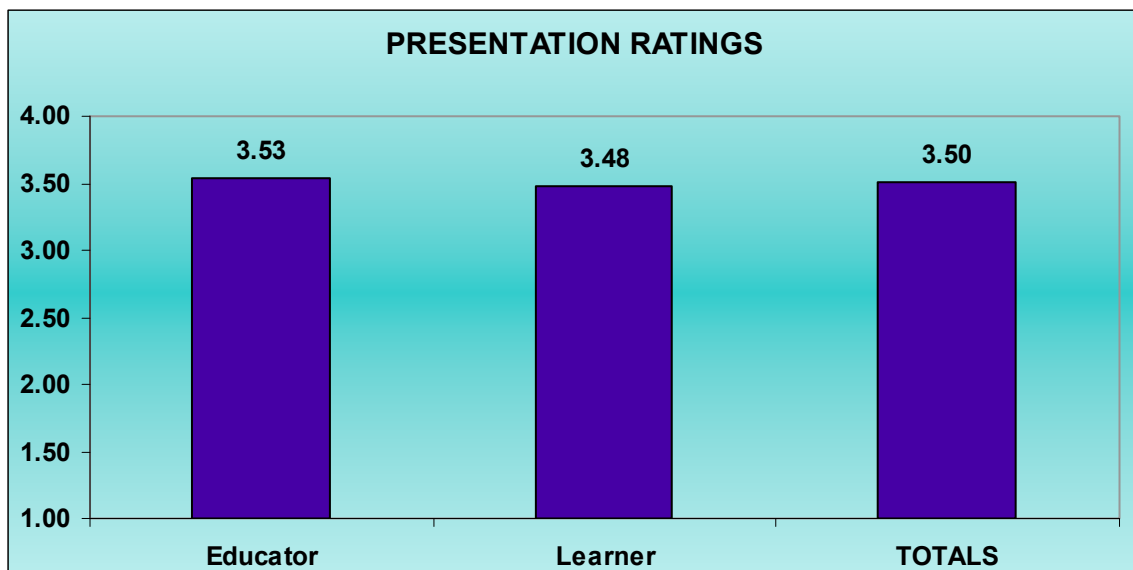
**731 Educator Evaluations**, of which 240 (33%) had seen an crepp:Theatre for Life show before, and **533 Learner Evaluations** were completed and returned. (The *No Monkey Business* and *monkey tales* learners do not complete evaluations due to their age).

### PRESENTATION RATINGS

In crepp:Theatre for Life’s Applied Theatre methodology the standard and quality of the presentations is crucial to engendering the audience’s engagement in the experience, as is the alignment of the content with the Life Orientation Curriculum for contextualisation and follow-up.

A score of **4** is the maximum achievement here, which equals ‘**exceptionally well**’, with **1** as ‘**not at all**’, using the following ratings scale:

|                          |                         |                    |                                  |
|--------------------------|-------------------------|--------------------|----------------------------------|
| <b>Not at all</b><br>= 1 | <b>Partially</b><br>= 2 | <b>Well</b><br>= 3 | <b>Exceptionally Well</b><br>= 4 |
|--------------------------|-------------------------|--------------------|----------------------------------|



The presentations were, as with previous years, all rated very highly, between ‘**well**’ and ‘**exceptionally well**’ by both learners and educators, giving an average rating of 3.50 out of 4 for the quality of the presentations. The educators rated the presentations as **3.66** (out of 4) in terms of their **relevance** to the Life Orientation Curriculum.

This predicts a high degree of involvement and engagement by the audience.

Some of the comments made by the educators and the learners to substantiate their ratings are detailed below, per age-group focus. In the parenthesis T <no.> refers to the Tour number, EE <no.> or LE <no.> refers to the Educator or Learner Evaluation and the show number. For the Learners (LE) this is followed by their grade no. and gender, so for example (t1, LE 5,8,m) means Tour 1, Learner Evaluation show 5, grade Eight, Male.

*“Gender issues relevant to school situation, so good to cover. Discussion is encouraged well by actors. Play covers wide range of issues with different types of people, genders, colours, cultures” (t1, EE 2).*

*“Learners felt free to ask questions that they may hesitate to ask parents... many realised that gender discrimination is wrong and that one should address this problem when it arises” (t2, EE 23).*

*“I was really impressed by the performance and the discussion, and the way you talked made us feel comfortable to talk about everything we wanted to say” (t2,LE 37, 7,f)*

*“The learners enjoyed themselves. Information given was on the level of the learners. Made our children aware of life changes in their own lives. Their storyline was well presented whereby the children were hooked. Bringing the HIV-AIDS issue into the play as well as the sexuality aspect! Respect each other and then bringing the facts of modern life. We would like a long-term relationship with arepp because every year their play brings reality into perspective of our modern teenage problems. We as teachers really enjoyed the show and would like to see arepp in the future. Excellent!” (t3,EE 51).*

*“I was really impressed by the performance and the discussion, and the way you talked made us feel comfortable to talk about everything we wanted to say” (t3,LE 37,7).*

*“Learners were fully engaged in this presentation, they listened attentively and enjoyed the play. They were actively involved and show interest and understanding about the motive of the play” (t4, EE 27).*

*“The learners were so impressed about the presentation. They were so excited. The bell for short break rings but they were so concentrated on the presentation they didn’t notice” (t5,EE 14).*

*“Really educational. It felt like (I was) watching myself and my friends” (t5,LE 61, 7,m).*

*“They enjoyed it, answered questions and took part in the singing” (t9,EE 24).*

*“It reminds them of what is really happening amongst the society they are from, especially inside the family, giving them good skills and awareness of what they should do when those people are doing this to them and confusing them and making bad promises” (t9,EE 25).*

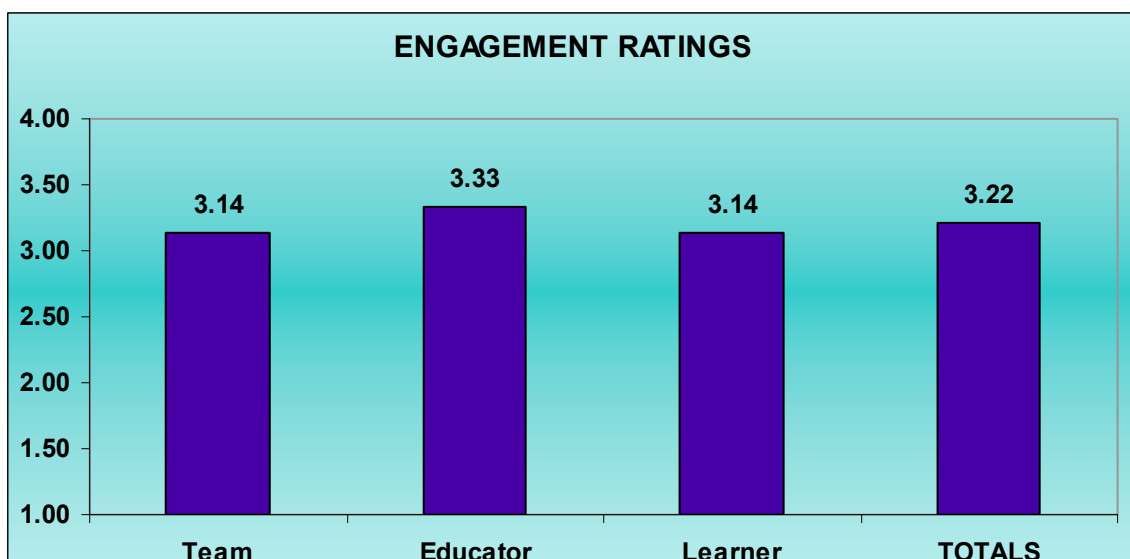
## ENGAGEMENT RATINGS

According to arepp:Theatre for Life’s Applied Theatre methodology the development of self-efficacy is achieved through the engagement of the audience in the show and in the facilitated discussion afterwards. The better an arepp:Theatre for Life presentation succeeds in engaging the audience, the greater the environment for, and likelihood of an increase and development in that audience’s self-efficacy.

The level of an audience’s engagement is dependent on the quality of the presentation (reported on above), their personal identification and emotional involvement with the performance, their cognitive participation in the production and in the discussions and debate which follow, and the provision of relevant, rights-based information.

A score of **4** is the maximum achievement here, which equals ‘**exceptionally well**’, with **1** as ‘**not at all**’, using the following ratings scale:

|                          |                         |                    |                                  |
|--------------------------|-------------------------|--------------------|----------------------------------|
| <b>Not at all</b><br>= 1 | <b>Partially</b><br>= 2 | <b>Well</b><br>= 3 | <b>Exceptionally Well</b><br>= 4 |
|--------------------------|-------------------------|--------------------|----------------------------------|



The overall engagement rating was **3.22** (out of 4), which reflects that the audiences engaged well with the presentations, and indicates that a concomitant increase in their knowledge, self-concept, and problem-solving and decision-making life-skills, and thus their self-efficacy, with regard to the relevant issues can be expected.

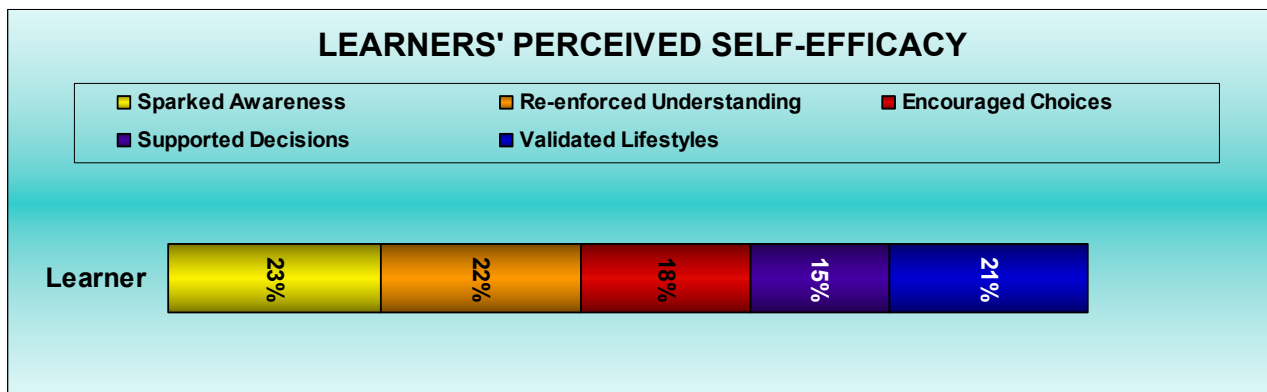
## DISCUSSION TOPICS

**4489 Questions** were facilitated in discussion.

The issues for the audiences, based on the questions and discussions, were in general around **HIV/AIDS (972); Relationships (927); Sex & Sexuality (697); Rights & Responsibility (472); Identity Issues (343); Abuse (307); Reproductive Health (304); and Substance Use (160).**

## IMPACT: PERCEIVED SELF-EFFICACY

The increase in the audiences' self-efficacy, and thus the impact of the projects, is reflected by the learners on the self-efficacy continuum, below, which indicates the audiences' perception of their feelings of competency, agency and self-worth in relation to the issues after the presentations; the audience's perceived self-efficacy:



**23%** of the learners who completed an evaluation felt they learned about and understood the issues in a new way.

**22%** of the learners who completed an evaluation felt that what they knew, understood and felt about the issues had been confirmed and re-enforced.

**18%** of the learners who completed an evaluation felt that they would now be making some changes to the way they think and behave with regard to some of the issues.

**15%** of the learners who completed an evaluation felt that they now had the ability to change the way they thought, felt and behaved regarding the issues, should they want or need to.

**21%** of the learners who completed an evaluation felt that they were happy, comfortable with and supported in the decisions that they had already made regarding the issues.

Some of the comments made by the educators and the learners on the evaluation forms to substantiate their feelings are detailed below, per age-group focus. Again, in the parenthesis T <no.> refers to the Tour number, EE <no.> or LE <no.> refers to the Educator or Learner Evaluation and the show number. For the Learners (LE) this is followed by their grade no. and gender, so for example (t1, LE 5,8,m) means Tour 1, Learner Evaluation show 5, grade Eight, Male.

*“I think I learnt more about being a teenager and I heard some stuff I’ve never heard about. This play made changes to me like things I saw before in my life I saw different things. This play taught me about a choices I have already made about these things I learn about. And I am so proud about this play. It was so good and excellent play I have ever known before”* (t1,LE 24,8,f).

*"It meant a lot, I at first thought its probably just about the girls because of the way it started, I also felt in a way of "do they ever think of a guys perspective way" but in the middle they brought up the guys perspective, it's a lot of info of the world today and I think of what I go threw, now I can share it with the actors. THANK YOU"* (t1,LE 37,12,m)

*'It was fun and we enjoyed it very much. We have learned a lot about how to deal with this stuff when it happens. We knew what they wanted to tell us and we understand it. We also were comfortable talking to them and to asking questions. Thanx for the show it was awesome and it change the way we think about this stuff'* (t3,LE 15,7,f).

*"I really enjoyed the show and I learned a lot from it. I learned that I have to accept myself as who I am, unlike Lebo. I also learned that I mustn't discriminate my friends or anyone, and that I mustn't anticipate my friends to be just the same as myself"* (t4,LE 63,7,f).

*"The show was interesting and had information that I didn't know till now. And one other thing the presentation relates to what I've been learning in Life Orientation. You brought light to our school and we'll remember you"* (t8,LE 27,8,m)

*"The show reminded me of myself that's why I was comfortable and honest about my questions and answers. When you were doing your thing, I felt like I aint the only one who does these things. The show meant a lot to me because I felt home not alone"* (t8,LE 11,11,m).

## **EXTERNAL TRAININGS REPORT**

The full reports and Recommendations of Training Workshops are available upon request.

### **Health Communication Partnership**

The newly appointed Project Manager for the Drama Project of the Health Communication Partnership in Zambia came to arepp:Theatre for Life for in-house training at the office, and with the performance team on the road. He received mentoring in the areas of Project Planning and Management, Directing of Theatre shows, Project Monitoring and Evaluation, and training in setting up and running a Drama Training Workshop. arepp:Theatre for Life then accompanied the HCP Drama Project Manager and the Workshop Facilitator to observe their work at their In-the-field Monitoring, and Refresher Training Workshop, and to provide suggestions and guidance at the workshop, and recommendations for the next 8 training workshops.

### **Pulse Uganda Ltd**

arepp:Theatre for Life created a training course for Pulse Uganda Ltd, which is a social marketing company operating in East Africa, using performers for experiential marketing road-shows. The purpose of the workshop was to provide training in the arepp:Theatre for Life Applied Theatre methodology and practice. The desired outcome is that the participants will be able to adapt and use the model in their own work, develop applied theatre projects, or teach them in their communities. The performers were introduced to: Techniques for Scriptwriting; Performance and Theatre-Making Skills; and Facilitation Techniques. arepp:Theatre for Life has been invited to run a more intensive follow-up training in 2009.

### **South African Scout Association**

As part of their Learning Track development in the SAN! Partnership, SASA approached arepp:Theatre for Life to conduct a training workshop for their Scout Field Officers, on Facilitating Effective Sexuality Communication with Children and Young People. The aim was to assist participants in identifying and facing the challenges of discussing the issues inherent in Sex, Sexuality, Abuse and HIV/AIDS, and the Rights and Responsibilities regarding these, to equip participants with some of the relevant information, and the approach necessary for discussing these issues, and to introduce participants to Techniques for Facilitation, including age appropriateness, encouraging and sustaining discussion and debate for cognitive learning, handling disclosures, and basic front-line counselling techniques.

## **CIDRZ Paediatric Puppetry Project**

In November 2007 arepp:Theatre for Life worked with CIDRZ (Centre for Infectious Disease Research in Zambia) to create a puppet show to strengthen community outreach to children aged 3 to 10, and their adult care-givers, in order to increase HIV/AIDS awareness, increase the number of children accessing care and treatment for HIV, and encourage ART adherence. The team began performances of the show in selected Lusaka clinics in April 2008. As part of the original training process, arepp:Theatre for Life was contracted to conduct a monitoring site visit to the project performing in the field, and run follow-up rehearsals. The objective was to maintain, develop and enhance production quality, by conducting in-the-field monitoring site visits of the puppet show, in order to assess the quality and effectiveness of the show and its messages, and to assess audience response to the puppetry medium and to the content, to assess team progress and activities, to re-inspire and re-energise performers and to allow them to express concerns and share highlights and experiences about the shows; And quality control of the production through feedback, performance notes and rehearsal. arepp:Theatre for Life has been invited to return in 2009 to audition, select, train and rehearse 3 replacement team members into the show.

## **UNICEF**

UNICEF requested a script for a road-show campaign on the prevention of mother to child transmission of HIV. The script was completed and accepted on the 29<sup>th</sup> August. UNICEF then requested two facilitation training workshops, which arepp:Theatre for Life conducted for Primedia, a company performing the Road-show on behalf of UNICEF. The training aimed to assist performers with the participation and post-show facilitated discussion sessions.

## **Applied Theatre Lectures**

arepp:Theatre for Life presented a series of Applied Theatre lectures and facilitation training to the 2<sup>nd</sup> year BA and BADA theory course class at the UCT Drama School.

## **Sibikwa**

arepp:Theatre for Life conducted a workshop with the final year students at the Sibikwa drama training school. The workshop included a performance of *"No Monkey Business: Inside Out"* and a presentation on the arepp:Theatre for Life activities, applied theatre methodology, and monitoring and evaluation systems.

## **Drama For Life**

arepp:Theatre for Life presented three workshops at the Drama for Life Workshop Festival; these included a performance of *"No Monkey Business: Inside Out"* and a presentation on the arepp:Theatre for Life activities, applied theatre methodology, and monitoring and evaluation systems.

## **MA DISSERTATION**

As planned, Gordon completed and submitted his MA dissertation on the arepp:Theatre for Life method as developed over the last twenty-one years. The dissertation has been accepted, with distinction, and Gordon has been invited to pursue a PhD with the faculty. The abstract is below. The full dissertation is available on request.

## **PLAYING FOR KEEPS: An examination of arepp:Theatre for Life's applied theatre pedagogy with regard to adolescent sexuality.**

### **ABSTRACT**

This dissertation examines the particular method developed by arepp:Theatre for Life, a South African Non Governmental Organisation, in its work of providing sexuality and social problem solving life-skills education for adolescents, towards the development of self-efficacy



in school-going youth, by means of dramatic presentations.

The research is broadly located in the fields of applied theatre, experiential learning and participatory action research. Social cognitive and self-efficacy theory underpin the educational perspectives, whilst phenomenology, the 'eventness' of theatre, narrative and diegesis are key to the conceptual framework within which crepp:Theatre for Life's use of theatre is examined. The crepp:Theatre for Life archive, including the organisation's internal monitoring and evaluation system, provide the primary data source for this investigation, which focuses on one crepp:Theatre for Life production, *Look Before You Leap: Hangin'* in 2007, for specific investigation and the provision of evidence.

crepp:Theatre for Life's applied theatre pedagogy combines the concepts of observational learning through a theatre show with the processes of experiential learning through a facilitated discussion to develop self-efficacy with regard to adolescent sexuality. The theatre experience stands in for, substitutes and simultaneously transmogrifies into a life experience for the audience which is then reflected upon, analysed and theorised, and where skills are imparted to understand how to problem solve, and make sense and meaning of experience.

The crepp:Theatre for Life method achieves this engagement via the processes of fostering identification, arresting empathy and precipitating cognition among the audiences, so that the audience experience 'themselves' reflected and refracted through the prism of the event. The experience becomes a life experience for the audience, which, in-turn increases the reservoir of life experiences and competencies that the audience has to draw upon when faced with and responding to real life situations. The more of such opportunities or experiences that a person has in relation to the portrayed actions or behaviours, and the more skilled and able they are to analyse and interpret them, the more they will have to draw upon to assist in shaping their actions and responses to actual life events, thus developing their resilient self-efficacy.

## PREPARATION 2009

### Audition Workshops

crepp:Theatre for Life holds 3 to 5 hour long (depending on the number of participants) audition workshops with the major drama schools and agents in the country in order to determine which young performers have all the necessary qualities to work for crepp:Theatre for Life. These include ability and talent in acting, facilitating, reporting, dealing with young people and working together as a team.

Audition workshops for the tours in the first quarter were held with **31 performers** in: Johannesburg on the 17<sup>th</sup> October with **14 performers** from the Universities of Pretoria and the Witwatersrand, the Tshwane University of Technology, The Market Theatre Laboratory, MID, FUBA, Themba and the Johannesburg Actors Agencies. Cape Town on the 20<sup>th</sup> & 23<sup>rd</sup> October with **13 performers** from the Universities of Cape Town and Stellenbosch, the Community Arts Project and the Cape Town Actors Agencies; Pietermaritzburg with **4 performers** from University of KZN for the *No Monkey Business* TB project (discussed below).

The participants found the process to be different from what they were used to in terms of auditions but challenging, stimulating and interesting. They indicated that they felt that they had learnt new things specifically with regard to expressing their views and beliefs and hearing the views of others which they may otherwise never have been exposed to.

### Casting

The following people have been cast in the following 2009 shows. The remainder of the proposed 2009 shows have not been cast pending confirmation of funding.

**Tour 1** “*Look Before you Leap: Big Time*” and *Look Before you Leap: Oh Yeah!* for Secondary Schools in English, with isiZulu, isiXhosa, Sesotho and Afrikaans performing in Gauteng, KwaZulu Natal, the Eastern & Western Cape, and Mpumalanga.

**Performers:** Sibongile Balfour, Thato Cele, Jodi Deerling, Nokuthula Zuma.

**Directors:** Gerard Bester, Stephen Van Niekerk.

**TB Shows** “*No Monkey Business: Sniffles and Sneezes*” for Primary Schools in isiZulu in KwaZulu Natal.

**Performers:** Mbongeni Mtshali, Mlondi Zondi, Sne Makanya, Nozipho Manqele.

**Director:** Stephan Van Niekerk.

**Translator:** Lele Ledwaba.

### **Training Tour 1 *Look Before You Leap* 2009**

The issue training workshop and the rehearsals for *Look Before You Leap: Oh Yeah* for tour 1 were conducted in December. The training went well, with the four performers all achieving high scores in the post training assessment. The scores were 92%, 90%, 89%, 87%, which is extremely positive and indicates that the training was successful.

## **C: ORGANISATIONAL REPORT**

### **GENERAL REPORT**

This year everything proceeded as expected, planned and envisioned notwithstanding the death of Anne Stagler, the Cape Town Project Manager in July. The organisation and the projects ran smoothly and well within expected parameters, and financially even better than expected, achieving our expected outcomes. The spate of xenophobic attacks, which rocked the country, occurred during our rehearsal periods for the shows and we were thus able to incorporate, enhance and stress the notions of tolerance, acceptance and difference in each production at a time when it was crucial for our country’s youth. This year also saw Gordon complete and submit his MA thesis on the arepp:Theatre for Life method, titled *Playing For Keeps: An examination of arepp:Theatre for Life’s applied theatre pedagogy with regard to adolescent sexuality*. We conducted 9 external training projects on various aspects of the arepp:Theatre for Life Applied Theatre methodology with other organisations and institutions in South Africa, Zambia and Uganda. Finally we conducted a strategic planning workshop to focus on and plan our direction over the next three years (until 2011).

A number of educators, and some of the About Us teams expressed reservations about the suitability of *As If* for the grade fours, indicating that the content was a little above them, developmentally. Grade four has always been a difficult age-group for arepp:Theatre for Life for this exact reason, as they tend to fall on the cusp of our age-group delineations, but as the department of Education classifies them as Intermediate Phase the schools tend to want them with the older grades. In the past, when we were able to offer the school both a *No Monkey Business* show and an *About Us* show we would leave it for the educators to decide which show was appropriate for their grade fours - often the grade fours would then see the *No Monkey Business* show in the first half of the year, but the *About Us* show in the second and we intend to return to this structure and offer both primary school shows at the same time to the schools and thus solve this issue.

Simelela, an NGO based in Khayelitsha which deals with child abuse, contacted arepp:Theatre for Life regarding the possibility of hosting a ‘child-abuse themed’ tour to the pre-schools that they service in Khayelitsha. This became Tour 9 of 2008, *monkey tales: can’t touch this* in isiXhosa. Being an NGO, Simelela had tight budget constraints and so in order to keep the costs down arepp:Theatre for Life agreed to cast, rehearse, train and oversee the tour using our equipment, puppets and vehicle, while Simelela was responsible for organising all the logistics of the tour and contacting the pre-schools. This was a very exciting project for

us as we hadn't done a pre-school show since 2000 because of difficulties in finding funding for the age-group, and we were delighted that it was received very well. The care-givers at the crèches were overwhelmingly enthusiastic about the production and its impact, universally entreating crepp:Theatre for Life to return and praising the impact of the show and its support of the critical learning issues for the age-group. This has reminded us, once again, how valuable and significant our method can be for providing enhanced supplementary life-skills education even to this young age-group and inspired us to actively seek funding for this age-group, and to evaluate and demonstrate its impact for the future.

In late October, crepp:Theatre for Life answered a call for proposals to produce a TB focussed show for grade 1 to 4's for the Department of Health, KwaZulu Natal. TB is one of the issues that we have always felt the crepp:Theatre for Life Applied Theatre methodology would be particularly successful at addressing, especially for this age-group and we were engaged for the project. However, in order to accommodate the Department and the Italian Commission's (the principal donor) budget and time constraints, it was necessary to make some compromises to the usual way we prefer to work. It was decided that crepp:Theatre for Life would not be responsible for the arranging, management or running of the touring performances, nor would we be the employer of the performers. crepp:Theatre for Life would only be responsible to create, rehearse and produce two 30 minute TB focussed productions (in January 2009) in isiZulu for Grade 1 to 4 learners in Primary Schools dealing with the TB messages provided to perform during the first term of 2009.. The production would utilise the characters and format of the *No Monkey Business* series using the existing crepp:Theatre for Life set, sound and puppets at a no hire cost but insured at replacement value and in return crepp:Theatre for Life would retain full copyright and creative control over the entire production (script, songs, setting, characters and puppets). This is a 'test case' for us to determine if we can successfully work in this way in these kinds of 'service provider' partnerships without compromising our methodology, impact or reputation.

2008 has been a very successful and productive year in terms of achieving our outcomes, and has run incredibly smoothly, but, because of the uncertainty over funding and the decisions that this precipitated, it has also taken an enormous emotional and physical toll on the remaining three production staff members during the last half of the year. It is worth noting that while 'on paper' this year has proven to be unexpectedly more cost efficient and streamlined than previous years, despite the loss of one project manager, this has come at an indemonstrable 'cost' in terms of increased stress and emotional fatigue for the production staff, which, while indicating their commitment and belief in the value of the work over other considerations, is not sustainable. In order to continue to produce work at this level of output and impact crepp:Theatre for Life needs to increase its organisational capacity, which it cannot do until it has the security of more long term funding agreements, the classic 'catch 22'.

## BOARD

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

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

The following were members of the crepp:Theatre for Life Board in 2008:

Ms Lesego Motsepe - Chairperson - Performer

Mr Nicholas Culayo – Theatre maker

Mr Brian Heydenrych – Treasurer - Theatre Producer and freelance performer

Ms Shireen Hellberg-Hollier – Secretary - Theatre maker

Mr Andrew Henwood - Engineer and Chartered Accountant (joined May 2007)  
 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  
 Ms Linda Sokhulu – Performer & Theatre Maker (joined May 2007)

## **STAFF**

### **Project Managers**

Anne Stagler, the Cape Town Project Manager passed away, completely unexpectedly in the first week of July. We decided not to replace Anne as her contract was set to expire at the end of October and due to the current funding outlook for 2009. Dustin Calitz, the Johannesburg Project Manager managed the tours for the rest of the year, and we employed ad-hoc Tour Organisers as necessary. Dustin has accepted an extension of his contract to the end of September 2009.

The following people were employed contractually as Tour Organisers to assist with contacting the schools in 2008:

Charlene Le Roux, Larissa Hughes, Hayley Owen, Nolwazi Shange.

## **CONFERENCE REPORT**

Gordon presented a paper at the dramatic learning's conference entitled: *Reflection and Refraction: The role of "Identification" in arepp:Theatre for Life's Applied Theatre Productions*. The paper examines the role identification plays in encouraging engagement and emotional investment amongst the audiences of the arepp:Theatre for Life Applied Theatre presentations, and how this is achieved.

## **AFTER THE CURTAIN – Monitoring & Evaluation System**

The arepp:Theatre for Life monitoring, impact assessment and reporting system – *After The Curtain* - has been further updated and simplified for 2009. Again this has come largely from the ongoing working with the system, and the new understanding the organisation is developing regarding its methodology from Gordon's work on his MA. We have introduced, from 2009, ratings in relation to the Life Orientation Outcomes for the educators to complete. These are a refinement of the previous 'self-efficacy' indicators (dropped in 2007) but now based within the assessment outcomes of the curriculum. The ratings are based on the educators' experience and knowledge of the learners viewed in relation to their participation in the experience, and indicate perceived increases in learners' problem-solving and decision-making attitudes and life skills. The full revised system is available on our website [www.arepp.org.za](http://www.arepp.org.za) or on request.

## **STRATEGIC PLANNING**

In the context of Gordon's completion of his MA on the arepp:Theatre for Life method and the drawing to a close of all of arepp:Theatre for Life's current long term funding agreements (ICCO and SAN!), a strategic visioning and planning workshop for the next three to five years was conducted this year. On the whole it was felt that the 2006 strategic plan had been, and was being successfully achieved. Learnings from the past three years were discussed and in the light of those, the 2009 to 2013 Strategic plan was devised and agreed to, all the while considering and accounting for capacity, funding, marketing, personnel, priorities and assets. (The full Strategic Planning report is available on request).

## **2009-2013 STRATEGIC PLAN**

arepp:Theatre for Life commits itself to achieving the following over the next three to five years (2009-2013):

1. arepp:Theatre for life will continue to refine, improve and present its applied theatre performances, in accordance with the arepp:Theatre for Life methodology, to as many learners as possible without compromising the methodology or its impact.
2. arepp:Theatre for Life will develop strategies to monitor, evaluate and integrate the long term achievement of its objectives in relation to self-efficacy.
3. arepp:Theatre for Life will disseminate its methodology (in part or in its entirety) in order to:
  - a. Teach, share, develop, promote, and engage with the methodology.
  - b. Market, promote, and raise the profile of the organisation.
4. arepp:Theatre for life will create, maintain and promote “organic” synergies with “other organisations” which the methodology supports. (“organic” means natural, mutually beneficial, synergies that are supplementary and complimentary to both organisations; “other organisations” includes issue related organisations, service providers, and government departments.)
5. arepp:Theatre for life will investigate whether television, video or DVD are, or can be, suitable or appropriate forms of expression for the methodology.

## 2009 PLANNING

### 2009 FEE STRUCTURE

arepp:Theatre for Life believes that there should be a charge levied for our intervention because of a 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. The basis of the policy is a charge per child to the school, which is ideally to be collected from the children themselves. Schools and learners which are officially exempt from paying fees, and can demonstrate this, are exempt from these charges.

arepp:Theatre for Life categorises the schools we perform in as follows, with an attendant varied fee scale, the same as 2008:

|   |                     |  |              |
|---|---------------------|--|--------------|
| A | Poor                | (Schools fees R1,000 or less per year) | R1.50/child  |
| B | Average             | (R1,001 – R 12,000)                    | R5.00/child  |
| C | Affluent/Commercial | (R12,001+)                             | R10.00/child |

### 2009 WORKPLAN

In order to consolidate our narrative reporting with our financial reporting, specifically the annual audit, we have decided to adjust our working (and budget) year to be the same as our financial year – April to March in the future. 2009 seemed the perfect year to effect this change, as arepp:Theatre for Life has no secure funding agreements for the calendar year 2009 for the first time. That means that the workplan is divided into the first quarter 2009 which will utilise the remainder of the 2008 funding from ICCO and SAN!, and then the period April 2009 to March 2010. While this will still produce ‘out of sync’ reporting for 2008, it will be rectified in the next financial year (March 2010).

arepp:Theatre for Life is hoping to continue to be able to work at least the capacity that it has over the last three years, which is producing and running at least 8 tours a year (a minimum of two at any one time) in some 388 schools, performing 700 shows to some 100,000 children and young people, along with the same number of trainings and workshops. This plan will require the two Directors, two Project Managers, and the part time, outsourced services of the financial services provider, as in 2008. In line with our strategic plan we are also hoping to increase this capacity and the profile of the organisation, all of which is funding dependant. Training workshops are planned with Pulse in Uganda and CIDRZ in Zambia. There is a possible tour with Simelela of *No Monkey Business: Can't Touch This!* in isiXhosa in primary schools in Cape Town, and Gordon is hoping to pursue a PhD exploring the relationship between the experience of the theatrical event, self-efficacy and long-term behaviour and life choices and actions.

The following is the proposed arepp:Theatre for Life 2009 Workplan:

| <b>2009 Project Plan</b>                    |                           |                    |                   |                |              |                |
|---|---------------------------|--------------------|-------------------|----------------|--------------|----------------|
| <b>No</b>                                   | <b>Show</b>               | <b>Provinces</b>   | <b>Period</b>     | <b>Schools</b> | <b>Shows</b> | <b>People</b>  |
| <b>1a</b>                                   | Secondary Schools: LBYL   | Gaut, KZN, W Cape  | 19 Jan - 3 Apr    | <b>55</b>      | <b>110</b>   | <b>16,500</b>  |
| <b>April 2009 - March 2010 Project Plan</b> |                           |                    |                   |                |              |                |
| <b>1b</b>                                   | Secondary Schools: LBYL   | E Cape & Mpum      | 15 Apr - 29 May   | 34             | 68           | 10,200         |
| <b>3</b>                                    | Primary Schools: AU & NMB | Gauteng, KZN       | 15 Apr - 12 Jun   | 39             | 78           | 11,700         |
| <b>4</b>                                    | Primary Schools: AU & NMB | E&W Cape           | 15 Apr - 12 Jun   | 39             | 78           | 11,700         |
| <b>5</b>                                    | Primary Schools: AU & NMB | FS, NW             | 20 Jul - 18 Sep   | 45             | 90           | 13,500         |
| <b>6</b>                                    | Primary Schools: AU & NMB | E&W Cape           | 20 Jul - 18 Sep   | 45             | 90           | 13,500         |
| <b>8</b>                                    | Primary Schools: AU & NMB | KZN, Mpum          | 20 Jul - 18 Sep   | 45             | 90           | 13,500         |
| <b>7</b>                                    | Secondary Schools: LBYL   | NW, FS             | 20 Jul - 18 Sep   | 45             | 90           | 13,500         |
| <b>1</b>                                    | Secondary Schools: LBYL   | Gauteng, KZN, Mpum | 20 Jan - 31 March | 48             | 96           | 14,400         |
| <b>2</b>                                    | Secondary Schools: LBYL   | E & Western Cape   | 20 Jan - 31 March | 48             | 96           | 14,400         |
| <b>TOTALS</b>                               |                           |                    |                   | <b>388</b>     | <b>776</b>   | <b>116,400</b> |

The funding situation, as of October 2008, determined that arepp:Theatre for Life would only be able to field one tour in the first quarter of 2009, instead of the hoped for two. However we will be producing the two TB shows during the first quarter, even if we are not running them. arepp:Theatre for Life needs to start preparing for a tour a minimum of a school term in advance which means we require the funding to be secured at least two terms before in order to respond appropriately.

## **2009 SHOWS**

### **Secondary Schools:**

These productions explore the issues of abstinence, abuse, adolescent sexuality, eating disorders, gender roles and equality, HIV/AIDS, homosexuality, negotiating relationships, parental and peer pressures, pregnancy, self-image, substance abuse, teen suicide, and the pressures to have a partner and to have sex. The focus is on choices, problem solving and self-image and explores how the concepts of gender and sexuality affect perceptions of self and society. The intention is to enhance and encourage the development of the audience's knowledge, skills, attitudes and values to enable them to make sound, informed and honest decisions about themselves and their relationships; for the present and in the long term.

#### ***Look Before You Leap: Big Time***

FET Band Grade 10 to 12

*Big Time* follows a week in the lives of four friends, as they jostle to find the 'right' person to take to an important date. Dealing with image and communication, this show is a bumpy ride through teenage relationships. The show follows the four as they try to create the perfect images of themselves, as they struggle to find the perfect partner, and what their private thoughts are along the way. Ultimately the show is about the individual and the discovery that the individual makes the relationship, and not that the relationship defines the individual. It's about who we are and who we want to be first, before everything else.

#### ***Look Before You Leap: Oh Yeah***

Senior Phase Grade 8 and 9

*Oh Yeah!* pivots around the first formal social occasion on the school calendar and the pressures and temptations that such events bring to bear. The audience share with the characters the frustrations of not always fitting in, of being different, of feeling unsure of yourself, and of not being able to live up to everyone's expectations – along with some of the temptations, hardships and heartaches when one attempts to. The show is an examination of early relationships and the social pressures and needs to fit in while simultaneously trying to find and keep your own identity.

## **Primary Schools:**

### ***About Us: Playing For Keeps***

Intermediate Phase Grade 4 to 6, Senior Phase Grade 7

*Playing For Keeps* introduces two school friends, Sean and Thandi, and deals with their two stories running concurrently. In the first we follow Sean as he discovers that his brother, who he thought was overseas, is actually in hospital with AIDS and his personal search to try to come to terms and understand it – bringing his family back together in the process. In the other story we watch as Thandi is overwhelmed by the attentions of an older boy, who showers her with company and gifts – but what does he want in exchange?

Through the course of the action the audience is introduced to HIV/AIDS, the disease, and how it affects the body, as well as the prejudices and misinformation that surround it. They are also led to explore the nature of their own wants, desires and role in society, as well as the role and responsibility of the adults around them and, what is and what is not acceptable. The show stresses the importance of family, and examines how friendships provide support and assistance in difficult times.

### ***No Monkey Business: Us and Them Puppet Show***

Foundation Phase Grade 1 to 3

*Us & Them* deals with difference, tolerance and co-operation. Mac, Vanda and their friends at school never play with Tommy Turtle because he's a reptile, and everybody knows that "reptiles don't make nice friends because they're different". But then, one day in the forest, sneaky old Clarence Crocodile starts a fire so that he can trap them, and eat them, and the only way our friends can escape to safety is if they learn to work together and help each other...

This show examines the very difficult issues of acceptance and working together. It looks at how we see others, how we see ourselves, and how, although everyone is different, that doesn't mean they're bad or wrong. While dealing primarily with self-image and tolerance the show also encourages the view that everyone has value, irrespective of their different beliefs, looks, or even way of talking. The intent is to foster the concept of 'I'm OK, you're OK' and prepare the ground for co-operation and unity.

The aim of the show is to leave the child with a positive, healthy sense of self and of others, with the understanding that everyone is special in their own way, and how our differences make us stronger.

### ***No Monkey Business: Inside Out Puppet Show***

Foundation Phase Grade 1 to 3

*Inside Out* deals with basic health, sickness and HIV and AIDS. Mac Monkey has a severe cold but is afraid to tell his caregiver Thandi because he is afraid of doctors. He tries to hide away but his best friend Vanda Vulture, somewhat of a hypochondriac herself, tells on him. Thandi takes Mac to Doctor Hippo who explains to Mac exactly why people become ill, what germs are, and how to look after his body to keep himself healthy in the future.

Later, much improved after his doctor's visit, Mac and Vanda meet their friend Lindi Leopard. When Lindi hears that Mac is recovering from a cold, she tells him that unfortunately she can't play with them that day. Lindi is HIV+ and Mac's cold could make her even sicker. Mac and Vanda, confused about germs and dirt and illness, run away from Lindi – to wash their hands! A disappointed Thandi, with Lindi's help explains to Mac and Vanda about HIV and how some sicknesses are different, and how one gets it.

Mac feels very guilty about the way he acted and, in a gesture of goodwill, offers Lindi the medicine that Doctor Hippo gave him to cure his cold, despite Vanda's deep misgivings.

Unfortunately Lindi starts to feel dizzy and very, very sick. Mac gets a huge fright and calls Thandi, who puts things right, explaining how Lindi's medicines, her ARV's, control her HIV and how they reacted badly with Mac's cold medicine. Thandi reminds the friends that you only take medicines from people you know and trust like parents and doctors, and that you should never share medicines.

The show incorporates a range of life-skills issues – basic health, hygiene, illness, understanding HIV, medicines and ARV therapy. Sex as a possible mode of transmission for HIV is not discussed with this age group. The focus is rather on an understanding of, and relationships with people who may be HIV+, and the basic principles of good health. In addition, sensitively, and without worrying the audience, the show raises the issues around terminal illness, and the fear and discrimination that are associated with it.

### **No Monkey Business: Sniffles & Sneezes Puppet Show**

Foundation Phase Grade 1 to 3

"Sniffles & Sneezes" deals with basic hygiene, germs, sickness and Tuberculosis. Mac Monkey has a very bad cough but is afraid to tell his caregiver Thandi because he's afraid of doctors and going to the clinic. He tries to hide away but his best friend Vanda Vulture, somewhat of a hypochondriac herself, tells on him. Thandi takes Mac to Nurse Hippo who explains to Mac about TB, why people become ill, what germs are, and how to cough properly so as to not spread his germs and how to look after himself in the future, settling his fear of doctors and nurses.

The show incorporates the basic symptoms of Tuberculosis, how to recognise them, and how to protect against them. TB is destigmatised, put into context with other illnesses and explained, along with the notions of adherence to medicine regimens, and most importantly how to cough and wash hands properly to protect oneself and others from spreading germs. Attention is given to promoting a healthy, balanced lifestyle as a means to combat illnesses, along with personal health and hygiene.

### **2009 BUDGET**

The budget is similarly divided into the first quarter 2009, which will utilise the remainder of the 2008 funding from ICCO and SAN!, and then the period April 2009 to March 2010. We have again adjusted and consolidated several line items that were no longer accurate or useful or making sense in terms of how the organisation actually incurs expenses.

Some changes to the budget line items from 2008 are as follows:

- In 2008 arepp:Theatre for Life decided to spread the directorate costs between the *management*, *show development* and *monitoring & evaluation (reporting)* line items to reflect the time spent in each area in 2008 in order to help funders see the non traditional nature of the arepp:Theatre for Life management structures and costs. However, the idea did not prove to be useful in this regard at all, neither was it efficient, practical or helpful and it was scrapped in October.
- The previous line item *Staff Welfare* has been renamed *Office Supplies*.
- The previous item *Media Costs* has been renamed *Support Materials*, with the sub-line items *Video* and *Promotional Materials* moved to *Dissemination & Development*.



The projected budget for 2009 is as follows:

|                                   | 2009              | FY 2010               |
|-----------------------------------|-------------------|-----------------------|
|                                   | Jan-Feb<br>Budget | Mar09-Mar10<br>Budget |
| <b>ADMINISTRATION COSTS</b>       |                   |                       |
| Insurance                         | 5,793             | 38,097                |
| Legal Fees                        | 0                 | 12,000                |
| Rental                            | 13,800            | 82,800                |
| Security                          | 1,200             | 7,320                 |
| Staff Costs                       | 7,150             | 46,920                |
| Office Supplies                   | 6,480             | 38,880                |
| <b>PROJECT COSTS</b>              |                   |                       |
| Accommodation                     | 25,751            | 317,307               |
| Per Diems                         | 7,183             | 105,834               |
| Communications                    | 10,560            | 88,100                |
| Finance Control                   | 19,320            | 150,169               |
| Management Costs                  | 143,083           | 962,400               |
| Monitoring&Evaluation (Reporting) | 5,000             | 30,000                |
| Performing                        | 62,205            | 761,990               |
| Show Arrangement & Coordination   | 37,500            | 546,645               |
| Show Development                  | 10,205            | 280,463               |
| Show Maintenance                  | 313               | 4,395                 |
| Support Materials                 | 5,300             | 67,348                |
| Dissemination & Development       | 500               | 97,250                |
| Travelling                        | 31,608            | 307,563               |
| <b>CAPITAL COSTS</b>              | 0                 | 26,000                |
| <b>TOTALS</b>                     | <b>392,950</b>    | <b>3,971,480</b>      |

## 2009 FUNDING OUTLOOK

Currently our funding outlook for 2009 is as follows:

|                             |                  |
|-----------------------------|------------------|
| <b>2009 Funding Outlook</b> | <b>1,539,160</b> |
| <b>Differed</b>             | <b>692,695</b>   |
| ICCO BF                     | 242,189          |
| StopAIDSNOW! (SAN!) BF      | 450,505          |
| <b>Confirmed</b>            | <b>846,466</b>   |
| ICCO (Mar 2009 - Feb 2010)  | 671,250          |
| JTK (TB shows)              | 175,216          |

This represents, with projected interest and income from the schools, about 40% of the projected budget to March 2010. Currently this is only enough secure funding to run tour 1 (a & b) in the 1<sup>st</sup> and 2<sup>nd</sup> Quarters, and one tour in the 3<sup>rd</sup> Quarter, and the two TB productions.

arepp:Theatre for Life has (or will have) funding proposals under consideration with the Dept. of Health, the National Lotteries Distribution Trust Fund, CIDA, and the National Arts Council by the end of January 2009 (the calls for proposals were very late this year). In addition arepp:Theatre for Life will be using 2009 to strategically explore partnerships with new donors for the future. However, because of this funding situation, the Cape Town office was moved to smaller premises in October, and we decided not to increase our capacity or change our current staffing situation. The current Project Manager's contract has been extended to 30<sup>th</sup> September 2009.

## D: FINANCIAL REPORT

### JANUARY – DECEMBER 2008 INCOME STATEMENT

|  | BUDGET           | ACTUAL              | Var %      |
|--|------------------|---------------------|------------|
| <b>INCOME</b>                          | -                | <b>2,649,477.44</b> |            |
| Grant Funding Received                 | -                | 1,946,370.05        |            |
| School Booking Income (Vatable)        | -                | 34,380.17           |            |
| School Booking Donations (Non-Vat)     | -                | 106,548.15          |            |
| Donations - Workshops                  | -                | 220,962.14          |            |
| Interest Received                      | -                | 340,573.08          |            |
| Sundry Income                          |                  | 643.85              |            |
| <b>TOTAL COSTS</b>                     | <b>3,576,019</b> | <b>2,867,850.77</b> | <b>80%</b> |
| <b>PROJECT COSTS</b>                   |                  |                     |            |
| Finance Control                        | 213,000          | 112,821.54          | 53%        |
| Management Costs                       | 574,963          | 688,752.22          | 120%       |
| Media Costs                            | 163,616          | 102,170.33          | 62%        |
| Monitoring & Evaluation (reporting)    | 23,100           | 14,721.70           | 64%        |
| Performers                             | 652,001          | 610,584.36          | 94%        |
| Show Arrangement & Co-ordination       | 486,600          | 353,519.29          | 73%        |
| Show Development                       | 364,588          | 210,661.34          | 58%        |
| Show Maintenance                       | 24,051           | 40,926.90           | 170%       |
| Organisational Promotion & Development | 55,000           | 16,618.55           | 30%        |
| Travelling                             | 359,720          | 218,712.64          | 61%        |
| Communications                         | 106,000          | 69,226.09           | 65%        |
| Accommodation                          | 228,200          | 162,610.47          | 71%        |
| Per Diems                              | 94,705           | 75,253.50           | 79%        |
| <b>ADMINISTRATION COSTS</b>            |                  |                     |            |
| Insurance                              | 31,800           | 37,118.95           | 117%       |
| Legal Fees                             | 12,000           | 3,550.00            | 30%        |
| Rental Expenses                        | 102,400          | 80,206.22           | 78%        |
| Security Expenses                      | 7,376            | 6,247.70            | 85%        |
| Staff Costs                            | 42,900           | 42,489.51           | 99%        |
| Staff Welfare                          | 12,000           | 6,660.72            | 56%        |
| <b>CAPITAL COSTS</b>                   | <b>22,000</b>    | <b>14,998.74</b>    | <b>68%</b> |

#### NOTES

What follows is an overall line item explanation of expenditure in relation to the 2008 budget. The figures reflected here only refer to monies received or spent during the period under review – January to December 2008. 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 is approximately 20% under budget for 2008.

The principle reasons for us being under budget by 20% this year are the decision not to replace the Cape Town Project Manager after Anne passed away in July, and because this year arepp:Theatre for Life attended very few conferences which affected the line items accommodation, per diems, organisational promotion and development and travelling. We also registered for VAT this year, saving some 2% of expenditure as the 2008 budget had included VAT. Finally this year things ran smoothly and efficiently, with all staff working well and effectively, which increased productivity while reducing our overheads in comparison to 2007 and resulting in a very tight financial year.

## Audited Financials

As the arepp:Theatre for Life financial year runs from March to February, the period of January and February of 2008 has already been audited, and appeared as part of the audited financials published in May of 2008. The period March to December 2008 will be audited in March 2009. Notes detailing these periods will form part of the 2009 Audit which will relate to this report (although some minor changes may occur during the audit process). This is the last year that this will occur and from next year our narrative and financial reporting periods will coincide.

## INCOME

### Grants:

|                      |            |                                 |
|----------------------|------------|---------------------------------|
| CWCI                 | 58,647     | (bal, complete Mar 2008)        |
| ICCO                 | 1,450,287  | (R779,037 2008 /R 671,250 2009) |
| UNICEF               | 353,119    | (complete 2008)                 |
| WC Dept. CA&S        | 20,000     | (complete 2008)                 |
| Miscellaneous/arepp: | 69,256.22  | (Simelela)                      |
| Schools:             | 140,928.32 |                                 |
| Workshops/Training:  | 220,962.14 | (Pulse, SASA, CIDRZ, JTK)       |

## EXPENSES

### Finance Control

This item is under budget because the out-sourced financial administrator's hours have been less than envisioned or budgeted for this year. (See *staff* report above).

### Managements Costs and Monitoring & Evaluation.

This item only seems over budget due to allocation problems issues. arepp:Theatre for Life decided to spread the directorate costs between the *management*, *show development* and *monitoring & evaluation (reporting)* line items to reflect the time spent in each area in 2008, but as this was not done in the 2008 financial year, these allocation splits weren't done for January and February. The concept did not however prove useful or efficient or helpful and was scrapped in October. (See *2009 Budget* above).

### Media Costs

This item is under budget because we did not release a printed 'general consumption' 2007 annual report this year, as we have been questioning the value of such a report in relation to the cost when all seriously interested parties and potential donors request the full narrative report and financials.

### Show Arrangement & Co-ordination

This item is under budget due to the death of the Cape Town Project Manager in July, and the decision not to replace her (see *staff* and *2009 Workplan* reports above).

### Show Development and Show Maintenance

These two line items were clarified for the new 2008 budget (see 2007 narrative) in terms of what expenditure was to be allocated where. However items were allocated according to the old (2007) system by the auditors for January and February. Because we had already gone to audit on these amounts, it was decided to leave it for the first quarter but to fix it for the rest of the year. So we are not actually over budget in *Show Maintenance*, expenses have just been incorrectly allocated from *Show Development* and these two items must be 'read' together and we are then at 65%, slightly under budget due to the issues of apportioning the management time (reported under *Management Costs* above), and the decision to only do one tour in the 1<sup>st</sup> Quarter of 2009 (see *2009 budget* above).

### Organisational Promotion and Development

This item is under budget as we haven't attended many conferences this year.

### Travelling

We have spent substantially less on repairs this year than in 2007. However this has been more luck than anything else as the arepp:Theatre for Life vehicles are very old. Also see *Insurance* below.

## Communications

As with last year, we are continuing to save in this area way beyond expectations. More streamlined offices, stricter controls, and greater use of the internet and text messaging appear to be the contributing factors, as well as an almost complete drop in the use of postal services in favour of digital means.

## Accommodation

This item is slightly under budget because we have been using two of the rooms in the arepp:Theatre for Life offices in Johannesburg as over-night accommodation, saving some R450 per person per night. This primarily affected tour 1 and tour 8, and almost all production and management accommodation. There have also been fewer conferences this year.

## Per Diems

There have been fewer 'away' conferences this year.

## Insurance

This item is not over budget, arepp:Theatre for Life splits its insurance costs, reflecting the vehicle insurance in the *Travelling* line item as it is a project cost, however this was wrongly allocated to the *Insurance* line item in January and February, and not picked up before the audit. As the audit is now complete it is not possible to rectify this error now.

## Legal Fees

This is a contingency item and always good to be under budget.

## Rental Expenses

This item is under budget due to the moving of the Cape Town office to smaller premises in October. (See *2009 Workplan* report above).

## Capital Costs

The Overall (year to date) amount is the full 2008 Financial Year Capital Costs amount as determined in the audit, and includes the depreciation for the period Mar07-Feb08. See Audited 2008 Financials for more detail.

## 2008 INCOME FROM SCHOOLS

We managed to raise R140,928, R50,000 more than last year and 4% of our total costs, which is 1% higher than in 2007 & 2006.

This represents R1.47 per learner (R.26 more than 2007 & 2006), R222 per show (R6 more), and R468 (R100 more) per school.

Per age-group this was as follows:

- **Look Before You Leap** brought in R 31,121; R1.06 per learner and R182 per show.
- **About Us** brought in R 45,614; R1.11 per learner and R198 per show.
- **No Monkey Business** brought in R 17,967; R2.43 per learner and R473 per show.

## FINANCIAL OVERVIEW

In 2008 it cost arepp:Theatre for Life R 2,867,851 to produce and run 9 tours of 4 age-group projects, 20% under the revised budget on the whole, and R137,360 (5%) less than 2007. This represents a cost of about R30 a person, R 4,523 a show and R 9,528 a school, a 33% decrease from 2007 indicating that despite the loss of one project manager, this year has proven to be unexpectedly more cost efficient and streamlined than previous years. This is a sign of the commitment, dedication and belief in the value of the work of the current arepp:Theatre for Life.

We managed to raise R140,928, R50,000 more than last year and 4% of our total costs, which is 1% higher than in 2007 & 2006. This represents R1.47 per learner, R222 per show, and R468 per school.

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

|                      |            |  |
|----------------------|------------|--|
| CWCI                 | 350,169.00 |  |
| ICCO                 | 977,715.67 |  |
| NLDTF                | 150,587.26 | (pending payment)                                    |
| SAN!                 | 932,577.54 |  |
| UNICEF               | 353,119.00 |  |
| WC Dept. CA&S        | 16,318.17  |  |
| Miscellaneous/arepp: | 88,388.75  | (direct costs for Simelela, Pulse, SASA, CIDRZ, JTK) |



## E: CONCLUSION

In the 2008 calendar year arepp:Theatre for Life trained and rehearsed 9 teams of Performer Educators, employing 18 young performers (3 of whom were employed on two teams), 6 theatre directors and 5 translators. **9 tours were produced** which travelled **39,134 kilometres** of the **Eastern & Western Cape**, the **Free State**, the **North West**, **KwaZulu Natal** and **Gauteng**, exactly as planned. This represents some **344 possible performance days** - the number of days (combined) on which a performance could have occurred, and an average of **35 performance days** per tour, or about 7 weeks, as expected.

**77 support organisations** in the various areas were recommended to the schools, **76** of which we have recommended, and worked with, previously. This is an aggregate figure of all the tours, however, and several organisations were recommended over multiple tours.

arepp:Theatre for Life booked **383 schools**, **126** of which we know we have worked with before – some 33%, and performed to **301** (80%). The schools were predominantly in urban environments - cities (58%) and towns (35%). **86%** were in **category A** (School fees of R1,000 or less pa), **11%** in **category B** (School fees between R1,000 – R12,000pa) and 3% in category C (School fees over R12,00 pa). This is an average of **30 schools** per tour, and just less than one school per performance day, due to the cancellations.

**371** follow-on Educator's **Life Orientation Curriculum Workbooks** and **49 Monkey Melodies** cassette tapes of the songs were distributed.

arepp:Theatre for Life performed to **95,571 English, Afrikaans, isiZulu, isiXhosa, Sesotho and Setswana learners**, **51,100** of which were **female** (53%). This is an average of 155 learners a show and about 300 learners per school. Per Age-group focus this was as follows:

- **35,462** (38%) **Look Before You Leap** grade 8-12 learners (13-22 year olds)
- **46,234** (49%) **About Us** grade 4-7 learners (10-13 year olds)
- **12,152** (13%) **No Monkey Business** grade 1-3 learners (6-9 year olds).
- **1,723** (2%) **monkey tales** pre-school learners (3-5 year olds).

48% of the learners arepp:Theatre for Life engaged with were exempt from paying school fees, while 28% were known to be orphans or vulnerable children by the schools administration.

arepp:Theatre for Life performed **634 shows** out of an arranged total of 811 (78%), while 45 shows (6%) were combined into one performance by the schools.

Per age-group focus this was as follows:

- **237** *Look Before You Leap* shows
- **286** *About Us* shows
- **65** *No Monkey Business* shows
- **30** *monkey tales* shows

There were **132 cancellations** (16%) in 2008, due to problems at the schools, usually due to schedule conflicts or internal communication problems, and performer illness.

**731 educator evaluations**, of which 240 (33%) had seen an arepp:Theatre for Life show before, and **533 learner evaluations** were completed and returned.

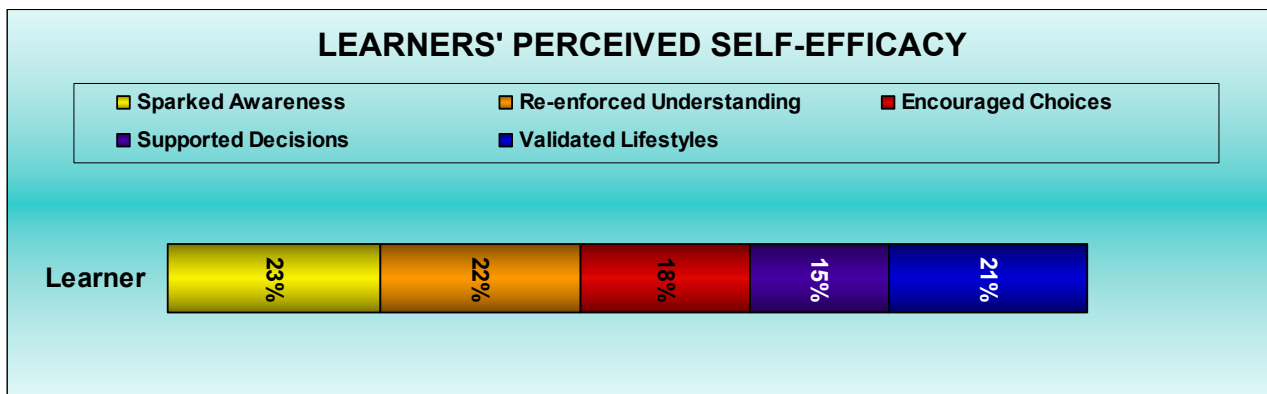
The presentations were, as with previous years, all rated very highly, between 'well' and 'exceptionally well' by both learners and educators, giving an average rating of 3.50 out of 4 for the quality of the presentations. The educators rated the presentations as **3.66** (out of 4) in terms of their **relevance** to the Life Orientation Curriculum.

The overall engagement rating was **3.22** (out of 4) which reflects that the audiences engaged well with the presentations, and indicates that a concomitant increase in their knowledge, self-concept, and problem-solving and decision-making life-skills, and thus their self-efficacy, with regard to the relevant issues can be expected.

**4489 Questions** were facilitated in discussion.

The issues for the audiences, based on the questions and discussions, were in general around **HIV/AIDS (972); Relationships (927); Sex & Sexuality (697); Rights & Responsibility (472); Identity Issues (343); Abuse (307); Reproductive Health (304); and Substance Use (160).**

The increase in the audiences' self-efficacy, and thus the impact of the projects, is reflected by the audiences' perception of their feelings of competency, agency and self-worth in relation to the issues after the presentations; the audience's perceived self-efficacy:



**23%** of the learners who completed an evaluation felt they learned about and understood the issues in a new way.

**22%** of the learners who completed an evaluation felt that what they knew, understood and felt about the issues had been confirmed and re-enforced.

**18%** of the learners who completed an evaluation felt that they would now be making some changes to the way they think and behave with regard to some of the issues.

**15%** of the learners who completed an evaluation felt that they now had the ability to change the way they thought, felt and behaved regarding the issues, should they want or need to.

**21%** of the learners who completed an evaluation felt that they were happy, comfortable with and supported in the decisions that they had already made regarding the issues.

In 2008 it cost arepp:Theatre for Life R 2,867,851 to produce and run 9 tours of 4 age-group projects, 20% under the revised budget on the whole, and R137,360 (5%) less than 2007. This represents a cost of about R30 a person, R 4,523 a show and R 9,528 a school, a 33% decrease from 2007.

We managed to raise R140,928 directly from the schools, R50,000 more than last year and 4% of our total costs, which is 1% higher than in 2007 & 2006. This represents R1.47 per learner, R222 per show, and R468 per school.



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

|                      |            |  |
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| UNICEF               | 353119.00  |  |
| WC Dept. CA&S        | 16,318.17  |  |
| Miscellaneous/arepp: | 88,388.75  | (direct costs for Simelela, Pulse, SASA, CIDRZ, JTK) |

This year everything proceeded as expected, planned and envisioned not withstanding the death of Anne Stagler, the Cape Town Project Manager in July. The organisation and the projects ran smoothly and well within expected parameters, and financially even more efficiently than expected, successfully achieving our expected outcomes and more. This year also saw Gordon complete and submit his MA thesis on the arepp:Theatre for Life method, titled *Playing For Keeps: An examination of arepp:Theatre for Life's applied theatre pedagogy with regard to adolescent sexuality* which significantly impacted on our understanding of our work and helped formulate the plans for our direction over the next three years (until 2011). We conducted 9 external training projects on various aspects of the arepp:Theatre for Life Applied Theatre methodology with other organisations and institutions in South Africa, Zambia and Uganda.

2008 has been a very successful and productive year in terms of achieving our outcomes, and has run incredibly smoothly, but, because of the uncertainty over funding and the decisions that this precipitated; it has also taken an enormous emotional and physical toll on the remaining three production staff members. It is worth noting that while 'on paper' this year has proven to be unexpectedly more cost efficient and streamlined than previous years, despite the loss of one Project Manager, this has come at an indemonstrable 'cost' in terms of increased stress and emotional fatigue for the production staff, which, while indicating their commitment and belief in the value of the work over other considerations, is not sustainable. In order to continue to produce work at this level of output and impact arepp:Theatre for Life needs to increase its organisational capacity, which it cannot do until it has the security of more long term funding agreements, the classic 'catch 22'.

A grade 9 female learner encapsulated the impact of the arepp:Theatre for Life experience this year in the following:

*'I like the play a lot because it's like they knew about my life because it's almost like they were playing my life and it's very educational. If people listened there were lots of things to learn from the play. Understanding it is also a good thing because you can change your life if you think it's going in the wrong direction' (t1b, LE 56,9,f).*