



arepp  
theatre for life  
developing resilient youth

**arepp:Theatre for Life Trust**

**MARCH 2009 – MARCH 2010**

**ANNUAL NARRATIVE REPORT**

**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 financial year 2010 and includes an examination of the 2010 financials. From this year arepp:Theatre for Life has brought its narrative reporting cycle in line with its financial year which now ends on the 31<sup>st</sup> March, to coincide with the quarterly, school-term dependent nature of the work. As this is the first year of this, this report's narrative covers the period January 2009 to March 2010, while the financial report is from March 2009 to March 2010. January and February 2009 were audited in the 2009 Financial Statements. The aim of this report is to provide all interested parties with an assessment and summary of the organisation's activities during the period, and to fulfil our contractual reporting obligations.

### arepp:Theatre for Life

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 nation-wide, providing complimentary, social life-skills education to school-going learners for the promotion and development of self-efficacy and resilience in relation to sexuality and relationships, and the attendant attitudes, behaviours, values and views that are inherent therein.

Performed in the real-life context and home language of the audience, the productions have two aspects: the performance of a thirty minute play; followed by a thirty minute problem-solving discussion with the audience. The productions are specifically designed to be performed as a Life Orientation lesson in the schools' daily schedule and to complement and support the outcomes of the national Life Orientation curriculum and the strategic plan for HIV and AIDS.

Using a rights-based approach each show is age-appropriately crafted to highlight and foster thought and debate around the issues of identity, rights, relationships, discrimination, gender equality, homosexuality, pregnancy, peer pressure, sex, substance use, HIV/AIDS and STIs, violence, and physical and emotional abuse. The approach addresses 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 audience's understanding of how to exercise their rights, and of their civic and social responsibilities, while respecting the rights of others.

arepp:Theatre for Life's applied theatre method combines the concepts of observational learning and modelling 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 becomes 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. Engagement with the arepp:Theatre for Life performances assists young people in handling themselves within their own contexts and finding their own solutions to their problems, while simultaneously exposing them to the thrill, excitement, culture and enjoyment of a live theatre show.

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

1. 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 a positive self-concept,
  - enforcement of self-esteem and self-value,
  - and the development of problem-solving and decision-making life-skills.

2. 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 outcome that arepp:Theatre for Life expects from each presentation 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.

The expected long-term impact of the project 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.

arepp:Theatre for Life has three primary project focuses. Two in Primary Schools, the *No Monkey Business* series for grades R to 4 and the *About Us* series for grades 4 to 7; and the *Look Before You Leap* series in Secondary Schools split between the junior grades 8 and 9 and the senior grades 10 to 12.

## B: ACTIVITIES REPORT

### PLANNED ACTIVITIES

arepp:Theatre for Life had initially hoped (as per the initial arepp:Theatre for Life General Proposal, based on our potential capacity) to train and field 4 teams in Secondary Schools performing *Look Before You Leap* (Grades 8-12) productions, and 5 teams in Primary Schools performing *About Us* (Grades 4-7) and *No Monkey Business* (Grades R-4) productions. However the process of securing funding for 2009/2010 and the various projects proved difficult and resulted in a much-reduced plan of activities that was entirely dependent on the received funding.

This resulted in 5 Applied Theatre tours 1,2,3,4 (2009) and 1a (2010) with tour 1.09 spread over two terms, expecting to perform 454 presentations in total to approximately 67,700 five to twenty-three year old youth in 6 provinces of South Africa, roughly two-thirds of 2008's achievements. Tour 2 was conducted in partnership with Simelela after our successful 2008 pre-primary schools partnership, and we also produced two Tuberculosis (TB) productions - JTK1&2 - for JTK/KZN Dept. of Health, the performing and touring of which we were not responsible for arranging or managing in any way, and which are discussed later in this report.

### TOUR SCHEDULE

2009 Project Plan						
No	Show	Provinces	Perf. Period	Schools	Shows	People
1a	Secondary Schools: LBYL	Gauteng, KZN, W Cape	19 Jan - 3 Apr	55	116	16,500
2	Primary Schools: NMB	W Cape: Khayelitsha	9 Mar - 4 Apr	19	37	7,800
1b	Secondary Schools: LBYL	E Cape & Mpumalanga	15 Apr - 29 May	34	71	10,200
3	Primary Schools: AU & NMB	Gauteng, KZN	20 Jul - 18 Sep	44	92	14,322
4	Primary Schools: AU & NMB	E & W Cape	20 Jul - 18 Sep	43	91	14,159
2010 Project Plan						
1a	Primary Schools: AU & NMB	Gauteng, Free State	1 Feb - 25 Mar	38	84	12,540
<b>TOTALS</b>				<b>233</b>	<b>491</b>	<b>75,521</b>

## THE SHOWS

### **Secondary Schools: *Look Before You Leap***

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 Grades 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 Grades 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 Grades 4 to 6, Senior Phase Grade 7

*Playing For Keeps* follows two school classmates whose carefree lives just got complicated. The class joker discovers that his sibling, who he thought was overseas, is actually in hospital with AIDS, and his personal search to try to come to terms with and understand it - bringing his family back together in the process. Meanwhile his pretty classmate is overwhelmed by the attentions of an older boy, who showers her with company, and gifts, and attention – but what does he want in exchange?

Through the course of the action the audience is introduced to HIV and AIDS, 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: Can't Touch This Puppet Show***

Foundation Phase Grades R to 4

*"Can't Touch This"* focuses on the issues surrounding physical abuse and physical boundaries. Mac 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 uncomfortable, so he talks with Vanda, and they begin to feel that something isn't quite right so they decide to talk to Thandi.

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.

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

Foundation Phase Grades R to 4

"*Us & Them*" deals with accepting diversity, 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, when sneaky old Clarence Crocodile tries to trap and eat them, 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 Grades R to 4

"*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***

This was the new show created for the JTK Productions on behalf of the KZN Department of Health and the Italian Corporation.

Foundation Phase Grades R to 4

“*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.

## **ACHIEVEMENTS**

arepp:Theatre for Life is pleased to report that the teams and tours were successful, achieved their goals, and performed well within expected and anticipated parameters and expectations, much the same as previous years.

## **TEAMS & TRAINING**

arepp:Theatre for Life trained and rehearsed 7 teams of performer educators (including the two JTK teams), employing 20 young performers, 7 theatre directors and 4 translators. The following were contractually employed with arepp:Theatre for Life during the period:

**Performers:** Sibongile Balfour, Jodi Deerling, Thato Cele, Nokuthula Zuma, Zandile Vanqa, Natasha Magengelele, Sinethemba Makanya, Nozipho Mangele, Mbongeni Mtshali, Mlondolozzi Zondi, Jwalane Letaba, Lebogang Mpahlele, Thabani Zuma, Anelli Muller, Anele Situlweni, Etienne Van Wyk, Dineo Komane, Tsholofelo Shaunyane, Victor Kgokong.

**Directors:** Gerard Bester, Boitumelo Morake, Charlene Le Roux, Stephan van Niekerk, Estelle Steenkamp, Carolyn Visser, Jacqueline Dommise.

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

## **PRESENTATIONS**

arepp:Theatre for Life produced and ran **5 tours**, tours 1 (divided into two sub-tours a & b over the 1<sup>st</sup> & 2<sup>nd</sup> quarter), 2,3,4, & 1a.10, which travelled **22,638 kilometres** of the **Eastern & Western Cape**, the **Free State**, the **North West**, **KwaZulu Natal**, **Mpumalanga** and **Gauteng**, exactly as planned, save a day or two for various logistical reasons and tour 3 did not go to the Eastern Cape but focussed on priority schools in the Western Cape in partnership with the Department of Education. The two JTK/KZN Department of Health tours were not arranged or managed by arepp:Theatre for Life and thus are not included.

This represents some **226 possible performance days** - the number of days (combined) on which a performance could have occurred.

**49 support organisations** in the various areas were recommended to the schools, **43** of which we have recommended, and worked with, previously.

crepp:Theatre for Life worked with **254 partner schools, 148** (58%) of which we have performed at before. We performed to **222** of those schools (87%), which is higher than we have achieved in a number of years (80% being the average) and points to better systems and controls, and the familiarity of the current Project Manager with the parameters of the job and the schools. This is an average of 1 school per performance day, as anticipated. The schools were predominantly in urban environments - cities (47%) and towns (50%) - with 3% in rural areas.

**85%** of schools were in **category A**, **11%** of schools were in **category B** and **4%** in **category C**, the same as last year. crepp:Theatre for Life categorises the economic status of the schools, 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+)

**321** follow-on Educator's **Life Orientation Curriculum Workbooks** were distributed.

**487 shows** were performed out of an arranged total of 647 (75%) however 63 arranged shows (10%) were combined into one performance at the schools, much as usual. This is an average of 2.2 shows per school, as anticipated. Per age-group focus this was as follows:

- **172** *Look Before You Leap* shows
- **158** *About Us* shows
- **156** *No Monkey Business* shows

Of the **97 cancellations** (15%), which is within our usual 10-15%, the majority (51%) were due to the schools as normal, usually due to schedule conflicts or internal arrangement problems, and 35% were due to performer illness, something we hope to reduce in 2010 with a slight change in the performers' employment contract.

The productions performed to **78,752 English, Afrikaans, isiZulu, isiXhosa, Sesotho and Setswana** five to twenty-two year old learners, **42,754** of whom were **female** (54%). This is an average of 162 learners a show and about 355 learners per school, as anticipated.

Per Age-group focus this was as follows:

- **27,722** *Look Before You Leap* grade 8-12 learners (13-22 year olds)
- **24,466** *About Us* grade 4-7 learners (10-13 year olds)
- **26,564** *No Monkey Business* grade R-3 learners (5-9 year olds).

The two JTK/KZN Department of Health TB *No Monkey Business* productions performed **101 shows** to **17,447** isiZulu 5 to 9 year old learners.

Each performing team, two educators at the school, and two selected learners in the same grade, one male and one female, evaluate each of the crepp:Theatre for Life presentations. The *No Monkey Business* learners are asked 5 questions which are recorded but they do not give numerical ratings due to their youth. 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. A score of **4** is the highest, which indicates '**exceptionally well**', with **1** as '**not at all**', using the following ratings scale:

<b>Not at all (1)</b>	<b>Partially (2)</b>	<b>Well (3)</b>	<b>Exceptionally Well (4)</b>
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**861 Educator Evaluations**, of which 270 (31%) had seen an arepp:Theatre for Life show before, and **817 Learner Evaluations** were completed and returned.

Overall the educators rated the presentations highly at **3.50** (out of 4) while the learners' overall rating was **3.45**, giving an overall excellent presentation rating of **3.48** (4), with educators indicating that the presentations were **3.64** (4) in terms of their relevance to the Life Orientation Curriculum. As usual both educators and learners rated the play higher (3.56 and 3.63 respectively) than the facilitated discussion (3.50 and 3.27).

Some of the typical comments made by the educators and the learners on the evaluation forms to substantiate their feelings regarding the presentations are detailed below. In what follows t <no.> refers to the tour, EE or LE <no.> refers to the Educator or Learner Evaluation followed by the show number; for the Learner's comments this is followed by their gender and grade eg: t1.09,LE1,m,8 = Tour One 2009, Learner Evaluation show One, male, grade Eight.

*"arepp:Theatre for Life is always 'Learning with fun'. Presenters are well trained and professional. Learners always, all the time, enjoyed their presentations very much"* (seen before t1.10,EE79).

*'An excellent presentation of L.O sections dealing with Sexuality, Relationships and the right choices to be made in life'* (t1b.09,EE32)

*"The discussion gave us an opportunity to talk about what we feel about these issues, what the society thinks and how we can help other people by listening to what their opinions are about these issues"* (t1.09,LE47,f,10)

*"I loved the play, I really like everything and I felt comfortable about everything and I love your guys"* (t3,LE65,f,5).

*"It was beautiful to experience"* (t4,LE12,m,6).

## ENGAGEMENT & IMPACT

arepp:Theatre for Life collects data from each school regarding the number of learners exempt from school fees (due to poverty), the number of Orphans and Vulnerable Children, Secondary Schools' National Senior Certificate pass rate, and the reported incidents of sexual and physical abuse, pregnancy, substance use and suicide (including attempts). This provides an indication of the context in which the presentations occur, and over time can indicate impact in the schools' environment. The Principle, or the Life Orientation educator at each school rates these indicators based on the entire learner body. This year the primary schools reported no incidents of pregnancy or suicide, which is very encouraging.

<b>Learners Exempted from Fees:</b>	<b>65%</b>
<b>Orphans/Vulnerable Children:</b>	<b>29%</b>
<b>NSC Pass rate</b> (Secondary schools)	<b>71%</b>
<b>Physical/Sexual Abuse</b>	<b>7%</b>
<b>Pregnancy</b> (Secondary schools)	<b>9%</b>
<b>Suicide</b> (Secondary schools)	<b>1%</b>

According to arepp:Theatre for Life's Applied Theatre methodology the development of self-efficacy is achieved through the involvement, engagement and participation 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 our desired outcomes occurring amongst that audience.

The level of an audience's engagement is dependent on the quality of the presentation, their personal identification and 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, using the same scale as above.



The overall engagement rating was **3.17** (4) which indicates that the audiences were thoroughly engaged with the presentations, as expected, and that therefore the desired impact on their self-efficacy in terms of an increase in their knowledge, self-concept, and problem solving and decision making life-skills with regard to the issues presented, can be expected.

*"I loved Mac Monkey because he is funny. I like Clarence when he was going crazy trying to eat the others"* (t1.10,LE3,m,1).

*"I liked the sick Monkey that was sneezing on everyone"* (t4,LE11,m,3)

*"This discussion was really important because these are the things a lot of youths go through, so thank you very much"* (t1.10,LE83,f,7)

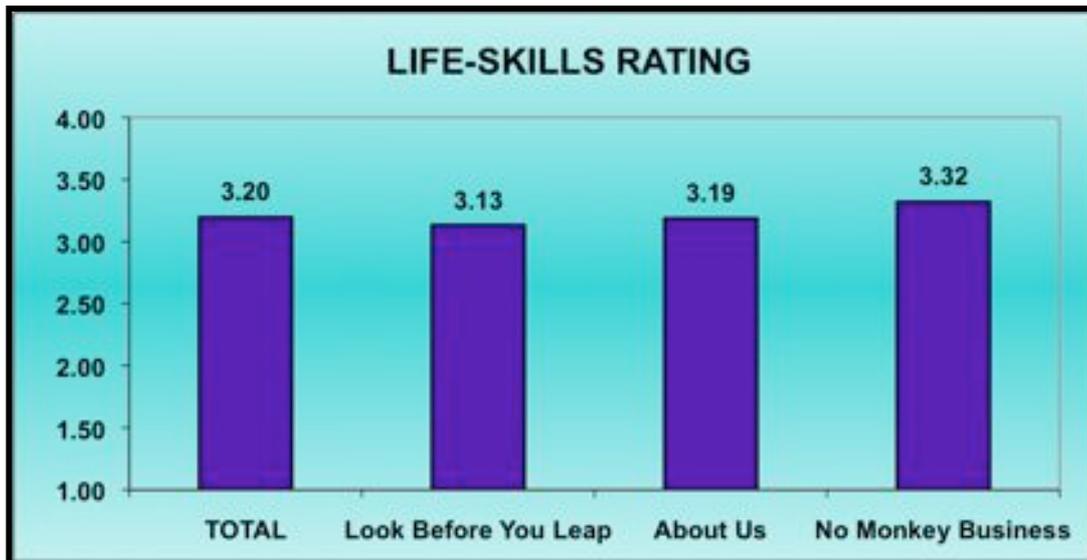
*"It really touched me and I felt like I already knew the characters. I only wish my sister would've made the same choices"* (t1.09,LE5,f,9)

*"The discussion was good for me to share my views and also listen to what others may be thinking. Heard a lot of information of things that I never knew about; some were those that I never even thought of"* (t1.09,LE17,f,11).

**2298 Questions** were facilitated in discussion. 27% were initiated by males and 23% by females while the team facilitated the balance (42%) in discussion and as follow-up questions. Educators asked the rest. The main topics of the discussions were:

*HIV/AIDS (38%), Relationships (18%), Sex & Sexuality (12%), Abuse (11%), Rights & Responsibility (5%), Substance Use (5%), Reproductive Health (3%) and Identity Issues (1%).*

The Educators are asked to evaluate the demonstrated and expected increase in the life-skills of the audience based on their experience and knowledge of their learners and their observations of them during the presentation, using Life-skills Indicators that are drawn from the Life Orientation curriculum outcomes. A score of 4 is the maximum, using the same scale as above.



The overall rating for life-skills was **3.20** (4), which indicates that the educators felt that there had been a significant increase in the learners' skills and ability to deal with and problem-solve the issues presented. crepp:Theatre for Life has only been evaluating the increase in life-skills with the educators since 2009 and it is interesting to note that the younger audiences are always rated higher (3.32) than the older (3.13) (much the same as their engagement), which seems counter intuitive as the older audiences are far more articulate, expressive and precise about their feelings, understandings, insights and the impact the presentations have had on them. Perhaps this points to a feeling amongst the educators that the older audiences are more 'intractable' and less open to 'making the right choices' because of their age rather than the actual increase in their skills, or perhaps that the educators experience indicates that this type of education is really more successful with younger children.

*'Firstly the play was first class – learners were affected positively and learned from all the interactions. Long term effects are possible for the learners who took the presentation to heart. The learners' attitudes, values and skills have certainly grown by viewing this play. Bravo, Exciting, breathtaking and something worth seeing!!!'* (t1b.09,EE50).

*'The play is going to help the learners to deal with the abuse problem. Now they know who to tell when they are abuse, who to call and where to go since Simelela is nearby. They also know that they have a right to say "NO". This is an emphasising of information they got from the educators'* (t2.09,EE6).

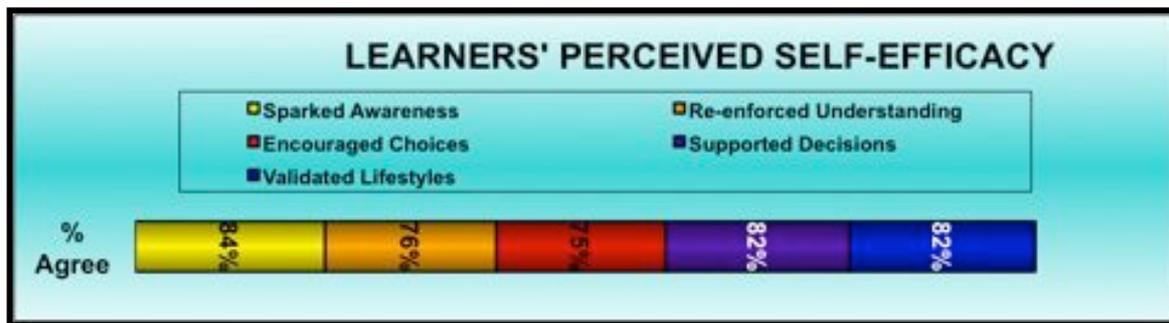
*"The play was very useful in teaching learners more about TB and surely they can pass the message to their friends and families and they'll be change in their behaviour, e.g. covering themselves when coughing/sneezing"* (JTK2,EE33).

*"Learners were able to communicate effectively regarding HIV/AIDS. They were also able to identify and solve problems and make decisions on how to not contract HIV/AIDS. From the show learners are now able to make a choice and change their behaviour"* (Seen Before, t3.09,EE23).

*"Learners could identify with they characters and were involved in decision-making. Presentation was simple and clear in language and actions, and so very educational. Exposed the learners to the reality of sicknesses in a playful but very educational manner. Important points were re-enforced which will help the learners to remember. Excellent presentation"* (t4.09,EE26).

*"The presentation taught the learners to be tolerant and not judge people by their appearance. They learn that when they work together, their goals will be easily and faster achieved. Their interest was highly raised by their involvement in the play and that made learning fun for them"* (t1.10,EE3).

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



Of the **622 learners** who completed this aspect of the evaluation

**84%** felt they learned about and understood the issues in a new way.

**76%** felt that what they knew, understood and felt about the issues was confirmed and re-enforced.

**75%** felt that they would be making some changes to their attitudes and behaviour with regard to some of the issues.

**82%** felt that they had the ability to change the way they thought, felt and behaved regarding the issues if they wanted or needed to.

**82%** felt that they were secure, comfortable with and supported in the decisions that they had already made regarding their attitudes and behaviour with regard to the issues.

*"It proved something, that I can make good decisions for myself. And that I can change the way I think. As a person, I must not do things because I see others doing it, e.g. my friends sometimes they do bad things"* (t1.09,LE14,m,10).

*"It meant to me to change my decisions in life, and to have a positive attitude that I can do it"* (t1.09,LE48,f,10).

*"When you need help, you must call someone older. It teaches us how to behave towards other people"* (t3.09,LE11,m,3).

*"(I learnt) not to be mean and fight"* (t3.09,LE16,m,1).

*"This play meant something to me and it reminded me of the wrong things I did but it did not hurt me because in the end I realised and knew that in life you have to make good choices and you don't have to rush for things because there is time for everything. I am glad for what you did to us, perhaps our whole school, and I will educate my younger sister about good and bad choices, just like you educated me"* (t4.09,LE28,f,7).

*"It helped me see what other people thought about certain issues, educated me about issues that I haven't been exposed to, and helped me gain confidence in myself"* (t1.10,LE19,f,8).

## EXTERNAL TRAININGS & CONFERENCES

Two external trainings were conducted during the period. In May a full puppetry and performance training course and rehearsal process for the new members of the CIDRZ Paediatric Puppetry Project was conducted. CIDRZ (the Centre for Infectious Disease Research in Zambia) is an NGO working with the Zambian Ministry of Health to roll out a National ARV programme. In 2007 arepp:Theatre for Life worked with CIDRZ to create a puppetry performance project for children aged 3 to 10, and their adult care-givers, which aimed to increase HIV/AIDS awareness, increase the number of children accessing care and treatment for HIV, and encourage ART adherence. Three of the eight team members left the programme at the beginning of 2009, and in order to allow the project to continue, CIDRZ needed to recruit and train new puppeteers. They had also decided to increase the team from 8 to 10 members to allow for two full performance teams and multiple language shows.

During the second half of 2009, arepp:Theatre for Life worked with the second year drama students at the University of Cape Town (UCT) on their Theatre-in-Education and Applied Theatre courses.

Three papers were delivered at Applied Theatre conferences this year. Two at the *Inspiring Transformations Applied Arts and Health Conference* at the University of Northampton that saw the launch of the new Applied Arts and Health journal:

*Playing For Keeps: the arepp:Theatre for Life Applied Theatre Method*, and  
*Puppets to the Rescue? Reflections on the successes and failures of arepp:Theatre for Life's Community Health Applied Puppetry Projects in Africa.*

At the 2<sup>nd</sup> Africa Research Conference in Applied Drama and Theatre at the University of the Witwatersrand a paper was presented titled:

*"After the Curtain – reframed" Using Action Research to reflect, monitor and evaluate the Applied Theatre experience.*

This was chosen to be included in a book to be published by the University of the Witwatersrand Press as part of an initiative to increase the publication and distribution of Academic work from the subcontinent

The full papers, and the tour, training and 2009 quarterly reports are available on our website [www.arepp.org.za](http://www.arepp.org.za) or on request.

## C: ORGANISATIONAL REPORT

### GENERAL REPORT

Securing funding was the most significant issue for arepp:Theatre for Life during this period, and remains an ongoing concern, though to a lesser degree. Previous relationships that we had been counting on were not as forthcoming as expected, and the global economic situation was not conducive to securing new funding partners. Unexpectedly the funding contract with ICCO turned out to be only slightly more than half, in Euro terms, of the amount of the previous contract, without any explanation, though it now appears to have been due to the passing of Sangra Stirling, arepp:Theatre for Life's programme officer. The Department of Health, with whom we have been a partner since 1996, chose not to fund us this year, much to our shock and surprise, as all indications and interactions had been extremely positive right up to our receipt of a fax notifying us that the application had been refused. The reasons that were supplied – that arepp:Theatre for Life "ONLY" focuses on in-school youth and ignores out-of-school youth, that because of this the organisation "could have a more efficient partnership with the Department of Education" (which does not fund NGO's) and that "tracking behaviour change is a challenge for edutainment programmes" seemed almost bizarre and disingenuous based on our long and successful history with the Department, but there is no mechanism for appeal and further enquiry has been stonewalled. Fortunately, just as things were starting to look very bleak, the National Lotteries Distribution Trust Fund (NLDTF) granted us a 3-year grant agreement in October. The receipt of this grant has changed arepp:Theatre for Life's situation significantly and allowed us to prepare a more full programme for 2010, although to deliver to full capacity, we are still looking for about R800,000.

The activities that were possible with the received funding ran very smoothly, and well within expected parameters during the period, as reported above. Combining the teams to be able to perform both Primary Schools shows has proven to be both beneficial to the schools and more effective and efficient for arepp:Theatre for Life, and has allowed us to start collecting comments, learnings and 'evaluations' from the *No Monkey Business* audiences which we have not done before. Problems with many of the performer's lack of punctuality, their not

following procedure when on tour, and a lack of attention to detail and accuracy with the administrative and reporting aspects of the job, however, prompted us to change the nature of the performers employment contract for 2010. Now a portion of the performers' weekly remuneration is structured as a 'performance bonus' that is performance dependant, and which seems to be achieving a greater sense of commitment to the daily requirements.

The only other issue during this period, which was also partially funding related, involved our working with other organisations to produce joint productions. In line with our strategic aim of promoting organic synergies with other organisations, and in light of the changing funding circumstances, we had decided to pursue different kinds of partnerships in relation to producing our Applied Theatre work. It was this that prompted us to agree to only produce the TB shows for JTK Solutions when budget constraints were presented, and what prompted our agreement to work similarly with Simelela. However, both relationships did not work out as anticipated - financially, methodologically or in terms of successful partnerships or an increased public profile. The partnership with JTK Solutions left us with a debt of R78,000 when he didn't pay, and incurred legal costs in our attempt to pursue the matter. Even had JTK Solutions paid us what was owed, the project cost arepp:Theatre for Life more in terms of time and effort than had been budgeted for. These costs couldn't be recovered from the parties but were difficult to refuse to incur as the productions and thus the impact would have suffered. The partnership with Simelela similarly ended up costing us, as they were unable to secure the full funding promised after we had already begun producing the show. These 'partnerships' also compromised our methodology and work ethos. Other organisations, even when they contractually agree to them, do not necessarily see the 'value' or reason in the restrictions, procedures and specifics regarding the performance of the shows (such as age and size restrictions, grade combinations, and educator participation) as specified by us, as they are, perhaps understandably, more concerned with their own agendas and needs. They also do not have an understanding of the human resource requirements for, and management of the actors. This led to misunderstandings, miscommunications and tensions between performers, arepp:Theatre for Life and the other role players, and the schools were not arranged or managed or performed to in the manner in which the teams had been trained to expect and stipulate. This, in turn, led to many of the performances being compromised in terms of their full potential impact on the learners because of distractions, too large audiences, uninvolved teachers and audiences of too wide an age-range being in the same space. In light of this, therefore, we have decided not to agree to these kinds of partnerships in the future unless firstly we have complete responsibility for the management of the full tour and the actors and are remunerated accordingly, and secondly that all the involved parties understand, and have agreed to the full methodology, processes and procedures, and potential impact of our work, in writing.

Finally, the depressed property market due to the recession made this seem like the right time to purchase a property in Cape Town as an investment for some of arepp:Theatre for Life's own funds, particularly as interest rates have fallen so low. An offer was made on a very good property for our purposes, which should prove to be a valuable asset for the organisation in the future, and we moved in January 2010. Unfortunately, in a completely unexpected and unforeseeable turn of events, the seller of the property was placed into receivership just before sale went through. This has resulted in the sale being delayed while the liquidators determine if they are happy with the value of the sale for the liquidated estate, and unfortunately they have been particularly tardy in proceeding on the matter. This has placed arepp:Theatre for Life in a difficult position, and we have had to engage the services of our attorneys to protect our interests in the matter, especially in light of the money we spend on upgrading and securing the property and turning it into a functioning office. While there is every indication that the sale will eventually go through we are stuck in limbo while waiting for the liquidators.

## **BOARD**

In brief the role of the arepp: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 arepp:Theatre for Life Board during the period:

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

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  
(resigned November 09)

Ms Hannah Sadiki – Gauteng Provincial Director, Standard Bank (appointed November 09)

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

Ms Linda Sokhulu – Performer & Theatre Maker

## **STAFF**

arepp:Theatre for Life retains a small office staff compliment that arrange, produce and manage the tours. The following were employed by arepp:Theatre for Life during the period:

Gordon Bilbrough and Brigid Schutz – Directors (CPT/JHB)

Natalie Ansley of Zurnamer and Ass – Accountant (CPT)

Dustin Carlitz and Mbali Mthethwa – Project Managers (CPT/JHB)

Charlotte Le Roux, and Elizabeth Mothapo and William Montsho – Domestic Staff (CPT/JHB)

Dustin Calitz, a contract Project Manager since 2007 accepted a permanent Project Manager contract with the organisation in October 2009, based on his performance, and Mbali

Mthethwa was offered and accepted a contract for the Project Manager position in Cape Town in March 2010.

## D: FINANCIAL REPORT

### FINANCIAL OVERVIEW

The 2010 Audited financial statements are to be read with this report. The audited Income Statement is included below followed by a narrative regarding expenditure against the budget. We changed our financial year end to be more in line with the periods in which the project functions – the quarterly school terms - so to the end of March of each year. This report is therefore for the 13 month period March 2009 to March 2010). Future arepp:Theatre for Life work plans and budgets will be for a financial year, April to March.

arepp:Theatre for Life incurred a deficit of R331,203 this financial year, which we paid for with our reserve funds, and which had been anticipated due to the funding situation, and which we felt was justifiable as we had the funds available.

It cost arepp:Theatre for Life R 2,504,018 to produce and run 5 tours of 3 age-group projects, 12% under the revised budget on the whole, and R373,689 (13%) less than last year. This represents a cost of about R32 a person, R 5,142 a show and R 9,858 a school, a 4% increase from last year, which is well below inflation– and this period was 13 months long.

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

ICCO	671,250	
NAC	250,000	(25,000 pending payment)
NLDTF	481,819	
SAN!	338,383	
Miscellaneous/arepp:	762,566	(direct costs for Simelela, CIDRZ, JTK and the deficit).

The supplementary tables attached to the Audited Financial Statements detail how the various arepp:Theatre for Life donor's contributions were allocated during the period (March 2009 to March 2010).

### INCOME FROM SCHOOLS

We received R79,727 directly from the schools, 3% of our total costs, which is 1% lower than last year but is understandable as our output was lower and we worked with more priority, no-fee schools who were not charged. This represents an amount of R1.00 per learner, R164 per show and R314 per school.

# INCOME STATEMENT FOR YEAR ENDED 31 MARCH 2010

## AREPP:Theatre For Life Trust

(Registration number 642/91)

Financial Statements for the 13 months ended 31 March 2010

### Income statement

Figures in Rand	Note(s)	13 months ended 31 March 2010	Year ended 28 February 2009
<b>Income</b>			
Grants	7	1 777 084	2 436 257
Other project income		127 556	612 983
Donations		-	103 113
Fees		-	30 685
Interest received		252 277	363 936
Sundry income		15 898	644
		<b>2 172 815</b>	<b>3 547 618</b>
<b>Expenditure</b>			
		<b>2 504 018</b>	<b>2 877 707</b>
<b>Administration cost</b>			
		<b>257 990</b>	<b>212 679</b>
Auditors remuneration		25 078	30 703
Expensed equipment		5 217	5 278
Insurance		35 138	32 016
Legal fees		15 415	1 550
Rent, electricity and water		87 889	82 520
Security costs		10 406	6 712
Staff welfare		10 521	6 648
Staff costs		68 326	47 252
<b>Production costs</b>			
		<b>2 246 028</b>	<b>2 665 028</b>
Accommodation		89 368	135 302
Per diem		46 099	67 905
Communications		54 573	64 205
Dissemination and development		19 945	16 594
Finance		80 561	93 221
Media costs		-	102 725
Support material		11 623	-
Show arrangements		280 034	329 435
Show development		89 715	239 305
Show maintenance		1 292	7 631
Management cost		1 020 112	726 112
Monitor, evaluate and report		5 065	14 722
Travel		185 444	218 675
Performers		362 197	649 196
<b>(Deficit) surplus for the year</b>		<b>(331 203)</b>	<b>669 911</b>

## EXPENDITURE VS BUDGET

LINE ITEM	BUDGET	Actual	Var
<b>TOTAL COSTS</b>	<b>2,856,206</b>	<b>2,504,018</b>	<b>88%</b>
<b>PROJECT COSTS</b>	<b>2,610,868</b>	<b>2,271,106</b>	<b>87%</b>
Finance Control	150,389	105,638	70%
Management Costs	1,022,050	1,020,112	100%
Monitor, Evaluate, Report	26,585	5,065	19%
Support Material	34,980	11,623	33%
Performers	410,950	362,197	88%
Show Arrangement & Co-ordination	306,509	280,034	91%
Show Development	160,012	89,715	56%
Show Maintenance	2,578	1,292	50%
Dissemination & Development	31,147	19,945	64%
Travelling	220,329	185,444	84%
Communications	80,953	54,573	67%
Accommodation	119,632	89,368	75%
Per Diems	44,756	46,099	103%
<b>ADMINISTRATION COSTS</b>	<b>232,889</b>	<b>232,911</b>	<b>100%</b>
Insurance	40,247	35,138	87%
Legal Fees	8,000	15,415	193%
Rental Expenses	88,500	87,889	99%
Security Expenses	9,972	10,406	104%
Staff Costs	49,930	68,326	137%
Small Assets	0	5,217	
Office Supplies	36,240	10,521	29%

What follows is explanation of expenditure in relation to the budget, again with the understanding that the budget for this period was repeatedly adjusted, along with the workplan, as we secured funding. As can be seen we were 12% under budget for the period, which is acceptable as we do allow for a 10% variance in those items where costs are beyond our control and we exercised very tight control over expenditure in all areas where we could save.

### Financial Control

This item is under budget because we have not paid for the audit. In previous years the audit costs were accrued, but as this is no longer permissible, the cost of the audit will appear in the period in which it is paid, which will obviously be in the financial year after the audit year.

### Monitoring, Evaluation & Reporting

We have spent far less than we anticipated in this line item. As it was a 'new' item for this budget we have budgeted accordingly for 2011.

### Support Material

The printing costs of the Life-Orientation support workbooks for the primary schools were less this year than the year before and we used our left over workbooks from previous tours in the first quarter of 2010, so we did not have to print more.

### Show Development

We decided not to buy new sets but to try to extend the life of the current ones as far as possible because of the funding situation. We will, now be buying new sets for 2010.

### Dissemination & Development

This line item is an elective line item, as it encompasses such things as conferences and other sharing and networking opportunities. However crepp:Theatre for Life policy is that we will only attend conferences and the like where we have papers or presentations accepted, and if they are financially reasonable, so expenditure in this item varies.

### Communications

As the Cape Town office had no full time project manager for most of the period, we incurred minimal costs in this area.

**Per Diems**

This is slightly over budget due to the per diems for the Northampton Applied Theatre conference.

**Legal Fees**

This item is over budget due to the issues with JTK Productions and purchasing the Cape Town property (see the General Report).

**Security Expenses**

This item is over budget due to expenses incurred in preparing the new Cape Town office.

**Staff Costs**

This item appears over budget due to the annual Workman's Compensation levy on all employees being allocated to this line and which was not paid last year by mistake.

**E: CONCLUSION**

This has been a complicated year for arepp:Theatre for Life. It was difficult not to have been able to secure funding at the level we would like in order to be operating at maximum capacity, particularly when the logistical management of the organisation and the projects is running so efficiently and effectively, and the impact of the productions is so tangible. We look forward to a much more productive coming year thanks to the NLDTF, ICCO and the NAC, aiming to further share, understand and develop the impact that our applied theatre shows have on our audiences.