



arepp  
theatre for life  
developing resilient youth

**arepp:Theatre for Life Trust**

**APRIL 2011 – MARCH 2012**

**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 2012 financial year and includes an examination of the 2012 financials. The aim of this report is to provide all interested parties and partners 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 high quality 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 and Arts and Culture curricula 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, enjoyment and experience 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

The following were planned for the period April 2011 to March 2012:

**Team 1.11:** “*Look Before You Leap: Hangin*” and “*Look Before You Leap: No Way*” for secondary schools in English, Afrikaans and isiXhosa for the Western and Eastern Cape.

**Team 2.11:** “*About Us: Stepping Up*” and “*No Monkey Business: Push Me, Pull You*” for primary schools in English and Afrikaans for Gauteng, KwaZulu Natal and Mpumalanga.

**Team 6.11:** “*No Monkey Business: Inside Out*” for primary schools in isiXhosa for the Western and Eastern Cape.

**Team 3.11:** “*About Us: Stepping Up*” and “*No Monkey Business: Push Me, Pull You*” for primary schools in English and isiZulu for Gauteng, KwaZulu Natal and Mpumalanga.

**Team 4.11:** “*About Us: Stepping Up*” and “*No Monkey Business: Push Me, Pull You*” for primary schools in English, Sesotho and Sepedi for Gauteng, the Free State and the North West.

**Team 7.11:** “*No Monkey Business: Inside Out*” for primary schools in isiXhosa for the Cape. This tour was added in partnership with the Eastern Cape department of Education after the successes of tour 6.11.

**Team 1.12:** “*Look Before You Leap: Replay*” and “*Look Before You Leap: Oh Yeah*” for secondary schools in English, Afrikaans and isiXhosa for the Western and Eastern Cape and the Free State.

## PLANNED TOUR SCHEDULE

PROJECT	Province	Perf. Dates	Schools	Performances	Audiences
1.11(b)	CPT	11 Apr -6 May	15	33	4,950
	Southern Cape	9 May - 20 May	10	22	3,300
	Winelands	23 May - 27 May	5	11	1,650
2.11(b)	Southern Cape	11 Apr - 21 Apr	9	20	2,970
	PE	3 May - 13 May	9	20	2,970
	EL & KNG W T	16 May - 20 May	5	11	1,650
	PE	23 May -3 June	10	22	3,300
6.11(b) c)	Western Cape	11/4-29/4	22	26	3,960
	Eastern Cape	3/5-23/6	74	89	13,320
3.11  (b)	Gauteng	19 Jul - 26 Aug	27	59	8,910
	KwaZulu Natal	29 Aug - 29 Sep	24	53	7,920
	Mpumalanga	10 Oct - 04 Nov	20	44	6,600
4.11  (b)	Gauteng	18 Jul - 5 Aug	15	33	4,950
	Free State	10 Aug - 28 Sep	36	79	11,880
	North West	10 Oct - 03 Nov	19	42	6,270
7.11 (b)	Eastern Cape	10 Aug - 27Sep	35	42	6,300
	Eastern Cape	10 Oct - 8 Nov	22	26	3,900
1.12 (a)	CPT	16 Jan - 10 Feb	20	44	6,600
	Winelands	13 Feb - 17 Feb	5	11	1,650
	Southern Cape	20 Feb - 24 Feb	5	11	1,650
	Eastern Cape	27 Feb - 16 Mar	15	33	4,950
	Free State	19 Mar - 30 Mar	9	20	2,970
10	<b>TOTALS</b>		<b>411</b>	<b>751</b>	<b>112,620</b>

## THE SHOWS

Each of the arepp:Theatre for Life shows is specifically designed for the targeted age group to foster identification and emotional recognition. The shows incorporate the current music, the sayings and the 'attitude' of that age group, and address the audience on their level, in their home language, with stories from their context. Each performance is followed by a facilitated peer discussion in an open and non judgemental forum, to encourage debate, and further the cognitive personalisation, problem solving and contextualising of the issues presented.

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

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: Hangin'*

*Hangin'* is a look at teenage life through the eyes of two school friends, and their feelings, their hopes and their future – as told through their present and their past. It's about being young, and confused, and trying to find yourself, and the things that can go wrong along the way.

The two introduce us to their parents and teachers, their successes and failures, and most importantly, their classmates. We share with them the frustrations of not being 'perfect', of not always fitting in, and of not being able to live up to everyone's expectations - and some of the hardships and heartache of trying to. We experience them trying to put all of the pressures into

perspective, so that they don't end up with their heads constantly over a toilet bowl, or pregnant or HIV positive like some of their friends.

In essence the show is an essay in the formation of self. It's about making choices, the choices that are right for you, and the realisation that you are the only one who can know which are. It's also about where to find the strength to make them, especially when those decisions are hard, unpleasant or unpopular ones.

### ***Look Before You Leap: No Way!***

*No Way* is set against the backdrop of a school play, try outs for the soccer team, and a first kiss. Four school friends' lives suddenly get complicated as they start having to deal with the differences, and similarities, between boys and girls – especially when they think that maybe, perhaps, they might just like each other. The show examines early adolescent relationships and the social pressures to fit in while still maintaining one's own identity. Ultimately it's about trusting and believing 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.

### ***Look Before You Leap: Re-Play***

*Re-Play* introduces the audience to four school mates, their friends and some of the situations that form part of an average social term at an average school. Moving quickly from one to the other, like snapshots of lives, we get glimpses of what it's like to be in high school in South Africa today.

Focussing on the characters and how they react to the events, rather than a specific 'plot' sequence, the show opens doors on the demands that are brought to bear on today's adolescent from family, friends and society. We get glimpses into drinking, teen suicide, substance abuse, relationships and the pressures to have sex.

The show is a journey for each character, as they move from a position of vulnerable innocence, through an encounter with reality, to a point of responsibility, and the decisions that they make along the way. In a sense it is a journey into the self, discovering what influences the making of decisions, and how to make them constructively.

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

*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 of trying to.

The show is an examination of early relationships, the social pressures and needs to fit in, and struggle to find and keep your own identity. The pressures brought to bear by peers, more senior learners and adults are carefully examined, as are the issues around beginning relationships with the opposite sex.

Ultimately it's about trusting and believing in yourself, rather than giving in to the pressures around you, and getting what you really want, not what you think you do, and not becoming trapped by the expectations or pressures of others.

### **Primary Schools #1: The *About Us* series**

Aimed at Grade's 4 to 7 these shows focus on abuse, growing up, early sexuality and relationships, encouraging the development and acquisition of life skills. The shows also focus on choices, peer pressure and self image, and inform pre-sexually active children factually about HIV and AIDS, while exploring concepts of gender and responsibility.

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

*Stepping Up* introduces the audience to the biggest boy in the class who, because he's larger than his classmates tends to see himself as the most deservedly popular boy in the school, who everyone should look up to. His friends think he's just a big bully, however. Then one day his life gets turned upside down when he discovers his eldest sister, who he loves so much is HIV+, and suddenly everyone is afraid of him.

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

### **Primary Schools #2: The *No Monkey Business* series**

Aimed at Grade's R to 3 and able to perform to audiences as young as 3, these puppet shows deal with stranger danger, good and bad secrets, body awareness, physical boundaries, life-skills, self-efficacy, basic health, violence, discrimination, HIV/AIDS awareness, physical abuse and substance use.

#### ***No Monkey Business: Push Me, Pull You***

In "*Push me, Pull you*" the issues of sharing, respect and bullying are examined. Mac gets a really 'cool' present for his birthday, and he can't wait to show it off to Vanda - but when Vanda wants to play with it they have a disagreement and then a huge fight, and it breaks. Mac is so cross that he says some very nasty things and upsets Vanda a great deal and the friendship is "over"!

So Vanda makes a new friend, Oswald Ostrich, but Oswald doesn't like Mac. He teases Mac 'cause he looks funny (he's not a bird, like they are), and bullies him, and finally takes away Mac's present. Things look quite dark for Mac and Vanda for a while but fortunately, Thandi's on hand to help heal the friendship. Then, when Vanda finally realises what Oswald's doing, Oswald pecks her and pulls out her feathers. But what Oswald doesn't know is that friendship is stronger than nastiness - and bullies are cowards.

This show deals with sharing and respect, and examines the concepts of friendships, relationships, and personal feelings in relation to others. It also examines teasing and bullying, 'racism' and violence when you're angry or upset. The feelings of all concerned are sensitively examined, and the audience are given practical solutions for how to act in similar circumstances, while clearly showing that fighting and violence are not the answer.

The intent is to further build on the notions of trust while introducing the ideas of respect and why 'playing and working together' is important.

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

*“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’s 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. But 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, dirt and illness, run away from Lindi – to wash their hands! A disappointed Thandi, with Lindi’s help, then explains 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 after taking the medicine 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 never share medicines.

The show incorporates a whole 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 HIV, 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.

## **ACHIEVEMENTS**

arepp:Theatre for Life is pleased to report that this year the teams and tours were as successful as we could have hoped, achieved their goals, and performed well within the expected and anticipated parameters and expectations.

### **Auditions & Casting**

3 Audition Workshops were held on the 23<sup>rd</sup> June, and the 24<sup>th</sup> and 25<sup>th</sup> October 2011, with 58 candidates from 15 Actor’s Agencies and 2 drama training institutions. Due to successful auditions in October 2010, we were virtually able to cast all the 2011 teams; hence the far reduced number of audition workshops in this period.

In the Audition Workshop Evaluation Forms, performers expressed that they found the workshop enjoyable and valuable:

- *“I really enjoyed the process. More often than not, you audition in a setting where you don’t feel comfortable. I love interacting and felt comfortable in the space”;*
- *“Interesting experience: It integrated a fun-factor with some hectic topics, which I think was really well designed and executed. Wheels were definitely turning in my head”;*
- *“It was a new experience for me, I liked the way it was conducted because somehow it throws one into the deep end, and out of that you get to learn something about oneself”;* and
- *“I loved it. I really learned a lot by taking in everything!”*

In answer to the question, “What, if anything did you discover about yourself?” performers made some deep personal insights:

- *“Rediscovering that my opinion isn’t always the most legitimate”;*



- *“That my personality always stands out but my opinions are equally important”.*
- *“That I might not be as liberal as I thought I was”;*
- *“It actually challenged my thinking and my perception of certain things”;*
- *“I discovered that I should be more open and speak freely cos my thoughts are mine”;*
- *“I discovered that there are actually quite a few issues/topics in/about society that I’m not sure about or where I stand on it”;*
- *“I learned that it’s not always about me”;* and
- *“That many a time I tend to always stick to one option and today’s workshop taught me to view life differently”.*

Performers felt that they had also learned new things as theatre practitioners, commenting that:

- *“There is a lot of room for me to grow in working in this type of dynamic – working with children and being HONEST AND OPEN about what influences my work and the way I engage as an actor”;*
- *“That it’s all about the message you bring across”;*
- *“Auditioning is a skill that comes only with experience and to be involved in such a unique process will definitely stand me in good stead”;*
- *“To listen to what others have to say”;*
- *“to always be prepared for a curve-ball”;*
- *“To trust my instincts and judgements and don’t stress about what other people might think”;* and
- *“Patience and tolerance and a great ear”.*

To the question, “In what way, if any, has this altered your perception of Applied Theatre?” performers responded that:

- *“There is a lot of preparation that goes into applied Theatre – more than I thought”;*
- *“I have really received an eye-opener in this art”;*
- *“Applied Theatre used to seem quite mechanical to me, now I know that it can be a deeper performance”;* and
- *“It actually introduced me to Applied Theatre and I really find it interesting”.*

## TEAMS & TRAINING

arepp:Theatre for Life trained and rehearsed 7 teams of performer educators, employing 20 young performers, 5 theatre directors and 3 translators. The following were contractually employed with arepp:Theatre for Life during the period:

**Performers:** Marvin Beukes, Lunathi Mampofu, Charmaine Mashiloane, Pierre Ackerman, Jason Willemse, Nina Marais, Ruan Cornelissen, Lungelo Gwala, Siphesihle Ndlovu, Mamikie Matatso, Legohu Kekana, Keitumetse Moepang, Dorriane Mahlangu, Cokisa Sicwebu, Harrison Makubalo, Mbongeni Nomkhonwana, Siphon Ngwane, Rudi Swart, Palesa Mofokeng, Lelani Laing.

**Directors:** Stephan Van Niekerk, Tsholofelo Shounyane, Relopile Osei-Tutu, Phillip Rademeyer, Roxanne McKaiser.

**Translators & Language Consultants:** Lele Ledwaba, Tsholofelo Shounyane, Relopile Osei-Tutu.

## Training Report

The trainings were productive, highly successful, and resulted in well prepared, knowledgeable and competent teams. In the issue training assessments, the scores were:

- Team 3; Mamikie Matatso 93%, Wanda Ndlovu 86%, Lungelo Gwala 73%.
- Team 4; Keitumetse Moepang 92%, Daniel Kekana 92%, D’Anne Mahlangu 76% (did not receive manual prior to training).
- The new cast member joining Team 6 to become Team 7, Siphon Ngwane 87%.

For team 1.12, we adjusted the training evaluation system slightly in line with an enquiry being pursued as part of Gordon's PhD. This team were tested before the training to provide a base line, and then subsequently:

Team member	Pre-training	Post - training
Rudi Swart	82%	93%
Ruan Cornellisen (post t2.11 training 90%)	93%	95%
Palesa Mofokeng	86%	90%
Lelani Laing	72%	85%

These figures confirm the feelings of significance and increased knowledge and learning that the performers report following the training. It is very encouraging to note an overall increase in knowledge and understanding of between as much as 13% and at least 4%, and that all four performers conclude the training scoring 85% or higher. This indicates a highly knowledgeable, prepared and competent team. It is also significant to note that one returning performer, who was trained in 2010, retained and actually improved his knowledge when tested a year later, and then continued to improve to a 95% score. This team also felt they had grown, and changed, and developed significant, personal skills and competencies because of the training.

The performers found the training challenging but informative:

- *"I thought I knew a lot about these subjects but I was wrong. I'm informed now";*
- *"I learned a lot from The Big Deal"; and*
- *"Well informative and detailed. Understandable and easy to follow the notes".*

They felt that the facilitator's approach and the process was 'different', 'unique' and 'life-changing':

- *"It felt more like a conversation than a "lecture". I felt free to engage"; and*
- *"The process was difficult at first, but because of the professionalism and skills of the facilitators, the working environment was less tense yet more professional and well structured."*

Universally, they felt that the training had sufficiently prepared them:

- *"The training has prepared me so well for the work ahead. I have learned everything I needed to know for the shows ahead. I am well prepared"; and*
- *"I feel more confident because of the factual material that I studied, and I feel we have been placed in some worst case scenarios and so I feel quite prepared".*

## PRESENTATIONS

arepp:Theatre for Life produced and ran 10 tours (3 more than last year), tours 1b, 2b and 6b (the first half of each which ran in the first quarter of 2011 and thus formed part of last year's report) 3,4 and 7 in 2011 and tours 1a in 2012 which travelled 50,445 kilometres (10,000 more than last year) of the Eastern and Western Cape, the Free State, the North West, KwaZulu Natal, Mpumalanga and Gauteng, exactly as planned, except for the unfortunate death of t1.11's Charmaine Mashiloane in a car accident over Easter, which caused the last 5 weeks of the tour to be cancelled.

This represents some 339 possible performance days - the number of days (combined) on which a performance could have occurred.

58 support organisations in the various areas were recommended to the schools, all 58 of which we have recommended, and worked with, previously.

arepp:Theatre for Life worked with 391 partner schools, 158 (40%) of which we have performed at before (much the same as last year). We performed to 376 of those schools (96%), an 11% increase from 2011. For the first time the schools were spread out equally between urban environments - cities (30% - 8% less than last year) and towns (39%) - and rural areas (31% - an increase of 15% from 2011). We are pleased to be able to report that the productions are achieving their objectives as much in rural schools as in urban ones.

89% of schools were in category A (Quintiles 1-4; under-resourced and economically disadvantaged schools), 11% of schools were in category B (Quintile 5 & private).

763 shows were performed out of an arranged total of 914 (83%), however 56 arranged shows (6%) were combined into one performance at the schools on the day, much as usual, and effectively delivering an 89% performance rate, which is excellent. This is an average of 2.2 shows per school, as usual. Per age-group focus this was as follows:

- 130 *Look Before You Leap* shows
- 222 *About Us* shows
- 409 *No Monkey Business* shows

Of the 93 cancellations (10%) the majority (86%) were due to the schools on the day, as we have become used to, usually due to schedule conflicts or internal arrangement problems or changes. 5% were due to vehicle problems, prompting us to obtain a more suitable vehicle for touring in the rural Eastern Cape.

The productions performed to 127,253 five to twenty-two year old learners, 51% of whom were female (same as last year). This is an average of 167 learners a show and about 338 learners per school, as anticipated.

Per Age-group focus this was as follows:

- 20,605 *Look Before You Leap* grade 8-12 learners (13-22 year olds)
- 35,208 *About Us* grade 4-7 learners (10-13 year olds)
- 71,440 *No Monkey Business* grade R-3 learners (5-9 year olds).

The primary schools figures are slanted slightly towards *No Monkey Business* performances this year as the project with the Eastern Cape Department of Education was only for this age group.

Each performing team, two educators at the school, and two selected learners in the same grade, one male and one female, evaluate and rate each of the arepp:Theatre for Life presentations, quantitatively and qualitatively. The *No Monkey Business* learners are asked 5 questions and their responses are recorded but they do not give numerical ratings due to their youth. Every question is also recorded by gender, age group and content. The intention is to elucidate the audiences' experience of the presentations. 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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931 Educator Evaluations, of which 311 (33%) had seen an arepp:Theatre for Life show before, and 1,516 Learner Evaluations (a 1% sample) were completed and returned.

The educators rated the presentations highly at 3.53 (out of 4) while the learners' rating was 3.52, giving an excellent presentation rating of 3.52 (4) overall. The educators rated the presentations at 3.63 (4) in terms of their relevance to the Life Orientation Curriculum. As usual both educators and learners rated the plays higher (3.62 and 3.78 respectively) than the facilitated discussions (3.33 and 3.25).

## ENGAGEMENT & IMPACT CONTEXT

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, the Secondary Schools' National Senior Certificate pass rate, and the reported incidents of sexual and physical abuse, pregnancy, and suicide (including attempts). This provides an indication of the context in which the presentations occurred, 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.

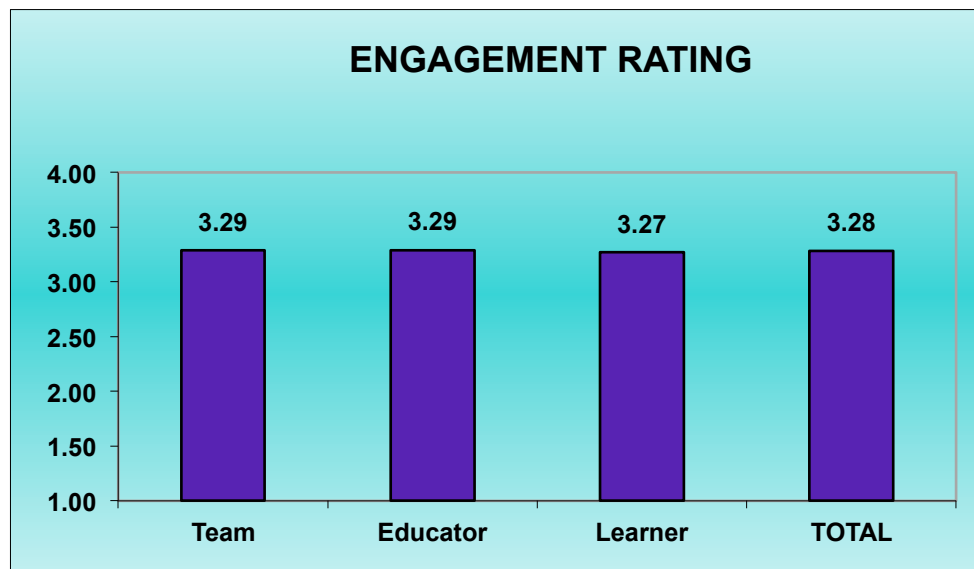
73% of the learners performed to were exempt from paying school fees, while 28% were known to be orphans or vulnerable children (OVC's) by the school's administration (8% higher than last year). The average National Senior Certificate pass rate was 85% (2% higher than last year). The percentage of physical and sexual abuse cases reported to the schools was 4.56% of the learner cohort, same as last year (4%); Pregnancies in schools was at 1.67% rising 1%, and there was 0.48% reported suicides (same). This data is only from those schools that provided us with the information. Many priority and first-time schools did not feel comfortable providing us with the data.

These statistics are very encouraging particularly as the majority of schools (85%) are primary schools where the drop in physical and sexual abuse is particularly welcome. In terms of the secondary schools, the rate of pregnancy was 2.19, which is a continued improvement from last year (3.18). Again, amongst the primary schools in the more rural Eastern Cape schools where arepp:Theatre for Life has not been before, the pregnancy rate is 3.33%, higher than in the secondary schools. Sexual and physical abuse in these schools is also high (3.75). It would be interesting to perform the other age group shows to the primary schools in this area, with this base line to see if the improvements that arepp notices amongst its more regular schools are mirrored here. Naturally this would be totally dependant on funding from the Eastern Cape Department of Education, who have shown interest but nothing further at this time.

## ENGAGEMENT

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 that audience internalising the experience as a personal life-experience and thus developing their resilient self-efficacy.

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 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 (teams, educators and learners) was 3.28 (4) (same as last year) which indicates that the audiences were deeply engaged in and by the presentations, as intended, 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.

Some of the typical comments made by the educators and the learners on the evaluation forms to substantiate their feelings 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 specific show number, SB indicates that the evaluator has seen a show before; for the Learner's comments this is followed by their gender and grade eg: t1.12,LE1,m,8 = Tour One 2012, Learner Evaluation show One, male, grade Eight.

- *"I think this had a very positive effect to the learners, their response to questions revealed their deeper insight to topics presented in the play, their views and comments were good. The actors in the discussion were so good at getting what learners already know and they even used their skill to make learners to think deeper even deeper. There was no spoon-feeding, but they made learners to think and give good questions. It was just good"*(t3.11aEE17).
- *"The play was very relevant to the daily problems faced by our learners. The Learners related well to the characters and learnt how to deal with problems in an acceptable way"* (t4.11b,EE13.SB)
- *"Learners were attentive and fully engaged during the presentation"* (t4.11,EE12.SB).
- *"Learners were afforded an opportunity and space to be free to interact with performers on their level and were free to raise their opinions. Learners seem to be influenced positively and I think they will take the experience to their future"* (t4.11,EE58.SB)
- *"They show positive attitude, because they concentrated a lot and were actively participating and gained more information. If they can make use of the information, they have gained. It will help them make wise decision in the future years to come"* (t6.11,EE22).
- *"It was part of our lessons in Life Skills. The learners participated fully and gained a lot by answering the questions. The use of the puppets made the learners to understand the presentation fully. Learners' atmosphere/attitudes has been changed."* (t7.11,EE19)
- *"Learners were encouraged to participate – positive reinforcement. Skills and rights were made alive and placed in context. Learners could identify with the characters and real life situations. The language was suited to the senior group. Role-play worked well – better*

than simply discussing the topics.” (t1'12EE29,SB),

- “Pupils could identify with the characters and they enjoyed the show as it dealt with issues that teenagers normally face. Pupils engaged in discussion with the cast and were able to ask questions and showed interest and participated with ease.” (t1'12EE94,SB).

5,162 Questions (1,000 more than last year) were facilitated in discussion. 16% were initiated by males in the audience and 14% initiated by females, while the team initiated 15%. The balance (55%) came up in the course of the discussions and as follow-up questions, which indicates a tendency towards more in-depth discussion of topics.

The main topics were:

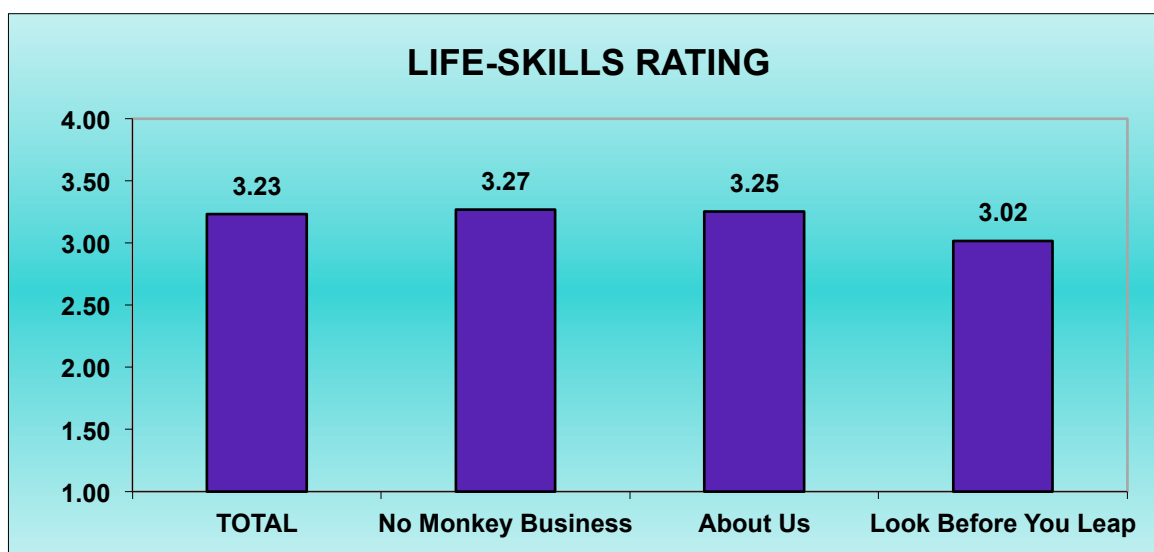
- *HIV/AIDS* (23%);
- *Abuse* (19%);
- *Relationships* (16%);
- *Identity Issues* (10%);
- *Sex & Sexuality* (9%);
- *Rights* (9%);
- *Substance Use* (5%); and
- *Reproductive Health* (4%).

*Performing* (1%) and *Careers* (1%) made up the balance, with an additional 2% being specifically around *Social Networking* and related online questions.

This year we saw a further decrease in specific Reproductive Health questions (a drop of about 5%), a trend that has been growing over the last few years and points to increased knowledge amongst learners of the basic facts and information. Similarly questions around *Rights* have steadily increased (5%,) as have *Substance Use* (by about 3%). Most significant is the 2% of questions (107) around *Social Networking* and being online. This is not an issue that was specifically addressed in any of the 2011 shows but because of its growing influence will become an aspect of the 2012 and future productions. Several educators also requested we include Social Networking in our productions.

## LIFE-SKILLS

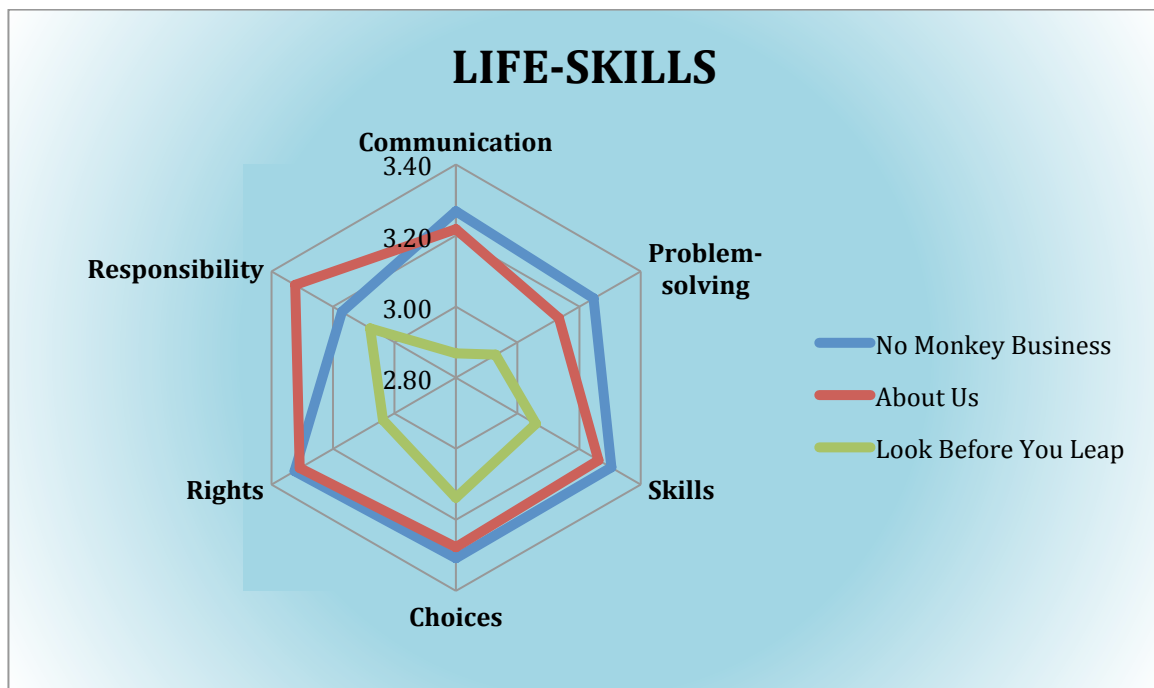
The Educators are asked to evaluate the expected increase in the life-skills of the audience based on their experience and knowledge of their learners and their observations of them during the presentation, using Life-skills Indicators that are drawn from the Life Orientation curriculum outcomes. A score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



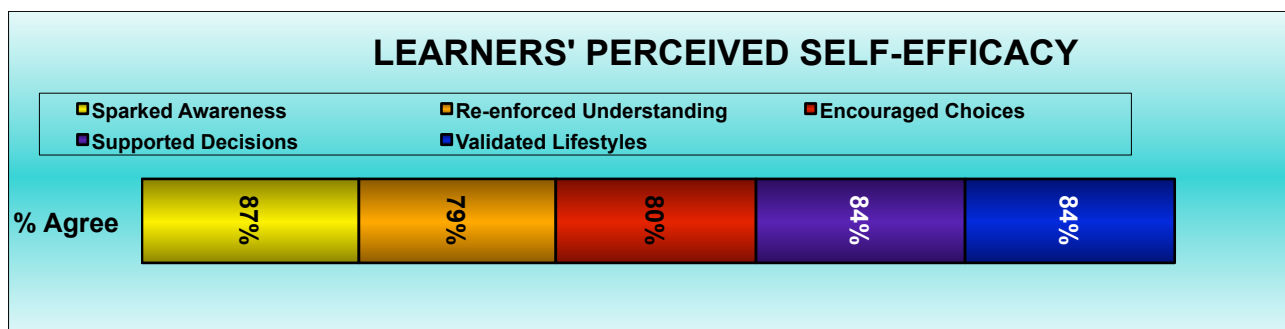
The educators reported an increase of 3.23 (4) in the learner's knowledge, skills, ability and confidence to engage, deal with and problem-solve the concerns that were relevant to them with regard to the issues presented.

- *“Learners were shown how important friendship is, and to forgive each other when there is conflict. Learners were shown how to forgive and forget, to report bullying, which takes place at schools”(t3.11aEE20);*
- *“The show was good helping learners to take good decisions and be able to make friendships as well as to talk to someone when you need help”(t3.11bEE16);*
- *“I think that the learners related to the story because these are the challenges that they are faced with in their everyday life. It taught them how to deal with bullies, how to treat people who are infected and affected by HIV/AIDS. The learners learnt a lot on this presentation, like being responsible with their lives”(t3a.11EE44);*
- *“The presentation was good and fruitful because it included improvement on values, attitudes and skills as well as confidence of the learners themselves, their peers and the community at large” (t4.11,EE57);*
- *“It clearly taught learners the best and helpful way to resolve conflict” (t4.11,EE109),*
- *“It will improve learners’ communication skills and relationship towards one another” (t4b.11,EE34.SB);*
- *“It makes learners free to discuss their problems to everybody; whom she/he trusts. They even understand that they not supposed to hide any bad things that happens to them” (t4.11,EE67.SB);*
- *“They mostly realised that people can change, retrace their bad behaviour, that it’s good to learn and ask forgiveness to those they wronged. Mostly that emotional abuse is not good for anyone. I think plays like this will help to bring back moral regeneration which is lost in our society” (t4.11,EE9);*
- *“The learners were fully involved in the lesson. The play taught them to have positive attitudes about life changes and to take responsibility about their health. They also learnt the attitude they should display towards infected children” (t6.11,EE6);*
- *“The demonstration has promoted positive learner values and attitudes towards good health habits.” (t7.11,EE43);*
- *“I am of the opinion that the presentation has made a long term impression on their values and the skills required to deal with their life challenges. Excellent display” (t1.12EE17,SB);*
- *“Many learners could relate to the content of the show because it is real-life issues they are struggling with daily. It will help them with the choices they have to make in their own personal lives” (t1.12EE58SB);*
- *“Very informative play that will help learners on good decision-making when to say no, teenage pregnancy and the dangers of alcohol and drug abuse. Our learners will be more aware about peer pressure and choices they make.” (t1.12EE102,SB); and*
- *“I think most of the learners would benefit by the demonstrations, especially their understanding of their responsibilities towards themselves, their peers and their community, and understanding of their rights and the rights of others, and to uphold good beliefs and values.” (t1.12EE18,SB).*

It is interesting to see, on the graph below, how the educators view the development of the different life-skills in relation to the different age groups and particularly the development and growth of ‘responsibility’ once the technical skills of ‘problem-solving’ have been grasped as the learners get older.



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:



The 700 learners who completed this aspect of the evaluation – from grades 5 to 12 (1+% of this total of 56,000 learners) - reported changes in their feelings of worth, competency, agency and control on the self-efficacy continuum, as follows:

- **87%** felt they learned about and understood the issues in a new way;
- **79%** felt that what they knew, understood and felt about the issues was confirmed and re-enforced;
- **80%** felt that they would be making some changes to their attitudes and behaviour with regard to some of the issues;
- **84%** felt that they had the ability to change the way they thought, felt and behaved regarding the issues if they wanted or needed to; and
- **84%** 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.



This, once again, indicates a high level of perceived self-efficacy amongst the audiences following the performances. It is in this area that the impact of the arepp:Theatre for Life productions is most demonstrable, the audiences expressing their understanding of what has changed significantly for them because of their experience of the production.

### **Primary Schools #1: The No Monkey Business series**

- *“I learnt about friendship and how you should treat your friends” (t3.11b,LE27,M,3),*
- *“When someone bullies you, you must tell your mother, or a teacher or a friend” (t3.11a,LE56,M,1),*
- *“I liked how you taught about friendship and playing nicely together as friends. And to not hit each other, to play together and be happy together. And when someone hurts you, you must tell a parent or teacher” (t4.11,LE14.F,3);*
- *“I liked how they showed that you can be friends with anybody, no matter what race” (t4.11,LE112.M,3).*
- *“Don’t touch my friends blood and I mustn’t tease a friend with HIV” (t6.11,LE7,f,4),*
- *“Your friend with AIDS is still your friend” (t6.11,LE38,f,4).*
- *“When sick go to the doctor, when your friends are sick at school report (them) to the teacher” (t6.11,LE15,m,2),*
- *“Cover your mouth when coughing and sneezing” (t6.11,LE35,f,4),*

### **Primary Schools #1: The About Us series**

- *“Well the show did mean a lot to me and really gave me second thoughts about some of the choices I thought I have already taken in my life”(t3.11a,LE112,F,7),*
- *“It meant a lot to me because it taught me how to stand up for myself and my rights and it gave me the confidence (and) showed me who I am”(t3.11a,LE100,F,7).*
- *“The show has made me confident about myself, motivated, and made me realise how important it is to take care of myself. I was very happy about the discussion because it took me to some point where I could understand” (t4.11b,LE4,F,6);*
- *“The play taught me a lot about good choices and bad choices. You don’t always need to be cool and a bully just to fit in. I also think I’m going to do my schoolwork and concentrate a lot at school. I want to change my attitude about school and about teasing others.” (t4.11b,LE14,M,6);*
- *“It showed me that you have to share the thing that eats you to your heart and get information so that you can understand everything you do, and if you want to be comfortable, share with someone who you believe can help you and don’t keep nothing to you if you are a little girl or boy. This show teach me that if I have something is eating me inside I have to share so that I can get someone who help me” (t4.11,LE82,F,6);*
- *“It taught me a lot of things like HIV, bullying, decision making and more. This message to the people of arepp:Theatre for Life, you are a good example to learners; you engage learner support and you are kind, loving, caring, parenting; you are a bucket filled with education. Keep doing what you do.” (t4.11,LE32,F,7).*

### **Secondary Schools” The Look Before You Leap series**

- *“The play really hit home for me and opened up old wounds. It taught me how to deal with it.” (t1’12,LE32,F,12),*
- *“The show meant a lot because in life you always have to be careful of what you do and when. Making the right choice is important; like choosing your friends” (t1’12,LE3,M,12),*
- *“The play was very insightful because it reminded me of what I am going through right now and makes me think about my future choices that will determine my tomorrow. I would think before I do something hasty” (t1’12,LE75,F,11),*
- *“It taught me a lot and to respect myself, and others’ decisions toward sex” (t1’12,LE17,F,12).*
- *“The show meant a lot to me. I’ve learned to speak out and not keep things to myself” (t1’12,LE58,F,11),*

- *"I will make my mind up always for myself not for others, which means I will always think for myself what is right and wrong or if I like it or not"* (t1'12,LE106,M,10),
- *"The show made me think with an open mind and I will surely make the best choices next time"* (t1'12,LE12,F,9),
- *"It meant a lot and it will guide me in what comes in the future, learning to wait for the right time and listening to my parents"* (t1'12,LE71,M,8),
- *"I loved the play so much and truly learned a lot! Thanks a billion! It just shows that there is no rush about these things and you shouldn't let peer pressure make you do wrong things. Your friends influence you a lot but if you know what's right and what 's wrong you'll definitely be on the safe side! Brilliant play and it really was exceptionally well done"* (t1'12,LE72,M,9).

Copies of the full reports are available on our website [www.arepp.org.za](http://www.arepp.org.za) or by request.

## EXTERNAL TRAININGS & CONFERENCES

During the second half of 2011, Gordon again participated as a co-course convenor for the University of Cape Town's (UCT) second year, second semester Theatre-in-Education and Applied Theatre course (DRM2011S). Gordon also convened UCT's third year community theatre courses (DRM3028W & DRM3029H).

One paper, a panel discussion (with G. Morris and L. van Breda) and a workshop were delivered at the 4<sup>th</sup> Africa Research Conference in Applied Drama and Theatre at the University of the Witwatersrand, respectively titled:

*"The Big Deal" arepp:Theatre for Life's performer training process - how much is enough?*

*"First do no Harm": a discussion on ethical issues and perspectives in applied theatre pedagogy.*

*"It's Not About You": Teaching rights-based facilitation techniques for effective sexuality communication with youth and children*

## PROPOSAL FOR A PHD IN DRAMA

Gordon's proposal for a PhD in Drama was accepted by the doctorate review board of the University of Cape Town.

**TITLE: *Playing me, Playing you: a study of the notion of 'modelling' and the role of a Rights-based approach in the arepp:Theatre for Life Applied Theatre Event***

### Research Questions

To investigate the nature, idea and concept of what arepp:Theatre for Life calls 'self-efficacy' as the outcome of its applied theatre work and specifically the relationship between modelling, the recorded outcomes and the notion of 'behaviour change'.

What role, if any, does the organisation's 'rights-based approach' play in both shaping the modelling and encouraging/fostering the outcomes, and how is this achieved?

## C: ORGANISATIONAL REPORT

### GENERAL REPORT

This year has been productive, relatively smooth and worthwhile, and, once again, we have been operating at optimum (or close to it) capacity - 3 tours at a time. arepp:Theatre for Life's policies and procedures, approach and method are clearly working efficiently and effectively to produce a well-oiled, highly tuned 'entity' that is achieving its aims and outcomes consistently and impactfully, delivering exceptional, sound results for its donors. The only limitation appears to be the funding, as, if we could source the necessary funding, the organisation would be able to deliver at this level with minimal changes in capacity for up to 4 teams at a

time, 9 months of the year.

The only real issue this year was the tragic passing of t1.11's Charmaine Mashiloane in a car accident over Easter, which caused the last 5 weeks of the tour to be cancelled (5 weeks is too short a period to rehearse a new performer into a team).

On the production front, for the first time since we stopped producing adult HIV shows, we performed equally in city, town and rural schools. The productions were initially (last decade) less successful in rural schools because the learners were so overwhelmed by the novelty and entertainment value of the experience of the theatre show that their cognitive learning around the issues was lessened. However, as a testament to both our Education Department's commitment to improving rural schools, and an indication of how cosmopolitan, 'modern' and linked through mobile phones and the Internet South Africa is becoming, this is no longer the case. Learners in grade R in deeply isolated rural schools in the Eastern Cape engaged with the *No Monkey Business* production like 'sponges', and appear to have learned from it, with more enthusiasm and absorption than many of their more urban and 'street-wise' compatriots. Similarly, and a first for us, older learners from the more remote areas of the country engaged directly with the arepp:Theatre for Life Facebook page, posting comments, thanking the various performers, and repeatedly mentioning how they had been moved and touched by the particular production they saw. Hopefully in the future we will be able to field more tours to these types of schools. The issue is of course, cost. Rural travelling tours are 60+% more expensive to run.

As we have reported on previously, our remaining fleet of two minibuses is very old and due to be replaced. This year, in order to complete the second contract (tour 7.11) with the Department of Education in the Eastern Cape we had to acquire a new vehicle (a Nissan 4x4 double cab) that could handle the very poor condition rural roads, after the minibus engine blew.

One of the decisions this year that increased our productivity and simultaneously reduced costs was our conscious drive to move everything we could into the virtual environment and online. This has had a significant impact, from the teams capturing and analysing more data, quicker and more efficiently in the field on iPads, to our communications both internally and externally. The reduction in paper, printing and communication costs are so significant, in fact, that it has made a noticeable impact on our income statement.

Another area in which we saved significantly this year was the Life-Orientation Educator's guides. Since arepp:Theatre for Life's beginning in 1987, donors and stakeholders have always felt that the theatre show on its own was insufficient in terms of ensuring impact because of its insubstantial, experiential, event nature. To satisfy these concerns, arepp:Theatre for Life has produced, over the years, various forms of supplementary, supportive information that we have distributed after the performances, culminating in 2006 with the very thoroughly researched Life-orientation Educators guides which detailed extensively how to utilise the arepp:Theatre for Life production in each grades annual life-orientation curriculum work. These guides received the highest praise from the curriculum advisors in the Education Department and are always received with much excitement by education departments, district heads, education consultants both nationally and internationally, and educators themselves. These guides were expensive to print (R80 to R100 each), but considered worth it for their value in terms of following up and solidifying the impact. Then in 2010 the Curriculum was re-developed and we stopped producing the guides, pending the final curriculum, of which only Grades 1-3 and Grade 10 have been finalised so far.

However, before re-designing these guides to fit the new curriculum we decided to evaluate how the guides were being used by educators at the schools; what was working, what didn't

work and what else the educators would like to see included. The reason for this was because, while the policy makers were so effusively praising the guides for their value, we had a sense that they were not being utilised by the teachers themselves. The results of this research were very interesting. It is our finding that only one educator actually ever used any of our guides. Educators commented that it was a very thorough, integrated guide in terms of the curriculum but then seemed to fall into 3 groups. Firstly the educators who felt that they completely understood the value of the production and its impact - the reason they had booked arepp:Theatre for Life in the first place. These educators were satisfied and more than comfortable with the ways they were already working and integrating the production in their lessons. The guide, at best, had a few interesting ideas, which a few may have taken on board, but as a detailed guide for life-orientation lessons was just not useful to them. In some cases, these educators implied that they even felt the guide was a bit patronising and insulting, as they knew their job. For these educators, the value of the show was the show and how it supported their on-going work. They thought the guide very professional, and educational, but not necessary for them.

The second group of educators were those who strongly expressed positive feelings towards the guide but felt they needed to be trained in how to use it. However, the fact that the guide is very self-explanatory has been repeatedly mentioned as one of its strengths. Reading between the lines, it is our impression that these are the educators (interestingly, often older and in less resourced, rural schools) who did not feel adequately trained or supported to teach the curriculum as a whole. It is due in a large part to this exact problem that the curriculum was re-called and re-developed in the first place – too many educators were unable to teach it. Notwithstanding their reaction to the guide, however, these educators none the less felt that the show was profoundly valuable and useful, and that they felt it was supporting and assisting their work and a very important and valuable resource - echoing the comments consistently made in the evaluations.

The third group were those educators who didn't remember ever receiving a guide. These educators, however, re-iterated and stressed that the show was valuable, useful and important.

We have therefore decided not to provide Educator's guides for the immediate future. Clearly the guides are not satisfying the function they were designed to fulfil. Just as clearly, the Educators themselves do not feel that the show requires any form of supplementary materials to confirm, assist or ensure impact.

Finally, a surge in questions around Social Networking, being online and navigating relationships online has prompted us to incorporate this issue into all our future productions. Fortunately it is an easy issue to incorporate, as it's fundamentally about relationships which is the core of our work

## **CAPE TOWN OFFICE PROPERTY UPDATE**

The transfer on the Cape Town property finally went through on the 24<sup>th</sup> June 2011, after 18 months of delays. Our joy was short lived, however. In January the adjacent property was sold and a boundary issue between the two properties has subsequently arisen, the upshot of which directly affects the area that we use to park the arepp:Theatre for Life vehicle, an essential aspect of a touring organisation. We are currently attempting to come to the best, least costly solution, but if negotiations fail this is an issue that might need to go to court – obviously not a desirable option cost wise.

## **FEE POLICY**

arepp:Theatre for life believes that there should be a charge levied for our presentations because firstly there is a cost in producing them, and 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. arepp:Theatre for Life will continue to endeavour to source funding to allow the organisation to perform for those who otherwise would not be able to participate in and benefit from our presentations.

To this end arepp:Theatre for life categorises the schools we perform to into two categories, as follows:

Quintile 1,2,3 and 4 schools	Category A
Quintile 5, and Private schools	Category B

Category A schools qualify for the presentations to be subsidised, at least in part, by any funding that arepp:Theatre for Life may have secured, as per the terms of the funding agreements. Category B schools that have 51% of their learners exempt from paying school fees, and can demonstrate this in writing, will be considered as being in Category A. Schools that are officially exempt from paying fees ('No Fee Schools'), and can demonstrate this in writing, will be exempt from all charges as long as arepp:Theatre for Life has secured funding. The basis of the policy is a charge per child to the school, which is ideally to be collected from the children themselves, however a minimum charge of R1,500.00 per show applies to Category B schools. Project Managers may use their discretion to negotiate discounts with deserving schools, as long as the reasons are in keeping with the policy as outlined above and are recorded.

### 2012 SCALE OF CHARGES

Category	cost/child
A	R2.50
B	R12.00

## TOUR 7

### EASTERN CAPE DEPARTMENT OF EDUCATION

Following the very successful tour 4 2010 in the Eastern Cape, the Eastern Cape Department of Education commissioned arepp:Theatre for Life by means of a tender to perform "*No Monkey Business: Inside Out*", the basic health and HIV show for foundation phase learners, in isiXhosa to as many rural Eastern Cape primary schools as possible in the first quarter of 2011. A second tender was then issued for the whole 2011 year. We are extremely pleased to have been able to develop our relationship with the Eastern Cape Department of Education, and even more so with the reception and response to and impact of the work.

## 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:

- 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 Hannah Sadiki – Gauteng Provincial Director, Standard Bank
- Ms Linda Sokhulu – Performer & Theatre Maker

Ms Lesego Motsepe (the chair) resigned from the Board in February 2012. A new chairperson will be appointed on the 24<sup>th</sup> of May 2012 at the next Board Meeting.

## 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 Associates – Accountant (CPT)
- Dustin Carlitz and Anneli Muller – Project Managers (CPT/JHB)
- Charlotte Le Roux, and Elizabeth Mothapo and William Montsho – Domestic Staff (CPT/JHB)

Both Anneli Muller and Dustin Carlitz resigned in January and February 2012 respectively.

## 2013 PLANNING

### 2013 WORKPLAN

The proposed 2013 work plan is matched to our current 2013 funding commitments, the NLDTF (the final year of this contract) and the STARS Foundation and our strategic plan. As additional funding has been extremely difficult to source over the past year, this appears to be the most sensible and practical option at this point. If we secure additional funding we will then adjust accordingly and run more teams. Between April 2012 and March 2013, arepp:Theatre for Life will field 5 teams and produce 7 tours, for now. These will reach some 280 schools, performing 560 shows to some 85,000 children and young people, around 30% less than this year and 2011, effectively one tour a quarter less than capacity, due to a reduction in donors (ICCO and the NAC).

PROJECT	Plays	Province/District	Perf. Dates	Schools	Performances	Audiences
<b>t1.12b</b>	LBYL:OY LBYL:R	MP	10 - 20 Apr	9	18	2,700
		Gauteng	23 - 26 Apr	4	8	1,200
		KZN	2 - 18 May	13	26	3,900
		Gauteng	21 May - 1 Jun	10	20	3,000
<b>t2.12a</b>	AU: PFK NMB: S&S	Cape Town Clients	17 July - 3 Aug	14	28	4,200
		Cape Town Priority	6 - 31 Aug	18	36	5,400
		Ceres	3 - 7 Sep	5	10	1,500
		Beaufort West	10 - 14 Sep	5	10	1,500
		Oudsthoorn/Calitzdorp	17 - 21 Sep	5	10	1,500
		Robertson & surrounds	24 - 27 Sep	4	8	1,200
<b>t2.12b</b>	AU: PFK NMB: S&S	Southern Cape	8 - 12 Oct	5	10	1,500
		PE	15 - 19 Oct	5	10	1,500
		EL & KNG W T	22 - 26 Oct	5	10	1,500
		PE	29 Oct - 2 Nov	5	10	1,500
<b>t3.12a</b>	AU: PFK NMB: S&S	Gauteng	17 Jul - 17 Aug	22	44	6,600
		KZN	20 Aug - 21 Sep	24	48	7,200
		Gauteng	25 - 28 Sep	3	6	900
<b>t3.12b</b>	AU: PFK NMB: S&S	MP	8 Oct - 2 Nov	20	40	6,000

PROJECT	Plays	Province/District	Perf. Dates	Schools	Performances	Audiences
1.13a	LBYL: BT LBYL: GR	Western Cape Eastern Cape	TBC TBC	54	108	16,200
2.13a	LBYL: BT LBYL: GR	Gauteng KZN	TBC TBC	54	108	16,200
7	<b>TOTALS</b>	<b>7</b>		<b>284</b>	<b>568</b>	<b>85,200</b>

## 2013 BUDGET

	2013
LINE ITEM	TOTAL
<b>PRODUCTION</b>	<b>3,046,990</b>
FINANCE	138,060
ENTERTAINMENT	2,100
DISSEMINATION & DEVELOPMENT	25,000
COMMUNICATION	55,960
MANAGEMENT COSTS	1,156,445
MONITORING EVALUATION & REPORTING	3,360
SUPPORT MATERIALS	-
PERFORMERS	660,660
SHOW ARRANGEMENT & CO-ORDINATION	437,448
SHOW DEVELOPMENT	95,302
SHOW MAINTENANCE	4,290
TRAVELLING COSTS	199,625
ACCOMMODATION	210,350
PER DIEMS	58,390
<b>ADMINISTRATION</b>	<b>191,714</b>
STAFF WELFARE	7,200
SUBSCRIPTIONS/PERIODICALS	5,760
INSURANCE - Office Content/Buildings	30,000
LEGAL FEES	20,000
PROPERTY EXPENSES	37,560
SECURITY EXPENSES	9,240
STAFF COSTS	64,854
OFFICE SUPPLIES	2,100
SMALL ASSETS - Below R5000.00	15,000
<b>TOTAL BUDGET</b>	<b>3,238,704</b>

## 2013 FUNDING OUTLOOK

Sourcing additional funding has continued to be difficult this year. This appears to be partially related to continued concerns over the global the recession, and partially related to a change in attitude and approach to funding towards South Africa. We are delighted to report, however, that crepp:Theatre for Life was the recipient of the STARS Foundation 2011 Impact award (\$100,000). On the downside, both ICCO and the NAC, without warning, chose not grant us further three-year contracts as anticipated. This has resulted in us having to drop one team per quarter from our possible production capacity.

Funding Outlook	
Apr 2012 - Mar 2013	
<b>Confirmed</b>	<b>3,291,268</b>
NLDTF (Bal B/F)	278,119
NLDTF (final)	2,263,149
STARS (exchange rate dependent)	750,000

## D: FINANCIAL REPORT

### FINANCIAL OVERVIEW

The 2012 Audited financial statements are to be read with this report. The audited Income Statement is included below followed by a narrative detailing expenditure against the budget.

It cost arepp:Theatre for Life R 3,174,814 to produce and run 10 tours of 3 age-group projects, 11% under the original proposed budget, and only R 116,977 more than last year, which, with inflation and rising fuel costs particularly, is a testament to the organisation's ability to adapt and find innovative ways to save and keep costs low while still delivering the same quality of work and outcomes. This represents a cost of about R25 a person (same as last year), R 4,161 a show (a drop of R 19 from last year) and R 8,120 a school (a drop of R 980), which indicates not only continued improved efficiency and fewer cancellations but, more significantly, that it is clearly, similar to last year, more cost effective when the organisation is able to work at capacity – running 3(4) tours at a time.

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

ICCO	429,039	(contract complete)
NAC	250,000	(125,000 pending payment, contract complete)
NLDTF	1,601,677	(576,025 pending payment)
WDCAS	80,000	
ECDoE	744,560	(this was a tender, not a funding relationship)
Miscellaneous/arepp:	69,537	(misc. costs not covered by donor agreements)

The supplementary tables attached to the Audited Financial Statements detail how the various arepp:Theatre for Life donors contributions were allocated during the period (April 2011 to March 2012).

### INCOME FROM SCHOOLS

We received R 116,199 directly from the schools, 3.7% of our total costs, which is insignificantly (.3%) lower than last year and in line with our expectations (4%-5%). This represents an amount of R0.91 per learner, R152 per show and R309 per school, again much the same as last year (R60/school less) but with the increased number of rural and category A schools, not a surprise. 51% of this income came from just 42 schools (11%) - the schools we categorise as 'B', Quintile 5, and Private schools – as opposed to 60 schools last year. As per normal, the majority of the income (98%) comes from schools in Johannesburg, Cape Town and Durban.

Per Tour this was as follows:

Tour 1.11	R 19,956
Tour 2.11	R 20,716
Tour 3.11	R 11,144
Tour 4.11	R 22,571
Tour 1.12	R 41,813

### OTHER INCOME

Rental of JHB office space	24,775
Disposal of motor vehicle	10,000
Insurance claims	4,910
Workshop/training/misc income	62,856
Interest received	67,187



## INCOME STATEMENT FOR YEAR ENDED 31 MARCH 2012

### AREPP:Theatre For Life Trust

(Registration number 642/91)

Financial Statements for the year ended 31 March 2012

#### Income statement

Figures in Rand	Note(s)	2012	2011
<b>Income</b>			
Grants	7	3 093 433	2 783 868
Other project income		126 422	181 620
Profit on disposal of asset		10 000	-
Interest received		67 187	166 456
Sundry income		82 319	21 225
		<b>3 379 361</b>	<b>3 153 169</b>
<b>Expenditure</b>			
		<b>3 174 814</b>	<b>3 057 837</b>
<b>Administration costs</b>			
		<b>174 603</b>	<b>174 235</b>
Expensed equipment		3 268	11 310
Insurance		26 887	32 737
Legal fees		13 103	19 925
Rent, electricity and water		59 800	19 212
Security costs		7 881	19 112
Staff welfare		7 931	6 583
Staff costs		52 161	52 795
Capital goods		-	1 000
Office supplies		1 457	6 053
Subscriptions		2 115	4 508
<b>Production costs</b>			
		<b>3 000 211</b>	<b>2 884 602</b>
Accommodation		205 952	161 968
Per diems		90 939	78 510
Communications		46 237	56 388
Dissemination and development		53 408	31 343
Finance		122 264	112 665
Support material		-	25 828
Show arrangements		423 389	477 006
Show development		76 968	111 467
Entertainment		1 802	2 008
Show maintenance		2 866	1 936
Management cost		1 073 992	1 022 583
Monitor, evaluate and report		4 795	5 932
Travel		228 021	179 678
Performers		669 578	617 290
<b>Surplus for the year</b>			
		<b>204 547</b>	<b>95 332</b>

## 2012 EXPENDITURE VS BUDGET

	BUDGET	ACTUAL	VAR
<b>TOTAL EXPENDITURE</b>	<b>3,564,168</b>	<b>3,174,813.35</b>	<b>89%</b>
<b>ADMINISTRATION / CO-ORDINATION COSTS</b>	<b>212,936</b>	<b>174,603</b>	<b>82%</b>
Staff Welfare	7,440	7,931.44	107%
Subscriptions/Periodicals	5,400	2,115.33	39%
Insurance - Office Content/Buildings	34,800	26,886.55	77%
Legal Fees	20,000	13,102.67	66%
Property Expenses	48,000	59,800.17	125%
Security Expenses	7,380	7,880.58	107%
Staff Costs	60,816	52,161.48	86%
Office Supplies	15,600	1,456.68	9%
Small Assets - Below R5000.00	13,500	3,267.67	0%
<b>PROJECT / PRODUCTION COSTS</b>	<b>3,351,232</b>	<b>3,000,211</b>	<b>90%</b>
Finance Control	117,160	122,264.11	104%
Entertainment	3,000	1,801.95	0%
Dissemination & Development	77,080	53,407.50	69%
Communications	55,360	46,236.79	84%
Management Costs	1,081,200	1,073,991.73	99%
Monitoring, Evaluation & Reporting	7,535	4,795.32	64%
Support Materials	30,105	-	0%
Performers	731,729	669,578.30	92%
Show Arrangement & Co-ordination	515,576	423,388.71	82%
Show Development	89,980	76,968.11	86%
Show Maintenance	5,803	2,865.90	49%
Travelling Costs	230,864	228,021.27	99%
Accommodation	295,780	205,952.49	70%
Per Diems	110,060	90,938.60	83%

What follows is explanation of the expenditure in relation to the original proposed budget (submitted in the 2011 annual report). As can be seen, we are 11% under budget for the period, which is due to increased efficiency, and conscious, tight choices and financial management to ensure we did not exceed the received funding. We do also allow for a 10% variance in those items where the costs are beyond our control. Only items that merit or require an explanation are discussed.

### **Subscriptions**

This year we moved all our subscriptions to online electronic subscriptions as opposed to print, which is significantly cheaper.

### **Insurance**

We changed insurance brokers this year, from Indwe/Santam to Durman&Duncan/Old Mutual, receiving a more competitive rate.

### **Legal Fees**

This expenditure is due to the additional issues with regard the Cape Town property (see the General Report).

### **Property Expenses**

This only appears over budget because when the transfer went through we paid the property rates and service costs accumulated over the last two years (see 2011 financial report).

### **Security Expenses**

This item is slightly over budget due to significant maintenance in Johannesburg.

### **Office Supplies**

We have successfully moved and adapted all but our financial systems and procedures to online and data systems, drastically reducing our consumption and use of these items.

### **Financial Control**

This item is over budget due to bank charges and fees, which were 50% higher than expected. Nedbank have assured us that we receive a 'non-profit' rate for our banking, but we are sceptical and this is an area we intend to investigate in the coming year.

### **Dissemination & Development**

This line item is an elective line item, as it encompasses such things as conferences and other sharing and networking opportunities, filmed versions of selected shows, other media. arepp: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, and only film productions that have particular merit, so expenditure in this item varies.

### **Communications**

The use of smart phones and online communications has further reduced costs in this item.

### **Monitoring, Evaluation & Reporting**

The move to data and online evaluation and reporting has further reduced these costs.

### **Support Material**

Due to the changing curricula, and our subsequent research we did not print Life-Orientation Educators guides (see General report).

## **E: CONCLUSION**

arepp:Theatre for Life is pleased to report that this year the teams and tours were as successful as we could have hoped, achieved their goals, and performed well within the expected and anticipated parameters and expectations.

3 Audition Workshops were held, with 58 candidates from 15 Actor's Agencies and 2 drama training institutions. 7 teams of performer educators were trained and rehearsed, employing 20 young performers, 5 theatre directors and 3 translators. There was an overall increase in knowledge and understanding of between as much as 13% and at least 4% amongst the performers trained and that all performers concluded the training scoring 85% or higher. Team members reporting they had grown, and changed, and developed significant, personal skills and competencies because of the training.

It cost arepp:Theatre for Life R 3,174,814 to produce and run 10 tours which travelled 50,445 kilometres of the Eastern and Western Cape, the Free State, the North West, KwaZulu Natal, Mpumalanga and Gauteng. We performed to 376 schools – 30% in cities, 39% in towns and 31% in rural areas. 89% of the schools were in category A (Quintiles 1-4; under-resourced and economically disadvantaged schools), 11% of schools were in category B (Quintile 5 & private).

763 shows were performed to 127,253 five to twenty-two year old learners, 51% of whom were female. This is an average of 167 learners a show and about 338 learners per school. Per age-group focus this was as follows:

- 130 *Look Before You Leap* shows to 20,605 grade 8-12 learners
- 222 *About Us* shows to 35,208 grade 4-7 learners
- 409 *No Monkey Business* shows to 71,440 grade R-3 learners.

The educators rated the presentations highly at 3.53 (out of 4) while the learners' rating was 3.52, giving an excellent presentation rating of 3.52 (4) overall. The educators rated the presentations at 3.63 (4) in terms of their relevance to the Life Orientation Curriculum and reported an increase of 3.23 (4) in the learner's knowledge, skills, ability and confidence life-skills to engage, deal with and problem-solve the concerns that were relevant to them with regard to the issues presented. The learners who completed evaluations – between grades 5 to 12 ) - reported an 83% change in their feelings of worth, competency, agency and control, indicates a high level of perceived self-efficacy amongst the audiences following the performances.

*"The play was very insightful because it reminded me of what I am going through right now and makes me think about my future choices that will determine my tomorrow. I would think before I do something hasty"* (t1.12,LE75,F,11).