



arepp  
theatre for life  
developing resilient youth

**arepp:Theatre for Life Trust**

**APRIL 2012 – MARCH 2013**

**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 2013 financial year and includes an examination of the 2013 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 2012 to March 2013:

**Team 1.12(b):** “*Look Before You Leap: Replay*” and “*Look Before You Leap: Oh Yeah*” for secondary schools in English, Afrikaans and isiZulu for Gauteng and KwaZulu Natal.

**Team 2.12:** “*About Us: Playing For Keeps*” and “*No Monkey Business: Sniffles and Sneezes*” for primary schools in English and Afrikaans for the Western and Eastern Cape.

**Team 3.12:** “*About Us: Playing For Keeps*” and “*No Monkey Business: Sniffles and Sneezes*” for primary schools in English and isiZulu for Gauteng, KwaZulu Natal and Mpumalanga.

**Team 1.13(a):** “*Look Before You Leap: Big Time*” and “*Look Before You Leap: No Way*” for secondary schools in English, Afrikaans and isiXhosa for the Western Cape.

### PLANNED TOUR SCHEDULE

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>t2.12</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 &	24 - 27 Sep	4	8	1,200
<b>t3.12</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

PROJECT	Plays	Province/District	Perf. Dates	Schools	Performances	Audiences
T1.13a	LBYL: BT	WC (Cape Town)	30 Jan – 1 Mar	23	46	115,000
	LBYL: NW	WC (George)	4 – 8 Mar	5	10	25,000
		WC (Cape Town)	11-15 Mar	5	10	24,000
4	<b>TOTALS</b>	<b>4</b>		<b>169</b>	<b>338</b>	<b>213,000</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.

#### t1.12:

##### ***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.

### **t1.13:**

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

*Big Time* follows a week in the lives of four friends, as they jostle to find the 'right' person to take to on 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. It is against this backdrop that the motivations of the characters are portrayed, with their often flawed reasoning, and it is this that drives the show, as we get caught up in their expectations and the realities.

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: 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.

### **t2.12 & t3.12:**

#### ***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: Playing For Keeps***

*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.

### **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: Sniffles & Sneezes***

"*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**

Although we produced half the number of teams as in prior years due to funding constraints, arepp:Theatre for Life is pleased to report that teams 1.12, 2.12 and 1.13 and their respective tours were as successful as anticipated and planned, achieved their goals, and performed well within the expected parameters and expectations, while excelling in terms of the quality of their various productions, their insight into the impact of the work, and the organisational and logistic management of the tours. Unfortunately, t3.12 did not perform to our usual standard due to a combination of poor team dynamics and insufficient support and management from the arepp office. This is not to say that the learners or schools performed to were short-changed, or that the schools noticed any problems, but a number of performances were cancelled due to team illness, and the organisation, management, monitoring and evaluation of the tour was very poorly executed and maintained. This issue is discussed further in the general report.

### **Auditions & Casting**

No audition workshops were held for the 2012 teams as 3 members of team 1.12 expressed a desire to continue with the organisation into teams 2.12 and 3.12, and the 3 other vacancies were therefore filled via individual audition appointments. Audition workshops for t1.13 were held on the 9<sup>th</sup> & 10<sup>th</sup> of November in Cape Town with 16 candidates from 4 Actor's Agencies and 2 drama training institutions. To save costs, this was conducted by the Cape Town Director alone (as opposed to by both arepp:Theatre for Life Directors), supported by the two t1.13 show directors, who were simultaneously trained into the arepp:Theatre for Life audition methods and processes - which we have not done before.

## TEAMS & TRAINING

arepp:Theatre for Life trained and rehearsed 4 teams of performer educators, employing 11 young performers, 5 theatre directors and 3 translators. The following were contractually employed with arepp:Theatre for Life during the period:

**Performers:** Ruan Cornelissen, Lungelo Gwala, Rudi Swart, Palesa Mofokeng, Lelani Laing, Simone Benjamin, Senzo Vilekazi. Andrea Juries, Khutala Pasiya, Oscar Sanders and Marnitz van Deventer

**Directors:** Tsholofelo Shounyane, Relopile Osei-Tutu, Phillip Rademeyer, Jaqueline Domisse, Esthie Hugo

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

### Training Report

The training for teams 2.12 and 1.13 were productive, highly successful, and resulted in well prepared, knowledgeable and competent teams. For 2.12 this was largely due to there being two members on the team of three who had been part of team 1.12. In order to maintain the required level of discussion and debate, two post-graduate students studying Applied Theatre at UCT were invited to participate in the training. This proved beneficial to all parties concerned, deepening and enhancing the level of debate and discussion, and thus the understanding of arepp:Theatre for Lifes methodology. All members who participated in this training (including the 2 performers who had worked earlier in the year), along with the t1.13 cast following their training, felt they had grown, and changed, and (further) developed significant inter-personal communication skills and competencies because of the training.

In the issue training assessments, the scores were:

Team member	Previous Training	Pre-training	Post - training
Rudi Swart	93%	97%	100%
Ruan Cornelissen	95%	97%	97%
Simone Benjamin		87%	89%
Jane Messina (UCT)		89%	95%
Ongeswa (UCT)		65%	70%
Palesa Mofokeng	90%	93%	96%
Lungelo Gwala	73%	77%	83%
Senzo Vilakasi		77%	84%
Andrea Juries		79%	87%
Oscar Sanders		80%	88%
Khutala Pasiya		63%	75%
Marnitz van Deventer		75%	82%

The performers found the training challenging but informative, useful and 'life-changing':

*"Was exhausting but once I got used to the intensity and early mornings, I found it to be an enriching process",*

*"The systematic approach was useful to develop our skills",*

*"This has been life changing so far. I can't wait to visit the schools and apply what we've learnt. I'm so grateful for this experience"*

*"Has taught me to listen, repeat, reflect and problem –solve; to deal with sensitive issues; and to go beyond the ego".*

## PRESENTATIONS

arepp:Theatre for Life produced and ran 6 tours (4 less than last year), tours 1b, (the first half of each which ran in the first quarter of 2012 and thus formed part of last year's report) 2a, 3a, 2b, 3b, t1.13a which travelled 21,651 kilometres of the Western Cape, the Free State, and Gauteng, not exactly as planned, due to training and arrangement issues and illness with team 3.

This represents some 208 possible performance days - the number of days (combined) on which a performance could have occurred.

arepp:Theatre for Life worked with 192+ partner schools (t3.12b's data is not available), 112 (58%) of which we have performed at before (substantially higher than usual – 40% - due to the reduced number of performances). We performed to 184 of those schools (96%). 65% of the schools were in cities, and 35% in towns, different to previous years and our usual aims, but rural tours cost significantly more.

83% of schools were in category A (Quintiles 1-4; under-resourced and economically disadvantaged schools), 17% of schools were in category B (Quintile 5 & private).

442 shows were performed out of an arranged total of 535 (83%), much as usual, 17 arranged shows (3%) (significantly less than normal) were combined into one performance at the schools on the day, effectively resulting in a 86% performance rate, which is excellent. This is an average of 2.5 shows per school, higher than usual due to t3.b's schools not being included while the shows are). Per age-group focus this was as follows:

- 145 *Look Before You Leap* shows
- 136 *About Us* shows
- 161 *No Monkey Business* shows

Of the 80 cancellations (15%) 50% were due to the schools on the day, as we have become used to, usually due to schedule conflicts or internal arrangement problems or last minute changes. 30% were due to team illness alone, while the balance was due to team illness on the other teams.

The productions performed to 62,201 five to twenty-two year old learners, 55% of whom were female (same as last year). This is an average of 150 learners a show and about 380 learners per school, as anticipated.

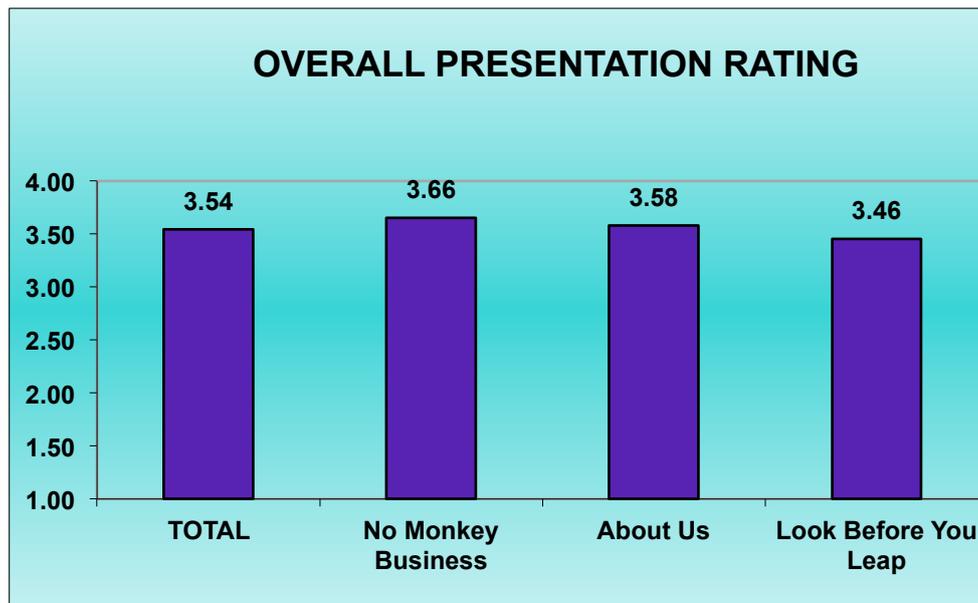
Per Age-group focus this was as follows:

- 22,398 *Look Before You Leap* grade 8-12 learners (13-22 year olds)
- 20,958 *About Us* grade 4-7 learners (10-13 year olds)
- 22,845 *No Monkey Business* grade R-3 learners (5-9 year olds).

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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444 Educator Evaluations, of which 189 (43%) had seen an arepp:Theatre for Life show before, and 773 Learner Evaluations (a 1% sample) were completed and returned.



The educators rated the presentations highly at 3.61 (out of 4) while the learners' rating was 3.47, giving an excellent presentation rating of 3.54 (4) overall. The educators rated the presentations at 3.70 (4) in terms of their relevance to the Life Orientation Curriculum. As usual both educators and learners rated the plays higher (3.71 and 3.65 respectively) than the facilitated discussions (3.44 and 3.30). However both ratings are 10% higher than last year, independently verifying arepp:Theatre for Life's own assessment that the quality of this year's shows and facilitation was high (t3 excepted).

## ENGAGEMENT & IMPACT CONTEXT

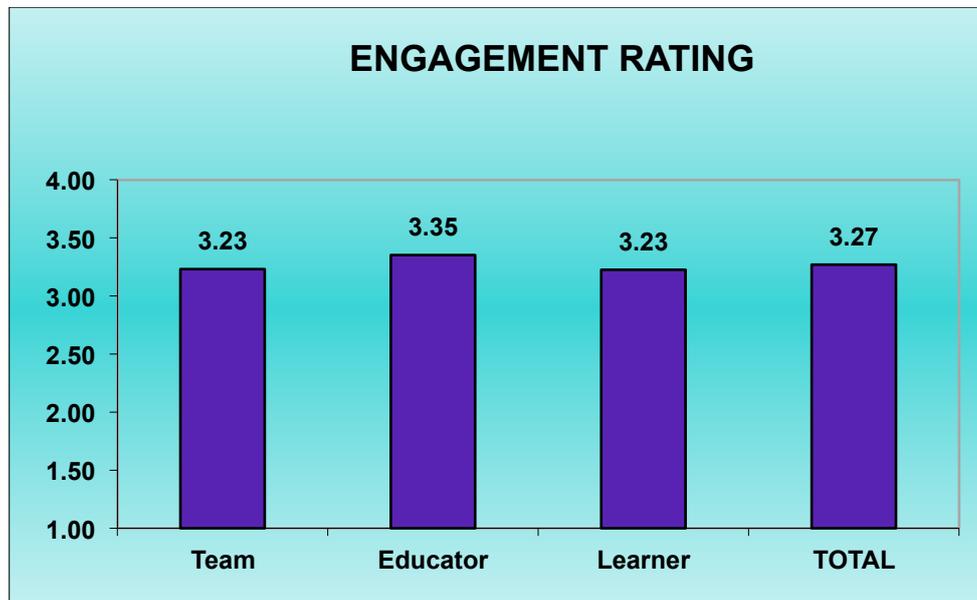
arepp:Theatre for Life collects data from each school regarding the number of learners exempt from school fees (due to poverty), the number of Orphans and Vulnerable Children, the Secondary Schools' National Senior Certificate pass rate, and the reported incidents of sexual and physical abuse, pregnancy, 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.

53% of the learners performed to were exempt from paying school fees, while 24% were known to be orphans or vulnerable children (OVC's) by the school's administration. The average National Senior Certificate pass rate was 83%. The percentage of physical and sexual abuse cases (including bullying) reported to the schools was 8.49% of the learner cohort, double last year (4%); Pregnancies in schools was at 1.37%, and there was 0.25% reported suicides (half). 90% of schools provided us with this information this year, due to our new system of collecting it. These statistics are much the same as last year, except for the number of reported cases of some form of abuse.

## 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 previously.



The overall engagement rating (teams, educators and learners) was 3.27 (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.

- "Play was most entertaining. It captivated the learners from start to finish"* (t2.12,EE86)
- "Story was well portrayed. Also relevant to Arts & Culture Lesson"* (t2.12,EE65)
- "The play was impressive and the participation of the learners was excellent."*  
(t.2.12,EE18,SB)
- "100% Awesome. Thank you"* (t2.12,EE83)
- "I liked EVERYTHING!"* (t2.12,LE121,F,3)
- "The presentation is excellent and relevant to the LO curriculum. Learners were fully involved and participated in the discussion freely. The play was well presented and many questions were asked by learners to gain more knowledge. Their attitude towards the HIV infected people will change because they are also affected by this pandemic disease."* (t3.12,EE38)
- "The show was brilliant"*(t1.12b,LE173,F,10)
- "It was a great show, I've never been in theatre and I'm totally inspired to go watch because this was an excellent play. I loved it"*(t1.12,LE130,F,9)
- "I think that the learners enjoyed and learnt a lot from the play and the different characters. Learners enjoyed both the play and the discussion. The info gained is very relevant to the L.O curriculum"*( t1.13,EE65)

"It was interesting and fun to watch, I won't say which part I liked because the whole play was amazing"(t1.13,LE24,M,9)

2,088 Questions were facilitated in discussion. 18% were initiated by males in the audience and 10% initiated by females, while the team initiated 26%. The balance (46%) came up in the course of the discussions and as follow-up questions, which indicates a tendency towards more in-depth discussion of topics.

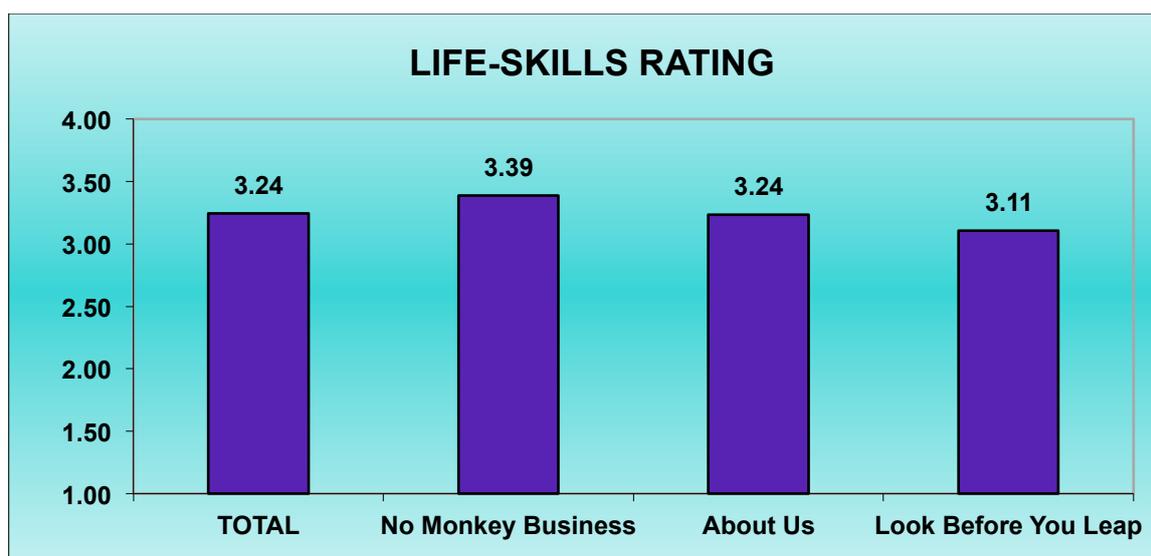
The main topics were:

- *Relationships* (23%);
- *Sex & Sexuality* (15%);
- *HIV/AIDS* (14%);
- *Identity Issues* (12%);
- *Rights* (12%);
- *Reproductive Health* (6%)
- *Substance Use* (4%);
- *Abuse* (4%); and
- *Performing* (4%)

*Social Networking* (2%) and *Careers* (1%) made up the balance. It is interesting to note that with the increased rate of abuse reported, the number of questions around the topic were so few. This year again demonstrates the trend of the last few. Reductions in the number of fact based questions along with increasing numbers of interpersonal and behaviour questions. The implication is that the learners are more aware and exposed to the factual elements of the issues (possibly in school classes, along with the media), leaving the areas they wish to explore being in relation to their personal efficacy and interaction with the issues.

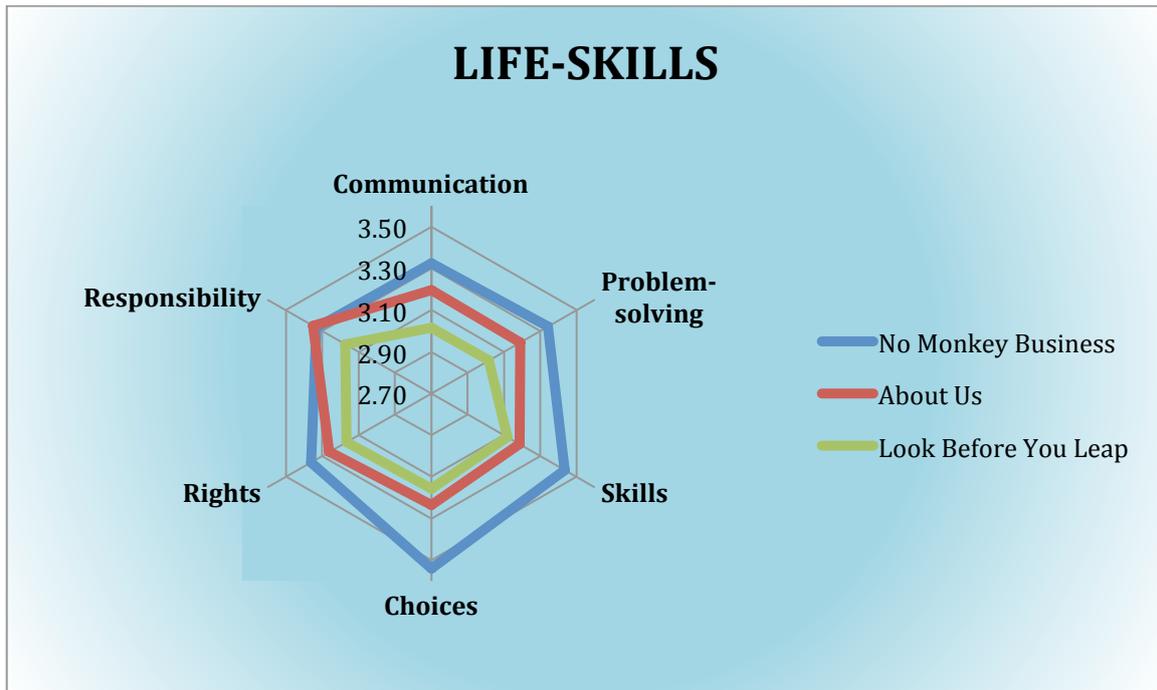
## LIFE-SKILLS

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 previously.



The educators reported an increase of 3.24 (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.

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.



Some of the typical comments made by the educators on the evaluation forms to substantiate their feelings are detailed below:

*“Their attention was kept all the time. The characters were very colourful. The lessons will stay with the learners for a long time – well done. Looking forward to a long-term relationship with Theatre for life. Thank you”*(t2.12.EE12)

*“Well done. Thank you for a skilful production. Learners and teachers were emotionally involved. This is exactly what we need in our schools. Very good knowledge, attitudes, values and skills integrated and illustrated. Please come again”*(t2.12.EE122)

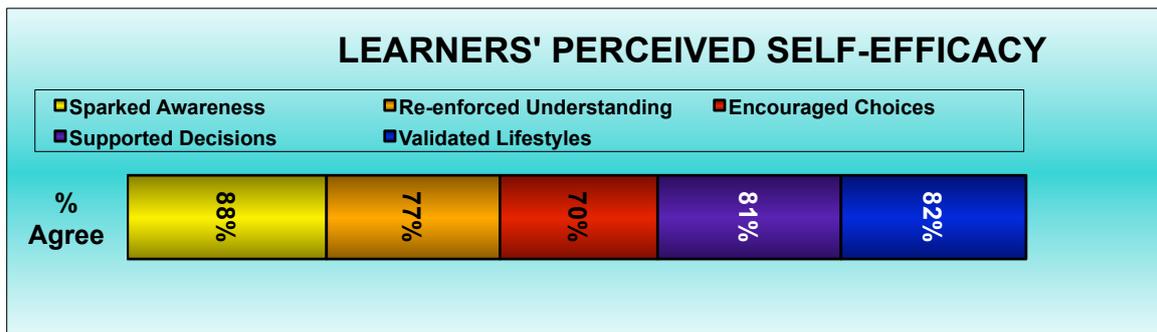
*“The engagement with the presentation raised many issues which helps the learners make informed choices. During discussions learners thought about those decisions that the characters could have made. The play was well presented as it raised relevant issues that they (they learners) are affected by in their daily lives”*(t2.12.EE81)

*“The learners benefitted a lot and have acquired skills on how to take care of their bodies”* (t3.12b,EE3,SB)

*“The learners will be able to communicate effectively and freely. They will learn to express themselves to other people. They will show respect, enjoyment and creative thinking in everything they do, at home, school or in the community”* (t3.12b.EE5)

*“The play will keep the learners talking for a while. It is what happens in their daily lives.”* (t1.13,EE18)

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 452 learners who completed this aspect of the evaluation – from grades 5 to 12 - reported changes in their feelings of worth, competency, agency and control on the self-efficacy continuum, as follows:

- **88%** felt they learned about and understood the issues in a new way;
- **77%** felt that what they knew, understood and felt about the issues was confirmed and re-enforced;
- **70%** felt that they would be making some changes to their attitudes and behaviour with regard to some of the issues;
- **81%** 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
- **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.

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

*"It was funny and it teaches you about how to not spread germs"* (t2.12,LE22,M,2)

*"It taught us a lot about healthy living."* (t2.12,LE24,M,3)

*"I learned how to cough and how to keep my body right"*(t2.12,LE42,M,3)

*"I learned that when you are sick you must always go to the doctor or the clinic"*(t2.12,LE47,M,4)

*"I learned about coughing"*(t2.12,LE63,F,2)

*"I learned you must always cover your mouth when you cough"*(t2.12,LE64,M,3).

*"I learned about TB, and not to be scared of doctors"* (t3.12,LE33,F,3)

*"Cover your mouth when you cough"* (t3.12,LE2,F,R)

*"Washing your hands all the time"* (t3.12,LE5,F,1)

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

*"This is a unique way of showing kids that these situations are real and that there are people out there that can help"* (t2.12,LE10,F,6)

*"I liked where the mother decided to take Mike home and accept him. It taught us that we must not treat people with AIDS differently"*(t2.12,LE87,F,7)

*"There were a lot of things in the play that I liked and it taught us a lot about HIV and how you must always protect yourself and others around you"*(t2.12,LE105,M,7).

*"We learn a lot from the play that we must play safer. My love was the play and I felt the play in my heart. It touched me a lot"* (t3.12,LE25,M,7)

*"It meant a lot; it learn us about our future to take care of your life and do not feel so bad about who you are. I will change all my future to a good way, respect everyone who raise me until today"* (t3.12,LE13,F,7).

*"It meant a lot to me and I've learnt a lot about how to behave as a teenager at school"*

*and that everything I do I should always include my parents and guardians to help me in any decision or choices that I make in my life as a young learner. And that the disease is a normal disease that anyone can get and that you can live with it forever and healthy” (t3.12,LE44,F,7).*

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

*“After the play I felt almost relieved, because it had a direct view of my current situation” (t1.13,LE57,F,12)*

*“It was interesting and really touched me and made me see life in a new perspective and know that I always have a choice”(t1.13,LE2,F,12)*

*“When you want something you should not be shy and always be open either to get what you want, always tell the person you have feelings for or you will, always feel jealous when he or she get to meet someone else. Always play who you are when you need.*

*Someone can't change yourself because you may seem embarrassed' (t1.13,LE25,F,9)*

*“It was really exciting seeing that some of the things I feel inside, some people also feel, and that I am not the only one who is trapped in some of these things like being pressured to have sex or to use substances like drugs, and that I can learn to overcome them. I will change my way of thinking”(t1.12,LE130,F,9)*

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

## **C: ORGANISATIONAL REPORT**

### **GENERAL REPORT**

This has been challenging year for arepp:Theatre for Life, with both highs and lows. Following the resignation of the two project managers in the first quarter, it was decided, due to the extremely tight funding situation and the reduction in output, to employ contract project coordinators on a quarterly basis, to arrange and book the tours, while the directors in each office would assume the human resources, and monitoring and evaluation management of the tours. This worked better in Cape Town than in Johannesburg, as the Cape Town office was more able to respond quickly to issues, adapt to changing circumstances, and implement appropriate support procedures. Simultaneously, and most unfortunately Brigid was beset with health problems and Gordon took on a part-time lecturing position at the University of Cape Town. This meant that there was no capacity to back up the Johannesburg office from Cape Town.

In practice the daily running of organisation and the activities were not obviously affected - we still achieved our stated aims and objectives as intended. However certain aspects of the arranging and of the monitoring of the shows in which arepp:Theatre for Life has managed to achieve such precision and rigour over the years were not completely realised for t3.12. In terms of arranging the shows, while the Johannesburg project co-ordinator worked tirelessly, certain details were often overlooked or misunderstood, which led to the there being a number of difficulties with t3.12(a) Gauteng and Kwa-Zulu Natal bookings which required rescheduling, and not quite as many schools or shows were arranged as anticipated; a situation which was further exacerbated by the repeated illness of one of the team members.

The monitoring of team 3's collection of the monitoring and evaluation data was also not as rigorous as required either, causing a number of errors and inaccuracies in the reporting because the team did not do the required tasks daily as expected. While this may not seem like a significant problem, it highlighted just how sensitive the arepp M&E system is and how important it is to both employ people who understand and appreciate that importance, and to ensure that it is monitored in case there are problems.

On the positive side having moved the entire monitoring and evaluation system onto iPads has increased the accuracy, efficiency and accessibility of the data, allowing for far more nuanced understandings of the impact, and faster responses – when the team understands and cares about the process. Evidence of this can be found in the extremely insightful and detailed team reports for t1.12(b), t2.12 and t1.13(a). From a ‘green’ point of view we have also managed to do away almost entirely with paper, while being able to communicate more swiftly and comprehensively with the teams in the field. It has also made the reporting sessions after the tours much simpler.

An unanticipated consequence of employing Project Manager’s on term long contracts was that they were unable to maintain the relationships we had built with other organisations which support the schools. Previously, the project managers had contacted and engaged with these organisations during the school holidays as there is no time for in-depth contact during the school terms. Fortunately as we have worked with these organisations for a number of years no harm has been done to our relationships and we will plan accordingly in the future.

Two final issues that surfaced during this period had to do firstly with the department of education scheduling tests in all schools about three weeks before the end of the 3<sup>rd</sup> term, which caused shows to be cancelled and the project managers were only able to keep the teams working by scheduling alternative shows in pre-schools. While the schools themselves were delighted with the shows and the learnings, this was not ideal because pre-school children are cognitively a little young for the foundation phase shows. It however does mean that perhaps we can look into producing pre-primary school shows again, as many of these schools were willing to contribute a fee towards the show.

Finally we also had a problem in several Western Cape schools where previously we have enjoyed a good relationship. The issue stems from a change in the management of the department of education on a provincial level, which has issued a blanket decree that all extra-mural activities are to only take place after school hours. This of course does not work for the arepp productions, as they are curriculum and educator participation dependant. The majority of our previous partners in the Western Cape, particularly in Cape Town, understand the nature of the work and have therefore continued to arrange for shows. However a number of schools in the outlying regions said they could not. We will attempt again next year to engage with the department in relation to this issue, particularly as we have enjoyed such a long and mutually beneficial relationship.

The final issue that needs to be discussed is the relationship with the NTDF. As reported in the 2012 annual report, the NTDF had not released the third tranche of funding (due for the second year of the agreement, due in August 2011, and which should have ended in March 2012). The delay was due to the extraordinary amount of time the NTDF project officer took in processing the organisation’s 2<sup>nd</sup> progress report; a process that involved queries being raised around issues or for information that were already contained in the report, or that were not part of the supplied approved reporting format, followed by weeks of no communication and inaccessibility. This tranche was finally paid in May 2012 which arepp had already spend to coincide with the end of the second year, as agreed in the funding agreement, and as budgeted, at the end of March. The 3<sup>rd</sup> progress report was thus sent, along with the 2012 financials at the end of May and was acknowledged as received in June. After 2 months of no communication, the previous project officer was emailed inquiring if there were any problems only to discover that a new project officer had been assigned. This project officer was then contacted by email. He responded with a query that indicated he had not even opened the report. The query was answered that day (mid August) which was the first and last communication of any sort received from him, despite repeated emails and voice messages. In desperation on the 24<sup>th</sup> of October his superior was emailed begging for assistance. It had been an email of this nature that had finally produced results the previous time, but which also seemed to have resulted directly in the project officer’s subsequent animosity and

recalcitrance prompting the previous attitude and delays. So this step was taken with reluctance. The supervisor responded on the 25<sup>th</sup> to say that she had seen the report on the 24<sup>th</sup> of October (4.5 months after it had been acknowledged as received) and had a few queries, which the project officer would be emailing. Another month passed of calling the project officer every few days. Finally contact was made. After much discussion it was determined that the problem effectively lay in our having sent the report to match the annual financials in 2012, and not waited until the tranche had been paid. We changed the report to indicate that the tranche had been received and the money was finally paid in mid December. However, because of this issue, we had to effectively shut down the Johannesburg branch of the organisation and reduce the 2013 first quarter work to a Western Cape team in line with funding received from the WCDCAS. On a positive note, this now means that arepp:Theatre for Life has money from the NLDTF until end September 2013.

Fortunately we were also able to conclude a 3 year funding partnership with UNICEF to bring a basic health and hygiene *No Monkey Business* puppet show to priority schools in KwaZulu Natal, Mpumalanga, Limpopo and the Eastern and Northern Cape until the end of 2015.

### **UNICEF COLLABORATION: “No Monkey Business: Spick and Span”**

arepp:Theatre for Life will develop a Health-promoting, Life-orientation Applied Puppet Theatre show developing Life-skills and Self-efficacy in relation to Basic Health, Hygiene, and Tuberculosis for Foundation Phase Learners (Grades RR to 3). The focus of Life Orientation is the development of the self-in-society. It promotes self-motivation and teaches learners how to apply goal-setting, problem-solving and decision-making strategies. Each of the arepp:Theatre for Life shows is specifically designed for the targeted age group to foster identification and emotional recognition. The shows address the audience on their level, in their home language, with stories from their context.

#### **No Monkey Business: Spick & Span Puppet Show Synopsis**

“*Spick & Span*” deals with basic health and hygiene, germs, sickness, nutrition and Tuberculosis.

It's Banana Burgers for lunch, Mac Monkey's favorite favorite! He is so excited that he hurries to make sure he gets the biggest one, while his best friend, Vanda Vulture, dutifully washes her hands first, slowing her down. Sure enough, Mac gets the biggest Banana Burger, but in so doing he's not entirely truthful when Thandi brings up the question of hand washing.

Later, Mac starts to cough and sneeze, but he is afraid to tell Thandi because he's scared that it's because he didn't wash his hands and that, as punishment, Thand will take him to the horrible clinic! He tries to hide away but Vanda, still smarting over his earlier dishonesty, tells on him. Thandi takes Mac to Nurse Hippo who, with the assistance of Germy Germ and the audience, explains to Mac how and why people become ill, what germs are, what a coughing germ like TB is, how to wash hands and cough properly so as to not catch or spread germs, and how to look after himself in the future...but unfortunately not before Mac gives both Thandi and Vanda his cold.

The show incorporates the basic symptoms of Tuberculosis, how to recognise them, and how to protect against them, along with other illnesses. Basic health and illness are put into context 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.

#### **Life Skills Study areas:**

- a. Beginning Knowledge

- b. Personal and Social Well-being
- c. Creative Arts

**Themes:** The presentation promotes developmentally appropriate awareness and understanding of the following Basic Health issues:

- Germ Theory and the Transmission of Infection/Sickness.
- Symptoms, Treatment, Understanding and Prevention of TB
- Healthy Living: The Body, Nutrition, Hygiene, Cleanliness and Exercise
- Medical Care: Seeking Treatment, Understanding Processes and Fostering Trust in Medical Facilities, clinics, hospitals, doctors and nurses
- Health Skills: How to Cough, Correct Hand Washing
- Treatment of Illness: Responsible use of Medication, Adherence to Treatment Therapies, Medicine vs poison

### **Project Description**

arepp:Theatre for Life will create four touring teams a year for the next three years (2013 to 2015). Each team will be capable of performing the show in one language and will tour for a school term in the province where that language is the dominant home language of the learners. The shows will perform in identified priority schools in the NHI priority Health Districts in five provinces - KwaZulu Natal, Mpumalanga, Limpopo, and the Eastern and Northern Cape.

The productions are produced in conjunction with the school terms, touring in each province. Each tour lasts between 8 and 10 weeks in its allocated geographic area, travelling according to a pre-arranged schedule, five days a week during term time. An arepp:Theatre for Life team is able to perform at maximum of two schools and four shows a day, and eighteen shows a week. The distances between schools, the size of the learner cohorts in the schools, and the size of the performance venues impact of the number of possible shows, schools and learners. arepp:Theatre for Life shows will not be performed outside, as this is counterproductive to learning. The average size of an arepp:Theatre for Life audience tends to be around 150 learners a show, with an average of 2.2 shows a day for this age-group. The project will therefore be able to perform around **410** Applied Theatre shows to around **62,000** 5-9 year old youth in **186** schools a year.

At the end of the project some **167,000** 4-9 year old youth and their educators in around **500** schools will have experienced the production.

### **CAPE TOWN OFFICE PROPERTY UPDATE**

As was reported in the 2012 annual report the adjacent property to the Cape Town office was sold and a boundary issue between the two properties subsequently arose, the upshot of which directly affected the area that we used to park the arepp:Theatre for Life vehicle. Despite a protracted and extensive (and costly) negotiation process the only option that the new neighbour was prepared to accept was for arepp:Theatre for Life to purchase the small piece of property. The city council however rejected that notion due it resetting the boundary along the building line. The council proposed a servitude (which we had been proposing all along) but the neighbour refused. Effectively this left us with the option of going to court or acquiescing and losing our off street parking. With the financial situation the organisation was in, it was felt that it was not feasible and irresponsible to pursue a costly legal battle. arepp:Theatre for Life will continue to park the vehicle on Gordon's property for the foreseeable future.

## 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 Andrew Henwood – Chair - Engineer and Chartered Accountant
- Ms Hannah Sadiki – Deputy Chair - Gauteng Provincial Director, Standard Bank
- Mr Brian Heydenrych – Treasurer – Theatre Producer, Artscape
- Ms Shireen Hellberg-Hollier – Secretary - Theatre maker
- Mr Nicholas Culayo – Theatre maker
- Ms Janice Honeyman - Theatre Director.
- Ms Shaheda Omar - Clinical Co-ordinator, Teddybear Clinic for Abused Children
- 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 and Robin Kuipers of Zurnamer and Associates – Accountant (CPT)
- Philip Rademeyer, Alisha Price, Rudi Swart, and Palesa Lebona– Project Managers (CPT/JHB)
- Charlotte Le Roux, and Elizabeth Mothapo and William Montsho – Domestic Staff (CPT/JHB)

## 2014 PLANNING

### 2014 WORKPLAN

The proposed 2014 work plan is matched to our current 2014 funding commitments, the NLDTF (the final year of this contract), UNICEF, and our capacity and 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, if not, we will have to reassess in September.

Between April 2013 and March 2014, arepp:Theatre for Life will aim to field 7 teams (4 for UNICEF) and produce 8 tours. These will reach some 337 schools, performing 674 shows to some 100,000 children and young people, effectively two tours a quarter and back to minimum capacity.

## 2014 BUDGET

BUDGET SUMMARY	
LINE ITEM	TOTAL
<b>PRODUCTION</b>	
FINANCE	119,680
ENTERTAINMENT	900
DISSEMINATION & DEVELOPMENT	26,150
COMMUNICATION	44,400
SHOW PRODUCTION	1,600,740
MONITORING EVALUATION & REPORTING	300
SUPPORTING MATERIALS	0
PERFORMERS	518,296
SHOW DEVELOPMENT	136,414
SHOW MAINTENANCE	8,411
TRAVELLING COSTS	213,936
ACCOMODATION	306,648
PER DIEMS	82,981
<b>ADMINISTRATION</b>	
STAFF WELFARE	7,195
SUBSCRIPTIONS/PERIODICALS	4,260
INSURANCE	26,640
LEGAL FEES	37,000
PROPERTY EXPENSES	59,100
SECURITY EXPENSES	9,840
STAFF COSTS	30,472
OFFICE SUPPLIES	20,080
CAPITAL GOODS	0
SMALL ASSETS - Below R5000.00	16,000
<b>TOTAL BUDGET</b>	<b>3,269,443</b>

## 2014 FUNDING OUTLOOK

Sourcing additional funding has continued to be extremely difficult. We are extremely pleased to report, however, that arepp:Theatre for Life has formed a three year partnership with UNICEF to deliver a basic health and hygiene No Monkey Business show in 5 provinces.

Funding Outlook	
<b>Apr 2013 - Mar 2014</b>	
<b>Confirmed</b>	<b>2,696,411</b>
NLDTF (final)	1,317,045
UNICEF	1,379,366

## D: FINANCIAL REPORT

### FINANCIAL OVERVIEW

The 2013 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 2,498,591 to produce and run 6 tours of 3 age-group projects, 23% under the original proposed budget and 14% under the mid-year revised budget, and R 676,233 less than last year. This represents a cost of about R38 a person, R 5,653 a show and R 13,000 a school which is substantially higher than last year, again indicating that the organisation was working under capacity. arepp:Theatre for Life is 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:

NLDTF	1,224,223	
WCDCAS	88,000	
STARS	813,326	
UNICEF	101,072	
Miscellaneous/arepp:	271,888	(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 2012 to March 2013).

### **INCOME FROM SCHOOLS**

We received R 60,888 directly from the schools, 2% of our total costs, which is lower than our expectations (4%-5%), due to the higher costs per performances ratio. This represents an amount of R0.92 per learner, R138 per show and R331 per school, much the same as last year (R30/school more). 47% of this income came from just 34 schools (12%) - the schools we categorise as 'B', Quintile 5, and Private schools. The majority of the income (73%) came from schools in the Western Cape.

Per Tour this was as follows:

Tour 1.12b	R 10,203
Tour 2.12	R 19,107
Tour 3.12	R 7,032
Tour 1.13a	R 24,600

### **OTHER INCOME**

Rental of JHB office space	12,053
Sale of Vehicle	48,246
Interest received	50,337

## INCOME STATEMENT FOR YEAR ENDED 31 MARCH 2013

### AREPP:Theatre For Life Trust

(Registration number 642/91)

Financial Statements for the year ended 31 March 2013

#### Income statement

Figures in Rand	Note	2013	2012
<b>Income</b>			
Grants	7	2 226 746	3 093 309
Other project income		60 888	126 422
Profit on disposal of asset		48 246	10 000
Interest received		50 337	67 187
Sundry income		12 053	82 319
		<b>2 398 270</b>	<b>3 379 237</b>
<b>Expenditure</b>			
		<b>2 498 512</b>	<b>3 174 814</b>
<b>Administration costs</b>			
		<b>230 280</b>	<b>174 603</b>
Capital goods		8 375	-
Expensed equipment		4 838	3 268
Impairments of assets		6 920	-
Insurance		24 114	26 887
Legal fees		34 449	13 103
Office supplies		8 605	1 457
Rent, electricity and water		57 434	59 800
Security costs		8 829	7 881
Staff welfare		5 022	7 931
Staff costs		68 049	52 161
Subscriptions		3 645	2 115
<b>Production costs</b>			
		<b>2 268 232</b>	<b>3 000 211</b>
Accommodation		137 565	205 952
Communications		41 264	46 237
Dissemination and development		16 160	53 408
Entertainment		1 056	1 802
Finance		120 407	122 264
Management cost		1 111 017	1 073 992
Monitor, evaluate and report		227	4 795
Per diems		28 010	90 939
Performers		458 236	669 578
Support material		-	1 433
Show arrangements		215 796	423 384
Show development		58 056	75 540
Show maintenance		613	2 866
Travel		79 825	228 021
<b>Surplus for the year</b>		<b>(100 242)</b>	<b>204 423</b>

## 2013 EXPENDITURE VS BUDGET

	ORIGINAL	REVISED	ACTUAL	VAR
TOTAL INCOME	BUDGET	BUDGET	2,708,858.09	%
Grant Funding Received			2,537,334.29	
School Booking Income			60,887.74	
Interest Received			50,337.32	
Sundry Income			60,298.74	
<b>TOTAL EXPENDITURE</b>	<b>3,238,707</b>	<b>2,901,222</b>	<b>2,498,511.15</b>	<b>86%</b>
<b>ADMINISTRATION / CO-ORDINATION COSTS</b>	<b>191,712</b>	<b>191,234</b>	<b>230,279</b>	<b>120%</b>
Staff Welfare	7,200	6,720	5,022.34	75%
Subscriptions/Periodicals	5,760	5,760	3,644.88	63%
Insurance	30,000	30,000	24,114.01	80%
Legal Fees	20,000	20,000	34,448.74	172%
Property Expenses	37,560	37,560	57,432.53	153%
Security Expenses	9,240	9,240	8,829.31	96%
Staff Costs	64,852	64,854	68,048.71	105%
Office Supplies	2,100	2,100	8,605.19	410%
Capital Goods	-	0	8,375.31	0%
Small Assets - Below R5000.00	15,000	15,000	4,837.93	32%
Impairment of Assets	-	-	6,919.84	0%
<b>PROJECT / PRODUCTION COSTS</b>	<b>3,046,995</b>	<b>2,709,989</b>	<b>2,268,232</b>	<b>84%</b>
Finance Control	138,060	138,060	120,407.02	87%
Entertainment	2,100	2,100	1,056.37	50%
Dissemination & Development	25,000	25,000	16,160.00	65%
Communications	55,960	55,960	41,264.08	74%
Management Costs	1,156,448	1,156,445	1,111,016.72	96%
Monitoring, Evaluation & Reporting	3,360	3,360	227.15	7%
Performers	660,660	487,948	458,235.88	94%
Show Arrangement & Co-ordination	437,448	437,448	215,796.44	49%
Show Development	95,302	74,814	58,055.65	78%
Show Maintenance	4,290	3,458	612.95	18%
Travelling Costs	199,627	161,475	79,824.84	49%
Accommodation	210,350	127,830	137,565.26	108%
Per Diems	58,390	36,090	28,010.00	78%

What follows is explanation of the expenditure in relation to the revised budget (submitted in the 2012 half-year report) following the difficulties we were having accessing the NLDTF tranche for the period. As can be seen, we are 14% under budget for the period, which is due to extremely tight and austere financial control and 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 below, as most items under budget are due to this policy of austere and tight financial management.

### Legal Fees

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

### Property Expenses

This is over budget due to necessary, unavoidable maintenance on the Johannesburg property

### Staff Costs

This item is slightly over budget due to the retrenchment of the Johannesburg Domestic (see the General Report).

### Office Supplies

This item is over budget as, since January, the office cleaning service has been allocated to this line item, following the retrenchment of the Johannesburg Domestic.

### 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.

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

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

### **Show Arrangement and Co-ordination**

We decided to change the responsibilities and nature of the employment of project managers due to the changing circumstances, with a reduction in remuneration and length of service (see General report).

## **E: CONCLUSION**

While this has been a difficult year for crepp:Theatre for Life in terms of sourcing funding, problems with the relationship with the NLDTF, and organisational issues at the Johannesburg branch associated with the re-defining of responsibilities in line with the reduction of capacity, we are nevertheless pleased to report that teams 1.12, 2.12 and 1.13 and their respective tours were as successful as we could have hoped, achieved their goals, and performed well within the expected and anticipated parameters and expectations.

It cost crepp:Theatre for Life R 2,498,591 to produce and run 6 tours of 3 age-group projects, 23% under the original proposed budget and 14% under the mid-year revised budget, which travelled 21,651 kilometres of the Western Cape, the Free State, and Gauteng, not exactly as planned, due to training and arrangement issues and illness with team 3 and delays in receiving the NLDTF tranche. We worked with 192 schools – 65% in cities, and 35% in towns. 83% of the schools were in category A (Quintiles 1-4; under-resourced and economically disadvantaged schools).

442 shows were performed out of an arranged total of 535 (83%). This is an average of 2.5 shows per school, higher than usual due to t3.b's schools not being included while the shows are). Per age-group focus this was as follows:

- 145 *Look Before You Leap* shows
- 136 *About Us* shows
- 161 *No Monkey Business* shows

2,088 Questions were facilitated in discussion. 444 Educator Evaluations, of which 189 (43%) had seen an crepp:Theatre for Life show before, and 773 Learner Evaluations (a 1% sample) were completed and returned.

The educators rated the presentations highly at 3.61 (out of 4) while the learners' rating was 3.47, giving an excellent presentation rating of 3.54 (4) overall. The educators rated the presentations at 3.70 (4) in terms of their relevance to the Life Orientation Curriculum. The overall engagement rating (teams, educators and learners) was 3.27 (4). The educators reported an increase of 3.24 (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. The learners who completed evaluations – between grades 5 and 12 – reported an 80% change in their feelings of worth, competency, agency and control, indicating a high level of perceived self-efficacy amongst the audiences following the performances.