



**arepp:Theatre for Life Trust**

**APRIL 2013 – MARCH 2014**

**ANNUAL NARRATIVE REPORT**

**OVERVIEW OF ACTIVITIES**



arepp:Theatre for Life is supported by the National Lotteries Distribution Trust Fund (NLDTF), the Western Cape Department of Cultural Affairs and Sport and UNICEF

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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 2014 financial year and includes an examination of the 2014 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 physical, emotional and social lifestyle issues, 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 play; followed by a 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 "lifestyle" 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 life-skills 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 with the processes of experiential learning 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 social lifestyle 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 choices, attitudes, beliefs, behaviours, values and views with regard to the issues, 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 their lifestyle 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 the Foundation phase grades R to 4 and the *About Us* series for the Intermediate phase grades 4 to 7; and the *Look Before You Leap* series in Secondary Schools split between the Senior phase grades 8 and 9 and the FET phase grades 10 to 12.

## B: ACTIVITIES REPORT

### PLANNED ACTIVITIES

Based on the received funding seven projects were planned in the schools terms for the period April 2013 to March 2014:

#### April - June

1. **Team 1.13(b):** “*Look Before You Leap: Big Time*” and “*Look Before You Leap: No Way*” for secondary schools in English, Afrikaans, isiXhosa and isiZulu for Gauteng and the Eastern Cape.
2. **Team 2.13:** “*No Monkey Business: Spick and Span*” for primary schools in isiZulu in KwaZulu Natal.

#### July - September

3. **Team 3.13:** “*No Monkey Business: Spick and Span*” for primary schools in Sepedi in Limpopo and Mpumalanga.
4. **Team 4.13:** “*About Us: Don’t Think So*” and “*No Monkey Business: Healthy, Happy and Hip*” for primary schools in English and Afrikaans for the Western and Eastern Cape.

#### October - December

5. **Team 5.13:** “*No Monkey Business: Spick and Span*” for primary schools in isiXhosa in the Eastern Cape.
6. **Team 6.13:** “*No Monkey Business: Healthy, Happy and Hip*” for primary schools in English and Afrikaans for the Western Cape.

#### January - March

7. **Team 1.14:** “*No Monkey Business: Spick and Span*” for primary schools in Afrikaans in the Northern Cape.

### PROPOSED TOUR SCHEDULE

No	Performance Dates	Province	Schools	Performances	Audiences
<b>t1.3b</b>	8/4 - 26/4	Eastern Cape	15	30	4,500
	1/5 - 17/5	Gauteng	14	28	4,200
<b>t2.13</b>	8/4 - 21/6	KZN	54	108	16,200
<b>t3.13</b>	17/7 - 19/7	Gauteng	3	6	900
	22/7 - 23/8	Limpopo	24	48	7,200
	26/8 - 6/9	Mpumalanga	10	20	3,000

No	Performance Dates	Province	Schools	Performances	Audiences
t4.13	15/7 - 8/8	Western Cape	19	38	5,700
	19/8 - 6/9	Eastern Cape	30	60	9,000
t6.13	1/10 - 15/11	Western Cape	34	68	10,200
t5.13	1/10 - 29/11	Eastern Cape	44	88	13,200
t1.14	22/1 - 28/3	Northern Cape	47	94	14,100
7			7	294	588
			294	588	88200

## 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.

5 different shows were produced in the April 2013 to March 2014 period.

### Secondary Schools Senior & F.E.T phases: *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.

#### t1.13(b)

##### F.E.T phase:

##### *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 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.

##### Senior Phase:

##### *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.

### **Primary Schools Intermediate phase: 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.

#### **t4.13**

#### ***About Us: Don't Think So***

*Don't Think So* dumps the audience right in the middle of our young heroin's life just as she begins her quest to make *the most important scientific discovery of all time*. She has a few problems, though, such as her family and friends thinking there are more important issues, her very 'un-cool' cousin coming to live with them for a while, and her best friend seemingly trapped by the Science teacher's unwelcome advances. But a girl makes a plan... Meanwhile, her poor cousin has problems of his own as he tries to fit in – all the while dealing with the issues back home with his sick brother.

This is a 'coming of age' show, dealing with dawning of self-responsibility and self knowledge. Peer prejudice and peer abuse (bullying) are examined along with such issues as the sustainability of the environment, families dealing with HIV and AIDS, and adults using blackmail and bribery for sex. In the end it's about realising that you have the strengths within you to take charge of your life.

### **Primary Schools Foundation Phase: The *No Monkey Business* series**

Aimed at Grade's R to 4 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.

#### **t4.13 & t6.13**

#### ***No Monkey Business: Healthy, Happy & Hip***

*"Healthy, Happy and Hip"* focuses on the issues surrounding self-confidence, well-being and drugs.

Mac, trying regain his popularity, and become the "most liked" and the best at school gets himself some special "wonder-pills" from Clarence Crocodile (up to his old tricks, naturally), which he thinks will solve his problems the way the pain-killers solved Thandi's headache. As can be expected, the pills don't work out quite the way Mac had hoped, and things just get worse for him. Fortunately Vanda remains his friend, despite his rather strange behaviour, and is able to help him sort it all out in the end.

This show looks at how we see ourselves, and how that helps us to be healthy and happy. It also examines how using stimulants to make you feel better is dangerous. While dealing primarily with confidence and self-image, the show is frank and open, encouraging a healthy understanding of both physical and mental well being and happiness. The intent is to foster the concept of "I'm OK, you're OK" and lay the ground work for self-knowledge, while introducing the notions of all types of drugs and stimulants and their dangers.

The aim of the show is to leave the child with a positive, healthy sense of self, and the strength not to be influenced by the actions and pressures of others.

### **t2.13, t3.13, t5.13 & t1.14:**

#### **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, Thandi 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 Gerny 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.

## **ACHIEVEMENTS**

arepp:Theatre for Life produced the same number of teams and tours but more shows than last year and is pleased to report that the teams and their respective tours were as successful as anticipated and planned, achieving their goals and performing well within the expected parameters and expectations, while excelling in terms of the quality of the various productions. The UNICEF teams (t2.13, t3.13, t5.13 & t1.14) exceeded our expectations in terms of engagement, rapport and impact with the audiences.

## **TEAMS and TRAINING**

arepp:Theatre for Life auditioned, cast, trained and rehearsed 7 teams of performer educators, employing 16 young performers, 5 theatre directors and 4 translators. The following were contractually employed with arepp:Theatre for Life during the period:

**Performers:** Andrea Juries, Khutala Pasiya, Oscar Sanders, Marnitz van Deventer, Zinhle Manyathu, Sheila Madiya, Chane Otto, Mariechen Vosloo, Stefan Erasmus, Uber Seleme, Daniel Kekana, Noluvuyo Sam, Ruan Cornelissen, Danalia Borman, Anushka Life, Pierre Ackermann.

**Directors:** Phillip Rademeyer, Esthie Hugo, Sandile Makhoba, Charlene Le Roux, Tsholofelo Shounyane.

**Translators & Language Consultants:** Louis Christie, Anele Situlweni, Sandile Makhoba, Dineo Komane.

## **PRESENTATIONS**

arepp:Theatre for Life produced and ran 7 tours (effectively the same as last year), tours 1b, (the first half of each which ran in the first quarter of 2013 and thus formed part of last year's report) 2, 3, 4, 5, 6, and t1.14 which travelled 51,232 kilometres of the Western, Eastern and Northern Cape, Kwazulu Natal, Limpopo, Mpumalanga and Gauteng, largely as expected and planned, save for the introduction of the ANAS which cost us 2 performance weeks for t5.13

and a vehicle accident which impacted on t3.13. This is some 29,600 kilometres more than was travelled last year, due to the rural and dispersed nature of the UNICEF tours (tours 2,3,5 and 1.14).

This represents some 271 possible performance days - the number of days (combined) on which a performance could have occurred, 70 more than last year.

arepp:Theatre for Life worked with 276 partner schools, 80 (29%) of which we have performed at before (lower than the usual +/- 40% - due to the UNICEF schools). We performed to 250 of those schools (91%). 15% of the schools were in cities, 44% in towns, and 41% in rural areas.

96% of the schools were in arepp:Theatre for Life's category A - schools in Quintiles 1-4; under-resourced and economically disadvantaged schools.

550 shows were performed out of an arranged total of 735 (76%), significantly lower than usual due to logistic issues with the extremely under resourced UNICEF schools, 92 arranged shows (13%) of which were combined with another performance at the schools on the day due to poor learner attendance or venue planning, effectively resulting in a 88% performance rate, which is normal. This is an average of 2 shows per school, marginally lower than the usual 2.2. Per age-group focus this was as follows:

- 88 *Look Before You Leap* shows
- 47 *About Us* shows
- 420 *No Monkey Business* shows

Of the 88 actual show cancellations (12%), 47% were due to the schools on the day of performance, as normal and usually due to schedule conflicts or internal arrangement problems or last minute changes. 33% (29 shows) were due to team illness, while the balance was due the motor vehicle accident.

The productions performed to 69,800 five to eighteen year old learners, 52% of whom were female. This is significantly lower than the 88,200 we had anticipated due to lower learner attendance in the UNICEF schools than we had anticipated. This is an average of 126 learners a show and about 280 learners per school, which is much lower than normal 150 learners per show, and 380 learners per school, again due to significantly smaller learner cohorts and poor learner attendance in the rural UNICEF schools.

Per Age-group focus this was as follows:

- 11,297 *Look Before You Leap* grade 8-12 learners (13-22 year olds)
- 6,055 *About Us* grade 4-7 learners (10-13 year olds)
- 52,448 *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 or discussion topic is also recorded by gender, age group and content. The intention is to elucidate the audiences' experience of the presentations.

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.

A score of 4 is maximum achievement, which corresponds to 'exceptionally well', with 1 as 'not at all', using the following ratings scale:

**Not at all (1)**

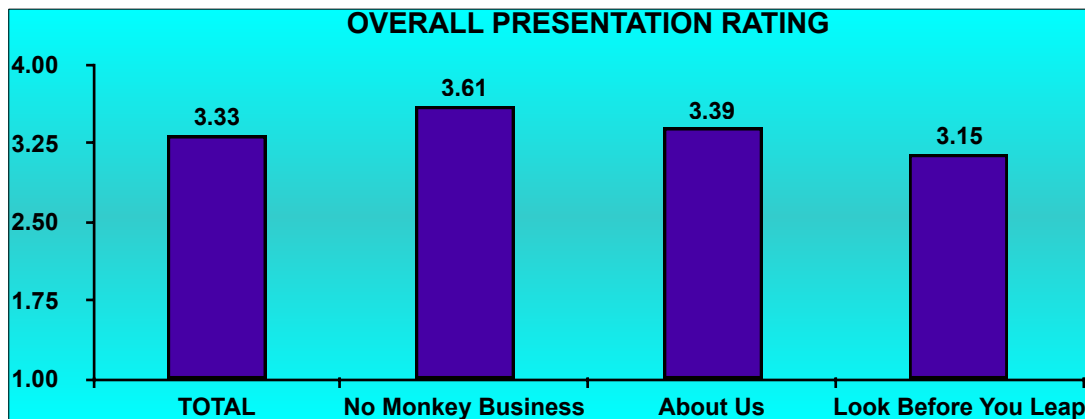
**Partially (2)**

**Well (3)**

**Exceptionally Well (4)**



619 Educator Evaluations, of which 148 (24%) had seen an arepp:Theatre for Life show before, and 1,124 Learner Evaluations (a 2% sample) were completed and returned.



The educators rated the presentations highly at 3.41 (out of 4) while the learners' rating was 3.24, giving an excellent presentation rating of 3.33 (4) overall. The educators rated the presentations at 3.55 (4) in terms of their relevance to the Life Orientation Curriculum. These ratings are slightly lower than we have come to expect, due largely to lower than normal ratings for t1.13(b) in the secondary schools, which was not unexpected as this team never completely "settled" in terms of the arepp:Theatre for approach, which affected both their performance and facilitation, and which in turn distanced the performances from the audience, impacting on the audiences identification.

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.

*"Most of the aspects learned in life skills were taught excellently for example the need for washing hands before eating, the dangers of germs as they can cause diseases, the need and motivation for visiting the clinic, the issues of rights and responsibilities, both theirs and of others during the time of sickness, and safety measures for sickness. They indicated play is an important mode of learning to young children"* (t3.13,EE10).

*"Very interesting to learners, relevant to learners' level. Really emphasised the curriculum. The learners will never forget what they learned. It was practical and the learners were fully engaged"* (t3'13EE24).

*"I loved the puppets because they are too beautiful"* (t3'13LE3,F,R)

*"The play is relevant to situations that learners will experience daily. The play highlights important moral and character building issues we are implementing in our daily work. They play helped to reinforce and consolidate the above."* (t4.14,EE17,SB)

*"I felt so happy but shocked when they were talking because it was my first time seeing them live."* (t5.13,LE23,F,2)

*"Very powerful and informative. The learners were extremely excited and enjoyed the show... They were on the spot with themes we use in class. For example, not speaking to strangers and taking sweets from them, not taking medication without mommy. They enjoyed the songs, and we will have a recap on the days that follow."* (t6.13,EE20,SB)

*"The presentation was stunning, full of passion. The language was clear and understandable. Learners learn the responsibility and importance of washing your hands. How to wash your hands properly and they learned about the consequences of germs and getting sick if you don't wash your hands often"*

*enough. Friends support each other to go to the clinic to find out what is wrong with you when you are sick.” (t1.14,EE19)*

**ENGAGEMENT & IMPACT  
CONTEXT**

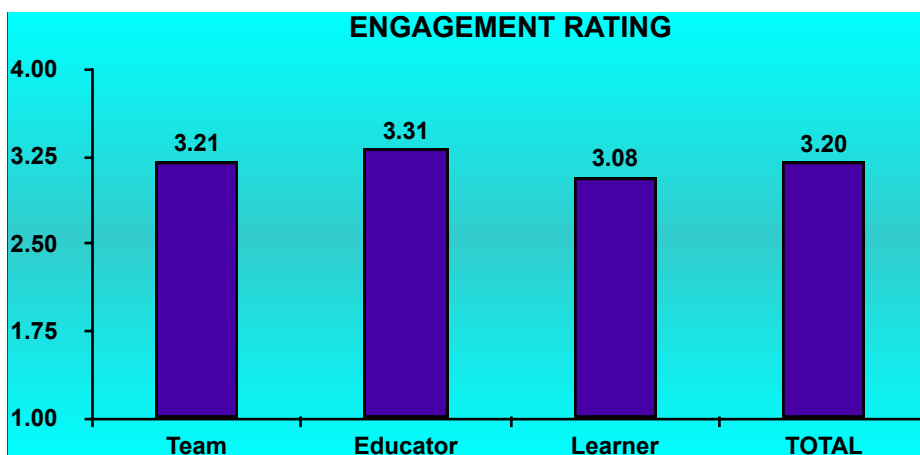
arepp:Theatre for Life collects data from each school regarding the number of learners exempt from school fees (due to poverty), the number of Orphans and Vulnerable Children, the Secondary Schools’ National Senior Certificate pass rate, and the reported incidents of sexual and physical abuse, pregnancy, and suicide (including attempts). This provides an indication of the personal and social context in which the presentations take place, 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.

70% of the learners performed to were exempt from paying school fees, while 22% were known to be orphans or vulnerable children (OVC’s) by the school’s administration. The average National Senior Certificate pass rate for t1.13(b) was 72% (Primary schools do not participate in the NSC). The percentage of physical and sexual abuse cases (including bullying) reported to the schools was 9.6% of the learner cohort, double last year (4%); Pregnancies in schools was at 1.4%, and there was 0.4% reported suicides. These statistics are much the same as last year; the higher rate of abuse is due to the significantly higher number of less-resourced, rural schools that constitute the UNICEF schools and something we have noticed in past when we tour these types of schools.

**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 3.20 (4) (much the same as last year) which indicates that the audiences were 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:

*“Learners could identify with all the relevant issues that were present in the play. An absolute stunning performance!!” (t1.13b,EE9,SB).*

*“The presentation offered the learners an opportunity to openly debate about some of the issues that are otherwise considered to be bizarre as well as an in-depth understanding of choices that one needs to make in life. Awesome!” (t1.13b,EE36).*

*“It was awesome because the learners were observing and actively participating. The learners were happy. The learner’s rights were taken into consideration; the right to a balanced diet and the right to visit the hospital or clinic when they are sick. Role play method was very important” (t3.13EE16).*

*“All pupils were engaged at all times. They understood the story. They could solve problems.” (t4.13,EE18)*

*“Learners show much interest and it is very effective because they like visual things and like to be engaged in lessons so that they can have a chance to interact. In the play they responded very positively. We would like it to come every term it is very helpful for life skills.” (t5.13,EE45,SB)*

*“The learners could understand because the show was on their level. The involvement was good. They can take what they learnt and apply it to their own lives.” (t6.13,EE37)*

*“The play equipped the learners very well with choices and moral values to be able to make enlightened choices with regards to their daily lives.” (t1.14,EE3)*

1,016 Questions were facilitated in discussion. 17% were initiated by males in the audience and 11% initiated by females, while the team initiated 22%. The balance (49%) came up in the course of the discussions and as follow-up questions, which indicates a tendency towards more in-depth discussion of topics.

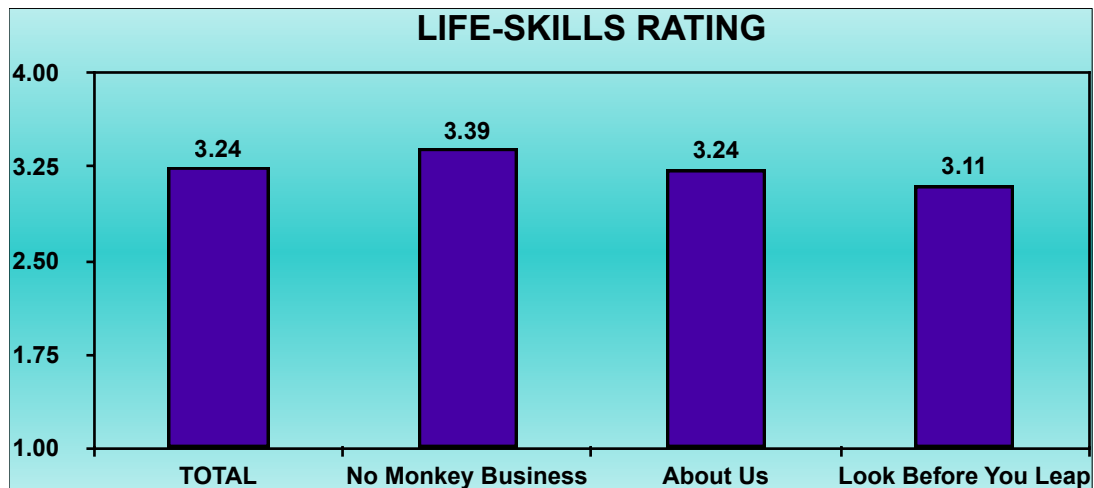
The main topics were:

- *Relationships (31%);*
- *Identity Issues (21%);*
- *Sex & Sexuality (12%);*
- *Rights (11%);*
- *Abuse (8%);*
- *HIV/AIDS (6%);*
- *Reproductive Health (5%)*
- *Substance Use (1%); and*
- *Performing (2%)*

*Social Networking (2%) and Careers (1%)* made up the balance. This year again demonstrates the trend of the last few with reductions in the number of fact-based questions and increasing numbers of interpersonal and behaviour questions. The number of HIV questions, particularly, continues to decrease. The learners are more aware and exposed to the factual elements of the issues (possibly in school classes, along with the media), but demonstrably less with regard to their personal efficacy and interaction with the issues.

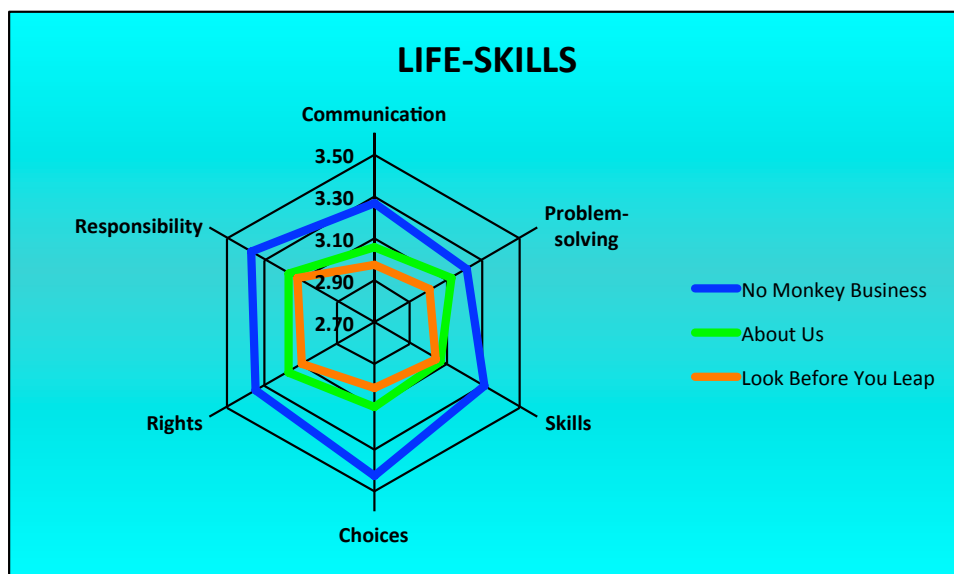
## **LIFE-SKILLS**

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.

On the graph below, the educators view of the development of the different life-skills in relation to the different age groups can be seen. This is much the same as we have come to expect. *No Monkey Business* is lower in problem-solving than normal, which is indicative of the nature of the *Spick and Span* show, which is fairly information and choice driven.



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

*“Decision-making has been touched and the development of self has been tackled exceptionally well. The presentation has helped us as LO educators to tackle issues that were difficult for us. The presentation has been so informative and also very much appreciated, the learners were so free to participate in the discussion.”* (t1.13b,EE4,SB)

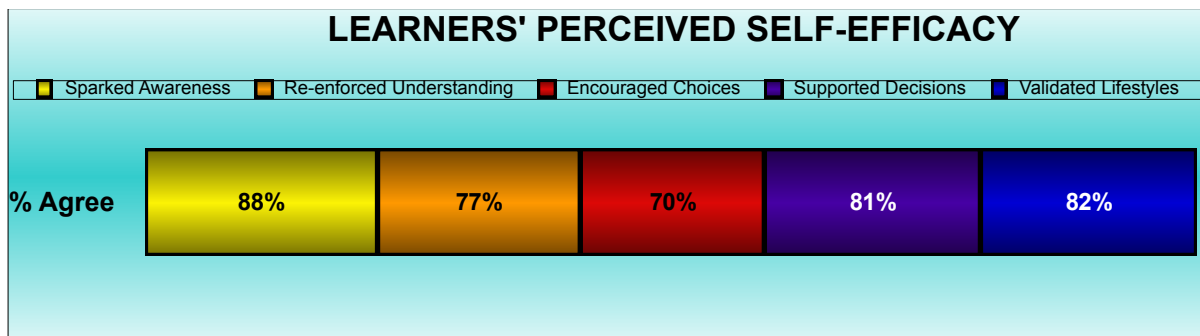
*“Excellent show!! Impressed by the whole presentation. Through kinetic, audio and visual the show covered all the learners. The songs promote sustainability of the content. Message will be spread to peers, community and society at large. There was maximum participation among the learners”* (t3'13EE31)

*“The learners benefitted from the show last year. We saw the results of the last show as the children made sure they coughed into their sleeves. This shows they apply concepts learnt in the show. The same will take place again.” (t4.13,EE20,SB)*

*“The lesson developed skills of listening, speaking and communication. The learners’ knowledge on health rules was increased. Total involvement of the learners was evident.” (t5.13,EE6)*

*“The impact on their life-skills was more than expected. It was really a valuable presentation.” (t1.14,EE6)*

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 an overall change of 76% 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 Foundation Phase: The *No Monkey Business* series**

*“I learned that I should wash my hands between my fingers and under my nails so that I don't get sick” (t3'13LE27,F,2).*

*“I mustn't steal stuff and mustn't take any stuff that people give me and if they give me drugs I must tell my parents, the police and my teacher.” (t4.13,LE89,F,2)*

*“I learnt that if we cough we need to cover our mouth with our elbow to prevent spreading of germs.” (t5.13,LE47,M,1)*

*“It's good to forgive someone when they did something wrong.” (t6.13,LE14,F,2)*

*I learned to wash my hands because it keeps the germs away. To sneeze in my elbow and hands and then to wash it. (t1.14,LE1,M,1)*

*I learned to wash my hands before I eat. If you are sick you have to go the doctor or the clinic, they will give you medication. (t1.14,LE15,F,1)*

### **Primary Schools Intermediate Phase: The About Us series**

*"I feel like I know a lot more about other people and how to connect with them and help them." (t4.13,LE58,M,7)*

*"I learnt about children's responsibilities and rights." (t4.13,LE45,M,6)*

*"The show gave us something that we haven't learnt yet. It was so much fun listening to all the things." (t4.13,LE78,F,4)*

### **Secondary Schools Senior & F.E.T Phases: The Look Before You Leap series**

*"The most up intriguing, valuable and significant thing is that for me it felt so real and I think all of the learners were touched by it and especially the presentation was so very real, and it is very important to make choices aside of what our friends may say or think. The presentation all by itself was very good and I personally learnt a lot from it." (t1.13b,LE44,F,10)*

*"The most valuable thing in the play for me was that we have to make choices for ourselves and think more about the consequences. Even if we are being put under a lot of pressure we must believe in ourselves..." (t1.13b,LE19,F,10)*

*"The most significant thing about the presentation is I finally learnt how to deal with my feelings." (t1.13b,LE55,M,8)*

## **C: ORGANISATIONAL REPORT**

### **GENERAL REPORT**

This year has been mixed for arepp:Theatre for Life. On the positive side, the partnership with UNICEF, *No Monkey Business: Spick and Span*, the basic health and hygiene show for the foundation phase, has exceeded our expectations in terms of response, engagement and impact with the audiences, and the project is receiving high praise from all who see it.

The partnership hasn't been without it's fair share of "teething" problems, however. The UNICEF financial reporting system, particularly, has proven complicated and difficult to reconcile for the organisation, resulting in long delays between quarterly tranches, and many long and frustrating hours redoing reports. Hopefully we have been able to sort this out going forward, but to do so arepp:Theatre for Life has had to concede to requesting tranches reimbursively in the month after the quarter to which they pertain, rather than in advance, which means we are having to spend our reserve funds and then claim back, which impacts on our cash flow and security.

There has also been an ongoing issue regarding achievement of target numbers of learners based in a fundamental misunderstanding regarding the manner in which the arepp project works and the setting of numerical targets. This became apparent in relation to tour 3.13 which lost two performance weeks due to the Annual National Assessment tests and another four days due to the accident, in addition to there being substantially lower learner attendance than had been arranged. So while the organisation was still performing on all available performance days, the number of learners was nowhere near the original proposed number. This issue has now been clarified.

The advent of the Annual National Assessment tests (ANAS) has impacted significantly on our ability to tour in the third term for the foreseeable future, however. Previously arepp:Theatre for Life has been able to perform for the full 1st and 3rd terms (10 - 11 weeks), however, with the ANAS now occurring in the third final week of term, we will only be able to tour for 8-9 weeks, the same as the 2nd and 4th (in the Primary schools) terms.

arepp:Theatre for Life collaborated with the UCT Drama department in the creation of a communication and mail focussed Applied Theatre production primarily focussed at grades R to 4 (5 to 10 year olds) for the South African Post Office (a major sponsor of the National Arts festival) and the Standard Bank National Arts Festival to be performed at the Grahamstown National Festival of the Arts.

The production, titled *Letters from Sive*, devised by three third-year drama students under Gordon's guidance, was 40 minute educational theatre piece that informed young audiences about the Post Office services, demonstrating that it is 'cool/nice' to write and receive a letter, and exploring the unique feelings associated such a 'special' experience. The process and procedure of reading, writing, posting and receiving a letter was also explored, along with how the Post Office functions, and the services it provides. At the end of the show the audience were encouraged to write and post a letter/postcard of their own, enforcing and enhancing the experience in a 'real-life' situation. The aim was to provide the young audience with an experience of communicating via the written word, and the mail specifically, promoting and developing an understanding of the role and value of the Post Office, along with an appreciation of the written word. The show performed six times at the festival, and another five times at the UCT Arena Theatre on its return and was received really well by its young audiences. The representatives from the Post Office and the Festival Organiser were particularly pleased with the production and there was some talk about doing the show again in 2014 or perhaps in schools, although nothing further has developed at this time.

On a less positive note, the arepp:Theatre for Life Johannesburg Director, Brigid Schutz, continued to be unwell, a situation which has continued to impact negatively on the running of the organisation, and the management of the Johannesburg Office in particular. Brigid's ongoing health situation finally resulted in her going on extended, unpaid medical leave in November. This, coupled with the continued struggle to secure funding on the level that arepp:Theatre for Life has previously enjoyed, prompted the selling of the JHB house in order to realise asset. The JHB property was purchased in 1999 for R280,000 as an investment against a time when the organisation needed liquidity. In terms being of a practical asset however, the property had simply become too large for the needs of the organisation for the foreseeable future and too difficult to manage from Cape Town. Following the sale of the property (for R1,400,000) completed in February the proceeds will be partially as saved as cash and partially invested in low risk investment in order to provide the organisation with the liquid capital it needs to run with only the UNICEF contact until the end of 2015 if necessary.

## 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 (resigned in January 2014)
- 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 (part-time from July, and on leave since December) – Directors (CPT/JHB)
- Natalie Ansley and Robin Kuipers of Zurnamer and Associates – Accountant (CPT)
- Rudi Swart and Palesa Lebona– Project Managers (CPT/JHB)
- Charlotte Le Roux and William Montsho (until November 2013) – Domestic Staff (CPT/JHB)

## 2015 PLANNING

### 2015 WORK PLAN

The proposed 2015 work plan is matched to our current 2015 funding commitments - the balance of the NLDTF funding, some R300,000, and UNICEF and the Western Cape Department of Education's Substance Abuse tender . Additional funding has been extremely difficult to source over the past year. If we secure additional funding we will then adjust the planning accordingly and run more teams.

Between April 2014 and March 2015, arepp:Theatre for Life is intending to field 6 teams, 4 of which are for UNICEF, and produce 6 tours. These will reach some 233 schools, performing 466 shows to some 66,900 children and young people.

2015 arepp Project Summary					
No	Performance Dates	Province	Schools	Performances	Audiences
t2.14	10/4 - 27/6	KwaZulu Natal	48	96	14,400
t3.14	21/7 -19/9	Eastern Cape	45	90	13,500
t6.14	30/7 - 3/10	Western Cape	42	84	12,600
t5.14	13/10 - 21/11	Limpopo	30	60	6,000
t4.14	22/9 - 3/10	Western Cape	35	70	10,500
t1.15	26/1 - 1/4	Northern Cape	43	86	12,900
<b>6</b>		<b>5</b>	<b>233</b>	<b>466</b>	<b>66,900</b>



## 2015 BUDGET

<b>BUDGET SUMMARY 2015</b>	
<b>LINE ITEM</b>	<b>TOTAL</b>
<b>PRODUCTION</b>	
FINANCE	147,256
DISSEMINATION & DEVELOPMENT	26,500
COMMUNICATION	34,436
SHOW PRODUCTION	1,112,642
PERFORMERS	414,221
SHOW DEVELOPMENT	106,480
SHOW MAINTENANCE	3,000
TRAVELLING COSTS	150,202
ACCOMODATION	147,840
PER DIEMS	39,720
<b>ADMINISTRATION</b>	
STAFF WELFARE	5,250
SUBSCRIPTIONS/PERIODICALS	4,260
INSURANCE	17,392
LEGAL FEES	35,000
PROPERTY EXPENSES	16,080
SECURITY EXPENSES	4,980
STAFF COSTS	18,567
OFFICE SUPPLIES	10,140
SMALL ASSETS	16,000
<b>TOTAL BUDGET</b>	<b>2,309,967</b>

## 2015 FUNDING OUTLOOK

Sourcing additional funding has continued to be difficult.

<b>Funding Outlook 2015</b>	
<b>Apr 2014 - Mar 2015</b>	
<b>Confirmed</b>	<b>2,138,457</b>
NLDTF (bal)	315,551
UNICEF	1,532,906
WCDoE	290,000

## D: FINANCIAL REPORT

### FINANCIAL OVERVIEW

The 2014 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 2,635,003 to produce and run 7 tours of 3 age-group projects, 12% under the original proposed budget, and R 136,412 more than last year, a 5% increase (less than inflation, despite the increase in tours). This represents a cost of about R38 a person (same), R 4,748 (-905) a show and R 9,547 (-3,453) a school which is lower than last year indicating that the organisation managed to partially return to capacity, partially by reducing that capacity to the one office in the fourth quarter.

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

NLDTF	1,001,494
WCDCAS	60,000
UNICEF	1,390,799
Miscellaneous/arepp:	182,709 (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 2013 to March 2014).

### INCOME FROM SCHOOLS

We received R 24,447 directly from the schools, 0.9% of our total costs, which is half that of last year and considerably lower than our stated aim (4%-5%), and is in part due to the organisation not being able to charge the UNICEF schools 59% of this year's schools.

In terms of the non-UNICEF schools this represents an amount of R .81 0.92 per learner, R103 per show and R237 per school, which is less than last year (R94/school less). 58% of this income came from schools we categorise as 'A', disadvantaged schools

Per Tour this was as follows:

Tour 1.13b	R 5,585
Tour 4.13	R 16,384
Tour 6.13	R 2,478

### OTHER INCOME

UCT/NAF/SAPO production	44,397
Rental of JHB office space	5,110
Sale of assets:	51,708
(Vehicle, JHB House contents, Sundry equipment)	
Interest received	41,972

## INCOME STATEMENT FOR YEAR ENDED 31 MARCH 2014

### AREPP:Theatre For Life Trust

(Registration number 642/91)

Financial Statements for the year ended 31 March 2014

### Income statement

Figures in Rand	Note	2014	2013
<b>Income</b>			
Grants	7	2 452 169	2 226 746
Other project income		24 447	60 888
Interest received		41 972	50 337
Profit on disposal of asset		51 708	48 246
Sundry income		49 508	12 053
		<b>2 619 804</b>	<b>2 398 270</b>
<b>Expenditure</b>			
		<b>2 637 174</b>	<b>2 498 512</b>
<b>Administration costs</b>			
		<b>293 750</b>	<b>230 280</b>
Capital goods		-	8 375
Small assets - Below R5000		8 091	4 838
Impairment of assets		-	6 920
Insurance		25 277	24 114
Legal fees		2 150	34 449
Office supplies		17 579	8 605
Property and utilities		180 432	57 434
Security costs		10 201	8 829
Staff welfare		3 108	5 022
Staff costs		41 995	68 049
Subscriptions		2 747	3 645
Prior period adjustment		2 170	-
		<b>2 343 424</b>	<b>2 268 232</b>
<b>Production costs</b>			
		<b>148 374</b>	<b>137 565</b>
Accommodation		148 374	137 565
Communications		39 651	41 264
Dissemination and development		15 630	16 160
Entertainment		-	1 056
Finance		134 919	120 407
Monitor, evaluate and report		202	227
Per diems		62 515	28 010
Performers		403 898	458 236
Show development		87 186	58 056
Show maintenance		1 603	613
Show production		1 284 555	1 326 813
Travel		164 891	79 825
		<b>(17 370)</b>	<b>(100 242)</b>
<b>Deficit for the year</b>			

## 2014 EXPENDITURE PER DONOR

	ACTUAL	NLDTF	WCDCAS	UNICEF	AREPP
<b>TOTAL INCOME</b>	<b>2,619,804.55</b>	<b>1,001,369.93</b>	<b>60,000.00</b>	<b>1,390,799.22</b>	<b>167,635.40</b>
Grant Funding Received	2,452,169.15	1,001,369.93	60,000.00	1,390,799.22	-
School Booking Income	24,447.37	-	-	-	24,447.37
Interest Received	41,972.40	-	-	-	41,972.40
Sundry Income	101,215.63	-	-	-	101,215.63
<b>TOTAL EXPENDITURE</b>	<b>2,637,173.61</b>	<b>1,001,494.06</b>	<b>60,000.00</b>	<b>1,390,800.68</b>	<b>184,878.87</b>
<b>ADMINISTRATION / CO-ORDINATION COSTS</b>	<b>293,750</b>	<b>42,563</b>	<b>569</b>	<b>77,274</b>	<b>173,343</b>
Staff Welfare	3,107.55	-1,039.24	-	-	4,146.79
Subscriptions/Periodicals	2,747.25	-	-	-	2,747.25
Insurance - Office Content/Buildings	25,276.87	7,100.75	-	18,176.12	-
Legal Fees	2,150.00	-	-	-	2,150.00
Property Expenses	180,432.07	14,395.00	499.90	41,063.85	124,473.32
Security Expenses	10,200.64	2,526.68	-	7,673.96	-
Staff Costs	41,995.15	12,430.00	-	-	29,565.15
Office Supplies	17,579.14	7,149.44	69.20	10,360.50	-
Small Assets - Below R5000.00	8,090.60	-	-	-	8,090.60
Prior/Current Year Adjustments	2,170.33	-	-	-	2,170.33
<b>PROJECT / PRODUCTION COSTS</b>	<b>2,343,424</b>	<b>958,931</b>	<b>59,431</b>	<b>1,313,526</b>	<b>11,535</b>
Finance Control	134,919.19	51,622.89	5,973.77	70,471.84	6,850.69
Dissemination & Development	15,630.00	15,589.00	-	-	41.00
Communications	39,650.73	12,770.00	2,197.16	20,039.83	4,643.74
Show Production Costs	960,531.84	391,349.66	-	569,182.18	-
Show Arrangement & Co-ordination	324,023.06	149,326.51	7,785.39	166,911.16	-
Monitoring Evaluation & Reporting	201.75	-	-	201.75	-
Performers	403,898.13	181,727.60	32,865.40	189,305.13	-
Show Development	87,186.08	27,270.24	1,527.18	58,388.66	-
Show Maintenance	1,602.97	162.12	79.39	1,361.46	-
Travelling Costs	164,891.28	76,702.93	4,126.61	84,061.74	-
Accommodation	148,373.50	29,530.00	556.00	118,287.50	-
Per Diems	62,515.48	22,880.48	4,320.00	35,315.00	-

**2014 EXPENDITURE VS BUDGET**

	<b>ACTUAL</b>	<b>BUDGET</b>	<b>%</b>
<b>TOTAL INCOME</b>	<b>2,619,804.55</b>		
Grant Funding Received	2,452,169.15		
School Booking Income	24,447.37		
Interest Received	41,972.40		
Sundry Income	101,215.63		
<b>TOTAL EXPENDITURE</b>	<b>2,635,003.28</b>	<b>2,992,969</b>	<b>88%</b>
<b>ADMINISTRATION COSTS</b>	<b>291,579</b>	<b>211,242</b>	<b>138%</b>
Staff Welfare	3,107.55	6,941	45%
Subscriptions/Periodicals	2,747.25	4,260	64%
Insurance - Office Content/Buildings	25,276.87	26,640	95%
Legal Fees	2,150.00	37,000	6%
Property Expenses	180,432.07	62,820	287%
Security Expenses	10,200.64	9,840	104%
Staff Costs	41,995.15	27,661	152%
Office Supplies	17,579.14	20,080	88%
Small Assets - Below R5000.00	8,090.60	16,000	51%
<b>PROJECT / PRODUCTION COSTS</b>	<b>2,343,424</b>	<b>2,781,727</b>	<b>84%</b>
Finance Control	134,919.19	133,120	101%
Entertainment		900	0%
Dissemination & Development	15,630.00	26,152	60%
Communications	39,650.73	47,400	84%
Show Production Costs	1,284,555	1,409,538	91%
Monitoring Evaluation & Reporting	201.75	300	67%
Performers	403,898.13	467,966	86%
Show Development	87,186.08	122,052	71%
Show Maintenance	1,602.97	7,014	23%
Travelling Costs	164,891.28	258,253	64%
Accomodation	148,373.50	243,200	61%
Per Diems	62,515.48	65,832	95%

What follows is explanation of the expenditure in relation to the 2014 budget (submitted in the 2013 annual narrative report). As can be seen, we are 12% under budget for the period, largely due to under-expenditure in 'discretionary' items. 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.

#### **Property Expenses**

This is over budget due to the costs involved in selling the Johannesburg property, and once that was finalised, doing vital maintenance and preparation on the Cape Town property.

#### **Staff Costs**

This item is over budget due to the retrenchment of the Johannesburg Grounds person, who has been with the organisation since the late 1990's (see the General Report).

#### **Financial Control**

This item is over budget due to the amount of time and work required on the UNICEF reporting.

#### **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 reduced these costs to negligible. This item will be dropped from next year.

#### **Travelling Costs**

This item is deceptive. The item is under budget as there was very little production travel (flights between offices, training, auditions etc) this year in order to reduce costs and as they became unnecessary. However we were required to adjust the budget twice with regard to the price of petrol, which increased significantly during the year to nearly a third over our initial budget.

#### **Accommodation**

This item is under budget due to team 1.13b staying in the Johannesburg office rather than in touring accommodation, as was originally planned, a saving of R61,550 or 25%.

## **E: CONCLUSION**

While this has again been a difficult year for arepp:Theatre for Life in terms of sourcing funding, the management of the some of the aspects of the UNICEF contract, and the organisational and management issues at the Johannesburg office associated with the Johannesburg Director's ongoing health issues, we are never the less pleased to report that teams and their respective tours were as successful as we could have hoped, achieving their goals, and performing well within the expected and anticipated parameters and expectations.

It cost arepp:Theatre for Life R 2,635,003 to produce and run 7 tours of 3 age-group projects, 12% under the original proposed budget, which travelled 51,232 kilometres of the Western, Eastern and Northern Cape, Kwazulu Natal, Mpumalanga, and Gauteng, largely as planned. We worked with 276 schools – 15% in cities, 44% in towns, and 41% in rural areas. 96% of the schools were in category A (Quintiles 1-4; under-resourced and economically disadvantaged schools).

550 shows were performed out of an arranged total of 735 (76%). This is an average of 2 shows per school, lower than usual due to logistical issues with the under-resourced UNICEF schools in terms of planning and learner attendance. Per age-group focus this was as follows:

- 88 *Look Before You Leap* shows
- 47 *About Us* shows
- 420 *No Monkey Business* shows

1,016 Questions were facilitated in discussion. 619 Educator Evaluations, of which 148 (24%) had seen an arepp:Theatre for Life show before, and 1,124 Learner Evaluations (a 2% sample) were completed and returned.

The educators rated the presentations highly at 3.41 (out of 4) while the learners' rating was 3.24, giving an excellent presentation rating of 3.33 (4) overall. The educators rated the presentations at 3.55 (4) in terms of their relevance to the Life Orientation Curriculum. The overall engagement rating (teams, educators and learners) was 3.20 (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 between grades 5 and 12 who completed evaluations reported an 76% change in their feelings of worth, competency, agency and control, indicating a high level of perceived self-efficacy amongst the audiences following the performances.