



**arepp:Theatre for Life Trust**

**APRIL 2014 – MARCH 2015**

**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 2015 financial year and includes an examination of the 2015 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 applied theatre productions which travel to schools nationwide, providing complimentary, social life-skills education to school-going learners for the promotion and development of self-efficacy and resilience in relation to life-style issues and the attendant attitudes, behaviours, choices, and values 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 an age-appropriate problem-solving discussion with the audience. The productions are specifically designed to be performed as a Life Orientation lesson in the schools' daily schedule and to complement and support the outcomes of the national Life Orientation curriculum statements 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 the development of self-confidence, self-image and self-esteem, and engages with the notions of choice-making, responsibility and tolerance within the framework of the audience's understanding of their rights, and how to exercise their rights and their civic and social responsibilities, while respecting the rights of others.

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

Engagement with the arepp:Theatre for Life performances assists young people in handling themselves within their own contexts and finding their own solutions to their problems, while simultaneously exposing them to the thrill, excitement, culture and enjoyment of a live theatre show.

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

- a) 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.
- b) 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 four project focuses. *Monkey Tales* for ages 2 to 5; two in Primary Schools, the *No Monkey Business* series for grades 1 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**

Based on the received funding seven projects were planned in the schools terms for the period April 2014 to March 2015:

#### **April - June**

1. **Team 2.14:** “*No Monkey Business: Spick and Span*” for primary schools in isiZulu in KwaZulu Natal.

#### **July - September**

2. **Team 3.14:** “*No Monkey Business: Spick and Span*” for primary schools in isiXhosa in the Eastern Cape.
3. **Team 4.14:** *No Monkey Business: Push Me, Pull You*” for primary schools in English and Afrikaans for the Western Cape.
4. **Team 6.14:** “*Look Before You Leap: Oh Yeah*” for secondary schools in English, Afrikaans and isiXhosa for Cape Town

#### **October - December**

5. **Team 5.14:** “*No Monkey Business: Spick and Span*” for primary schools in Sepedi in Limpopo and Mpumalanga.

#### **January - March**

6. **Team 1.15:** “*No Monkey Business: Spick and Span*” for primary schools in Afrikaans in the Northern Cape.
7. **Team 2.15:** “*About Us: Stepping Up*” for primary schools in English and Afrikaans for the Western Cape.

## PROPOSED TOUR SCHEDULE

No	Performance Dates	Province	Schools	Performances	Audiences
t2.14	10/4 - 27/6	KwaZulu Natal	48	96	14,400
t3.14	21/7 - 15/9	Eastern Cape	41	82	12,300
t4.14	22/9 - 31/10	Western Cape	29	58	8,700
t5.14	13/10 - 21/11	Limpopo	30	60	6,000
t6.14	30/7 - 3/10	Western Cape	60	84	12,600
t1.15	26/1 - 27/3	Northern Cape	45	90	12,150
t2.15	11/2 - 13/3	Western Cape	23	46	6,900
7		7	228	420	58,650

## 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.

4 different shows were produced in the April 2014 to March 2015 period.

### Secondary Schools Senior phase: 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.

## THE WESTERN CAPE DEPARTMENT OF EDUCATION SUBSTANCE USE PROJECT

### t6.14

#### Senior Phase:

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

"*Look Before You Leap: Oh Yeah!*" deals with substance use, social expectations, relationships, HIV/AIDS, sex and sexuality awareness. The show focuses on choices, peer pressure and self image, and explores how the concepts of gender, sexuality and self-worth affect our ideas about self and society. The intention is to provide the audience with the necessary information and skills to make sound, informed and honest decisions about themselves, their relationships, and their lifestyle choices - at present and in the long term.

*Oh Yeah!* pivots around the first formal social occasion on the school calendar and the competitiveness, the pressures, the rivalry 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 the temptations and seemingly easy solutions offered by alcohol and narcotics and their social allure.

The show's focus is an examination of peer and social relationships, the pressures that can be brought to bear to belong or to 'escape', the consequences, and the needs to fit in while struggling to find and keep your own identity. The expectations and pressures of peers and family are carefully examined, as are the pressures around finding and forming personal social relationships that can be trusted.

Ultimately it's about understanding the nature of expectations, the pressures they can bring to bear, and the consequences of easy solutions, and so learning to trust and believe in yourself, and your own choices, rather than becoming trapped by the expectations or pressures or ill-considered decisions of others.

### **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.

#### **t2.15**

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

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.

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

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

This presentation deals with and will spark debate and discussion around the issues of:

- Bullying
- Physical and Emotional Abuse
- Relationships (family, friends)
- Discrimination
- Dealing with conflict
- Living with HIV/AIDS
- Physical and Emotional support and the importance of friends and family
- Rights
- Responsibility
- Self-image and self-esteem

### **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.

#### **t4.14**

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

In "Push me, Pull you" the issues of sharing, respect and bullying are examined.

Mac gets a really 'cool' present for his birthday, and he can't wait to show it off to Vanda - but

when Vanda wants to play with it they have a disagreement and then a huge fight, and it breaks. Mac is so cross that he says some very nasty things and upsets Vanda a great deal and the friendship is “over”!

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

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

The intent is to further build on the notions of trust while introducing the ideas of respect and why 'playing and working together' is important. The presentation promotes developmentally appropriate awareness and understanding of Bullying, Physical and Emotional Abuse, Relationships (family and friends), Discrimination, Dealing with conflict, Physical and Emotional support and the importance of friends and family, Rights, Responsibility, and Self-image and self-esteem.

## **THE UNICEF PROJECT**

**t2.14, t3.14, t5.14 & t1.15:**

### ***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 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.

## **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 and impact of the various productions. The UNICEF teams (t2.14, t3.14, t5.14 & t1.15) exceeded our expectations once again in terms of engagement, rapport and impact with the audiences, clearly proving the

value in repetition and repeat visits of the arepp:Theatre for Life productions, particularly with this age-group.

## TEAMS and TRAINING

arepp:Theatre for Life auditioned, cast, trained and rehearsed 7 teams of performer educators, employing 14 young performers, 6 theatre directors and 2 vocal and language consultants. The following were contractually employed with arepp:Theatre for Life during the period:

**Performers:** Silindile Sheilla Madiya, Yanga Jikela, Almar Muller, Nadia Marth, Uber Seleme, Jeffrey Makobela, Hein Poole, Shaun Klaasen, Siyasanga Nkata, Yentl Bosman, Danalia Borman, Shaun Klaasen, Courtney Smith, Sonia Bugwana.

**Directors:** Phillip Rademeyer, Charlene Le Roux, Ongeswa Mbele, Mathew Trustham, Roxanne McKaiser, Kathleen Stephens.

**Vocal & Singing Coaching:** Louis Christie

**Language Consultants:** Louis Christie, Mdu Kuywama

## PRESENTATIONS

arepp:Theatre for Life produced and ran 7 tours (the same as the last two years), tours 2, 3, 4, 5, 6, in 2014 and tours 1 & 2 in 2015 which travelled 42,485 kilometres of the Western, Eastern and Northern Cape, Kwazulu Natal, Limpopo, and Mpumalanga, largely as expected and planned save for t5 combining their daily shows into one performance without informing the office.

This represents some 257 possible performance days - the number of days (combined) on which a performance could have occurred, much the same as last year.

arepp:Theatre for Life worked with 307 partner schools (an average of 1.2 schools a day), 139 (45%) of which we have performed at before, which is as expected due to the repeat nature of the UNICEF project. We performed to 279 of those schools (91%). 47% of the schools were in cities, 7% in towns, and 46% in rural areas.

79% of the schools were in category A (under-resourced and economically disadvantaged schools): 16% in Quintile 1, 22% in Quintile 2, 25% in Quintile 3 and 16% in Quintile 4.

523 shows were performed out of an arranged total of 643 (81%), 9% (61 shows) 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 90% performance rate, which is about 6-7% higher than normal. This is an average of 2 shows per school, and 2 shows per performance day, which is what we have some to expect with more rural tours.

Per age-group focus this was as follows:

- 83 *Look Before You Leap* shows
- 43 *About Us* shows
- 397 *No Monkey Business* shows, of which 337 (85%) were the UNICEF project shows.

Of the 59 actual show cancellations (9%, some 8,200 learners), 59% were due to the schools cancelling on the day of performance usually due to schedule conflicts or internal arrangement problems or last minute changes, which is normal. The other 16 shows (27%) were cancelled due to team illness, 10 of which were due to a t5 performer falling seriously ill and missing a full week of performances. This is one of our the lowest cancellation rates due to illness - perhaps due to our new policy of giving flu inoculations to all staff performing during winter.

The productions performed to 72,767 five to eighteen year old learners (5,000 more than in 2014) 51% of whom were female. This 3,000 lower than anticipated, and 14,000 less than arranged due to lower attendance on the day of performance resulting in the combined shows, and the cancellations. This is an average of 139 learners a show and about 261 learners per school, which is what we have come to expect as the average in the Primary schools.

Per Age-group focus this was as follows:



- 11,081 *Look Before You Leap* grade 8-12 learners (13-22 year olds)
- 5,489 *About Us* grade 4-7 learners (10-13 year olds)
- 56,197 *No Monkey Business* grade R-3 learners (5-9 year olds), 49,051 (87%) of which attended the UNICEF project shows.

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)**

519 Educator Evaluations, of which 208 (40%) had seen an arepp:Theatre for Life show before, and 1,041 Learner Evaluations (a 1.5% sample) were completed and returned.

The educators rated the presentations highly at 3.65 (out of 4) while the learners' rating was 3.73, giving an excellent presentation rating of 3.69 (4) overall and an 11% increase from 2014, probably due to the high number of Educators who had experienced the show last year. The educators rated the presentations at 3.71 (4) in terms of their relevance to the Life Orientation Curriculum.

*"Presentation was exceptional. Well presented and well performed" (t2.14;EE84).*

*"I liked singing and all the activities we participated in" (t2.14;LE32;F;1).*

*"Learners were to excited and they were so involved in an active manner. The topic was relevant in their daily situations and it's evident to the lifestyle in the community they live in. All learners were engaged" (t3.14,EE3,SB).*

*"I liked the whole puppet's show but mostly the songs" (t3.14,LE3,F,3).*

*"The show was presented well. The learners were engaged throughout the show. Well done" (t4.14,EE29).*

*"It was the best show , and it made me laugh when the bird said funny words. I have never seen a show more perfect than this one" (t4.14,LE51,F,3)*

*"The play was good and it was relevant to the age group" (t5.14, EE13).*

*"I like Mac because he taught us that when we eat we must remove dirt from our hands and wash then between and behind our fingers" (t5.14,LE3,M,3).*

*“The innovative presentation of the challenges that learners face enlightened and educated them in a new way regarding these social and peer pressure related issues. It will undoubtedly leave an indelible mark on them” (t6.14,EE28,SB).*

*“It was me being able to relate to the characters and shows good examples about what happens in real life. It shows all the effects that take place when certain things thing happens in your households, family, community and in your circle of friends. It shows also how people influences your opinion on different things” (t6.14,LE10,F,8).*

*“Very informative and based on the life skills component as required by the CAPS document” (t1.15,EE37,SB).*

*“I like the songs because it taught me not to be scared of things” (t1.15,LE10,F,4).*

*“arepp:Theatre for Life's presentation was informative, relevant and exceptionally executed. The learners could identify with the characters, situations and themes and I believe that as a result of being exposed to this play they have been equipped with skills and knowledge to deal with similar situations. Excellent job team. Keep on enlightening our learners” (t2.15,EE41).*

*“It was a good play and taught us not to judge people who have certain illnesses” (t2.15,LE32,M,6).*

## **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.

It must be noted that these figures only relate to the Primary schools performed to this year. Some of the secondary schools that formed the Western Cape Department of Education tender were distrustful as to the potential use of the statistics and so refused to provide them and complained to the department and so we were instructed not to collect the information from these schools so that the project could proceed without incident.

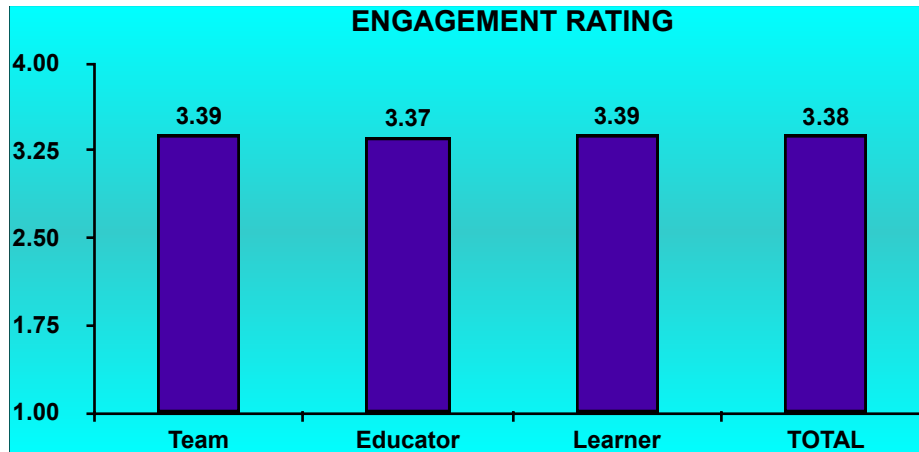
72% of the learners performed to were exempt from paying school fees, while 24% were known to be orphans or vulnerable children (OVC's) by the school's administration. The percentage of physical and sexual abuse cases (including bullying) reported to the schools was 6% of the learner cohort; pregnancies in schools was at 0.4%, and there was 0.4% reported suicides. These statistics are much the same as last year; the high 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. Of the 337 UNICEF project schools 86% of the schools had access to fresh, potable running water and 57% had flushing toilets. The schools that didn't have either resource were in all cases rural and predominantly in Limpopo and the Eastern Cape.

## **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 3.38 (4) a 5% increase from last year due mostly to the 45% of schools which had hosted the shows last year and 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:

*"Yes, it was a very good presentation and the learners were very excited and very interested. Their presentation and facilitation amongst the learners was very clear and interesting. Every learner enjoyed every minute, even those learners with learning barriers were fully involved. We will be glad if they can come again next year and the time of the presentation be extended"* (t2.14;EE93).

*"Learners enjoyed the programme and they were also part of everything because they were given a chance to say their views. The presentation will impact our learners because it's about health and taking care of their bodies, and they showed interest and understanding"* (t3.14,EE18).

*"The learners were very focussed and interested in the play. They also enjoyed the interaction. Learners could learn a lot from the play and take the lesson as well as apply it in their daily lives"* (t4.14,EE21).

*"The learners were eager to participate in the discussion and the songs. They could recall what they learnt earlier in the presentation"* (t5.14,EE14,SB).

*"Learners were so excited about the show especially because they are not used to theatre. The presentation was well done and I may say the impression will remain for a long time. May they please come back because at the school we don't have facilities like this and the learners can be more active and involved in the everyday learning. It will improve*

*attendance and concentration because learners like to learn through play” (t5.14, EE4).*

*“The presentation covered everything our learners are exposed to on a daily basis, be it from media to peers to parents” (t6.14,EE56).*

*“The learners were very enthusiastic and you kept their attention throughout the show... The fact that there were no discipline problems reinforced the fact that you kept their attention throughout the show” (t1.15,EE11).*

*“The learners were empowered by the presentation. This could enhance their capabilities to make the right choices. They could use this to communicate effectively and not be shy to stand up” (t2.15,EE13).*

972 Questions were facilitated in discussion following the 126 *About Us* and *Look Before You Leap* shows. 19% were initiated by males in the audience and 22% (double 2014’s %) initiated by females, while the team initiated 8%. 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, which is the aim of the facilitated sessions.

The main topics were:

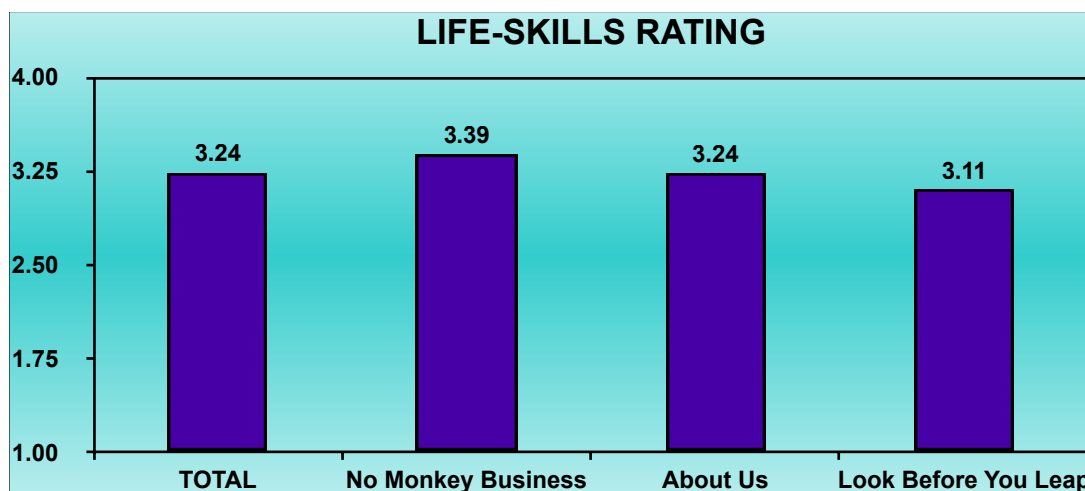
- Relationships (29%);
- Substance Use (16%);
- Sex & Sexuality (11%);
- Identity Issues (10%);
- Abuse (9%);
- HIV/AIDS (9%);
- Rights (7%)

This is as expected considering *Look Before You Leap: Oh Yeah* was focussed primarily on substance use, and *About Us: Stepping up* focusses on living with HIV in the family and bullying.

NMB Evaluations

**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 3.36 (4), a 4% increase from 2014, 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:

*"The play is valid to our learners, especially today that there are a lot of diseases like TB. They learnt to love themselves as individuals. They learnt to respect others. They learnt about cleanness, even at home. This is life-long learning"* (t2.14;EE12;SB).

*"Learners enjoyed the programme and they were also part of everything because they were given a chance to say their views. The presentation will impact our learners because it's about health and taking care of their bodies, and they showed interest understanding"* (t3.14,EE18).

*"I'm sure they will think back to the two characters in the story when they are faced with a similar situation. They have been equipped with a way to deal with their friends"* (t4.14,EE6).

*"The discussion was suitable to the cognitive level of the learners and it has excellent relevance to the life-orientation curriculum"* (t4.14,EE37).

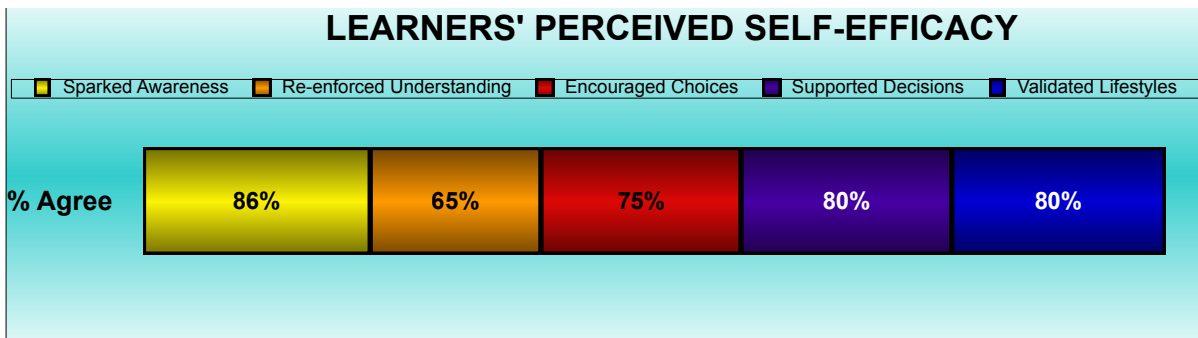
*"They responded well to all the instructions which implies that the presentation will have a positive impact on their future lives. The learners learnt to be responsible for their own health and the health of others"* (t5.14,EE6,SB).

*"I think learners were able to see a lot of themselves in the characters. If they did not see themselves in the characters and their attitudes they have friends that they know of who are going through the same things. A play was a good way to allow learners to visualise what their choices are and what choices to make and how to be responsible"* (t6.14,EE1).

*"The presentation will assist the learners with their knowledge to make informed choices about their lifestyle. They also engage themselves in understanding what they learn in the classroom. It will have a long term impact on each learner and it will anticipate change in their life"* (t1.15,EE40).

*"As educators, we feel that our learners have gained true insight into issues that are usually taboo ie. bullying and living with HIV. Learners have been exposed to the emotional and social impact especially in a school environment, so that when they are confronted with situations regarding bullying and HIV and they are able to handle it, seek help and speak to the relevant people"* (t2.15,EE31).

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 252 learners who completed this aspect of the evaluation – from grades 5 to 12 – reported an overall change of 77% in their feelings of worth, competency, agency and control on the self-efficacy continuum, as follows:

- **86%** felt they learned about and understood the issues in a new way;
- **65%** felt that what they knew, understood and felt about the issues was confirmed and re-enforced;
- **75%** felt that they would be making some changes to their attitudes and behaviour with regard to some of the issues;
- **80%** 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
- **80%** 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.

It is very interesting to note the 65% rating in re-enforced understanding. This comes from a 57% rating from the *About Us: Stepping Up* show and demonstrates the majority of these audiences in the quintile 4 and 5 schools in Cape Town had received very little to almost no HIV/AIDS education so much of the information was completely new to them (as reflected above). This is discussed in further in the General Report section below.

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

*"I learnt how to wash my hands after I used the toilet and I have to wash my hands before I eat" (t2.14;LE42;F;2)".*

*"I learnt to cover my mouth when coughing and wash my hands" (t3.14,LE30,F,R).*

*"I had a friend who used to bully me, and I never understood why before" (t4.14,LE5,F,2).*

*"I learnt you don't call each other names and always respect another person. It doesn't matter about the outside, but what's on the inside" (t4.14,LE51,F,3).*

*"If you don't wash your hands germs will enter your body and you will get sick" (t5.14,LE7,F,3)*

*"We must wash our hands. Use water. You mustn't cough in people's faces and you must wash your hands in front, at the back, scrub in between fingers, and everywhere" (t1.15,LE76,F,4).*

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

*"I responded mostly to the bullying around the stigma surrounding HIV, even though there is so much information on it"* (t2.15,LE37,M,6).

*"I learnt not to be ashamed of any disease that you or your family members have"* (t2.15,LE42,F,7).

*"I have been bullied so now I know how to sort out these situations"* (t2.15,LE43,F,7).

*"And it teaches you a lot about why bullies are bullies and how to react to a problem"* (t2.15,LE37,M,6).

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

*"The most valuable thing about the presentation was when they asked questions about reality things, things that really happen around us"* (t6.14,LE5,M,8).

*"The most significant thing about the play was how easy it is to get caught up in doing bad or being part of doing bad with people"* (t6.14,LE63,M,8).

*"That the most valuable thing was that we were able to express yourself and how you feel"* (t6.14,LE57,F,8).

*"I felt secure and respected throughout the discussion"* (t6.14,LE58,F,8).

# C: ORGANISATIONAL REPORT

## GENERAL REPORT

This has been a generally very successful year for arepp:Theatre for Life. The project with UNICEF has settled into an efficient and well-oiled machine, and the two-year project data indicate exceptionally high impact (as per the UNICEF 2 year impact report). The organisation has been able to consistently deliver at capacity while achieving all our project goals, and performing well within the expected and anticipated parameters and expectations. Our main challenge remains fundraising and securing donors for future projects.

arepp:Theatre for Life was awarded a two-year tender with the Western Cape Department of Education for a Substance Use production aimed at the Grade Eights in 60 nominated at-risk secondary schools in Cape Town in the third term. This became Tour 6, 2015, as reported above. We were however unable to collect our standard Learner Profile data from these schools, as one or two principles early in the run felt threatened by, and distrusted the reasons for the statistics collection and complained, resulting in the Department deciding that we were to cease requesting the information in order not to threaten the project, which was unfortunate.

We encountered another unexpected issue with a number of the tour 2, 2015 Cape Town Primary Schools in relation to the show's content. This was not something which we were prepared for at all. *About Us: Stepping Up* was first written and performed in 2007. As with all of the arepp:Theatre for Life Productions from that period or before, the play contains a strong HIV focus and theme - specifically *living with HIV* in this show. As with all our other productions for this age-group, which all have a central HIV theme, *Stepping Up* has been performed in excess of 600 times and has always been received positively both for its content, as well as its relevance and alignment to the Life-Orientation curriculum. The HIV content and the Living with HIV plot line are further clearly listed and detailed in all the documentation that is provided to the schools. However we received sometimes quite incensed and vitriolic, complaints from almost all of the Private Primary schools which hosted the show regarding the HIV content being inappropriate for the learners. It seems that, sometime between 2011 when *Stepping Up* was last performed in the Western Cape and this year, the Private Primary

Schools have completely excised HIV from the curriculum that they teach their students, despite it being part of the national LO curriculum. The team reported that the learners had absolutely no knowledge of, or information about HIV at all, which is clearly evident in the learner's self-efficacy assessments where the "*Re-enforced Understanding*" indicator scored a shocking 57%, the lowest rating ever recorded.

From an anthropological perspective, it is fascinating to see how rapidly society can return to a conservative and ill-informed position with regard to sexuality now that HIV is no longer considered to be as serious or life-threatening as it was. It is also deeply disturbing. That the advances that arepp:Theatre for Life has striven for and achieved in terms of demystifying sexuality and HIV, fostering informed, open debate and promoting a rights-based society over the last two and a half decades can be so quickly discounted is very disheartening. For the moment, we have decided that we are not going to change the HIV content of the plays, but rather monitor the situation, whilst being prepared with a possibly slightly moderated version of the plays for certain schools. It is pertinent to note that the schools located in and servicing poorer, less advantaged communities did not have this issue, as HIV still plays a prominent role in their everyday lives. The implication is clearly that HIV is back on the path to becoming a concern only for the poor, with all the stigma that that contains.

Finally Brigid Schutz, the long-time Director who went on extended medical leave last year, tendered her resignation with arepp:Theatre for Life as of the end of July 2014. We wish her a continued recovery and all the best in her future endeavours.

## 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
- 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 - Financial Director
- Natalie Ansley of 1Up Consulting – Accountant
- Rudi Swart – Project Manager
- Georgia Lahausen - Project Coordinator
- Charlotte Le Roux - Domestic Staff

## 2016 PLANNING

### 2016 WORK PLAN

The proposed work plan is matched to our current funding commitments to the end of 2015, namely UNICEF and the Western Cape Department of Education's Substance Abuse tender . Additional funding has been extremely difficult to source over the past years. If we secure additional funding we will then adjust the planning accordingly and run more teams, as previously.



Between April and December 2015, arepp:Theatre for Life is intending to field 5 teams, 3 of which are for UNICEF, one for WCDoE, and one in the Western Cape from which we will be attempting to generate income, and producing 5 tours. These will reach some 233 schools, performing 466 shows to some 66,900 children and young people.

<b>2015 arepp Project Summary</b>					
<b>No</b>	<b>Performance Dates</b>	<b>Province</b>	<b>Schools</b>	<b>Performances</b>	<b>Audiences</b>
<b>t3.15</b>	10/4 - 27/6	KwaZulu Natal	48	96	14,400
<b>t4.15</b>	21/7 -19/9	Eastern Cape	45	90	13,500
<b>t5.15</b>	30/7 - 3/10	Western Cape	42	84	12,600
<b>t6.15</b>	13/10 - 21/11	Limpopo	30	60	6,000
<b>t7.15</b>	22/9 - 3/10	Western Cape	35	70	10,500
<b>5</b>		<b>5</b>	<b>233</b>	<b>466</b>	<b>66,900</b>

## **2016 FUNDING OUTLOOK**

Sourcing additional funding has continued to be difficult. The table below represents the confirmed funding for the period April to December 2015.

There are currently three funding proposals pending with the NAC, the WCDAS and the NLDTF. arepp:Theatre for Life is also in discussion with UNICEF regarding the possible extension of the project for another two years into the provinces that have not so far been targeted.

As can be seen, at this time we are anticipating a budget shortfall of R250,000 for the period, which is the anticipated cost of the proposed Western Cape income generating NMB tour (t4.15). arepp:Theatre for Life does have its own funds to accommodate this shortfall, should it be necessary, and naturally, as in previous such situations, we curtail and restrain expenditure in all 'discretionary' items, wherever possible.

<b>Funding Outlook 2015</b>	
<b>Apr 2015 - Dec 2015</b>	<b>1,602,186</b>
<b>Confirmed</b>	<b>1,542,186</b>
UNICEF (dec 2015)	1,234,986
WCDoE (t6.15)	307,200
<b>Possible</b>	
WDCAS	60,000

## 2016 BUDGET

arepp:Theatre for Life currently only has confirmed funding to the end of December 2015, the budget below therefore represents this period only.

<b>BUDGET SUMMARY APR - DEC 2015</b>	
<b>LINE ITEM</b>	<b>TOTAL</b>
<b>PRODUCTION</b>	
FINANCE	105,035
DISSEMINATION & DEVELOPMENT	30,750
COMMUNICATION	25,909
SHOW PRODUCTION	931,923
PERFORMERS	344,380
SHOW DEVELOPMENT	57,515
SHOW MAINTENANCE	3,040
TRAVELLING COSTS	115,159
ACCOMODATION	115,950
PER DIEMS	30,940
<b>ADMINISTRATION</b>	
STAFF WELFARE	1,530
SUBSCRIPTIONS/PERIODICALS	3,420
INSURANCE	13,050
LEGAL FEES	15,000
PROPERTY EXPENSES	14,850
SECURITY EXPENSES	5,400
STAFF COSTS	14,437
OFFICE SUPPLIES	5,355
SMALL ASSETS	13,500
<b>TOTAL BUDGET</b>	<b>1,847,143</b>

## D: FINANCIAL REPORT

### FINANCIAL OVERVIEW

The 2015 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 2,257,966 to produce and run 7 tours of 3 age-group projects, 2% under the original proposed budget, and 14% less than last year despite inflation, which indicates just how tight and effective our financial systems have become. This represents a cost of about R31 a person (-R7 ), R 5,038 a show (+R100) and R 9,444 a school (-R100) which is effectively the same as last year, and is much as expected (R35 per person, R10,000 per school/day and R5,000 per show) which indicates that the organisation is running at capacity and performing as expected.

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

NLDTF	293,383 (completing the current contract)
WCDCAS	56,087
UNICEF	1,458,118
Miscellaneous/arepp:	160,379 (misc. costs not covered by donor agreements)
The WCDoE tender expenditure	290,000

The arepp:Theatre for Life Expenditure

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 2014 to March 2015) in accordance with the relevant funding agreements.

### INCOME FROM SCHOOLS

We received R 64,074 directly from the schools, 0.3% of our total costs, which is treble that of last year and represents a concerted effort on our part to achieve our income generation aim of 4%-5%. This income comes exclusively from 60 Primary Schools (22%) in the Western Cape.

This represents an amount of R 5 per learner (which is half our stated fee policy charge) and some R622 per show to these schools

Per Tour this was as follows:

Tour 4.14	R 35,076
Tour 2.15	R 27,129

### OTHER INCOME

Sundry Income (Insurance payouts)	16,434
Interest received	110,142

## INCOME STATEMENT FOR YEAR ENDED 31 MARCH 2015

### AREPP:Theatre For Life Trust

(Registration number 642/91)

Financial Statements for the year ended 31 March 2015

#### Income statement

Figures in Rand	Note	2015	2014
<b>Income</b>			
Grants	7	2 084 114	2 452 169
Other project income		64 074	24 447
Interest received		110 142	41 972
Profit on disposal of asset		219	51 708
Sundry income		16 214	49 508
		<b>2 274 763</b>	<b>2 619 804</b>
<b>Expenditure</b>		<b>2 257 964</b>	<b>2 637 174</b>
<b>Administration costs</b>		<b>159 749</b>	<b>293 750</b>
Small assets - Below R7000		18 556	8 091
Impairment of assets		3 041	-
Insurance		16 646	25 277
Legal fees		6 011	2 150
Office supplies		6 928	17 579
Property and utilities		81 667	180 432
Security costs		6 456	10 201
Staff welfare		3 525	3 108
Staff costs		15 095	41 995
Subscriptions		1 824	2 747
Prior period adjustment		-	2 170
<b>Production costs</b>		<b>2 098 215</b>	<b>2 343 424</b>
Accommodation		118 819	148 374
Communications		31 307	39 651
Dissemination and development		10 932	15 630
Finance		110 962	134 919
Monitor, evaluate and report		-	202
Per diems		51 329	62 515
Performers		439 388	403 898
Show development		89 560	87 186
Show maintenance		4 429	1 603
Show production		1 121 119	1 284 555
Travel		120 370	164 891
<b>Surplus/ (Deficit) for the year</b>		<b>16 799</b>	<b>(17 370)</b>

**2015 EXPENDITURE PER DONOR**

	<b>ACTUAL</b>	<b>NLDTF</b>	<b>WCD<sub>o</sub>E</b>	<b>UNICEF</b>	<b>WDCAS</b>	<b>AREPP</b>
<b>TOTAL INCOME</b>	<b>2,274,763</b>	<b>293,383</b>	<b>290,000</b>	<b>1,458,118</b>	<b>56,087</b>	<b>177,175</b>
Grant Funding Received	2,084,114	279,909	290,000	1,458,118	56,087	
School Booking Income	64,074					64,074
Interest Received	110,142	13,474.41				96,667
Sundry Income	16,434					16,434
<b>TOTAL EXPENDITURE</b>	<b>2,257,966</b>	<b>293,383</b>	<b>290,000</b>	<b>1,458,117</b>	<b>56,087</b>	<b>160,379</b>
<b>ADMINISTRATION / CO-ORDINATION COSTS</b>	<b>159,751</b>	<b>0</b>	<b>19,560</b>	<b>70,560</b>	<b>4,103</b>	<b>65,528</b>
Staff Welfare	3,525		1,300.21	1,758.59	194	272
Subscriptions/Periodicals	1,824			1,823.52		
Insurance - Office Content/ Buildings	16,646			16,646		
Legal Fees	6,011			5,010.52		1,000
Property Expenses	81,667		8,388	16,841	3,909	52,529
Security Expenses	6,456			6,456		
Staff Costs	15,095			15,094.67		
Office Supplies	6,929			6,929		
Small Assets - Below R7000.00	18,556		9,871.94			8,684
Prior/Current Year Adjustments	3,043					3,043
<b>PROJECT / PRODUCTION COSTS</b>	<b>2,098,216</b>	<b>293,383</b>	<b>270,440</b>	<b>1,387,557</b>	<b>51,984</b>	<b>94,851</b>
Finance Control	110,962	18,684	6,925	59,909		25,444
Dissemination & Development	10,932	10,932				
Communications	31,307	2,350	368	27,639		950
Show Production Costs	1,121,119	120,630	119,788.77	787,818	21,684	71,198.32
Performers	439,388	57,594	118,741	232,753	30,300	
Show Development	89,561	36,288	12,359	43,656		-2,741.23
Show Maintenance	4,429	2,000		2,429		
Travelling Costs	120,370	25,745	12,124	82,500		
Accommodation	118,819	15,370		103,449		
Per Diems	51,329	3,790	135	47,404		

**2015 EXPENDITURE VS BUDGET**

	<b>ACTUAL</b>	<b>BUDGET</b>	<b>%</b>
<b>TOTAL INCOME</b>	<b>2,274,763</b>		
Grant Funding Received	2,084,114		
School Booking Income	64,074		
Interest Received	110,142		
Sundry Income	16,434		
<b>TOTAL EXPENDITURE</b>	<b>2,257,966</b>	<b>2,312,066</b>	<b>98%</b>
<b>ADMINISTRATION COSTS</b>	<b>159,751</b>	<b>127,670</b>	<b>125%</b>
Staff Welfare	3,525	5,250	67%
Subscriptions/Periodicals	1,824	4,260	43%
Insurance - Office Content/Buildings	16,646	17,392	96%
Legal Fees	6,011	35,000	17%
Property Expenses	81,667	16,080	508%
Security Expenses	6,456	4,980	130%
Staff Costs	15,095	18,568	81%
Office Supplies	6,929	10,140	68%
Small Assets - Below R7000.00	18,556	16,000	116%
Impairment of Assets	3,043		-%
<b>PROJECT / PRODUCTION COSTS</b>	<b>2,098,216</b>	<b>2,184,396</b>	<b>96%</b>
Finance Control	110,962	147,256	75%
Dissemination & Development	10,932	26,500	41%
Communications	31,307	34,436	91%
Show Production Costs	1,121,119	1,112,642	101%
Performers	439,388	414,908	106%
Show Development	89,561	106,482	84%
Show Maintenance	4,429	3,000	148%
Travelling Costs	120,370	151,612	79%
Accomodation	118,819	147,840	80%
Per Diems	51,329	39,720	129%

What follows is explanation of the expenditure in relation to the 2015 budget (submitted in the 2014 annual narrative report). As can be seen, we are 2% under budget overall for the period, largely due to expenditure in 'discretionary' items. arepp:Theatre for Life normally allows for a 10% variance in those items where the costs are beyond our control. If the discretionary and unbudgeted amount of R52,500 spent out of arepp:Theatre for Life's own funds on maintenance of the Cape Town property (discussed below) is deducted from the total expenditure, the annual expenditure comes in at 5% under budget, in line with this expectation. Only items that merit or require an explanation are discussed below.

### **Property & Security Expenses**

These items are over budget due to essential repairs and maintenance of the Cape Town that we had been holding off on until the sale of the JHB property was finalised. The additional costs incurred in for these repairs (some R52,500) were for arepp:Theatre for Life's own account and were not allocated to any donor.

### **Small Assets**

Several items of equipment needed to be replaced to due accidents, the insurance payouts reflected in Sundry Income covered this with a shortfall of R2500 reflecting the excesses.

### **Financial Control**

This item is under budget due firstly to the profoundly efficient Natalie Ansley who worked with arepp:Theatre for Life for a number of years previously and her intimate understanding of the organisation, its systems and the excellent working relationship between herself and the Financial Director. Secondly, the UNICEF financial reporting has been clarified and we now both understand and have become relatively competent in the expected formatting and details. And finally, due to the streamlined internal financial processes and the use of the internet, we have been able to significantly reduce the amount of time spent, and thus expenditure on this item.

The R25,400 allocated to arepp:Theatre for Life in this item reflects the balance of the Audit costs that are not covered by donor agreements.

### **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.

### **Show Production Costs**

This item is marginally over budget because the Project Coordinator position was filled earlier than had been anticipated.

The R71,200 allocated to arepp:Theatre for Life in this item is the 10% of the Financial Director's salary that arepp:Theatre for Life undertook to fund as part of the UNICEF partnership agreement (where arepp:Theatre for Life undertakes to source 10% of the project expenditure) which the organisation was unable to allocate to any other donors.

### **Performers and Per Diems**

These items are slightly over budget due to the additional contract periods required for travelling time for the UNICEF performers performing in the KwaZulu Natal, Mpumalanga, and Limpopo tours now that these tours are being run from Cape Town and not Johannesburg.

### **Show Maintenance**

There was an unexpected amount of repairs and maintenance necessary with the closure of the JHB office and the consolidating of the sets, props and costumes suitable for the 2015 shows, projects and tours. While the percentage over budget looks high, the over expenditure is actually an amount of R1,400, hardly significant.

### **Travelling Costs**

This item is deceptive. The item is under budget as there was very little production travel (flights between cities for training, auditions etc) this year in order to reduce costs and as because often they proved necessary as we were able to cast in Cape Town for the upcountry tours. However the fuel expenditure was significantly over budget for the first half of the year, before falling rapidly in the last quarter of 2015.

### **Per Diems**

In addition to the additional contract time mentioned in Performers above, this item is over budget due to the per diems paid to the Financial Director for his attendance at the 7 day STARS conference in London at the end of 2014.

## E: CONCLUSION

This has been a very successful year for arepp:Theatre for Life. The organisation has been able to consistently deliver at capacity while achieving all our project goals, and performing well within the expected and anticipated parameters and expectations. Our main challenge remains fundraising and securing donors for future projects.

It cost arepp:Theatre for Life R 2,257,966, 2% under the original proposed budget and 14% less than in 2014, to produce and run 7 tours of 3 age-group projects (the same as in 2014), which travelled 42,485 kilometres of the Western, Eastern and Northern Cape, Kwazulu Natal, Mpumalanga, and Limpopo, largely as planned. We worked with 307 schools – 47% in cities, 7% in towns, and 46% in rural areas. 79% of the schools were in category A (under-resourced and economically disadvantaged schools): 16% in Quintile 1, 22% in Quintile 2, 25% in Quintile 3 and 16% in Quintile 4.

523 shows were performed out of an arranged total of 643 (81%), 9% (61 shows) of which were combined. This is an average of 2 shows per school, which is what we have some to expect with more rural tours in under-resourced schools.

Per age-group focus this was as follows:

- 83 *Look Before You Leap* shows
- 43 *About Us* shows
- 397 *No Monkey Business* shows of which 337 (85%) were the UNICEF project shows.

The productions performed to 72,767 five to eighteen year old learners, 51% of whom were female. This is an average of 139 learners a show and about 261 learners per school, which is what we have come to expect in the rural UNICEF schools.

Per Age-group focus this was as follows:

- 11,081 *Look Before You Leap* grade 8-12 learners (13-22 year olds)
- 5,489 *About Us* grade 4-7 learners (10-13 year olds)
- 56,197 *No Monkey Business* grade R-3 learners (5-9 year olds), 49,051 (87%) of which attended the UNICEF project shows.

972 Questions were facilitated in discussion following the 126 *About Us* and *Look Before You Leap* shows. The main topics were:

- *Relationships* (29%);
- *Substance Use* (16%)
- *Sex & Sexuality* (11%);
- *Identity Issues* (10%);
- *Abuse* (9%);
- *HIV/AIDS* (9%);
- *Rights* (7%)

519 Educator Evaluations, of which 208 (40%) had seen an arepp:Theatre for Life show before, and 1,041 Learner Evaluations (a 1.5% sample) were completed and returned. The educators rated the presentations highly at 3.65 (out of 4) while the learners' rating was 3.73, giving an excellent presentation rating of 3.69 (4) overall and an 11% increase from 2014. The educators rated the presentations at 3.71 (4) in terms of their relevance to the Life Orientation Curriculum.

The overall engagement rating (teams, educators and learners) was 3.38 (4). The educators reported an increase of 3.36 (4), a 4% increase from 2014, 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 252 learners between grades 5 and 12 who completed evaluations reported an 77% change in their feelings of worth, competency, agency and control, indicating a high level of perceived self-efficacy amongst the audiences following the performances.