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developingresilientyouth

**arepp:Theatre for Life Trust
2005 NARRATIVE REPORT**

January - December 2005

OVERVIEW OF ACTIVITIES

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A: INTRODUCTION

The following is an examination and analysis of the project activities undertaken by the crepp:Theatre for Life Trust during 2005 and includes an examination of the 2005 financials. The aim of this report is to provide all interested parties with an assessment and summary of the projects thus far, and to fulfil our contractual reporting obligations.

We had anticipated (as per the crepp:Theatre for Life 2005 Proposal) training and fielding 7 repertory teams during 2005.

This translated into a proposed:

- 1 team able to perform two *Look Before You Leap* (15-23 years old) shows in English and Afrikaans performing in the Eastern & Western Cape & the Free State– **TEAM T 2005**
- 1 team able to perform two *Look Before You Leap* (15-23 years old) shows, one *About Us* (11-14 years old) show and one *No Monkey Business* (6-10 years old) show in English and seTswana performing in the North West, Limpopo and Gauteng – **TEAM U 2005**
- 1 teams able to perform two *Look Before You Leap* (15-23 years old) shows, one *About Us* (11-14 years old) show and one *No Monkey Business* (6-10 years old) show in English and isiZulu performing in KwaZulu Natal, Mpumalanga and Gauteng – **TEAM V 2005**
- 1 team able to perform two *Look Before You Leap* (15-23 years old) shows, one *About Us* (11-14 years old) show and one *No Monkey Business* (6-10 years old) show in English and isiXhosa performing in the Eastern & Western Cape – **TEAM W 2005**
- 1 team able to perform two *Look Before You Leap* (15-23 years old) shows, one *About Us* (11-14 years old) show and one *No Monkey Business* (6-10 years old) show in English and Afrikaans performing in the Eastern & Western & Northern Cape – **TEAM X 2005**
- 1 teams able to perform two *Look Before You Leap* (15-23 years old) shows, one *About Us* (11-14 years old) show and one *No Monkey Business* (6-10 years old) show in English and IsiZulu performing in KwaZulu Natal and Gauteng – **TEAM Y 2005**
- 1 team able to perform two *Look Before You Leap* (15-23 years old) shows, one *About Us* (11-14 years old) show and one *No Monkey Business* (6-10 years old) show in English and seSotho performing in the Free State and Gauteng – **TEAM Z 2005**

B: 2005 ACTIVITIES REPORT

PLANNED ACTIVITIES

The following tours were produced during 2005:

No	Team	Show	Language	Province	Perf. Dates
1	X	AI / SF	Eng/Afr	Cape Town	8 Feb - 23 Feb
2	X	AI / SF	Eng/Afr	Port Elizabeth	25 Feb - 17 Mar
3	X	AI / SF	Eng/Afr	Port Elizabeth	5 Apr - 26 Apr
4	X	AI / SF	Eng/Afr	Cape Town	3 May - 17 Jun
1	W	H / GR	Xhosa	Cape Town & WC	5 Apr - 5 May
2	W	H / GR	Xhosa	Port Elizabeth & EC	10 May - 9 Jun
1	T	R / GR	Eng/Afr	Cape Town	31 Jan - 23 Feb
2	T	R / GR	Eng/Afr	Port Elizabeth	25 Feb - 17 Mar
3	T	R / GR	Eng/Afr	Cape Town &	4 Apr - 22 Apr
4	T	R / GR	Eng/Afr	OFS & Gauteng	26 Apr - 1 June
1	Y	R/GR	English mix	Gauteng	31Jan-18Feb
2	Y	R/GR	English mix	KZN	22Feb-10Mar
3	Y	R/GR/DTS/IO	English mix/Eng	Gauteng	14Apr-20May
4	Y	R/GR/DTS/IO	Enlish mix/Eng	KZN	24May-23Jun

1	V	R/GR	Zulu+Sotho+Engmix	Gauteng	31Jan-17Feb
2	V	R/GR	Zulu+Engmix	KZN	22Feb-10Mar
3	V	R/GR/DTS/UT	Zulu+Engmix/Zulu	Gauteng	14Apr-20May
4	V	R/GR/DTS/UT	Zulu+Engmix/Zulu	KZN	24May-23Jun
1	Z	PFK/CTT	Sotho	Gauteng	28Jan-18Mar
2	Z	PFK/CTT	Sotho	N -FreeState	5Apr-6May
3	Z	PFK/CTT	Sotho	Bloemfontein	10May-15Jun
1	U	GR/PFK/PP	Tswana	Gauteng/NWPotch	6Apr-20May
2	U	GR/PFK/PP	Tswana	NW- Klerksdorp	23May-24Jun

2005 ACHIEVEMENTS

TEAMS

In the period January to December of 2005 arepp:Theatre for Life only trained and fielded **5 touring teams** instead of the projected 7 due to postponements in the final decision making by donors considering arepp:Theatre for Life 2005 proposals. These postponements eventually led to arepp:Theatre for Life not receiving the expected funds, and thus the 5 performing teams (20 performers) contracts were terminated at the end of June, as opposed to the end of October as planned. Essentially this meant that arepp:Theatre for Life could not expand into the much requested province of Limpopo, nor could we expand further into the Eastern Cape or the North West as requested by our network partners and contacts in 2004. All of which had been part of the planned expansion in 2005. Unfortunately we were also therefore not able to visit approximately a third of the areas and schools where we have had partners since 2003, as expected in the third quarter of the year.

TOURS

During 2005 arepp:Theatre for Life produced and ran **10 tours in the Eastern & Western Cape, the Free State, KwaZulu Natal, and Gauteng**. Less than planned due to the funding issue.

This represents some **354 performance days** and **135,421 kilometres**. This is an average of **35 performance days** per tour, and **2.50** shows per day which is as expected.

SUPPORT ORGANISATIONS & NETWORKS

52 support organisations in the various areas were recommended to the schools, **40** of which we have recommended, and worked with, previously.

These were:

Aids Training, Information and Counselling Centres (ATICCs): Cape Town, Port Elizabeth, Gauteng, KwaZulu Natal

Befrienders - Gauteng

Child and Family Care - Gauteng

Child & Family Welfare - Gauteng

Childline: Gauteng (Soweto, Katorus, Sebokeng), Northwest, Bloemfontein, Port Elizabeth, Cape Town, Bishop Lavis

Children's Rights Centre: Gauteng, KwaZulu Natal

Community Aids ResponsE - Gauteng

Crime reduction in Schools - Gauteng

Dept. of Education: District Lifeskills Coordinators in the Western Cape, Gauteng, KZN & Free State Provinces.

Dept. of Health: Free State, Northwest, Gauteng

Dept. of Social Services: Gauteng, Free State

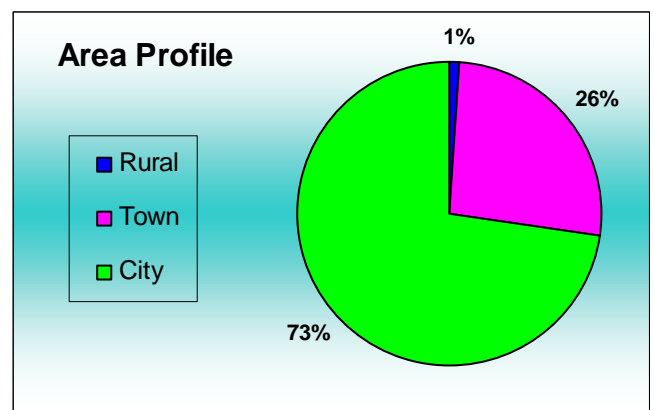
FAMSA: Cape Town, Johannesburg, Kempton Park, Soweto, Durban, Pietermaritzburg

Family Life and Communication - Gauteng

Gay and Lesbian Equality Project - Gauteng
 Life Line: Port Elizabeth, Cape Town, Bishop Lavis
 NICRO: Durban, Johannesburg, Germiston, Soweto, Pretoria
 PPASA - Gauteng
 Rape Crisis - Cape Town
 SANCA: Gauteng, KwaZulu Natal
 SANTA - Cape Town
 Teddy Bear Clinic - Gauteng
 Triangle Project - Cape Town
 Ubuntu Youth Organization - Sebokeng
 YMCA - Soweto
 Youth for Christ – Gauteng
 Willowmore Clinic

SCHOOLS

arepp:Theatre for Life contacted 1078 schools of which **299** booked presentations (28%) which is normal, **206** of which we have worked with before – some 72%, also as expected. This is an average of **30 schools** per tour, or one school a performance day, which is substantially lower than previous years, where an average of 45 schools was more common. The reason for this is arepp:Theatre for Life’s insistence on smaller audiences, and school focussed programmes for better and more sustainable impact. This is approximately 50 schools per province.

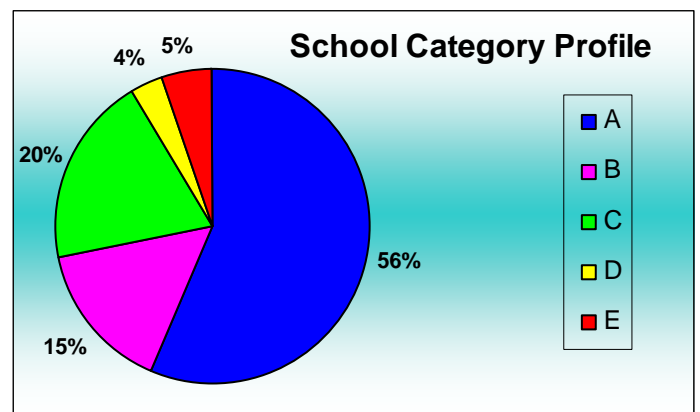


272 Educator Facilitations were conducted and **150,970 It’s Your Choice** brochures in all languages, **126 Monkey Melodies** tapes and **2,314 Educators’ Worksheets** for follow-up and support were distributed.

Category Breakdown

In 2005 arepp:Theatre for Life categorised the schools we perform in according to an income profile based on the per annum school fees of the schools, as follows:

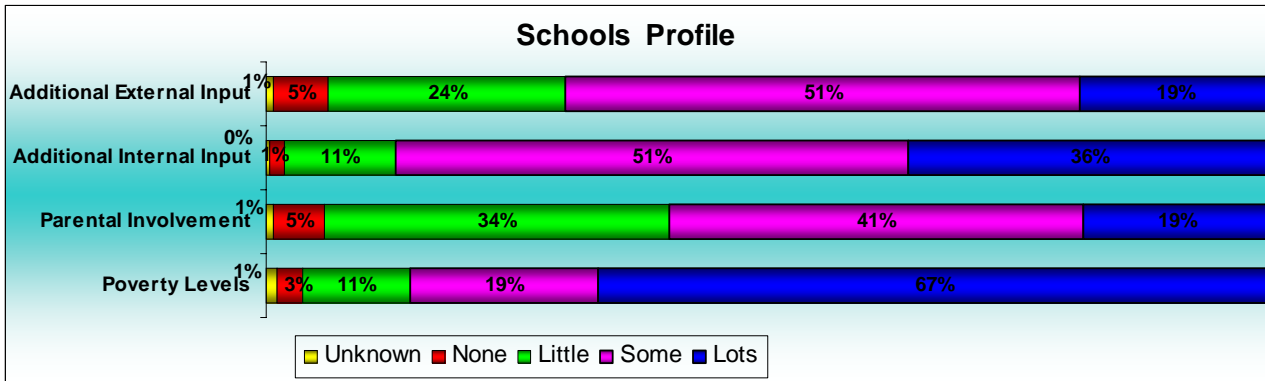
- A - Very Poor (Schools fees R150 or below)
- B - Poor (Fees R151 – R300)
- C - Average (R301 – R550)
- D - Middle Class (R551 – R 3000)
- E - Affluent/Commercial (R3001 – R6000)



We aim for a 70/30 percent spread, with minimum 70 percent of the shows in categories A, B and C, and not more than 30 percent of shows in categories D and E.

This year we increased the limits of each category to match inflation, and because a number of our previous partners had moved from one category into the other over the course of 2004 due to increases in school fees. None the less we are still performing to a majority of Category A schools. This entire school fees classification is under review of 2006 due to findings in the Evaluation Report, which indicate that we should condense our categories as some of the divisions are not useful for our purposes, nor do they have significance with regard to impact.

Environment



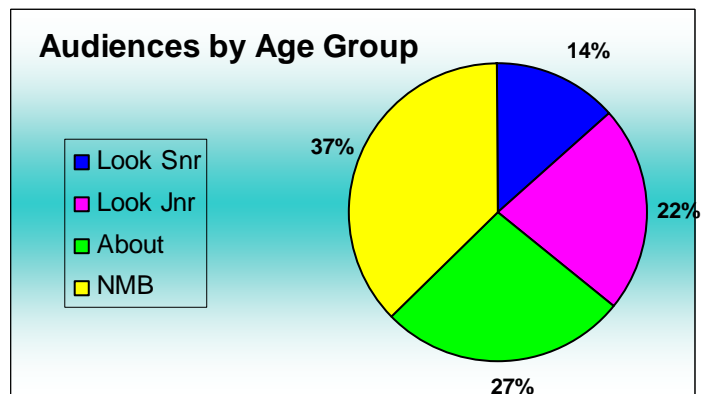
Our clients' perceptions of the school environment for this half of the year are much the same as they were in 2004. Because of the nature of the schools in which we work (primarily the under resourced) poverty remains the greatest 'perceived' problem for the learners. This year support for Life -skills / -orientation educators, in relation to dealing with the 'life-skills' or 'problems' was also highlighted as a concern. While some educators indicated that their 'load' was alleviated due to the SSBT (School Support Base Team) which provides a structure and system for referrals of learners with any kind of a problem, many of the life-skills educators felt unsupported by the rest of the school when it came to dealing with and "carrying the burden" of such cases. The impression was that the other educators feared that if they helped one abused child, many more learners would then come forward and disclose and they (non life-skills trained educators) felt that they were not adequately equipped to deal with such issues. During the discussions the idea of a full day at one school, with more attention paid to educators, was welcomed. They expressed a feeling of powerlessness and lack of skills to gear the learners into making informed decisions regarding their own lives.

AUDIENCES

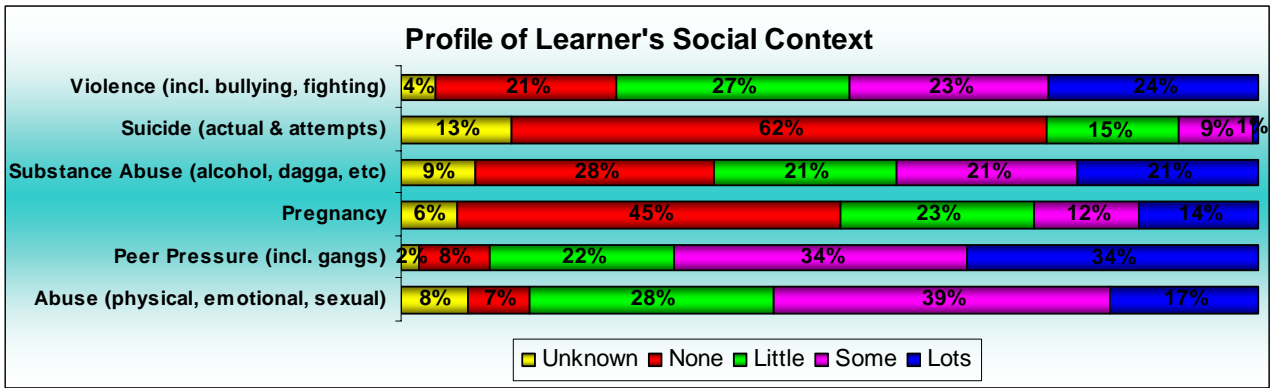
crepp:Theatre for Life performed to **152,132 English, Afrikaans, isiZulu, and seSotho learners**, this is an average of 186 learners a show, as anticipated and aimed for (200 a show) and about 500 learners a school.

Per Age-group focus this was as follows:

- **54,328 (36%) *Look Before You Leap*** 15-23 year olds
- **40,922 (27%) *About Us*** 11-14 year olds
- **56,882 (37%) *No Monkey Business*** 6-10 year olds



Learner Profile



Peer pressure, sexual abuse and substance abuse seemed to be the biggest problem areas with our audiences this year. Educators made specific reference to substance abuse, drugs particularly, being on the increase. This was born out in the discussions with audiences. In Gauteng and KwaZulu Natal dagga (cannabis) was found to be a very popular drug with learners of all the grades experimenting with it. Pressure from friends featured highly as a motivator in discussions about substance abuse. Physical and sexual abuse were also frequently given as motivations in response to questions about “doing drugs” or considering sex. Learners also expressed things like “some girls feel left out if they’re not sexually active”.

Two Primary schools reported attempted suicides, and learners talking about committing suicide to arepp: Theatre for Life. This is unusual for primary schools, but both schools informed the team that they had it under control.

Most of the schools in the Western Cape reported that violence was a problem that they had to deal with. “Gangsterism” is seen as a big problem for these school’s communities. The educators felt that the learners engaged in violent behaviour at school often emulating what they see in their community. Mrs Damon commented that “*They look up to and idealise the gangsters and drug lords because those are the people that protect them.*” (Caravelle Primary in Mitchells Plain)

There were also a lot of reports of HIV/AIDS orphans, with attendant high levels of poverty, in the schools’ communities this year, which hasn’t been mentioned much previously.

PRESENTATIONS

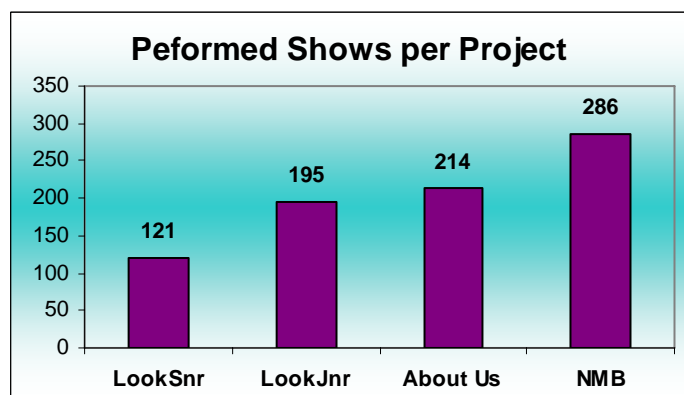
Shows

We performed **816 shows** of a booked total of 961 (85%).

Per project this was as follows:

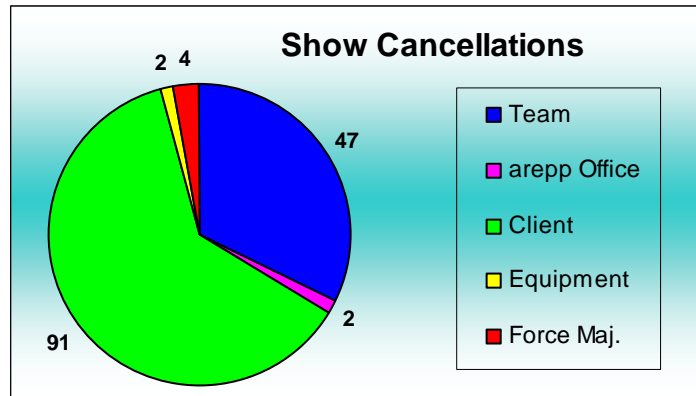
- 316 *Look Before You Leap* shows
- 214 *About Us* shows
- 286 *No Monkey Business* shows

We concentrated on Secondary Schools (*Look Before You Leap*) during this period because 25% of our secured funding was for this age-group from SAH, and this was the age-group the evaluation project studied.



Cancellations

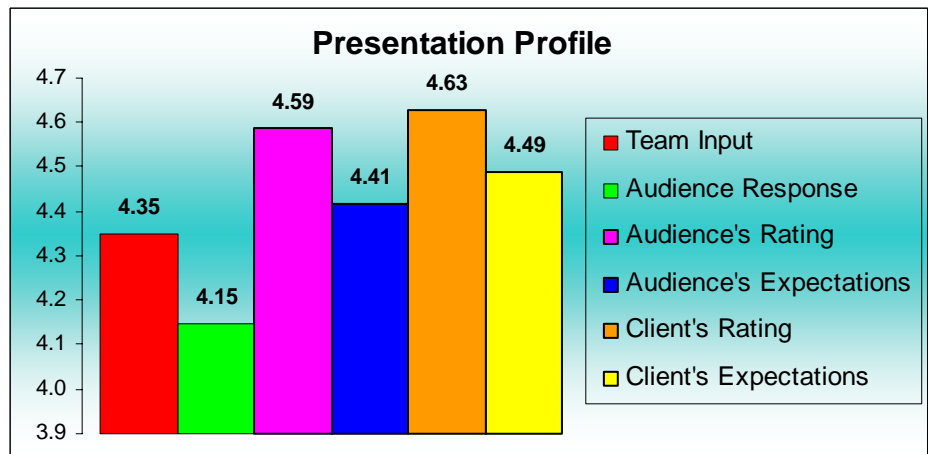
We had 146 cancellations (18%) which is unusually high. 42 of the 47 cancellations by the team were due to illness, which is exceptionally high but unfortunately not something over which we have much control. For the future we're looking to put more support mechanisms in place for our performers as the indications are that this was, in part, due to the stresses and physiological demands of the job.



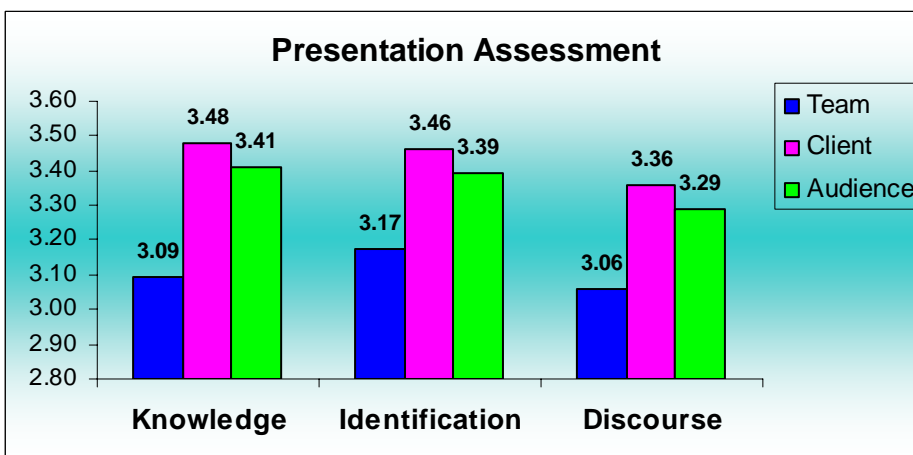
As usual, the majority of the cancellations seem to have occurred because of communication or scheduling problems within the schools themselves. Somewhere between booking the shows and the performance day, situations seem to arise which necessitate a change in the plans. For the future we are looking into a means to cater for this, so that such changes are communicated to arepp:Theatre for Life before the day of the expected presentation, so that alternative arrangements can be made.

Assessment

Each performing team, the Life Orientation educator at the school, and a selected learner or learners rate each arepp:Theatre for Life show in terms of the involvement of the audience and the standard of the presentation.



An overall score of 5 is maximum achievement here = 'excellent' and 1 is 'poor'. 668 Client and 515 Learner Evaluations were returned.



For an arepp:Theatre for Life presentation to have impact three factors are essential, personal **identification** by the audience with the presentation, the provision of relevant **information**, and the engagement of the audience in **discourse**. If the arepp:Theatre for Life presentation succeeds in these three areas, the environment is right for change to occur amongst the audience.

A score of 4 is the maximum achievement here = 'strongly agree' and 1 is 'disagree'.

As can be seen the presentations were rated highly by all concerned, achieving a total rating

of 4.4 or **88% 'good'**. The teams rated their presentations quite modestly in comparison to the audience and educators, and while the teams tended to feel that the presentations were 'good', the audience and educators tended to rate them as 'excellent'. None the less they felt that they enjoyed their presentations and working together, and that, in general the presentations were well received, at the audiences level, and understood, achieving a presentation assessment of **3.30** or 83% for identification, provision of information and engagement in discourse.

Overall it appears that both the learners and educators' expectations of the presentations were met or exceeded. None the less, the teams sometimes felt there was a lot of uncertainty for the learners and educators on how to measure the meeting of 'expectations' according to the arepp:Theatre for Life scale. This confusion caused most of the 'dud forms' and will be addressed for 2006.

The teams reported that the learners were excited by the presentations and responded enthusiastically. Those who enjoyed the shows gave feedback like *"It was a great experience...my friends are happy..."* and *"people should be accepted for who they are. And we would love to see you again. The show was great"*. Most learners seem to have felt similarly, e.g. *"It was really nice to learn something new (sic) and teach others something that we learned from the show"* (Anonymous, Helderkrui Primary). A grade 9 learner from Alra Park Secondary commented, *"Your show was excellent! It showed us a lot about life, that we must believe in ourselves and stand up for our rights!"* and another; *"I learned how to deal with problems I'm facing right now"*.

The learners that saw the puppet shows were especially enthralled and stayed glued to the presentations throughout. However the teams found that the Grade R's (Pre-Primary) were often too shy to engage verbally and sometimes would just stare blankly, or shout all the time, or even get scared of the puppets and start crying. We have been practicing a policy of allowing the educators to determine if their grade R's are ready for the show but this clearly isn't working and is proving disruptive to the other learners. From 2006 we will no longer allow the Grade R's into the show.

Many educators found the presentations to be relevant and the language used appropriate. An educator of Klienberg Primary commented: *"Very good. The actors use Afrikaans on the learners' level. Learners and educators really enjoyed it. Well done."* Mrs Khoza from Seleleka High commented that *"it was amazing to watch peer education in action, how the learners problems with drugs and pregnancy were handled with such clarity and sensitivity"*. Many educators said that the plays themselves were very "real" and depicted the situations their learners were faced with. Andri Griffiths, a teacher at Glenwood high said *"A brilliant show! Very real, all schools should have the opportunity to see both Get Real & Re-Play"* while another commented *"Learners who don't participate in class respond positively to this kind of discussion."*

Many educators felt that the presentation was a good resource to help them with educating their learners, e.g. Mrs. R. A. Juries- Fontein Primary: *"The learners have increased knowledge of choices in life and how to behave, through the information the show conveyed."* Mrs D Joseph of Athlone Girls High said, *"An excellent presentation with realistic issues dealt with superbly"*.

IMPACT

According to the arepp:Theatre for Life objectives, anticipated impact occurs in terms of fostering and encouraging feelings of control, competency and self-worth amongst the audiences.

The following indicators are used to capture and express this:

Options and Consequences: Learners have an increased understanding about the options and consequences of lifestyle choices.

Self-esteem & Self-awareness: There has been an increase in the learners' sense of worth, confidence, self-respect and self-knowledge.

Tolerance & Open-mindedness: Learners have increased tolerance of alternate choices, beliefs, behaviours, lifestyles and views.

Decisions: Learners are more able to make decisions regarding their own lives.

Responsibility: Learners will accept more responsibility for their decisions.

The perceived impact in each individual age-group was reported on in detail in the half-year report (*sent previously*).

All the indicators, from the three different evaluators – team, audience and educators - are combined into a total mean impact rating. This is further defined in terms of where on a behaviour continuum it was felt to have occurred;

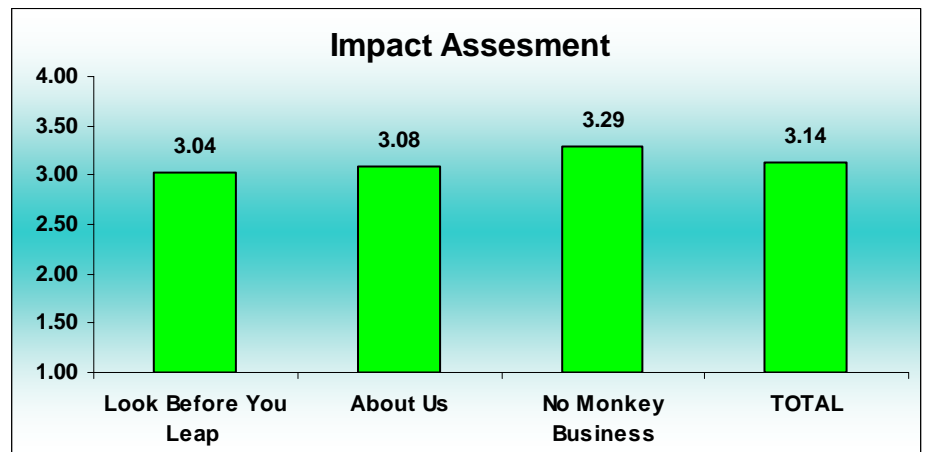
Sparked Awareness, Re-enforced Understanding, Encouraged Choices, Supported Decisions, and Validated Lifestyles

and amongst what percentage of the audience;

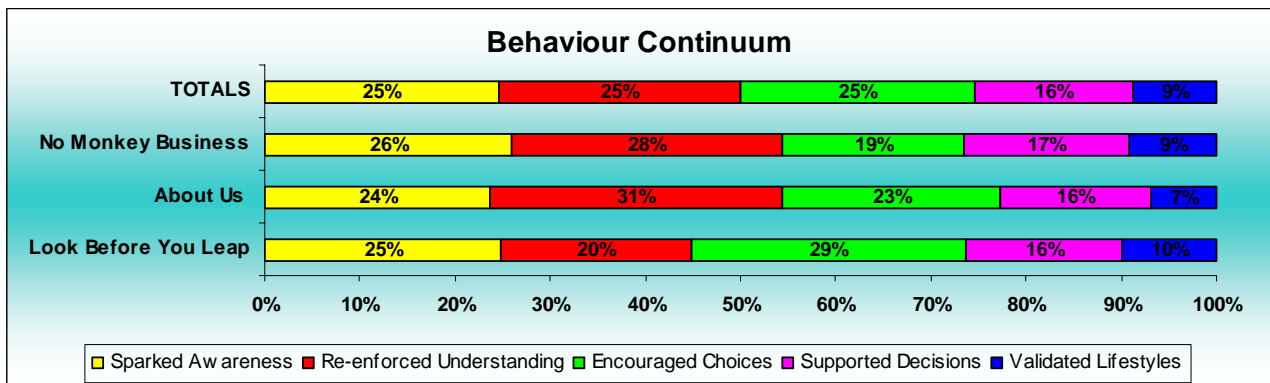
High (80+), **Good** (65%+), **Reasonable** (50%+), **Some** (35%+) **Minimal** (20%+) or **Negligible** (20%-)

The aim is to express the overall impact of the arepp:Theatre for Life presentations in terms of the perceived impact on the audience, in order to gain an impression of the sustainability of that impact.

A score of 4 is the maximum achievement for 'impact' = "strongly agree", with a score of 1 being 'no impact'.



The overall combined impact rating for this half year is 3.14 or 78% "agree/good". Once again, this anticipated impact is considered to be highest amongst the *No Monkey Business* age-group and lowest in the *Look Before You Leap* age-groups, but the difference isn't significant at .10. Similarly to 2004 overall both educators and learners appear to be more convinced about the impact than the teams, which is a positive result, as they are more intimately aware of their situations and contexts, and thus more likely to know how the presentations are likely to have impacted on them.



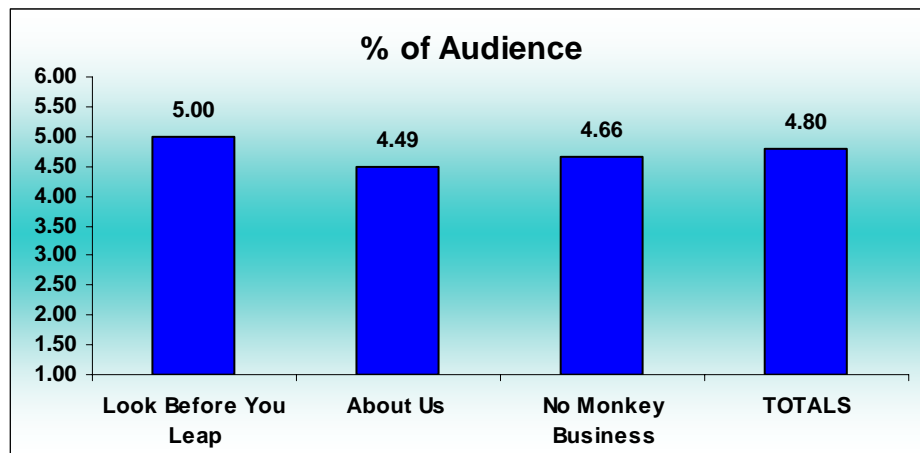
In terms of the behaviour continuum, it was felt that our impact occurred equally (25%) for a

quarter of our audiences (38,033 learners) each in the areas of sparking awareness, re-enforcing understanding and encouraging choices about the issues we dealt with in the presentations. There was also a feeling that about 16% of our audiences (24,234) had already made decisions about these issues and we supported them in those decisions, with 9% (13,691) already living lifestyles where they had made the choices that they felt were right for them.

A score of 6 is the maximum achievement for the percentage of the audience = “high 80+”, with a score of 1 being ‘no impact’.

Here we achieved a score of 4.8 overall, which means that the expected impact was amongst about 60% of our audiences in total, which in figures, is some 91,279 learners.

It can therefore be said that this year the expectation is that there has been about a 78% encouragement of self-efficacy, that is feelings of control, competency and self-worth for about 60% or 91,279 of our learners, in the areas of sparking awareness (25%), re-enforcing understanding (25%) and encouraging choices (25%) with regard to the issues presented by arepp:Theatre for Life.



Per project this is as follows:

For **Look Before You Leap** there is an expectation that we achieved 76% encouragement of feelings of control, competency and self-worth, for about 65% of the audience, predominantly in the areas of sparked awareness (25%), re-enforced understanding (20%), encouraging choices (29%) and supporting decisions (16%).

For **About Us** there is an expectation that we achieved 77% encouragement of feelings of control, competency and self-worth, for about 60% of the audience, predominantly in the areas of sparked awareness (24%), re-enforced understanding (31%) and encouraged choices (23%).

For **No Monkey Business** there is an expectation that we achieved 82% encouragement of feelings of control, competency and self-worth, for about 60% of the audience, predominantly in the areas of sparked awareness (26%) and re-enforced understanding (28%).

TRAINING 2005

Training of Trainers for Expanded Use of Community Theatre in HIV/Aids Communication - Zambia

In May 2005, arepp:Theatre for Life conducted a two week Training of Trainers workshop for The Health Communication Partnership in Lusaka. The aim was to strengthen the capacity, through further training in the performing arts and HIV/AIDS entertainment education field, of 50 theatre in education practitioners from nine provinces in Zambia. The workshop covered Methodology, Techniques for Scriptwriting, HIV/AIDS issue Training, Performance and Theatre Practice Skills, Facilitation Techniques, Practicalities of running a drama group, and Monitoring and Evaluation processes. The aim was to enable them to impart these skills to the

drama groups with which they work, in their own provinces, and to apply the learning to a variety of relevant issues and situations. The workshop afforded the opportunity for participants to think in a new way, to share their learnings and to add a level of professionalism to their work. It encouraged a sense of re-commitment and focus to their projects, and also showed participants appreciation and support for their work. The desired off-shoot of this is that the performances and discussions will be injected with renewed vigour, greater competence, and therefore more effective educational impact. HCP has requested further collaboration with arepp:Theatre for Life and we look forward to working with them in the future.

Childline – June 2005

Over the past ten years, Childline has consistently provided arepp:Theatre for Life with free counselling, (trauma therapy given to a number of performers), training of staff, notes for our training materials, and support and encouragement of our work. As a reciprocal gesture, we conducted a puppetry manipulation-training workshop for 25 Childline volunteers. The training was for the Child Rights and Responsibilities Education and Prevention Project, which includes the use of glove puppets in a story, which helps children aged 6 to 9, to understand their rights and responsibilities, to identify abusive situations and how to seek help, and to learn the Childline number. During the training session, the volunteers learned the history and age appropriate use of puppetry, skills for talking to children, physical and mental preparedness for performance, and techniques for puppet movement, characterisation, and voice. In July and August we were invited to return to give feed back at the volunteer rehearsals.

Training Of Trainers For Expanded Use Of Community Theatre in Hiv/Aids Communication #2 - JHU - Health Communication Project: Zambia

As reported above in May 2005, arepp:Theatre for Life conducted a drama training workshop to strengthen the capacity of 50 Theatre in Education performer-trainers from nine provinces in Zambia (with two participants from Malawi). These trainers were involved in the use of community theatre in HIV/AIDS communication programmes at various levels and HCP felt that they would benefit from further training in the performing arts and entertainment education field. The workshop aimed to capacitate trainers to impart their new skills to the drama groups with which they work, in their own provinces, and to enable them to apply the learnings to a number of relevant situations in their private and work lives. In November 2005 HCP invited arepp:Theatre for Life to return to conduct further training for a selected group of 20 of these trainers, to advance the learnings of the first workshop, to prepare them for the in-the-field activities required of them by HCP, and to cover some of the areas as recommended by arepp:Theatre for Life.

Projects of this nature require consistent monitoring, and maintenance of the practical aspects of writing, performance, facilitation and information, for them to remain effective and sustainable. Through honing and improving old skills, fixing bad habits and mistakes and gaining new skills and information, the trainers seemed to feel encouraged, and have a sense of re-commitment and focus to the project. They should also feel prepared and able to conduct the trainings in 2006, feel appreciated and supported in their work, and the work in the field should therefore have greater educational impact. *“The workshop, though short in terms of days, had a great impact on me, and this shall not only wait to be seen at the HCP training but in everything that my theatre group will be doing.”* (Anonymous Participant) *“I will use this in my day to day living as an artist.”* (Anonymous Participant)

“BEYOND GUT FEELING”

**Report on the arepp:Theatre for Life Evaluation Project 2002-2004
SUMMARY of the EXECUTIVE SUMMARY**

This report reflects, in the main, the findings of the arepp:Theatre for life evaluation project which ran from 2002 to the end of 2004. This was an attempt by arepp:Theatre for life to move beyond anecdotal evidence of the impact of its work and its particular approach to impacting and to try to quantify this impact. The quantitative process involved operationalising the indicators by which arepp:Theatre for life measures its impact, and then administering questionnaires to a cohort of learners who were seeing one arepp:Theatre for life production per year from their Grade 10 to their Grade 12 years. Learners were from a range of schools in different economic categories in the Western Cape and in Gauteng. Initially there were 7 744 learners in the arepp:Theatre for life sample but this dropped to 2 802 by the end of the process, partly because of schools dropping out of the evaluation and partly because of learners dropping out of school. In the analysis of the data, there were 55 schools initially, and this dropped to 53 for the fourth and final batch of survey questionnaires. School profiles were drawn up, covering certain variables which might influence impact, and these were included in the analyses. A flaw in the original implementation was the lack of control groups. *Post facto* efforts were made to address this and, although these were not entirely satisfactory in terms of scientific practice, they generated interesting data. In addition, focus groups were conducted with both the arepp:Theatre for life sample and control groups. These largely verified the quantitative findings. The report deals in detail with some of the scientific flaws in the study, however, the evaluators conclude that the project was a courageous and worthwhile endeavour, yielding useful and interesting results, and that it engaged the arepp:Theatre for life staff in a rigorous process of improving their product.

Key findings from the quantitative study included confirmation of a number of things which arepp:Theatre for life already knew at a “gut level”. So, for example, it is clear that learners are at different points along a continuum of a sense of self-efficacy and that the weaker they are in this regard initially, the greater the difference is likely to be after intervention. There is a clear indication that, where learners have had no previous input on the issues related to sexuality and self-efficacy, those who then experience the arepp:Theatre for life interventions show an impact that is not evident in similar profile control groups. Thus, the results do indicate that if x (where x is the arepp:Theatre for life intervention) then y (where y is the desired impact). While we accept that there are always major questions around attribution in all social psychology studies and, indeed, in all development work, we believe that the validation of this claim shows, at least, that the arepp:Theatre for life intervention is worthwhile.

The findings indicate some confirmation about the arepp:Theatre for life expectations about impact. The arepp:Theatre for life sample showed:

- ◆ Improved understanding about gender equality;
- ◆ A more constructive view of relationships;
- ◆ An understanding that there are choices, that people have the right to make choices, and that some choices are more constructive than others, even when they do not necessarily make constructive choices;
- ◆ Greater tolerance around making mistakes – both for oneself and for others;
- ◆ A strong sense that one can make a difference in one’s community;
- ◆ Increased self-esteem.

It also does seem, from the focus groups, that the arepp:Theatre for life approach encourages a degree of openness, plain speaking and debate. We think it is fair to say that this adds up to “increased self-efficacy”.

There also seems to be a fairly clear indication that arepp:Theatre for life is not really winning the battle (and nor is anyone else) on issues such as:

- ◆ Celibacy as a real option;

- ◆ Condom use;
- ◆ Homophobia (although those with arepp:Theatre for life exposure appear to be less homophobic).

It is worth noting some findings for arepp:Theatre for life to keep in mind:

- ◆ Girls seem to be more open and tolerant on key issues than boys;
- ◆ Co-ed schools seem to create an environment where boys are able to grow in self-esteem but less so in tolerance;
- ◆ Learners in small schools start off stronger on most indicators;
- ◆ The learners from the less affluent schools are less likely to be tolerant of homosexuality;
- ◆ Boys find it harder to accept that it is alright to make mistakes;
- ◆ Learners from schools where teaching is worse (indicated by poor matric results) are less likely to feel it is alright to make mistakes.

We believe that arepp:Theatre for life staff could usefully explore the output of the data analysis in more detail than has been possible here. There is a commitment from arepp:Theatre for life to incorporating some form of statistical data collection and analysis into its work in a more routine way in future. This should include:

- ◆ Revision of the indicators and the survey questionnaire;
- ◆ Clarity on the variables about which information is needed and improved methods of collecting this information;
- ◆ Review of the administrative systems that support the process;
- ◆ Ongoing entering of the data on a programme like SPSS;
- ◆ Regular analysis.

In general, we concluded that:

- ◆ The arepp:Theatre for life model is a valid one.
- ◆ arepp:Theatre for life implements its model self-consciously, rigorously and professionally.
- ◆ The humanist and rights-based framework provides for a non-judgmental but constructive context to which young people respond with openness and trust.
- ◆ The evaluation project has been of inestimable value in assisting the organisation to understand better what it is trying to achieve, and to refine all aspects of its presentations.
- ◆ Although flawed scientifically, the evaluation project did go beyond “gut level” and showed that arepp:Theatre for life can legitimately claim to have a positive impact on the young people with whom it works.
- ◆ There is a need for arepp:Theatre for life to explore in more depth “self-efficacy” as an indicator of what it is trying to achieve.
- ◆ In future such attempts to employ quantitative methods to measure impact, the “science” can be better done.
- ◆ Administrative record-keeping could also be improved.
- ◆ arepp:Theatre for life still needs to master the process of embedding its interventions in an ongoing supportive context, a need it recognises. This may require a focus, at least initially, on smaller numbers.

Overall, we commend arepp:Theatre for life for a very worthwhile effort, yielding important findings.

STRATEGIC & ORGANISATIONAL PLANNING

In order to begin responding appropriately to the recommendations and issues in the evaluation report, arepp:Theatre for Life began by engaging in an intensive strategic planning process from which the following were decided:

1. arepp:Theatre for Life's strategic frame work

Vision (Overall Goal)

arepp:Theatre for Life is committed to a vision of a supportive society in which the individual members are active directors of their own lives, taking responsibility for making informed choices which lead to empowered decisions for their holistic growth. This, in turn, contributes to the constructive development of their society.

Project Purpose or Immediate Objective

arepp:Theatre for Life works with school-going young people so that:

- They become active directors of their own lives; and
- Take responsibility for making informed choices.

This leads to them making empowered decisions.

arepp:Theatre for Life evaluates its impact against the following **indicators**:

- Young individuals are self-aware;
- Young individuals have a sense of self-worth;
- Young individuals understand their options;
- Young individuals access information and support;
- Young individuals engage actively with issues that impact on them;
- Young individuals make decisions and exercise choices about their lives;
- Young individuals show an open-mindedness and tolerance to the views, values and differences of others.
- The actions of young individuals are informed by acceptance of, and responsibility for, consequences.

By-products of these indicators in our society at this time would be:

- Less violence
- Less crime
- A lower HIV infection rate
- Fewer instances of STIs generally
- Less sexual violence
- Less substance abuse
- Fewer teenage pregnancies
- Fewer teenage suicides
- Less bullying
- Fewer school-based gang activities
- Lower drop-out rates
- An increase in literacy levels

Mission

arepp:Theatre for Life's mission is to produce travelling Edutainment Theatre presentations in schools, providing interactive, social life-skills and self-efficacy education to school-going youth, to develop resilience and enable informed choice using the arepp:Theatre for Life methodology.

arepp:Theatre for Life has a commitment to the highest quality in all areas of the methodology as a non-negotiable requirement.

The methodology includes the following aspects:

- Working primarily with school-going youth at their various developmental stages when they are developing the life-skills and attitudes to become active directors of their own lives.

- Working in controlled environments/sites to facilitate identification and engagement;
- Engaging audiences at an individual and personal level.
- Modelling options through theatre performances, without providing solutions.
- Fostering identification by presenting situations that are “realistic” and “true” to the lives and experiences of the audiences.
- Providing accurate information about relevant issues.
- Facilitating young people working out their own solutions through uninhibited, non-judgmental discourse (discussion, debate, interaction) around the issues that emerge.
- Encouraging the development of an environment which facilitates ongoing supportive discourse.
- Monitoring the quality of the discourse, the development of the appropriate environment, and the achievement of impact as defined in its vision, on an ongoing basis.
- Embedding the methodology in the way arepp:Theatre for Life works as an organisation, in the consciousness of its actors, in the schools with which it works, and in the wider society which impacts on young people;
- Committing to quality in all areas of the methodology as a non-negotiable requirement.

2. arepp:Theatre for Life’s 2006 – 2010 Strategic Plan

In the context of its strategic framework, arepp:Theatre for Life commits itself to achieving the following over the next three to five years (2005-10):

1. Edutainment theatre performances continue to be presented in accordance with the arepp:Theatre for Life ‘methodology’ which ensures ongoing monitoring, evaluation and adaptation to foster identification and encourage cognitive discourse by the audience.
2. The schools with which arepp:Theatre for Life works become places of non-judgmental enquiry and support.
3. The arepp:Theatre for Life methodology is embedded in the understanding of relevant decision-makers, gatekeepers and stakeholders, at different levels, locally, nationally and internationally.
4. Monitoring and evaluation mechanisms are embedded in all arepp:Theatre for Life areas of activity.

3. School for a Day

In order to enhance the arepp:Theatre for Life presentations, following the recommendations in the evaluation report, and to begin achieving the second strategic goal ‘making the schools more open and supportive’ a number of structural changes were decided. The first being changing the concept of how arepp:Theatre for Life works with the schools.

An arepp:Theatre for Life team would now spend a full day at each school, performing three performances to, up to, 12 classes during that day. In addition, the arepp:Theatre for Life performer/facilitators will be available to interact with the learners formally and informally in their breaks. In this way they would also be able to engage in immediate guidance and support if necessary, as well as conducting mini-focus groups and discussions for monitoring and evaluation purposes.

The facilitation sessions would now be split up into two groups, with two performers going with each group, to enhance the impact of the sessions.

At the end of the day, the team would present the entire educator body with a report on the

impact of the presentations, recommendations for further follow-up and support as well as contact organisations and services for this, and training in the arepp:Theatre for Life facilitation methods. Training would also be provided in the use of the supplementary follow-up materials that arepp:Theatre for Life provides.

In order to best achieve 'school for a day' it seemed that ideally arepp:Theatre for Life should split the intervention into 2 project focuses *Secondary Schools* and *Primary Schools* with different teams for each for more intensive and specialised training and reporting, as opposed to the current system where one team performs in both types of schools.

Lastly it was decided to try and partner with other organisations which produced follow on or support materials and training with ideologies and methodologies very similar to arepp:Theatre for Life to enhance both their materials and the arepp:Theatre for Life presentations. Thus far arepp:Theatre for Life had identified 3: *Today's Choices* for Secondary Schools produced by the University of Stellenbosh, and a SAN! Partner; *Firoza's Story* for the Intermediate phase (senior primary) produced by the African Pulse in conjunction with the Western Cape Education Department; and *Auntie Stella* produced by ARHEP in Zimbabwe, and a SAIH partner. Further research and development would also continue with arepp:Theatre for Life's own *Sis Siviwe* and *Mac Monkey* workbooks.

PARTNERSHIPS REPORT

arepp:Theatre for Life is actively sourcing partnerships with organisations that develop Life Skills materials. We are looking for materials whose content and lesson plans complement our presentations, and which can act as classroom follow-on for the schools with whom we work. African Pulse, Today's Choices and ARHEP are three such organisations.

Today's Choices is a sexuality Life Orientation CD Rom, video and workbook package for grades 10 and 11 and FET phase learners, developed by the University of Stellenbosch. Currently arepp:Theatre for Life and Today's Choices endorse one another's work, and promote each other's programmes to schools. In the future, we hope to work on further collaboration with regard to joint training in the use of the materials and the possibility of filming segments of arepp:Theatre for Life shows for the Today's Choices video clips, and in researching the value of using both interventions together, rather than separately.

The African Pulse is in the process of developing a Sexuality Life Orientation CD-ROM and Comic Book series for Grades 5 to 7. There is on-going discussion on a possible partnership between arepp:Theatre for Life and African Pulse, to seek joint funding and for the creation of complementary story-lines and characters for the animation and comic books. arepp:Theatre for Life hopes to work in the same schools as The African Pulse, and conduct a research project to test the benefits of a combined intervention.

Aunty Stella is a non-computer-based sexuality package developed by ARHEP, Zimbabwe which arepp:Theatre for Life promotes in schools for use in follow-up Life Orientation lessons

IMPACT, MONITORING AND EVALUATION

Following the recommendations in the evaluation, arepp:Theatre for Life has revised its understanding of Impact, and the monitoring systems it uses to capture this.

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

- the encouragement of a positive self-concept,
- the enforcement of self-esteem and self-value,
- the provision of relevant information,
- and the development of decision making life-skills,

So that the learners will be (further) enabled 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;
- be flexible and robust in responding to the consequences, both foreseen and unforeseen.

The learners develop resilience and are enabled with informed choice for sustainable decision-making.

For an arepp:Theatre for Life presentation to have these outcomes three factors are essential;

- personal emotional identification by the audience with the performance,
- the provision of relevant factual information,
- and the promotion of cognitive discourse amongst the audience.

This is achieved through the involvement and engagement of the audience in the show and the facilitated discussion afterwards.

arepp:Theatre for Life defines this engagement with the following **Engagement Indicators:**

Information: The learners have been (re)informed with relevant factual information.

Identification: The learners personally identified with the arepp:Theatre for Life performance.

Cognition: The learners cognitively engaged in discussion and debate about their issues.

Identification in this context is understood as a powerful feeling of affinity with the characters and their situations, and involves potentially regarding the characters as models that they may recognise, aspire towards, or avoid; adopting, realising or rejecting their attitudes, beliefs, behaviours, lifestyles or views.

Cognition is the mental ability and process of acquiring knowledge regarding attitudes, beliefs, behaviours, lifestyles and views by the use of reasoning, intuition or perception.

arepp:Theatre for Life uses these engagement indicators to determine the depth and level to which they have involved the audience in the presentation. The better the arepp:Theatre for Life presentation succeeds in engaging the audience on these three levels, the better the environment for impact to occur amongst that audience.

In the arepp:Theatre for Life context, impact is specifically understood as giving to, or affirming, or verifying for the audiences the skills, information and confidence to a) make and validate their own choices, b) take responsibility for those decisions, and c) to be adaptable, open and flexible in responding to the consequences, and circumstances in general.

The impact that arepp:Theatre for Life is therefore expecting is in terms of the audiences' self-concept, self-efficacy and self-sustainability in relation to the *specific issues* that the audience engaged with during the intervention.

Self-concept in this context is understood to be the whole inner picture that somebody has of himself or herself, including such traits as competence, worth, and attractiveness - how they think, believe and feel about themselves.

Self-efficacy is understood to be the ability of a person to understand, influence and change their own attitudes, beliefs, behaviours and views.

Self-Sustainability is understood as the maintenance of a person's self-concept and their choices, beliefs, behaviours and views, and includes the ability to be tolerant, flexible, and adaptable.

arepp:Theatre for Life refers to these as **Resilience Indicators** and determines them with the following **indicator statements**:

Self-concept

Self-awareness: an increase in the learner's competence and understanding of themselves and their self-image – how they think about themselves.

Self-esteem: an increase in the learners' sense of confidence, merit and value – how they feel about themselves.

Self-respect: an increase in the learners' sense of worth and dignity – their belief in themselves.

Self-efficacy

Choices: an increase in the learners' understanding about the options and consequences of lifestyle choices, beliefs, behaviours' and views.

Decisions: an increase in the learners' ability to make decisions regarding their own lifestyle choices, beliefs, behaviours' and views.

Responsibility: an increase in the learners' acceptance of the responsibility for decision-making, or, conversely, for not making decisions regarding their own lifestyle choices, beliefs, behaviours' and views.

Self-Sustainability

Tolerance & Open-mindedness: an increase in the learners' tolerance of and receptiveness to alternate choices, beliefs, behaviours', lifestyles and views.

Flexibility: an increase in the learner's ability to accommodate or allow for alternate choices, beliefs, behaviours', lifestyles and views.

Adaptability: an increase in the learners' ability to adjust and modify to changes and new conditions/circumstances.

The development of self and self-efficacy is not a single event, but rather a process which occurs on a continuum. Impact is therefore also understood to be able to occur at various places on this continuum to facilitate and support change – from a person starting on the continuum towards change, to facilitating movement along the continuum, to assisting in the maintenance of that change – depending on where the person is in relation to the issue and their development.

arepp:Theatre for Life has defined five basic stages on a **Self-efficacy Continuum** to indicate the nature and depth of the impact that occurred for the audience, based on the manner and level with which they engaged in the *specific issues*, as follows:

Sparked Awareness is the point where a person begins the process of possible change; the impact is that they become aware where they were not before and start thinking about a choice, a behaviour, a belief, a lifestyle.

Re-enforced Understanding is the point where the information and knowledge that a person has gathered confirms a possible choice about a behaviour, a belief or a lifestyle; the impact is that their understanding is enhanced and re-enforced concerning their options.

Encouraged Choices is the point where a person actually plans to make a change; the impact is that they choose to address a behaviour, a belief, a lifestyle.

Supported Decisions is the point where the person takes action; the impact is that they change the behaviour, belief, lifestyle.

Validated Lifestyles is the point where a person is living and maintaining the change; the impact is that it confirms and supports the changed behaviour, belief, or lifestyle of a person, validating their choices and decisions.

This can be expected to occur in several places due to the diversity of the audience and the nature of the issues presented.

arepp:Theatre for Life uses these indicator statements and the self-efficacy continuum to determine how the audience may have been changed by their engagement in the intervention, and in which particular self-development areas. arepp:Theatre for Life refers to this overall as **Resilience.**

Resilience here is understood as the capacity to respond to, transcend, withstand and recover from changes, set-backs or adversity.

A change does not need to have occurred in all indicators for there to have been an impact, however the greater the level of the impact, the greater the likelihood of those changes being followed-up and maintained, with the appropriate support.

Monitoring And Evaluation

In order to determine whether the desired impact of an arepp:Theatre for Life presentation has occurred, each arepp:Theatre for Life performance team is trained to critically assess the learners reactions to the presentation, their participation in the facilitation sessions, the questions asked, and the discussions held, and then, in group discussion, to rate and report on their impression of the impact of the intervention. Quantitative ratings are supplemented and supported by qualitative statements to provide explanation, and to assist with later recall, discussion and reporting.

The intent is to try to capture the immediate impact of each presentation with each individual audience. In this way arepp:Theatre for Life is able to determine where in relationship to the development of resilience each audience appears to be sited with regard to the main issues that were relevant to them from each presentation, and what potential areas may need additional concentration, follow-up or support.

In order to provide a sense of validity to the teams' perceptions, the Life-Skills educator at each school and some learners also evaluate each presentation, using the same (or similar) indicators and questions. This provides a three point rating of each presentation by all the participants for comparison and analysis.

This enables arepp:Theatre for Life to identify, capture and assess qualitatively and quantitatively the impact of the individual presentations and the audiences they perform to.

These ratings and assessments are then tracked and compared with the situations, environments and profiles gathered from other presentations and other schools, enabling arepp:Theatre for Life, over time, to statistically demonstrate change and the potential for sustainability, and thus the impact of the project.

C: ORGANISATIONAL REPORT

FUNDING

The budgeted cost for 2005 was a proposed R 7,000,000.00, for which arepp:Theatre for Life had secured R 2,604,129.00 in funding from various donors, as detailed below.

Dept. of Health - National HIV/AIDS Dir.	556,311	all projects
ICCO	556,000	all projects
SAIH/OD	701,500	<i>Look Before You Leap</i> only
StopAIDSNOW (AIDS FONS)	790,318	all projects
TOTAL	2,604,129	

The balance of R4,400,000 arepp:Theatre for Life had requested in proposals with various

donors, two of which, the National Lottery and the Department of Health, (R3,000,000) arepp:Theatre for Life had a previous funding relationships with, with no indication that these would not continue, although the funding was not secured at the end of 2004. arepp:Theatre for Life continued operations as normal without their confirmation, based on our positive relationship, though we cancelled the two 'expansion teams', team W and team U, that we had hoped to field this year due to requests from the organisations we work with. We were able to do this using arepp:Theatre for Life reserves to make up the difference, but were unable to continue to do so after June 2005, as by then we would have used most of our 2005 funding. The SAN! Funding had also not yet been received by arepp:Theatre for Life and it was decided to 'roll over' the SAN! Funding once it was received to 2006, as it is specifically for a team.

arepp:Theatre for Life had sufficient reserves to continue to operate just our administrative and production component until December, during which time we continued to prepare and plan to field two teams from the beginning of 2006.

2006

Currently our expected funding outlook for 2006+ is as follows:

DeBeers Fund	75,000	
Dept. of Health - National HIV/AIDS Dir.	800,000+/-	400,000 secure for 1 st Q, bal expected
ICCO	500,000+/-	3 years, contract still to be signed
National Arts Council	100,000	
StopAIDSNOW! (AIDS FONS)	800,000	3 years
TOTAL	2,275,000	

We will continue to attempt to source additional donors for the balance required for 2006 (+/- R700,00) and beyond, as well as trying to secure contracts with other donors to increase the number of teams we can field.

2006 ACTIVITIES PROPOSAL

(The full proposal has been sent separately)

arepp:Theatre for Life currently has funding commitments for 2006 to run two teams. Our SAN! partnership commits us to the Western Cape, Gauteng, KwaZulu Natal and the Free State. Our support materials partnership with *Today's Choices* is currently based in the Western Cape and moving into KwaZulu Natal and the Eastern Cape and Free State in 2006 and *The African Pulse* is Western Cape based for 2006. While the Junior Primary Schools shows – *No Monkey Business* – are extremely popular with our partner schools, they have also generated the least donor interest and are the most difficult to demonstrate impact due to the age of the audience.

The most cost effective solution with the maximum impact whilst still reaching as many of our previous partner schools as possible and suiting our strategic plan, donor commitments and current partnerships for 2006 is therefore for both teams to be able to perform both Secondary (High) schools shows (*Look Before You Leap*), and a Senior Primary (Intermediate) schools show (*About Us*). One English & isiZulu team will be based in Johannesburg and perform in Gauteng, KwaZulu Natal and Mpumalanga, the other English & Afrikaans team will be based in Cape Town and perform in the Western & Eastern Cape with a short tour in the Free State. We will begin the first quarter with training and rehearsing the two *Look Before You Leap* shows because the first half of the year is better for Secondary schools due to exams, and train and rehearse the teams into the *About Us* show in the April holidays. The teams' contracts will run until the end of September as performances can't happen in the forth quarter due to end of year examinations. Should the opportunity or funding arise or the need or

requests from the schools be so great we will consider rehearsing the teams into a *No Monkey Business* show in the July school holidays.

This should allow us to reach some 200 partner schools and FET colleges, some 120,000 young people between the ages of 11 and 25, in 2006 - roughly 50 per province. We are also hoping to initiate a long term (3-4 years) impact evaluation in the *About Us* age group.

2006 PROPOSED BUDGET

Budget 2006	2 Teams
ADMINISTRATION COSTS	
Bank Charges	22,470
Insurance	42,332
Legal Fees	30,000
Rental/Rates & Electricity	80,953
Security	6,420
Admin Staff Costs	58,029
PROJECT COSTS	
Accommodation & Subsistence	233,660
Communications	161,295
Evaluation	0
Finance Control	202,918
Performers	559,633
Media Costs	93,153
Production Staff Costs	1,118,049
Show Development	11,984
Show Maintenance	32,996
Show Consumables	2,520
Training & Welfare	64,685
Travelling	224,128
CAPITAL COSTS	0
TOTALS	2,945,225

We anticipate being able to generate some R200,000 ourselves from our cost recovery policy and interest earned, which leaves us with about R500,000 still to find.

2006 COST RECOVERY POLICY & PROCEDURE

crepp:Theatre for Life believes that there should be a charge levied for our intervention, both because of the need to earn some income ourselves, and because of the belief that that which is paid for is valued more, and that when people pay for something they have a stake in demanding the highest possible quality.

crepp:Theatre for Life categorises the schools we perform at as follows:

- A Poor (Schools fees R500 or less per year)
- B Average (R501 – R 2,999)
- C Affluent/Commercial (R3,000+)

The policy aims at a 75/15/10 percent spread, with a minimum of 75 percent of the schools in category A and 15 percent of schools in category B, and a maximum of 10 percent of shows in category C, aiming at raising 10% of costs.

The basis of the policy is a **charge per day** to the school. The focus of crepp:Theatre for Life is our Partner Schools and their learners. The aim is to deliver the best intervention for optimum impact. The crepp:Theatre for Life intervention works best in medium sized peer groupings where the emotional and physical development of the learners is similar.

crepp:Theatre for Life shows perform to the following grade breakdowns: grades 4-7, grades 8-9, and grades 10-12.

arepp:Theatre for Life will therefore always perform a minimum of 3 presentations at each school restricted to not more than 2 grades at a time and a maximum of 200 learners.

Any exceptions are discussed and minuted with reasons.

2006 SCALE OF CHARGES

Category	Fees	cost/child	min/day
A	R0 – R500	1	600
B	R501 - R2999	3	1800
C	R3001+	8	4800

STAFF

The following staff resigned during 2005:

Ms Annette Brokensha, Executive Producer: Marketing & Touring, to take up a position with Child Line. Annette has been with arepp:Theatre for Life since 1994 and has been instrumental in the development of the organisation for the past decade. She will be sorely missed.

Ms Najma Jugmahan, Administrative Secretary, to spend more time with her growing family. Najma has been the secretary and central 'hub' of the organisation since 1997. She too will be missed.

Mr Tihoni Sechogela, Production Manager, to pursue a career as a performer. While quite new in this position, Tihoni had worked with arepp:Theatre for Life as a performer since 2003.

Ms Estelle Steenkamp, Production Manager, to pursue a career as a performer. While quite new in this position, Estelle had worked with arepp:Theatre for Life as a performer and play director since 2001.

We were also forced to end the contracts of our performing staff 3 months early due to the funding issue, as reported above.

The 2005 staff were: Eben Genis, Jacques Theron, Lindi Matshikiza, Rox Mcaiser, Selby Ngwenyama, Busi Maseko, Andile Mngadi, Zandile Genu, Hein Van Zyl, Rozanne McKensie, Riaan Visman, Daphne Mohanoe, Naadiya Amod, Kerry Lee Allen, Batsile Ramasodi, Siduduzo Majola, Kabi Thulo, Wellington Matamela and Tumi Morake.

As our funding for 2006 was only sufficient for two teams, we were forced to retrench Mr Vusi Mpela as we had too much capacity at the project implementation level (in terms of staff numbers, not support.) This was particularly difficult for us as Vusi began as a young performer with arepp:Theatre for Life in 1998, and has, over the years, performed in every single one of our shows, as he was so versatile with languages. His move into the production side came as he was finally too old to perform, and it was a great pity that it didn't work out.

We wish them all the best for the future.

The resignations occurred at a time when arepp:Theatre for Life needed to re-examine our strategic goals, the focus of projects and our funding and development strategies for the future following the evaluation report and the funding situation. We also urgently needed to re-examine and investigate our staffing and job responsibility structures as was clearly indicated in the annual staff assessments in March, particularly with regard to issues of workload, responsibility and burnout in key positions.

Organisation & Job Descriptions Review

On the basis of the strategic and presentation plan, the following were re-examined:

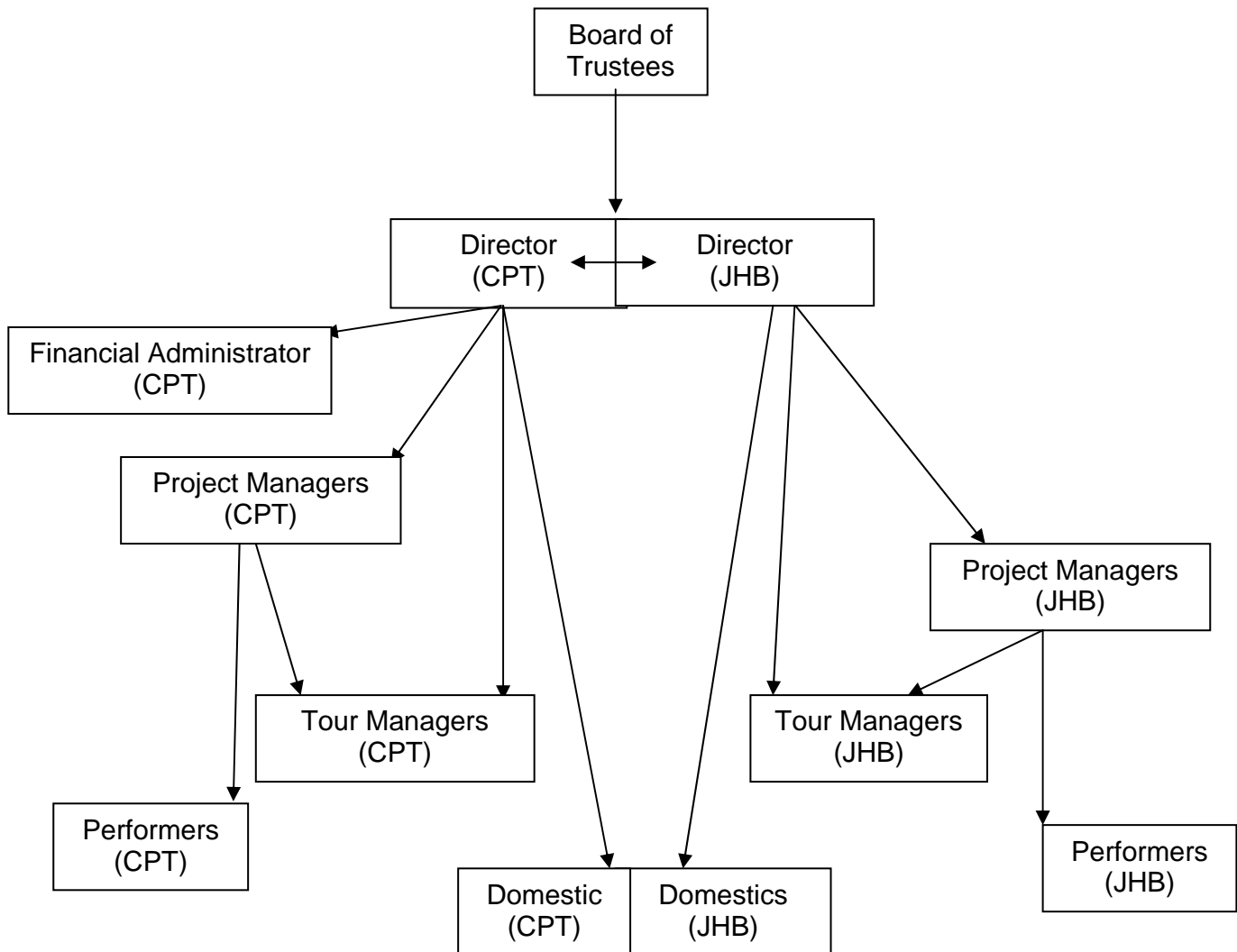
- Job descriptions, including identifying what is not currently included in the jobs and

what to do about this

- Key Performance Indicators (KPIs)/Performance Standards as a basis for a performance management system
- Competencies needed to do the jobs adequately
- Capacity building
- salary policy and structure

Which resulted in a new organigram for the organisation, with new job titles, and updated Performance Management policy and a revised salary scale (all available on request). The new organigram follows. Basically the 3 person executive has been replaced with two Directors, one in each office. The production manager's job position has been split into two positions Tour Manager and Project Manager, the latter with more responsibility.

arepp:Theatre for Life Revised Organigram



Following the strategic and organisational planning this year it was decided not to replace or hire for any of the positions at this time. This means that arepp:Theatre for Life is starting 2006 with only five permanent staff members, 2 in Johannesburg and 3 in Cape Town.

BOARD

During the organisational review the role and duties of the Board was clarified as well. In brief the role of the arepp:Theatre for Life Board is:

- To supervise the directors and hold them accountable
- As a "last resort" for staff in grievance and disciplinary matters/impartiality
- To perform a fiduciary duty

- To ratify proposals and the budget
- Advocacy

The following are or became members of the arepp:Theatre for Life in 2005:

Ms Lesego Motsepe - Chairperson - Performer (Lettie in *Isidingo*)

Mr Nicholas Culayo – Former staff member and theatre maker

Mr Brian Heydenrych – Treasurer - Theatre Producer and freelance performer

Ms Shireen Hellberg-Hollier – Theatre maker

Ms Janice Honeyman - Theatre Director.

Ms Shaheda Omar - Clinical Co-ordinator, Teddybear Clinic for Abused Children

Ms Marian Nell – Secretary – Organisational development consultant and evaluator.

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

Long time Chairperson and board member since the conception of the Trust in 1991, Alan Velcich, resigned from the Board this year. It is with deep sadness that we let Alan go as he has been fundamental in shaping arepp:Theatre for Life over the years. Alan's abiding sense of fairness coupled with his belief in the value and worth of all people steered the organisation through the troubled times. Somehow he always managed to help the organisation find the solution which best suited everybody. He was always ready to listen, and available when ever he was needed. His unwavering support and encouragement quietly inspired the organisation to rise to its challenges and better itself and its work. He was very much like arepp:Theatre for Life's father, and it will be hard to see him go. Fortunately he has consented to stay on as the arepp:Theatre for Life auditor, which means we haven't completely lost his wisdom and understanding of the organisation. We thank him, again, for his incredible dedication and unwavering support and encouragement, arepp:Theatre for Life would not be what it is today if it had not been for his contribution.

D: FINANCIAL REPORT

JANUARY – DECEMBER 2005 INCOME STATEMENT

	Budget	Expenses	Var%
001 INCOME	6,996,830	3,442,198	49%
010 DONATIONS : ABOUT US	60,000	32,980	55%
011 DONATIONS : LOOK B/F LEAP	75,000	61,603	82%
012 DONATIONS : NMB	115,000	33,295	29%
013 DONATIONS : Workshops	0	88,675	0%
014 DONATIONS - OTHER	0	5,195	0%
020 GRANTS	6,597,080	3,106,952	47%
030 INTEREST RECEIVED	149,750	113,498	76%
EXPENSES	6,106,188	3,776,913	62%
ADMINISTRATION COSTS	361,364	225,135	62%
Bank Charges	21,000	14,040	67%
Insurance	35,000	19,881	57%
Legal Fees	30,000	18,913	63%
Rental	82,500	71,168	86%
Security	6,000	6,299	105%
Admin Staff Costs	186,864	94,836	51%
PROJECT COSTS	5,514,824	3,522,798	64%
Accommodation & Subsistence	679,900	307,567	45%
Communications	276,804	158,876	57%
Evaluation	100,000	115,587	116%
Finance Control	227,854	175,007	77%
Performers	1,490,462	908,012	61%
Media Costs	283,330	148,470	52%
Production Staff Costs	1,825,211	1,287,613	71%
Show Development	48,000	36,942	77%
Show Maintenance	112,680	63,669	57%
Show Consumables	6,978	1,168	17%
Training & Welfare	77,000	85,177	111%
Traveling	386,605	234,710	61%
CAPITAL COSTS	230,000	39,351	17%
Travel Workshop Zambia 2	0	4,883	0%
Prior Year Adjustment	0	-15,254	0%

NOTES

What follows is an overall line item explanation in relation to the 2005 budget. The figures reflected here only refer to monies received or spent during the period under review.

As we did not have teams running for the second half of the year most of our production expenses should be between 60% - 75% of the budget, only those items which do not relate to this will have notes.

Budget

The budget used here is the revised budget less the two teams for the hoped expansion of the projects, Teams U & W, for which we could not secure funding but is not revised for the early cancellation of the teams. Obviously because we had to cancel the teams at the end of June the 2005 budget does not reflect the real situation.

Income: Donations - Workshops

This was for the first HCP workshop in Zambia.

Income: Grants

Dept. of Health	R 1,564,262
NAC	R 40,000
SAIH	R 700,900
SAN!	R 801,790

Security

This is slightly over due to an above inflation increase in 2005.

Admin Staff Costs

These are down due to the resignation of the Administrator in May.

Evaluation

The evaluation ended up costing more than we anticipated (back in 2001 when we planned the project). We felt, however, that the additional expenses were justified in order to achieve the desired intention of the whole process and we didn't wish to compromise the findings due to financial constraints at this stage.

Training & Welfare

This is over budget due to all the strategic and organisational planning and training that took place during 2005.

Capital Costs

Computer Equipment: 21,700.95, the majority of this was to replace the laptop stolen in Zambia, which we recovered from insurance.

Media Equipment: 15,999.90 we needed to buy two media projectors in order to facilitate our trainings, and so save on paper and printing costs.

COST RECOVERY

We managed to raise R 216,553, 6% of our total costs, which is the same percentage as last year, again under our aimed 10% and 50% of what our updated policy should have required. Again this is due to the category A schools which still feel they cannot afford to pay. This represents a donation of R 0.84 a person and R157 a show, roughly the same as 2004. It also represents an income of about R 428 per school.

Although we increased our costs to reflect inflation, we did confirm the first quarters' shows at the 2004 rates. In addition, most schools indicated that they were unable to pay the revised rates and in most cases this was accepted by the production managers. Our cost recovery policy has been re-examined and revised in light of 2004 and this year's results to better reflect our intentions, and the reality facing our clients for 2006.

Per age-group this was as follows:

- **Look Before You Leap** brought in R 61,603; 6% of costs and 82% of what was expected for 2005.
- **About Us** brought in R 32,980; 4% of costs and 55% of what was expected for 2005.
- **No Monkey Business** brought in R 33,295; 3% of costs and 29% of what was expected for 2005.
- **Training** brought in R 88,675.

FINANCIAL OVERVIEW

In 2005 it cost arepp:Theatre for Life R 3,778,113 to produce and run 10 tours of our 3 age-group projects, 48% under the revised budget on the whole. This represents a cost of about R 24.85 a person, R 4,629.00 a show and R 12,632.00 a school. These figures are high though as we didn't perform in the 3rd quarter. arepp:Theatre for Life spent R 1,000,000 of it's reserves this year due to us not receiving the funding we had anticipated.

We managed to raise R 216,553, 6% of our total costs. This represents a donation of R 0.84 a person and R157 a show, roughly the same as 2004. It also represents an income of about R 428 per school.

Per project this was as follows:

- ***Look Before You Leap*** cost R 1,249,711 and brought in R 61,603.
- ***About Us*** cost R 1,249,711 and brought in R 32,980.
- ***No Monkey Business*** cost R 1,249,711 and brought in R 33,295.

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

Dept. of Health	1,122,483
ICCO	556,000
National Arts Council	40,000
NLDTF	3,410 (bal. of 2004)
SAIH	708,367
SAN!	0.00
arepp:Theatre for Life reserves	1,346,654

E: CONCLUSIONS

In 2005 arepp:Theatre for Life trained and fielded **5 touring teams** for six months of the year and **3 training workshops**, instead of the projected 7 teams due to arepp:Theatre for Life not receiving the expected funds. Essentially this meant that arepp:Theatre for Life could not expand into the much requested province of Limpopo, nor could we expand further into the Eastern Cape or the North West as requested by our network partners and contacts in 2004. All of which had been part of the planned expansion in 2005. Unfortunately we were also therefore not able to visit approximately a third of the areas and schools where we have had partners since 2003, as was expected for the third quarter of the year. The SAN! Funding was also received by arepp:Theatre for Life very late and it was decided to 'roll over' the SAN! Funding to start in 2006, as it is specifically for a team. Fortunately arepp:Theatre for Life had sufficient reserves to continue to operate just our administrative and production component until December, during which time we were involved in strategic and organisational planning as well as preparing and planning to field two teams from the beginning of 2006.

During 2005 arepp:Theatre for Life produced and ran **10 tours in the Eastern & Western Cape, the Free State, KwaZulu Natal, and Gauteng**, less than planned due to the funding issue.

This represents some **354 performance days** and **135,421 kilometres**. This is an average of **35 performance days** per tour, and **2.50** shows per day which is as expected.

52 support organisations in the various areas were recommended to the schools, **40** of which we have recommended, and worked with, previously.

arepp:Theatre for Life worked with **299 schools**, **206** of which we have worked with before – some 72%, as expected. This is an average of **30 schools** per tour, or one school a performance day, which is substantially lower than previous years, where an average of 45 schools was more common. The reason for this is arepp:Theatre for Life's insistence on smaller audiences, and school focussed programmes for better and more sustainable impact. This is approximately **50 schools per province**.

arepp:Theatre for Life performed to **152,132 English, Afrikaans, isiZulu, and seSotho learners**.

272 Educator Facilitations were conducted and **150,970 *It's Your Choice*** brochures in all languages, **126 *Monkey Melodies*** tapes and **2,314 Educators' Worksheets** for follow-up and support were distributed.

Per Age-group focus this was as follows:

- **54,328 (36%) *Look Before You Leap*** 15-23 year olds
- **40,922 (27%) *About Us*** 11-14 year olds
- **56,882 (37%) *No Monkey Business*** 6-10 year olds

We performed **816 shows** of a booked total of 961 (85%).

Per project this was as follows:

- 316 ***Look Before You Leap*** shows
- 214 ***About Us*** shows
- 286 ***No Monkey Business*** shows

We concentrated on Secondary Schools (*Look Before You Leap*) during this period because 25% of our secured funding was for this age-group from SAIH, and this was the age-group the evaluation project studied.

668 Client and **515 Learner** Evaluations were returned. The presentations were rated highly by all concerned, achieving an overall rating of 88% 'good'. The teams rated their presentations quite modestly in comparison to the audience and educators, and while the teams tended to feel that the presentations were 'good', the audience and educators tended to rate them as 'excellent'. None the less they felt that they enjoyed their presentations and working together, and that, in general the presentations were well received, at the audiences level, and understood, achieving a presentation assessment of **3.30** or **83%** for identification, provision of information and engagement in discourse.

In 2005 it cost arepp:Theatre for Life R 3,778,113 to produce and run 10 tours of our 3 age-group projects, 48% under the revised budget on the whole. This represents a cost of about R 24.85 a person, R 4,629.00 a show and R 12,632.00 a school. These figures are high though as we didn't perform in the 3rd quarter. arepp:Theatre for Life spent R 1,000,000 of it's reserves this year due to us not receiving the funding we had anticipated.

We managed to raise R 127,877, 5% of our total costs. This represents a donation of R 0.84 a person and R157 a show, roughly the same as 2004. It also represents an income of about R 428 per school.

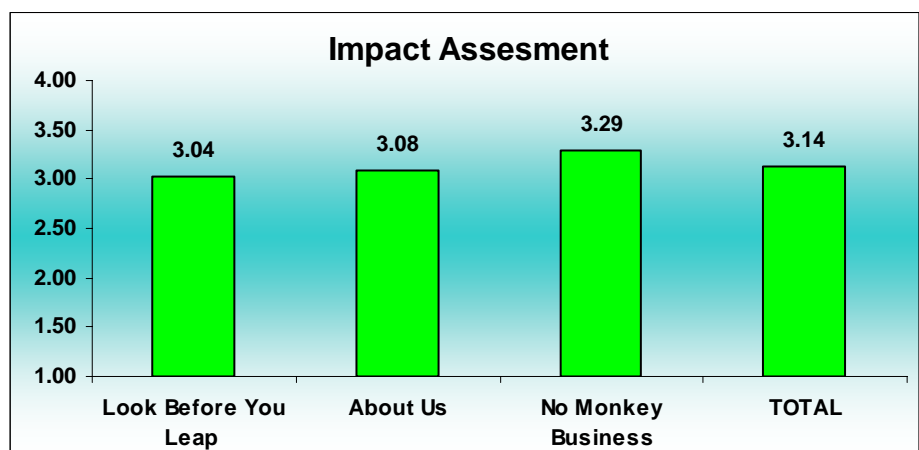
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In terms of Impact the expectation was that there was about a **78%** encouragement of self-efficacy - that is feelings of control, competency and self-worth - for about **60%** (or **91,279**) of our learners, in the areas of sparking awareness (25%), re-enforcing understanding (25%) and encouraging choices (25%) with regard to the issues presented by arepp:Theatre for Life.



Per project this is as follows:

For **Look Before You Leap** there is an expectation that we achieved 76% encouragement of feelings of control, competency and self-worth, for about 65% of the audience, predominantly in the areas of sparked awareness (25%), re-enforced understanding (20%), encouraging choices (29%) and supporting decisions (16%).

For **About Us** there is an expectation that we achieved 77% encouragement of feelings of control, competency and self-worth, for about 60% of the audience, predominantly in the areas of sparked awareness (24%), re-enforced understanding (31%) and encouraged choices (23%).

For **No Monkey Business** there is an expectation that we achieved 82% encouragement of feelings of control, competency and self-worth, for about 60% of the audience, predominantly in the areas of sparked awareness (26%) and re-enforced understanding (28%).

The educators felt that the presentations were informative and presented in an entertaining way. The educators commented that they re-enforced what they were teaching and led to further discussion in class. S.Y. Orgill of Marine Primary: *“Learners found the presentation enjoyable. The attention span of the learners was captivated, as the level of language was on par with the learners. Continue with the excellent project.”* and *“A positive impact was made on the learners as far as aids awareness is concerned.”* (R.J. Luffin, Hillcrest Primary)

A learner at Bayview Primary commented: *“It’s the only show that the school ever got that was nice. I enjoyed it”,* and *“It doesn’t matter what other people think of you, as long as you are happy, that’s ok!”* (Nekaylan, Curro Private School). And finally, *“It taught me to stand on my own two feet when pressured by my peers.”*(Mariske, Helderkruin Primary).

This has been a very mixed year for crepp:Theatre for Life. On the one hand the four year impact evaluation, *Beyond Gut Feeling* and its recommendations were exciting and positive and filled us with possibilities and ideas for extending and improving the presentations and the impact. On the other hand, not securing the necessary funding and having no teams running in this quarter (for the first time ever in our history) was a deep and bitter blow, to us and our schools, which had profound impact on our moral and the emotional well being of the organisation. It seemed such a cruel irony that at a time when we had finally managed to collect such positive validation of, and profound insight into, the impact of our work there were no donors who were interested. The resignations of so many staff members didn’t help matters, and it was hard to remain upbeat and positive, even as the strategic and organisational planning produced such constructive and exciting changes and improvements.

All in all this has been a very difficult and challenging year. We are extremely pleased with our renewed strategic focus and the changes we have made to the structure of the organisation and the way we will work with our partner schools in the future. The partnership relationships we are building with other organisations, both in the confines of the SAN! partnership and beyond, hold much promise for the expansion and enhancement of the impact and effect of our work, and we’re looking forward to implement these ideas in 2006.

Currently our expected funding outlook for 2006+ is as follows:

DeBeers Fund	75,000	
Dept. of Health - National HIV/AIDS Dir.	800,000+/-	400,000 secure for 1 st Q, bal expected
ICCO	500,000+/-	3 years, contract still to be signed
National Arts Council	100,000	
StopAIDSNOW! (AIDS FONS)	800,000	3 years
TOTAL	2,275,000	

We will continue to attempt to source additional donors for the balance required for 2006 (+/- R700,00) and beyond, as well as trying to secure contracts with other donors to increase the number of teams we can field in the future.

This does mean, however, that it is a very much smaller organisation which goes into 2006, which has had its own huge emotional impact. It is also hard not to be able to field the same number of teams as the last five years, and therefore not be able to return to some 300 schools, and 200,000 learners, but that's also part of the nature of being an NGO. The 2006 auditions went very well and we are very pleased with the changes we made to the process, as they significantly assisted our selection processes. We're very excited about the new clarity the evaluation has given to our understanding of our impact, and even more excited about our new 'school for a day' approach which we are anticipating will do a lot to enhance the impact and reach of the interventions. So it is with some disappointment, but a great deal of anticipation, that we close, what may have been crepp:Theatre for Life's *annus horribilius*, 2005.