

CLOWNS WITHOUT BORDERS

PROJECT NJABULO

2006 ANNUAL REPORT



“I learned that I am not alone in my dreams.
There are people there to support me.
At first I felt shy, but now, I feel different and it feels great!”

Thandokuhle, 14 year-old child, after a Life Dreams workshop in Kwazulu-Natal
working with the Rob Smetherham Bereavement Service for Children

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Selena McMahan, Jamie McLaren Lachman, and Alice Nelson pump up a balloon during our last show in Malealea, Lesotho.



I. Overview

The intention of this report is to provide an assessment of Clowns Without Borders (CWB) Project Njabulo's 2006 operations according to our program's objectives and experience in the field. This report will also provide a budget analysis and a proposal for future action.

II. Report Summary

CWB Project Njabulo's mission is to provide psychosocial support through laughter and humor to children and their caregivers affected by HIV/AIDS and poverty in Southern Africa. We also attempt to raise our society's awareness of the conditions encountered in the field. As Clowns Without Borders's third year in the region, we continued to expand our work in South Africa, Swaziland, and Lesotho while strengthening relationships with preexisting partner organizations.

From May 6th to November 1st, volunteer teams from the United States, Canada, Australia, and South Africa visited rural communities in South Africa, Lesotho, and Swaziland. They performed over 70 times for more than 25,000 children. Additionally, we provided professional development training to local performing artists working on HIV/AIDS awareness initiatives. Finally, Project Njabulo created a program strategy, *Siyajabula* (We are Happy), that combines performance and theatre arts education in community-wide 10-day interventions.

Through awareness raising campaigns, individual donations, small foundation grants, benefit performances, volunteer contributions, and corporate sponsorship, Project Njabulo raised a total of \$58,523.43. The total costs for the project was \$58,164.37.



Laughing 1000s in Elandskop, KZN



III. Objectives

In accordance to the UNICEF, USAID, and UNAIDS 2004 report, *Framework for the protection, care and support of orphans and vulnerable children living in a world with HIV and AIDS*, as well as from our own experience in the field, Project Njabulo has drafted the following objectives:

1. To enable and facilitate children and families' ability to cope with the psychosocial effects of HIV/AIDS, poverty, and violence
2. Target the most vulnerable children and communities, not only children orphaned by HIV/AIDS but all children affected
3. Provide the opportunity for emotional recovery from trauma and stress through caring and loving interaction
4. Provide caregivers with tools to connect with their children in a loving relationship that recognizes their needs to be creative, have the space to play, and develop a positive vision of the future
5. Provide positive reinforcement of social values that promote peace, diversity, and collective identity
6. Facilitate social integration of children and reduce the stigma and discrimination associated with HIV/AIDS
7. Establish relationships that will enhance recovery over a period of time by connecting local performers and artists, schools, donors, and community based organizations
8. Teach caregivers, community volunteers, and partner organizations' staff how to use theatre and play to provide nurturing interaction to children
9. Deepen our understanding of the capacity of laughter and theatre arts education to improve the psychosocial wellbeing of affected children over a period of time



Children mimicking a scene from our show, Ahlobala!, in Mbabane, Swaziland.



IV. Project Goals

Primary Goal

The primary goal for Project Njabulo 2006 was to provide direct psychosocial intervention to children and their caregivers affected by the HIV/AIDS crisis. We also aimed to create a program that supports existing community structures. As part of our long term objective to be active throughout Southern African, we expanded our operations to include Lesotho and Swaziland. We also strengthened our relationship with existing partners.

Supporting Existing Programs

We recognize that our work is most effective when complementing already existing structures and/or organizations that provide support to children both at home and in school. According to a ground breaking publication on providing psychosocial support to children affected by HIV/AIDS, the most enduring psychosocial relief occurs in ongoing interactions at the home between children and their caregivers.¹ As a result, our emphasis is on helping partner organizations provide both caregivers and their children with the skills to develop nurturing relationships that improve the emotional wellbeing of the entire community.

¹ Richter, Foster, Sherr. *Where the Heart is: Meeting the psychosocial needs of young children in the context of HIV/AIDS*. Bernard van Leer Foundation. 2006

V. Beneficiaries

Background to HIV/AIDS

In Southern Africa and throughout the continent, HIV/AIDS has had an enormous impact on the lives of the most vulnerable – children. UNICEF (2006) estimates that 12 million children age 18 or younger have lost one or both parents to HIV in Sub-Saharan Africa. In South Africa alone, there are almost 2 million children orphaned in South Africa due to the epidemic. However, the predominant focus of NGOs and the media on “AIDS orphans” fails to recognize the true impact of HIV/AIDS on the lives of children. Labeling a child an “AIDS orphan” carries certain stigmas that can be damaging to his/her emotional and social development. Furthermore, according to *Where the Heart is*, “the preoccupation with orphans has also meant that the plight of children living with sick parents has been overlooked.”² Additionally, children living in households that foster orphans are adversely affected due to limited economic and social resources. In Lesotho and Swaziland as well as regions of South Africa (rural KZN), infection rates are over 30% and 40%, respectively, of the population. Poverty, malnutrition, accidental death, and insufficient health and social services all compound the impact of HIV/AIDS on the lives of children.

² *Where the Heart is: Meeting the psychosocial needs of young children in the context of HIV/AIDS*.



All Children are Vulnerable

Resisting the NGO temptation to label these children as an acronym - OVCs (orphans and vulnerable children) - we recognize the humanity of children as vulnerable beings requiring opportunities for play, laughter, and the permission to be children. Focusing primarily on children ages 6 to 18, we have expanded our emphasis to include children who are affected by HIV/AIDS due to caring for an ill caregiver, in bereavement, living with other orphans, as well as other reasons beyond HIV/AIDS. These children are at an extremely vulnerable developmental period in their life. They need positive and caring interaction as well as opportunities for creative expression as they recover from loss, grief, and depression.

Community Based Organizations

While Project Njabulo 2006 continued to collaborate with children's homes/villages, we gradually shifted our focus to partnerships with community based organizations in which affected children are integrated in their community. These programs help communities maintain a family network in which the children can find nurturing care at home.

Reaching out to Caregivers. As a result, in 2006, Project Njabulo directed our attention to providing support to the greater framework that the children live in, and more specifically, caregivers who bear the

brunt of responsibility in nurturing children. In the past, we have used performances and workshops solely aimed at children as the primary means of operation. Over the years, we have come to realize that working with the children alone insufficiently addresses the situation. As we moved into our 3rd year of operation, we broadened our focus to include primary and secondary caregivers.

These are predominantly older women – grandmothers, aunts, neighbors – who care for children when their primary caregivers are sick or have passed away. Caregivers shoulder the additional stress of finding additional resources to provide for these children, crowded living situations, as well as coping with their own grief from losing someone they love.



Grandmothers look at pictures of their children's life dreams at a workshop with Woza Moya in KZN, South Africa.



VI. Program Strategy ***Siyajabula – We are Happy***

In order to achieve our project goals and objectives, Project Njabulo has developed the following program strategy, *Siyajabula* (We are Happy in isiZulu) that incorporates 4 major elements: **Performance, Theatre Arts Education, Professional Development, and Assessment:**

Performance

The performances allow our teams to interact with a large number of children and communities at a time. Using nonverbal physical comedy, music, and dance, they create an atmosphere of celebration in the community. Project Njabulo offers them in neutral locations such as public schools or community centers to reduce the stigmatization of children who have been impacted by the pandemic. While humor and play is the primary focus, the performances also raise awareness of important issues related to HIV/AIDS that are normally associated with socio-cultural taboos and discrimination. These include HIV prevention, women's empowerment, coping with death, loss of a loved one, abandonment, and compassion for those who have been affected by the disease.

Theatre Arts Education

Our educational program consists primarily of 5-10 day workshops on Life Dreams and Emotional Wellbeing with specific children and

their caregivers who have been directly affected by HIV/AIDS. Our overall emphasis is on developing tools for resilience through drama, play, and mindfulness-based techniques. Teaching artists guide both children and caregivers in a process of Identification, Visualization, and Physical Embodiment of life dreams, happy memories, and challenges overcome in life. The primary objectives of these workshops are: 1. to strengthen existing nurturing relationships within the family structure, 2. to develop a peer-support network for both children and caregivers, and 3. to provide a sense of safety, respect, and emotional wellbeing.

The residencies are divided into morning sessions on Emotional Wellbeing for caregivers and afternoon workshops on Life Dreams for their children. The Emotional Wellbeing workshops help caregivers incorporate play into their interaction with their children and alleviate the stress of their daily lives. We also revisit memories of childhood and challenges that they have overcome so that the caregivers can identify on an emotional level with the present difficulties their children are experiencing. In the Life Dreams workshops, our teaching artists work with groups of 30-40 children using theatre arts education as a means to explore positive visions of the future.



Over the course of the week, each child progresses from visualizing one's hopes and aspirations to physically embodying these dreams onstage with the support of one's peers. At the end of the residency, both groups come together in a culminating activity that includes a performance by the children for their caregivers. All of our workshops conclude with a reflection so that the group can process the experience as a community as we provide tools for continuing the work beyond the classroom. (See Appendix III.)

Professional Development

Project Njabulo provides professional development to local performers, child welfare providers, teachers, and social workers in the use of play and theatre arts education as a means for developing emotional recovery and resilience. Recognizing the limitations of our organization's capacity to reach and affect communities on a long term

basis, we have also recently begun training local community groups of adults and youth so that they may create their own performances about HIV/AIDS awareness. This training extends beyond the artistic world to provide skills in logistical coordination, personnel management, grant writing, and teaching workshops.

Assessment

In collaboration with two Master's candidates in Public Health, one at Yale University and the other at Boston University, we have begun developing an evaluation strategy to assess the impact of our services on the communities we work with. As well as a key to understanding how Project Njabulo can continue to improve the emotional wellbeing of children and their caregivers in Southern Africa, this is essential to securing additional funding and wider implementation of our program throughout the region.



Children and their caregivers display their "Thought on A Thread" bracelets – a mindfulness tool for connecting to the present moment in times of stress through breath and body awareness and the loving kindness of people from around the world (see www.thoughtonathread.co.uk).



VII. Partner Organizations

CWB Project Njabulo partnered with the following community based organizations (CBOs) and other NGOs in Southern Africa:

South African Partners

Camp Sizani

www.worldcamps.org

Ingwavuma Orphan Care

www.orphancare.org.za

Ladybrand Hospice

Ndlovu AIDS Medical Centre

www.ndlovu.com

Rob Smetherham Bereavement Service for Children

Woza Moya Community Project

www.wozamoya.org.za

Swaziland Partners

Espigi Clowns

Positive Vision for Swaziland

www.positivevisionforswaziland.org

Swaziland SOS Children's Village

AMICAAL (Alliance of Mayors and Municipal Leaders on HIV/AIDS in Africa) www.amicaal.org

Lesotho Partners

Lesotho Child Counseling Unit

Malealea Development Trust

www.malealea.co.ls

Maseru SOS Children's Village

Semonkong Community Project

International Partners

Thought on a Thread

www.thoughtonathread.co.uk

VIII. Team

Project Njabulo's 2006 expedition teams composed of 3-4 teaching artists and, at times, a logistics coordinator. A total of 9 volunteers participated in expeditions from the United States, Canada, Australia, and South Africa. We also collaborated with 2 research fellows investigating innovative health care initiatives from the United States.

Teaching Artists

Matt Chapman (US)

Sarah Liane Foster (US)

Jamie McLaren Lachman (US)

Selena McMahan (US)

Alice Nelson (Canada)

Liz Turkel (US)

Logistics Personnel

James Evans (Australia)

Garth Van Vliet (South Africa)

Research Associates

Farzaneh Behroozi (Boston University)

Jennifer Titus (Yale University)



Lesotho Expedition team members Jamie, Alice, Selena, and James (from left).



The Projects

CWB Project Njabulo operated in the field from May 6th to December 1st, 2006. During this period, teams of teaching artists went on 3 geographically distinct expeditions to Swaziland, South Africa, and Lesotho. We also did domestic campaigns to raise awareness in public schools and community centers in Wisconsin, California, Kentucky, Maine, New York, and Connecticut.

IX. Swaziland

Objective

To support a local psychosocial responses to the HIV/AIDS crisis in Swaziland by providing professional development and training to the Espigi Clowns, a siSwathi performing arts organization in Piggs Peak.

Summary

Duration: May, 4 weeks

Team: Jamie McLaren Lachman, Sarah Liane Foster, Matt Chapman, Garth Van Vliet

Partner Organizations: Espigi Clowns, Positive Vision for Swaziland, Swaziland SOS Children's Village, AMICAAL (Alliance of Mayors and Municipal Leaders on HIV/AIDS in Africa)

Field Work: 24 performances, 10585 children and adults; 5-Day Professional Training workshop

Background

In response to the widespread affects of HIV/AIDS in Swaziland where over 40% of the population has been tested positive with the disease, CWB Project Njabulo partnered with local

performers to empower local communities to continue our work. The Swaziland expedition began with a 5-day Professional Training workshop and cultural exchange which included instruction in clown/circus skills, teaching approaches with children, awareness of siSwathi culture and HIV/AIDS, and the creation of an ensemble-led clown production focusing on HIV/AIDS awareness and prevention. Following this intensive, the team partnered with Swaziland SOS Children's Village on a 13 day tour to perform and teach workshops at over 20 schools in Mbabane and Nhlanguano. The initiative returned to Piggs Peak with a 2-day reflection session to assess the program and plan for future action. We concluded our collaboration with a performance at a vigil for those who have died from HIV/AIDS organized by the local chapter of the Alliance of Mayors and Municipal Leaders on HIV/AIDS in Africa.



Pilile Sthole and Sibusiso Dlamini at the end of a performance for 1,400 in Nhlanguano.



Logistics

Without a logistics coordinator, our team was unprepared for the complexity of working with a large group of artists and had to adapt to the circumstances in the field. It was definitely a learning experience meeting unforeseen needs of our local partners. This included organizing sufficient transportation, lodging, and food for the group. To this end, we could have definitely used logistics personnel not only trained in tour/stage management but also organizational development, cultural sensitivity, group dynamics, and community empowerment. This would enable our teaching artists to focus on the objective – training the siSwathi participants performing for children.

Many of the Espigi Clowns had difficulty leaving Piggs Peak, their hometown, for more than a week. The affect of HIV/AIDS was widespread throughout the group with many having to take care of loved ones at home or even lost a sibling or parent recently from the disease. In the future, shorter trips using Piggs Peak as a base would lessen the stress of leaving home.

Performance

The collaboration with the Espigi Clowns allowed the ensemble to incorporate direct themes about HIV/AIDS, in particular, women's empowerment. Combining physical comedy with siSwathi spoken word, the performance, *Ahlobala!* (Clean it up!) had a visceral affect on our audiences sometimes provoking

heated discussion between young men and women and/or heightening the emotional energy of a piece. Due to the shortened rehearsal period, the local performers suffered from inexperience onstage forcing the ensemble to abandon routines requiring high skills such as juggling and stilts. Nevertheless, the multiracial composition of the ensemble and our ability to play with racial stereotypes created a sense of unity, community, and equality in the performances. Furthermore, reflections after each performance provided the local artists with the opportunity to continue learning after the training period and to improve upon the show. Generally, the performance was funny!



Finale in Nhlngano, Swaziland

Education/Training

The Espigi Clowns gained important skills in clown performance, circus arts, performing and touring experience, working with children, and group dynamics. Founded and directed by Sibusiso Dlamini, the group is composed of 7 artists with varying degrees of performance experience. At the outset of our



expedition, we were under the impression that we would be working with professional artists who had already received training from under Red Cross Swaziland. We soon realized that the group required additional focus on artistic skills and training. This range from stage presence, character and routine development, further circus skills, as well as stage and tour management.

Conclusion

As an exploratory expedition in the professional development of a local performing arts organization, the Lesotho Expedition was an excellent beginning for CWB Project Njabulo. However, we are not sure if the Espigi will be able to continue the work after our departure. The siSwathis had a lot of internal conflict along gender lines which required conflict mediation on the part of the

team. Although we were able to lessen the tension on the short term, we are not sure if the present dynamics will force a split in the group or if it will be able to overcome these challenges. In any case, more time is needed in the field to train the Espigi Clowns not only artistically but also in the management of a sustainable cultural arts organization. Expeditions to the region would benefit by making this a top priority and the performances secondary to the mission. If the Espigi Clowns fails to survive its growing stages as an organization, lessons learned from the expedition should be applied to other partnerships. By emphasizing training, empowerment and self-sufficiency, CWB Project Njabulo will be able to have a greater impact in the region on the long term.



Khosi, Sibusiso, Pilile, Mancoba, and Sarah (from left) during the AMICAAL parade before the closing vigil for members of the Piggs Peak community who have died from HIV/AIDS.



X. South Africa

Objective

To further CWB Project Njabulo's commitment to providing psychosocial support to children and their caregivers in collaboration with local community-based organizations in KwaZulu-Natal while developing a model for wider implementation.

Summary

Duration: August/September, 4 ½ weeks
Team: Jamie McLaren Lachman, Liz Turkel, Alice Nelson
Partner Organizations: Woza Moya Project, Rob Smetherham Bereavement Service for Children (RSBSC), Ndlovu Medical Centre, Ingwavuma Orphan Care, Camp Sizani
Field Work: 21 Performances, 10813 children and caregivers; 10 Day workshop w/ Woza Moya, 5 Day workshop w/ RSBSC

Background

This marked our 3rd year in KZN which allowed us to deepen our relationship with partners and the community. The collaborations were designed to test and implement our program strategy, Siyajabula. The team also conducted exploratory visits to the Ndlovu Medical Centre in the Limpopo Province, Camp Sizani in Gauteng, and Ingwavuma Orphan Care in KZN in order to assess capacity for implementing our strategy there in 2007.

Logistics

Due to the proximity of Woza Moya and the RSBSC, the team was able to maximize our time and energy to the work in the field. The daily schedule of 2 performances followed by an hour workshop after lunch was intense but manageable for the 3

weeks. A longer intervention would require logistics personnel to shoulder some of the expedition responsibilities that were divided amongst the team. We could have also use an extended rehearsal period to further develop our show along the themes of HIV/AIDS.



Performing with the "Gogo" Puppet.

Performances

As CWB Project Njabulo knowledge and experience with the affects of HIV/AIDS deepens, our teams have incorporated more themes into our performances. For the most part, we fine tuned and adapted existing routines to have a more topical nature. We also created a Gogo (caregiver) Puppet routine out of a balloon which pops due to our lack of caring attention. This leads to a funeral in which the pieces of the balloon are miraculously transformed into a container of bubbles that an audience volunteer blows. The routine symbolizes the loss of a loved one and the capacity to find hope and joy after grief. As a result,

the clown and audience journey through joy and sorrow and then joy again reaching an emotional catharsis. We also developed a routine about going to the doctor. This was in response to many partner organization's input that children feared doctors because one of the only times they saw one coincided with their parents' death. When collaborating with Woza Moya, the performance was followed by a talk by Thembi Mveli, their Child and Youth Care Worker, about how the performance related to the experience of HIV/AIDS. This helped us integrate our artistic work with Woza Moya's program.

Education

CWB Project Njabulo provided workshops for both caregivers and their children. Each afternoon, we worked with children identified by our partners as particularly vulnerable due to recently losing a loved one. These workshops focused on **identifying, visualizing, and physically embodying** one's Life Dreams. Due to the extended residency with Woza Moya, we were able to incorporate 3 morning sessions with the caregivers. We also led a 2-day culminating activity and reflection that included a performance by the children for their caregivers, mindfulness-based connecting exercises, and a final ceremony. During this reflection, children were asked what they learned from the experience. One 14 year-old child shared her experience of transformation from grief to hope in front of the group: "I learned that I am not alone in my

dreams," she said to the group, "There are people there to support me. At first I felt shy and sad, but now, I feel different and it feels great!" She was then asked were she felt different. With a great smile, she stood up in front of the group and pointed to her heart. This physical identification to her own emotional happiness was remarkable but not out of the ordinary for many children after the Life Dreams Workshops. Many others expressed the feeling that they "really could see themselves achieving their dreams" during the performance and had positive feelings about the future.

The workshops are ideal for mentoring new trainers, especially with a structure for Lead Teachers, Assistant Teachers, and Apprentices. Furthermore, we found that the 10-Day Residency was more beneficial when working with both children and caregivers. Workshops curriculum can be spaced out allowing for a Culminating Activity and Reflection on separate days. This also permits more sessions with the caregivers who responded positively to the workshops.



Lifting the "Magic Hoop" at the beginning of a workshop with Woza Moya in Ufafa, KZN.



Conclusion

The South Africa Expedition broke new ground for CWB Project Njabulo as we were able to develop and implement our intervention program, *Siyajabula*, integrating it closely with two outstanding organizations that are community based and focus on providing counseling and support to adults and children affected by HIV/AIDS. *Siyajabula* complemented our partners already existing bereavement program, Thandanani (Loving Care) Time which is composed of 12 sessions of play therapy and counseling with caregivers and the children over a period of 3 months. In order to

further enhance our ability to meet the communities' needs, we could organize an orientation day about the specific services our partners provide. Nevertheless, coordinating direct collaboration with partners' staff workers enabled us to connect more deeply with the community as translation was interpreted with a prior knowledge of our intentions and methodology. Finally, in the future, academic/psychological evaluation in partnership with local university graduate students would be ideal in assessing our short/long term impact on the children and their caregivers' emotional wellbeing.



Team members Liz, Alice, and Jamie (from left) with Thembi Mveli, Woza Moya's lead Child and Youth Care Worker, outside her home in Ufafa, KZN.



XI. Lesotho

Objective

To follow-up on our exploratory expedition last year by strengthening relationships with community based organizations in both urban and mountainous rural regions.

Summary

Duration: September, 4 weeks
Team: Jamie McLaren Lachman, Alice Nelson, Selena McMahan
James Evans (logistics coordinator)
Partner Organizations: Lesotho SOS Children's Village, Lesotho Child Counseling Unit, Malealea Development Trust, Semonkong Community Project
Field Work: 29 Performances, 5175 children and adults, 4 5-Day workshops



Performing our finale dance with our new backdrop providing a theatrical setting.

Overview

CWB Project Njabulo returned to Lesotho for a more intense and focused mission with specific partner organizations. This expedition was divided into 3 sections: *Siyajabula* at SOS Children's Village Maseru, outreach to rural schools in Semonkong, and professional development training in Malealea. At SOS Children's Village in Maseru, we taught three 5-day Life Dream

Workshops to both the resident children and youth. This concluded with a performance of short plays created by the youth and a farewell show by the team. We then worked for a week in Semonkong performing at remote primary and secondary schools to develop community relationships that can be expanded in the future. As an exploratory expeditions, CWB Project Njabulo used ponies for local transportation to a remote school inaccessible by 4x4. The project continued with a 5-day residency in Malealea, another rural region, working with the Malealea Development Trust. Our team performed at local schools each morning. In the afternoon, we provided professional training and development to the MDT's local theatre project, *Khalemeng Bohlasoa*, or Eradicating Negligence, which is trying to develop theatre skills to communicate important issues to the community. The expedition concluded with a brief exploratory venture in the Mount Moorosi region of southern Lesotho.

Logistics

The Lesotho Expedition marked the first time CWB Project Njabulo added a logistics coordinator, James Evans, to the team. This solved many of our previous difficulties managing the logistical and artistic responsibilities of our interventions. The teaching artists were able to focus on pedagogical and artistic aspects improving our ability to work with affected communities. For



example, during the rehearsal period, James created a backdrop/curtain to use in performances while the ensemble could generate new material. In addition, in Semonkong, he organized our performances at local primary and high schools while the team rested or rehearsed. Lastly, James's familiarity with our partners in Lesotho as well as Project Njabulo's operations enables multiple expeditions in the region.

Performances

CWB Project Njabulo continued to make strides in adapting performance material to HIV/AIDS related themes. While the application of these themes was on a mostly symbolic level, the ensemble expanded the medical related issues and adjusted routines to have a greater empowerment of women. Clear designation of a director at the outset of the process helped the ensemble make the best use of time in managing short rehearsal periods. The incorporation of a backdrop provided a visual framework for the performances. At the same time, the ensemble strategically created an adaptable show so that we did not depend on the backdrop for all performances. For instance, when using Basotho ponies or traveling on foot to get to a remote school, the ensemble was able to minimize the props and equipment necessary.

Education/Training

During the Lesotho Expedition, our team did two distinct workshops: SOS Children's Village with children ages 6-18 and Malealea

Development Trust with a community theatre group of adults ages 19-81. Assessment is provided for each.

SOS Children's Village Maseru

We worked closely with the staff to create our schedule and curriculum based on the needs of the children. In particular, the director was concerned about SOS's difficulties reintegrating the youth into the community at large with which they had very little contact. Many youth also failed to exhibit any sense of hope or aspiration for the future and were scared about having to prove themselves in the outside world. Responding to the staff's input, the Life Dreams workshop was focused on career options and the possibility of attaining one's life dreams. The scheduling of our residency during school holidays enabled us to provide 3 workshops divided into age groups: 6-10, 11-14, and youth. The children responded positively to the activities provided during their normally uneventful vacation. At the conclusion, the youth group performed short plays that they created before a farewell performance by the teaching artists.



Feeding the fishes at the zoo - Life Dreams workshop at SOS Children's Village.



Malealea Development Trust

In Malealea, we provided a 5 day professional training program for *Khalemeng Bohlasoa* (Eradicating Negligence in seSotho) a community theatre ensemble that is part of the Malealea Development Trust. Established in the summer of 2006 after a 2 week workshop with theatre professionals from SUNY, the National University of Lesotho, the University of Sunderland, and the University of Witwatersrand, it consists of 36 community members, mostly women from the 16 nearby villages. Prior to our arrival, they were meeting about once a fortnight to create short dramas about issues facing the community. These include HIV/AIDS, domestic violence, rape, drug & alcohol abuse, and theft. At the beginning of our workshop, we asked the group what were the challenges they faced 5 months after their founding. These ranged from creating engaging sketches, working together as a group, to performing for the community. As a result, the workshop focused on character development, improvisation, ensemble dynamics, and the creation of new material.

At the end of the residency, the ensemble was divided into smaller groups which created short plays after a discussion of how HIV/AIDS has affected the community. Issues included the stigma of getting tested for HIV/AIDS, debate over visiting the clinic or the sangoma (traditional healer), how gossip can lead to discrimination in the community, difficulties using a condom in sex

between a married man and woman, and the sorrow of losing a loved one from HIV/AIDS. Adopting a “theatre for development” approach based on the work of Augusto Boal, each scene told a story that depicted WHO, WHERE, and WHAT: a common relationship encountered in the community, a clear location where the action takes place, and a problem that arises due to HIV/AIDS. The actors would freeze at the height of the action and then ask the audience what the problem was and how we can solve it as a community. Although we were able to perform these scenes for each other in the workshop setting, there was insufficient time to apply the exercises to actual community performance. This would be the next logical step for a follow-up expedition to Malealea.



“Consulting the Sangoma” in an HIV/AIDS awareness sketch by Khalemeng Bohlasa.



Conclusion

CWB Project Njabulo could devote an entire month-long intervention, if not more, to all three regions – Maseru, Semonkong, and Malealea. Each offered a distinct mode of operation whether it was theatre arts education, performance and outreach into remote areas, or professional development, respectively. It is important to note that the field work was different from our model developed in KwaZulu-Natal. Instead of attempting to

impose a program on our partner organizations, Project Njabulo elected to adapt the Siyjabula model to the actual situation encountered in the field. This flexibility will continue to be necessary as we establish relationships with community based organizations that have a diversity of community orphan care programs in Lesotho like our partners in KwaZulu-Natal.



SOS Children's Village youth and Project Njabulo team members after our workshop.



XII. Proposed Plan of Action

Overview

Clowns Without Borders Project Njabulo is committed to deepening our relationships with existing partner organizations as well as expanding our program throughout Southern Africa and beyond. The following recommendations are made to help us achieve this goal:

Maintain Sustainable Growth

We are presently identifying a sustainable growth strategy that will allow us to work for longer periods of time in communities where we have existing relationships while incrementally exploring new arenas to apply our model in the field. Our principle challenge at the moment is to find the financial resources necessary for this expansion. In the past, we have relied primarily on the donations of individuals, corporations, and small foundations. Due to limited funding, we have focused our efforts in specific communities and with particular community based organizations that best complement our services in a mutually beneficial partnership. This has been to our benefit as we now have a concrete program that can be applied on a greater level. It is clear that future development of our model will require larger support from foundations devoted to HIV/AIDS psychosocial programs for children in Southern Africa. These include the Firelight Foundation, Kellogg Foundation, Stephen Lewis Foundation, and others.

Evaluate Interventions

Working in partnership with a graduate student from the Yale University School of Public Health, CWB Project Njabulo has drafted a proposal for implementing an evaluation program of Siyjabula. Assessment will focus on our educational work in Kwazulu-Natal. This is crucial to understanding how our interventions impact the lives of children and their caregivers in the community. In addition, it will also facilitate our expansion as we will be able to illustrate to foundations why they should provide us with additional funding.

Establish a Local Base

It has become clear that for CWB Project Njabulo to grow, we need to create a local base that can coordinate our operations from within the region. Over the past few years, Project Njabulo has outgrown CWB-USA's capacity to manage our budget, projects, and international coordination. In 2006, teams primarily came from CWB's chapter in the United States. As we internationalize the program to include chapters from Ireland, Canada, Sweden, and others in 2007, it will become difficult to organize expeditions from the United States. Furthermore, there are many international resources that only grant funding to locally based groups. As a result, we are working towards establishing an autonomous entity with Section 21 nonprofit status in South Africa by 2008.



Train and Employ Local Artists

By creating locally based organization in Southern Africa, we can also begin to train local artists on a greater level to participate and eventually lead expeditions. Our experience in the field highlights the benefits of having teaching artists from the same cultural background as the children and caregivers we are working with. In South Africa, Lesotho, and Swaziland, there already exist groups of performing artists that could fulfill this need with additional training.

The pedagogical component of Siyjabula requires specific knowledge of the application of theatre arts education, mindfulness, and curriculum management. While international volunteers can afford to donate their time to Project Njabulo, local artists require much more financial support to survive. Project Njabulo plans on implementing a mentorship program that pairs local artists with international teaching artists in the field as we begin to shift our emphasis from volunteer-based work to a paid professional staff over the next 3 years.

Continue to Explore New Areas

CWB Project Njabulo's pedagogical model, Siyjabula, has the potential for becoming an international response to addressing the psychosocial needs of communities affected by HIV/AIDS. As our program becomes more defined and word of our work spreads, CWB Project Njabulo has received many requests to send interventions to areas such as Rwanda, Malawi,

Ethiopia, Zimbabwe, and throughout the provinces of South Africa. We have also been approached to provide professional development training on how to adapt, transform, and implement our teaching methods to many NGOs. It is our intention to bring Project Njabulo to as many countries and communities as possible without jeopardizing our ability to serve their needs. As aforementioned, our current budget and personnel limitations have curtailed much exploration outside of CWB Project Njabulo's present partnerships. As a result, we have elected to focus on strengthening existing relationships in the field while incrementally expanding to new areas through exploratory expeditions.

CWB Project Njabulo must also continue to explore new pedagogical and artistic disciplines that will improve the quality of our work. The addition of mindfulness-based techniques in our workshops is an example of how we can learn from other work in the field. Drama therapy, storytelling, music, puppetry, and creative movement are just a few of the possibilities to investigate.



Ncobile – the tallest woman in Swaziland.



XIII. Conclusion

At the end of the day, one must always come back to the life of the child. All children deserve a happy childhood with opportunities to play, laugh, and feel safe and nurtured by their loved ones. In Southern Africa, and around the world, this dream is so far out of the reach that many children affected by HIV/AIDS, poverty, and violence don't even have the awareness of an alternative to their daily life. CWB Project Njabulo's emphasis is on awakening the potential for joy and happiness that already exists in the hearts of children and caregivers through our performances and workshops. Even as we strengthen caregivers' ability

to provide loving care and instill a sense of hope for the future for children who have experienced trauma, we recognize that, alone, our interventions are not enough to reverse the widespread psychosocial effects of HIV/AIDS on communities. We are merely another drop of water in the ocean of thousands of amazing organizations and people who dedicate their daily lives to the wellbeing of children and their caregivers. With loving kindness, compassion, and a recognition of the joys of life, together, we can help children like Thandokuhle in Elandskop, KwaZulu-Natal create a better world for all of us to live in.



"No Child Without a Smile!"

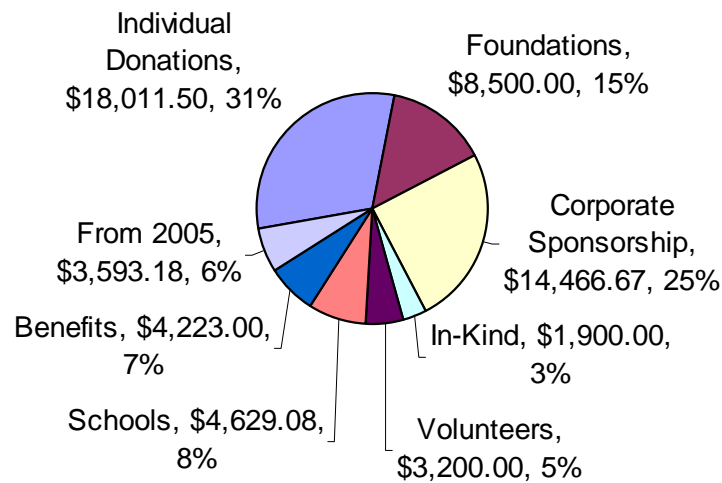


XIV. Appendix I. Budget Analysis

CWB Project Njabulo raised \$58,523.43 while spending only \$58,164.37 leaving a balance of \$359.06 to be allocated for 2007.

Sources of Income

Clowns Without Borders-USA is extremely grateful for the financial support it receives from individuals, corporations, volunteers, and foundations. In 2006, we obtained 501(c)3 not-for-profit status enabling us to raise greater funds for Project Njabulo. Almost 1/3 of our income comes from individuals which remains our largest source of support. Greater exposure in Southern Africa, not to mention the generosity of certain wonderful individuals, enabled us to secure long term corporate sponsorship for ground transportation from Imperial Care Rental. Our awareness raising tours and school presentations also helped expand our donor base in Wisconsin, California, Kentucky, and Connecticut.

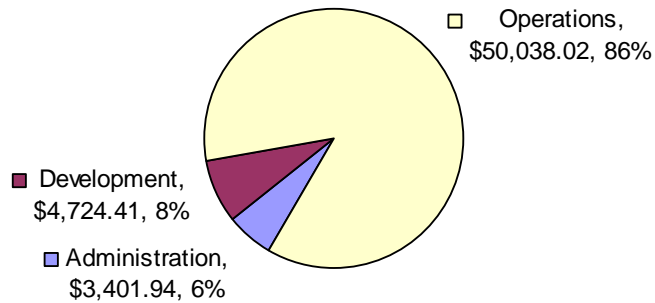


Total Income: \$58,523.43



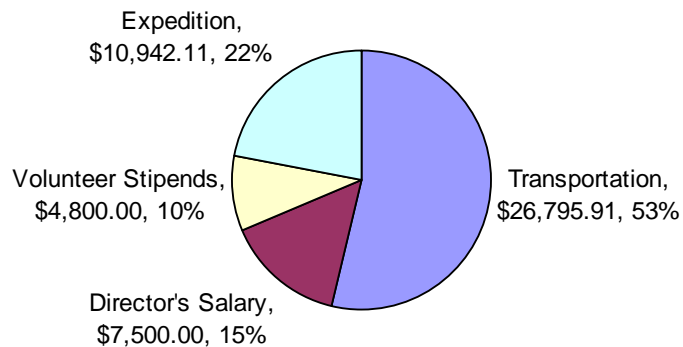
Expenses

Project Njabulo 2006 spent 86% of the budget on operational costs. These included: transportation, communication, equipment & supplies, health care, food & lodging, volunteer stipends, and project director salary. Other expenses were development (8%) and administration costs (6%). While we have been able to compensate our teams financially, transportation remains our greatest expense.



Total Expenses: \$58,164.37

Breakdown of Operating Expenses:



Total Operating Expenses: \$50,038.02



XV. Appendix II. Circle of Laughter

CWB Project Njabulo's work in Southern Africa would not have been possible without the generosity of our donors in our Circle of Laughter. Thank you!

Bliss - \$5,000 and Up

Imperial Car Rental
Anonymous

Happiness - \$4,999 to \$1,001

Renee and Jay Knight
David and Charlotte Koskoff
Malealea Pony Trekking Centre
Brett O'Brien
Dwight Sholes

Belly Laughs - \$1,000 to \$501

Cromarty Foundation
Portledge H.S. AIDS Awareness Club
Josh Selig

Knee Slappers - \$500 to \$251

Beth David Synagogue
Sandra Collins
Crowell
Susan Dey
Janet Farr
Anne Marie and Neven Matthews
Ann McGuire
A. Therese Nowlan
Susan Sarandon Charitable Foundation
Solomon Schechter Day School
Michael Stahl-David
Ann Szalkowski

Guffaws - \$250 to \$101

Rabbi Yitchok Adler
Maryanne Birch
Joanne Bonesho
Rosemarie Brown
Georgia Christgau
Beth Colello
Sarah Cole
Tim Gadzinski
Sarah Herman
Desmond and Wendy Lachman
Le Petomane Theatre Ensemble

Willi Lehner
Joann Lo and Matt O'Malley
Jack Markin
Ann McGuire
Jane and Bruce McLagan
Thomas Menaker
Alan Speir
Peggy Sradnick
Robyn Weller
Mary White
Laura F. Whitten
Wisconsin Youth Company

Laughs - \$100 to \$51

Scott Alexander
Nan and David Cheney
Tim Cain
Erin Cottrell
Marcia Dworkind
Jane and Ted Fetter
Max Fleischman
Jennifer Goodell
Laurie Hawkinson
Jacqueline Heimel
Julie Jensen
Margaret Jahn
Josh Kamensky
Douglas Lemme
Lisa Lewis
Philip Lichter and Debra Fried
Elizabeth Markus and Davis Robinson
Neil McMillan
Isa Meskin
Alan Moore
Al Moreschi
Susan Niederhoffer
Kevin O'Keefe
Jean Robeson
Susan Smith
Leelee Sobieski
Joyce Solomon
Patricia Sparhawk
Marcie Steinberg
Marsha Steinberg
Dawn Stevenson
Rob Summerbell
John Thompson



Philip Von Weber
Matthew Weseley
Jennifer and Scott Winner
Jon Zerolnick

Giggles - \$50 to \$26

Peter Anderson
Basker
Anne and Jason Beier
Merodee Beuchner
Barry Blumenfeld and April Cantor
Mary Jo Button-Tait
Michael Clark
Julie Clark
Allison Clarke
Bill Cody
Jerrold Cooper
Beth Croope
Catherine Durbin
Kerry English
Michelle Fillon and Joshua Raff
Frank Fredericks
Karen Gates
Christie Hallowell
Gail and Miles Horn
Marla Joy
Timothy Kehl
Joseph Kennedy
Phyllis Kirson
Anita Laabs
Christopher Lake
Nina and Brian Lichtenstein
Diana Lija
Gustave and Helen Manasse
Jason Mandell
Bird McCracken
Hansie Mead
Dawnette Modkins
Bridget Morin
Beth and Neil Mufson
Helen Neumann
Denise Peltier
John Pohle
Katherine and Andrew Roth
Cecilia Joe-Ann Santee
Ken Scott
Lori Seaborne
Alice Shuman-Johnson
Emmet Smith
Howard Stein
Claire Weiss
Laura M. Whitten
Jan Zimmerman

Smiles – Up to \$25

Richard Adelman
Karen Benjamin
Laura Berk
Amy Bethel
Steve Books
Spyder Carneol
Hallie Carrol
Leigh and Shawn Chilles
Cormier
Melanie Crutcher
Francis Evens
Hildy Feen
Justin Finch
Sally and Dan Flood
Galya Greenberg
Rosa Hallowell
Amanda Haney
Gail Holmes
Christine Hrenak
Sally Iverson
Karen Jackson
Scott Jackson
Jane Kavaloski
Susan Kearns
Susan Kelley
Thomas Keutchen
Jeffrey King
Eileen Larson
Robert Larson
Martie Leys
Tibi Light
Ina Lukas
Richard Lynes
Siobhan McClure-Rose
Becky Monroe
Sonja Moser
Holly Myers
Deborah Puette
Tonie Rocke
Eda and Ronny Rossner
Ingrid Roze
Kimberly Strother
Isabelle Tochon
Joseph Ulitto
Patricia and Lawrence Welo
June Wright



Sponsorship and In-Kind Donations

CWB Project Njabulo received timely sponsorship from the following companies and organizations:

Vehicle sponsorship in Southern Africa:

Imperial Car Rental
(South Africa)
www.imperialcarrental.co.za

Accommodation in Southern Africa:

Buddhist Retreat Centre
(Ixopo, KZN, South Africa)
www.brcixcopo.co.za

Malealea Pony & Trekking Centre
(Malealea, Lesotho)
www.malealea.co.ls

The Mantis and Moon Backpackers
(Hiberdene, KZN, South Africa)
www.mantisandmoon.net

Mount Moorosi Chalets
(Mount Moorosi, Lesotho)

Semonkong Lodge
(Semonkong, Lesotho)
www.placeofsmoke.co.ls

Fundraiser Venues:

Blue Mounds Dharma Center
(Blue Mounds, WI)
www.scottandersonyoga.com

The Dahlia Theatre
(Los Angeles, CA)
www.thedahlia.com

Emerson College
(Forest Row, UK)
www.emersoncollege.org.uk

Mazomanie Community Center
(Mazomanie, WI)

Waterman's Community Center
(North Haven, ME)
www.watermans.org

Technical Support:

Full Compass Systems
(Madison, WI)
www.fullcompass.com

Special Thanks...

Mountains of thanks is bestowed on Nina Cheney and Jacob Mills (www.cheneyandmills.com) for organizing and facilitating TWO Project Njabulo awareness raising tours in Wisconsin! We would also like to extend our gratitude to Susan Dey, Josh Kamensky, Steven Klein, Joann Lo, and Jon Zerolnick for donating their time to spread the word in Los Angeles as well as the Le Petomane Theatre Ensemble in Louisville, KY.



Children and team members in Mazenod with our Imperial Car Rental vehicle. Awoogah! Awoogah!

XVI. Appendix III. Workshop Curriculum

The following outlines the workshop curriculum for Siyjabula based on a 10-day Life Dreams and Emotional Wellbeing for workshop children and their caregivers. While the workshops can be for all ages of children, Project Njabulo has found that the curriculum works best for children ages 10 to 16.

Basic Structure

Both workshops for children and caregivers follow the same basic structure:

Song of Welcome

Each workshop begins with a song led by the children.

Physical and Vocal Warm Up

Focus on isolations, articulation, and range.

Theatre Games

Emphasis is on exercises that are fun and develop a sense of play, group awareness, concentration, listening, and cooperation skills.

Life Dream Activity

(see below)

Snack Time

Many of the children do not have the opportunity to eat anything between school and the workshop. The snack time is an added incentive to their attendance.

Mindfulness Meditation

Children focus on their breath or physical sensation of feet touching the ground in silence to develop a mindfulness of the present.

Closing Song

Concludes each workshop.

Life Dreams Workshop for Children

Day One: Awareness of Space, Self, and Group

Children explore spatial awareness individually through creative movement exercises using elements and animal characters as a foundation for inquiry. They are placed in small groups of 4-5 students and given simple problem solving tasks to complete. Examples include creation of shapes, alignment according to height or age, unraveling a human knot, etc.

Day Two: Discovering the World of Possibility

As a class, children brainstorm and share different life dreams. Teaching artists remind the children that dreams can be ANYTHING including career goals, material desires, a stable and happy home or family, or an emotional state of mind. Discussion is led on specific activities (actions) that one would find oneself doing in each life dream. In 2 groups, the children explore each dream through action prompted by lead teacher as they move about the room.



Day Three: Identification and Visualization of Life Dreams

Children are guided through an exercise in which they are asked to identify their own Life Dreams. Life Dreams are explained as anything they would want to have in the future that would bring them happiness in their life. They are then asked to visualize (make a mental picture of themselves) having achieved this Life Dream and to identify how it feels physically and emotionally to think about it. Children then draw pictures of this visualization using colored crayons and paper.

Day Four: Life Dream Play through the Imagination – “Presents”

In a circle, children open an imaginary present and find an object that helps them fulfill their Life Dreams (ex: lawyer finding robes). They play with the object as the life dream and then put it back in the box, wrap it up, and give it to another participant until everyone has a turn.

Day Five: Life Dream Play through Character

Students work with the physical and emotional characterizations of their Life Dreams. Visualization helps to develop a concrete mental picture what they would be like when they achieve their life dreams which they then physically embody individually in their own space transforming their body and voice into a new character. Children then “introduce” themselves to the group as their life dream (example: I am a doctor at the clinic) and are “interviewed” by other classmates.

Day Six: Introduction to Tableau with Happy Memories

Children are introduced to tableaux by creating frozen stage pictures of happy memories from earlier childhood in groups of 4-5. Same process of identifying, visualizing, and physically embodying is used. Tableaus start with an action and then freeze with dynamic energy.

Day Seven: Life Dream play through Tableau

Class continue to work in their small groups building still tableaux that depict themselves as their Life Dream characters performing an action with the support of their peers as objects or other characters. Each child creates a tableau.

Day Eight: Rehearsal of Presentation

Children create short performances in their groups in which they move silently through each child’s Life Dream Tableau. Focus is on creating a presentation for an audience that has a clear beginning, middle, and end. Instruction given in stage presence, clear vocal and physical communication, and audience behavior.

Day Nine: Culminating Activity

Caregivers are invited to the afternoon workshop. They watch the children lead warm ups and show examples of the different exercises and games played during the residency. Children then present their Life Dream Tableaus/Scenes in their groups. Sharing concludes with a small party with special tasty snacks!



Day Ten: Reflection and Closing

Children, caregivers, and staff gather for a final day of reflection to process the experience. Teaching artists lead them in a silent visualization of the entire 10 days revisiting each activity and registering the emotions felt at the time. The group then reflects upon the workshop discussing things they found challenging, what they learned, and how the residency might affect them in the future. The drawings made Day Three are handed out to all of the children after everyone has the opportunity to look at them creating a sense of communal identification with the dreams. The workshop closes with “Thought on a Thread” mindfulness exercise in which children and caregivers are taught a simple meditation that connects them to the loving kindness from people around the world who are sending them mental thoughts of wellbeing.

Note on 5-Day Residencies

When the 10-Day structure is unfeasible, CWB Project Njabulo offers a shorter version for only children:

- 1. World of Possibility***
- 2. Identification of Life Dreams***
- 3. Life Dream Play – “Presents”***
- 4. Life Dream Play – Tableaus***
- 5. Culminating Activity and Reflection***

Emotional Wellbeing Workshop for Caregivers

Emotional Wellbeing workshops for caregivers are given concurrent to the Life Dreams workshop. Three sessions follow the similar aforementioned basic structure. Theatre games are taught as a way of connecting to their children through play. Each session has a different theme of exploration – ***Happy Memories, Life Dreams,*** and ***Challenges Overcome in Life*** – which helps them understand the difficulties facing children in the present and that they still have hopes and dreams for the future. Stress reduction exercises are also offered to help relieve the tensions in their daily lives.

