We are extremely grateful for the joy, celebration, and emotional healing that the clowns bring to our community.

– CWBSA long-term partner Woza Moya Project in Ufafa

CLOWNS WITHOUT BORDERS
SOUTH AFRICA

2012 ANNUAL REPORT
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Letter from Director

2012 was a very productive and exciting year for Clowns Without Borders South Africa!

It is very gratifying for us to see that we are becoming more widely known and respected for our work and play. CWBSA was selected by UN Women this year to represent South Africa on the Regional Creative Artist Advisory Council to UNITE Campaign to End Violence Against Women and Girls.

Having expanded the breadth and scope of our work over the last few years our focus in 2012 has been to increase the sustainability of our efforts. To this end we implemented the following:

- Performed 107 shows for over 55,000 children and adults – an unprecedented number never reached before in our history!
- Provided arts-based workshops and longer family interventions for 482 children and adults in KwaZulu-Natal, Eastern Cape, Western Cape, Gauteng, and Kenya.
- Implemented 10 projects focusing on a wide range of issues including HIV/AIDS, gender based violence, xenophobia, literacy development, child maltreatment prevention, and psychosocial support.
- Developed an evidence-based parenting programme in partnership with local community organisations, South African and international universities and the WHO.
- Strengthened our ‘train the trainer’ approach, notably in our project in Kenya where we are currently training more than 80 trainers to reach 7200 young mothers.
- Provided further training to our core artistic collaborators so that we now have a larger pool of Project Leaders that can help us implement our projects.
- Held auditions in Durban, Johannesburg and Cape Town at the end of the year to expand the pool of our Youth Artists.
- Began a process of developing further and formalising our Monitoring & Evaluation procedures (M&E).
- Continued to deepen our relationships with established community partners.
- Initiated some very promising relationships with community partners in the Eastern and Western Cape Provinces that will hopefully continue for a long while to come.
- Employed a programme manager to support the steps outlined above and to enable our managing director to focus on organisational management.

These efforts are a testament to the hard work and dedication of our amazing administrative and artistic team who are the core of our work in re-awakening a sense of joy, laughter, and emotional relief in the world.

Jamie McLaren Lachman

Executive Director and Founder
Introduction

Clowns Without Borders South Africa (CWBSA) is a non-profit arts organisation (NPO #057-149) that seeks to improve the psychosocial condition of children, youth, and families affected by crisis. We use theatrical performances and arts-based education to raise awareness about important issues facing vulnerable communities in South Africa and internationally.

Since 2004, we have provided arts interventions for over 300,000 beneficiaries. We have also implemented parenting programmes for more than 2,500 families, provided professional training to over 100 youth artists, and provided skills capacity training to over 15 community organisations in Southern Africa.

In this report you will find details about CWBSA’s activities during 2012, an explanation of the finances of the organisation as well as an outlook into future possibilities. Most importantly of all though, you will read stories of how our work has touched the lives of many and hear what they have to say about Clowns Without Borders South Africa.

KwaSuka Sukela: CWBSA’s History

Internationally, Clowns Without Borders was founded in Barcelona in July 1993 when Tortell “Jauma” Poltrona, a professional Catalan clown was invited to perform in a refugee camp in Croatia. Today, Clowns Without Borders South Africa is part of an international network of autonomous sister CWB chapters in Australia, Belgium, Canada, Finland, France, Germany, Ireland, Sweden, Spain, and the United States.

Since 2004, Clowns Without Borders South Africa has brought emotional relief through performances and theatre arts education/therapy to over 300,000 beneficiaries. Over the past 8 years, CWBSA has transformed from an informal group of concerned artists to a viable artistic NGO that empowers communities and individuals while providing emotional relief to children and caregivers.

In 2004, CWBSA began performing for orphans and vulnerable children affected by HIV/AIDS, poverty, and violence in South Africa. In 2007, CWBSA established an office and base in Durban registering for NPO status with the Department of Social Services. In 2008, our Programme expanded yet again to include youth development as well as local capacity building for our partner organisations who were trained in our Family Programme implementation methods.

In 2010, CWBSA expanded its core collaborators to 8 artists and our larger community of artists to over 70 youth artists. The same year saw an increase in our awareness and capacity to address issues of gender, children’s rights, and bereavement that children and youth encounter on a daily basis.

In 2012, we were nominated as South Africa’s representative to the UN Women Regional Creative Artist Advisory Council to the UNITE Campaign to End Violence Against Women.
Our Vision & Objectives

Vision
Children being children again.

Mission
Clowns Without Borders South Africa enables children and families affected by crisis to play, laugh, and be creative through the arts. CWBSA’s mission is to use the arts to improve the psychosocial condition of children, youth, and their caregivers affected by crisis. We are also committed to empowering youth through artistic training and development as well as with employment opportunities in our organisation.

Core Principle
Clowns Without Borders South Africa strives to create trusting and respectful relationships through play and laughter.

Objectives
Clowns Without Borders has the following objectives:

1. To improve the psychosocial wellbeing of children and families affected by crisis in through laughter and play.


3. Provide capacity development and employment to artists and local communities.

4. To provide positive reinforcement of social values that promote peace, diversity, racial and gender equality, and cultural identity.
Organisational Activities

There are few organisations like CWBSA that use the arts with an interdisciplinary, holistic, and community-wide approach to address social and psychological issues facing children and caregivers affected by crisis. We combine theatre, storytelling, music, and play in all of our work adapting both traditional and innovative performance theatre methods. Our shows are developed in an ensemble process under the direction of an artistic director who facilitates the artists in their own creative process.

Our underlying ethos is to awaken a spirit of theatre for the people in a way that is accessible, educational, culturally relevant, and highly entertaining. Our performances are non-didactic yet contain important and thought-provoking messages about relevant social issues. These include HIV/AIDS, gender sensitivity, xenophobia, poverty, and violence and abuse against children. They are also about creating a space to celebrate creativity, culture, and community through the dynamic means of participatory theatre and clown.

The Art of Clown

The art of the clown is an essential aspect in all of our work. In contrast to commercial birthday clowns (i.e. lots of makeup, big shows, wig, and gags), Clowns Without Borders works primarily in the medium of professional theatrical clowns coming from a background of physical theatre that combines European and African genres. In theatrical terms, the clown nose represents the smallest mask, a means to directly interact and engage the audience on a level of humour and pathos. Whether in performance or in workshops, artists and facilitators embody the spirit of play and humour to connect to audience members and participants. There is a powerful potential of laughter for emotional healing. Clowns have been effective in relieving suffering in clinics, refugee camps, hospitals, and hospices. Likewise, laughter is alive throughout our workshops and performances by connecting to the joy of play. However, the art of the clown goes beyond laughter. In clown, one must be completely vulnerable and resilient in the present moment in order to play what is happening and be funny. It is a world where anything is possible. When something unexpected arises, it is the task of the clown to find a way to play with whatever it is. Likewise, our facilitators help participants to discover the means to respond to difficulty with ease and acceptance in order to take the necessary steps and decisions to recover and move forward. There is also an element of acceptance and humility in the clown that permeates our work. The clown exists for the audience; there is no fourth-wall or division between the performer and the audience – the laughter exists between the performer and the audience. As the clown must read and understand its audience, our facilitators are trained to respond to the immediate needs of the participants and adapt when necessary. As a result, like the clown at every level, CWBSA’s work comes from the heart and is offered freely to the community without demanding anything in return.

Applied Theatre

Applied theatre programmes give youth the opportunity to connect to society in a positive way and explore their talents. They provide an alternative to crime and delinquency in a safe and
nurturing environment. These programmes develop life skills such as creativity, ingenuity, confidence, self-esteem, concentration, team building, responsibility, and discipline. Furthermore, workshops include intense physical activity that provides a positive outlet for children’s energy. This benefits their life at home and school. It has also been shown that dramatic arts create a vibrant cultural life and give youth and children a voice to express themselves and their identity while discovering a world in which they believe in themselves and in their future. In addition, the majority of our artists have chosen to be artists as a way of life instead of crime and poverty. The desire to bring the arts to the community motivates them in their work as teachers and performers. It is the chance to believe in oneself and to find hope and faith in one’s dreams. Through the arts, communities come together and celebrate.

CWBSA's holistic approach to using the arts to provide support to marginalised communities

Performances for Marginalised Communities

Send in the clowns! Over the past 8 years, CWBSA has performed for over 300,000 children and adults in communities affected by crisis. Performances remain a crucial aspect to our intervention methodology. Our approach combines theatre, storytelling, music, and play in all of its work adapting both traditional and innovative performance theatre methods. Our shows are developed in an ensemble process under the direction of an artistic director who facilitates the artists’ own creative process. Our performances are non-didactic yet contain important messages about relevant social issues. These include HIV/AIDS, gender sensitivity, xenophobia, violence
and abuse against children, and poverty. They are also about creating a space to celebrate creativity, culture, and community through the dynamic means of participatory theatre and clown. Performances are offered to communities for free and presented in neutral locations such as public schools and community centres.

**Artistic Training and Empowerment of Youth**

Clowns Without Borders is committed to empowering youth to be professional artists engaged in our mission of providing theatre to places in crisis. Many of the youth who work with CWBSA come from economically and socially disadvantaged backgrounds. They were previously unemployed or under-employed. Despite (or because of) their personal challenges, they have a strong commitment to the theatre as a means of self-empowerment and the empowerment of others.

We provide training and employment opportunities to youth who represent the diversity of South African life. Our training programmes are implemented both in the studio and in the field. Artistic trainees participate in intensive workshops in theatre performance and clowning. These workshops provide the foundation for social theatre for development in rural communities. However, these skills also require experiential activities in which youth are able to apply and develop as professional artists. As a result, CWBSA has a mentor-system in which junior artists collaborate with more senior artists in projects.

**Applied Theatre to Support Vulnerable Families**

CWBSA has incorporated applied theatre into its artistic programmes for the past 4 years in its arts based family programmes. Clowns Without Borders currently has 3 family programmes – the Sinovuyo Caring Families Programme for families with children ages 3 to 8, the Injabulo Family Programme for families with orphans and vulnerable children ages 8 to 12, and the Injabulo HIV Prevention Programme for parents and youth ages 13 to 18. These programmes help initiate on-going psychosocial support groups for vulnerable children and guardians.

Theatre exercises and games reconnect guardians and children to the world of imagination and play and participants develop support mechanisms that help them overcome the trauma of losing a loved one. Storytelling is also a central aspect to our pedagogy in terms of its relationship to traditional South African culture as well as its power to connect, heal, and transform communities from grief to joy, and, in particular, to encourage creativity, self-esteem, mutual respect, and a sense of play.

**Capacity Development**

Clowns Without Borders provides skills capacity training to our community partners in order to integrate our artistic approach within existing programmes. Our capacity building projects involve intense experiential learning for staff members, community care workers, and volunteers as well as workshops prior to and following interventions. We provide hands-on, experiential skills development to community volunteers and care workers who interact on a regular basis with vulnerable children. Recognizing the diversity of each area and community organisation,
these models are by no means rigid but adaptable to the given circumstances in the field. Nevertheless, CWBSA’s Capacity Building Programme’s ultimate objective is for our community partners to be able to conduct on-going psychosocial support groups for children and guardians that meet at least once a month. If necessary, CWBSA continues to provide support and training of community workers in order to maintain the necessary skills to expand and sustain these support groups.

We also partner with larger NGOs, including the AIDS Foundation South Africa, UN Women, and UNICEF, in order to provide capacity building workshops for community organisations interested in incorporating applied theatre into their intervention approaches.

Overview of Beneficiaries

Clowns Without Borders South Africa’s programmes work with the following beneficiaries:

Children

Clowns Without Borders South Africa’s main focus is on using the arts to improve the lives of vulnerable children affected by HIV/AIDS, poverty, and violence. South Africa faces one of the largest impacts of the HIV/AIDS pandemic. There are approximately 5.7 million people living with HIV and 350,000 AIDS deaths annually (UNAIDS, 2011). Currently, about 1.4 million children have been orphaned by AIDS – the majority of whom are cared for by extended family members. Many others are affected by HIV/AIDS. The impact of the AIDS pandemic combined with endemic poverty has brought suffering to children who are now orphans as well as children whose parents are chronically ill and cannot meet any basic social provisions. AIDS-affected children are at a much higher risk of psychosocial problems, including depression, reduced school performance, social isolation, and increased risk of child abuse and HIV-infection (Cluver, 2012).

Our projects reach out to children in schools, orphanages, crèches, clinics, and community centres in marginalised communities – predominantly rural villages throughout South Africa. CWBSA’s performances bring momentary relief from the challenges that children face growing up in South Africa. Through the transformative power of the creative arts, children are given the opportunity to celebrate life by connecting to a sense of joy, creativity, and play. Furthermore, the performances raise awareness about important issues such as gender sensitivity, literacy, HIV/AIDS, and xenophobia. By presenting these issues in a creative and fun way, CWBSA is able to initiate discussions and change in circumstances where normal didactic messaging fails. Finally, our arts education programmes engage children in a deeper way, empowering them to connect with their life dreams through theatre.

To stand and narrate the story in front of our guardians, teachers and other children, I was happy that my parents saw that I can listen and do things the way it’s expected. At home my grandmother said, she was proud of me, she had never thought that one day I will stand in front of people and be confident. – Child in Matatiele, Eastern Cape after an Injabulo Family Programme
Families

Clowns Without Borders uses arts based educational programmes to support families by nurturing relationships between children and guardians. We also empower them with skills to cope with stress and trauma due to HIV/AIDS, intimate partner violence, and endemic poverty. Our programmes combine physical theatre, storytelling, song, dance, and other forms of traditional cultural expression to strengthen families’ capacity to provide support to children. Caregivers explore methods of connecting with children through play and the arts as well as ways of reducing stress in their own lives. They acquire basic skills to help provide a nurturing environment at home for the children in their care, to give and receive love and care necessary to thrive.

An example of the transformative impact of our programmes is typified by the following story about Jabulile, a caregiver of 4 children in rural KwaZulu-Natal:

Jabulile is 43 years old caring for 4 children, one of which is an orphan. Before Jabulile joined CWBSA’s Injabulo Family Programme she was very stressed. She spent most of her time thinking about how her family was struggling financially and thinking how she would support her teenage boys as they were now in high school. It was even harder for her to take good care of the orphan girl she was living with. The child was very worried, hypersensitive, and negative about life.

When Jabulile joined the Injabulo Family Programme, she started feeling guilty thinking about how harsh and strict she had been with her children, especially the one who is an orphan. She was not giving the children any attention at home. Learning games and sharing stories with the children helped Jabulile a lot in understanding the need to spend quality time with her children.

At the end of the Programme, Jabulile was sad that we were parting but she said that she felt that she would be able to spend more time with her children and share happier times. What Jabulile noticed was that her orphan child was very happy, she was coming home excited after the Injabulo Family Programme. The child would share what they did and they would play the games and laugh so hard. The child felt comfortable to come to her and talk, ask questions or just be around her.

Rural Schools

By providing educational arts-based events in rural areas, schools also benefit greatly from our work. Situated in remote areas throughout South Africa, these schools are typically isolated from professional artistic performances. In fact, many of the schools we have visited have remarked that Clowns Without Borders is the only arts organisation to visit them. Our productions both raise awareness about important issues as well as relieve stress for the entire school community – teachers sometimes enjoy our shows as much or even more than the children.

We as educators and learners really enjoyed the show and also appreciated the diversity among the cast, well done and keep on preaching and demonstrating unity in our diverse country. – Teacher in Sisonke District, KZN

Golden Steps School being an institution for the severely intellectually impaired is extremely thankful and
appreciative to Kids Clinic and Clowns Without Borders for a superb performance. Our learners and staff found the message very clear and simple to understand. Keep up the good work, guys!!! – Principal in Waterloo, KZN

Community-based Organisations

Clowns Without Borders partners with local community organisations wherever we work. These organisations provide ongoing support to vulnerable children and families on a daily basis. Working with the Departments of Health, Social Development, and Basic Education, they are on the frontline of addressing the impact of poverty, violence, and HIV/AIDS. For instance, for the past 8 years CWBSA has partnered with Woza Moya, www.wozamoya.org.za, in the Ufafa region around Ixopo, KZN. By providing home-based care, orphan intervention and food security, Woza Moya aims to alleviate hunger, poverty and suffering through a holistic and integrated approach. We have helped Woza Moya initiate and maintain community support groups for AIDS-affected children and their guardians. We have also initiated afterschool circus and martial arts programmes for orphans and vulnerable children that are now being facilitated by local youth some of whom we have trained. We have also performed almost yearly for all 11 schools in the Ufafa district.

Other community partnerships include developing and implementing a parenting Programme for children ages 3 to 8 in Cape Town with Ikamva Labantu (www.ikamva.org), raising awareness about sanitation through performances in urban inner-city slum buildings with Medecins Sans Frontieres (www.msf.org.za), and training community volunteers how to use the arts when providing psychosocial support to AIDS-orphans with NOAH in rural KwaZulu-Natal (www.noahorphans.org.za).

The children of Ufafa look forward to two things each year: Christmas and the Clowns! - Director of Woza Moya

Artists

Clowns Without Borders provides training and economic opportunities to local artists throughout South Africa. The majority of these artists come from disadvantaged backgrounds in which they have experienced economic, social, and personal challenges. For instance, Busisiwe Biyela, an artist who has worked with CWBSA for the past 4 years, lives in Mbumbulu, on the outskirts of the Ethekwini Municipality. She was originally trained by Cirque du Monde as part of Sinani Survivors of Violence. In 2008, Ms Biyela participated in a CWBSA youth artist empowerment project to use the arts to respond to the xenophobic violence in Durban. After a capacity building workshop by our staff, she performed shows and facilitated arts-based workshops with children in schools and community centres throughout Durban. She has also participated in our family programmes and other performance-based tours, gaining experience and skills from our more professionally trained performing artists and facilitators. Moreover, we have provided artists like Ms Biyela with skills necessary to succeed as freelance artists working in the entertainment field. When not working on CWBSA projects, Ms Biyela currently works with Sinani as well as performing at professional gigs for the local government, other NGOs, and corporate clients.
Beyond the economic and artistic benefits of our work, Clowns Without Borders provides artists with the opportunity to use their talents and creativity in order to improve the lives of children and families. Artists have the opportunity to perform in areas and under conditions where no other arts organisation works. Instead of languishing in uninspiring industrial theatre or corporate gigs, artists connect in meaningful ways with children, adults, and communities.

Imagine going to work every day and playing. Imagine going to work every day and laughing until your cheeks hurt and bringing laughter to those who may need it most. Imaging going to work every day and growing on every level - emotionally, mentally, and spiritually. Imagine going to work every day and connecting - connecting with other people, connecting them with each other, and connecting with your purpose. Imagine going to work every day and loving what you do so much you don’t feel like you’re working. We are a bunch of humanitarian clowns and crazy fools. Imagine going to work every day and lifting the spirits of adults and children burdened by the stress of poverty, disease and life’s many challenges.

– Participating artist

Serious Clowning: Governance & Staff

Management Committee

CWBSA is governed by a constitution that defines the role of the Management Committee (MC), or trustees who are responsible for assuring that the organisation is working towards achieving its mission and objectives. The trustees meet on a quarterly basis to provide oversight and governance of all organisational matters. The Management Committee consists of 7 members who are vigorously vetted before joining the organisation. Members include a Chairperson, Secretary, and Treasurer as well as members from our various stakeholders and beneficiaries including artists and community representatives. CWBSA has a yearly AGM to be accountable to our stakeholders and select new artist representatives.

Management Team

Clowns Without Borders South Africa’s management team is composed of an executive director (Jamie McLaren Lachman), managing director (Lindokuhle Lulama Ngeobo), programme manager (Hannah Mangenda), project coordinator (Sibongile Tsoanyane), and project leaders in the field. The management team is responsible for the fundraising and financial management, programme development and implementation, publicity and marketing, and staff training and support. CWBSA’s programmes are implemented by professional freelance artists and facilitators who receive training from our organisation on an on-going basis. These are recruited from our base of youth artists (see above diagramme).

The Programme manager is responsible for managing the implementation of programmes by participating artists including monitoring and evaluating Programme implementation. The project coordinator, a senior artist who has worked with Clowns Without Borders since 2007, assists the Programme manager in community outreach, Programme development, and reporting. We also employ an administrator who is responsible for project administration, and a part-time bookkeeper who works with the managing director to maintain our organisation’s finances.
Project leaders are responsible for the management and implementation of projects in the field. Projects also include an artistic director or educational director depending on the nature of the intervention to assist in the artistic and/or pedagogical development of material. They work with freelance artists who develop original physical theatre performances and facilitate workshops with community members. These artists work on a project-by-project basis. CWBSA also has a resource of youth artists from KZN, WC, and Gauteng that receive training and employment opportunities.

I am delighted to commend the team most highly for their professional, courteous, gracious professionalism and their ability to turn the greyest skies blue. Our schools are still echoing with the songs that the children have learned – the performances will never, ever be forgotten and we are inundated with requests for future performances. — Sunflower HELP, CWBSA community partner in Creighton
Equity Profile

Management Transformation

From Clowns Without Borders South Africa’s inception, it has been the objective of our Management Committee (Board) to be racially and economically inclusive. CWBSA strives to have strong representation at all levels of the organisation of people who were previously disadvantaged under the Apartheid system, starting from the management committee, to the office management all the way to volunteers of the organisation. It is of primary importance that all people involved in CWBSA have representation and have a voice in the running of the organisation.

CWBSA endorses the involvement of the people who were previously disadvantaged in all levels of power and leadership of the organisation. We continuously empower and mentor people who were previously disadvantaged and strive to support them till they are capable enough to assume leadership roles within our organisation.

The management committee structure has two black women, two white women and two white men. At management level, which is where the daily decision-making and operation of CWBSA occurs there are two principal officers, one of which is a black woman and the other, a white man.

CWBSA currently has 2 full time staff members and 3 part time staff in the office. In the field, CWBSA strives to employ equal numbers of females and males. Our project leaders are primarily black females due to the fact that our beneficiaries are mainly older women and children who do not speak English. We also have many male artists, who have been helpful when working with youth and men. Future plans of the organisation include hiring more previously disadvantaged people for management and project leader positions as well as recruiting more female black and coloured artists for performance tours.

Participating Artists

Clowns Without Borders employs artists on project-based contracts. Almost all the artists that are employed are from previously disadvantaged population. CWBSA expects all artists to be actively developing their artistic careers both inside and outside of our organisation. The overall objective is not only to have them work as artists within CWBSA but also to ensure their professional development by providing skills-based training opportunities. This enables them to use the skills gained within our organisation for other professional opportunities in artistic work.

Community Development

Clowns Without Borders South Africa’s intervention strategy in communities affected by HIV/AIDS, violence, and poverty is from a developmental and empowerment perspective. It is our underlying goal to empower communities to provide their own psychosocial support to those in need. CWBSA partners
closely with community based organisations that have a strong democratic and grassroots focus in order to assure that our performances and residencies are not viewed as isolated events but rather are part of a complete set of services that our partners provide. We also train many community volunteers who work with our partners in our implementation methods in order to assure that our work continues beyond our interventions.

**Transition**

As our organisation grows, it is our long-term strategic vision to continue diversifying and expanding our management structure so that CWBSA’s health and stability does not rely on only a few specific individuals. We are working towards greater stability through our current training of lower level staff as well as the recruitment of individuals to share the growing workload. Is it our intention to actively apply affirmative action in our recruitment while maintaining standards of proficiency in order to provide the best services for our beneficiaries.
## Overview 2012

### At a Glance: The Year in Numbers

<table>
<thead>
<tr>
<th>Countries</th>
<th>South Africa, Kenya</th>
</tr>
</thead>
<tbody>
<tr>
<td>Projects</td>
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<tr>
<td>CWBSA Artists in the Field</td>
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<tr>
<td>CWBSA Research Assistants in the Field</td>
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<tr>
<td>Days in the Field</td>
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<td>Performances</td>
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<tr>
<td>10-Day Injabulo Family Programmes</td>
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<td>Storytelling Workshops in Senior Clubs</td>
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<tr>
<td>Martial Arts After School Clubs</td>
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<td>Capacity Building for CBO Staff</td>
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<tr>
<td>Internal Project Leader Training</td>
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### Beneficiaries

<table>
<thead>
<tr>
<th>Audience Members</th>
<th>55 944</th>
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<tbody>
<tr>
<td>Injabulo Family Programme Participants – Children</td>
<td>39</td>
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<tr>
<td>Injabulo Family Programme Participants – Adults</td>
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</tr>
<tr>
<td>Storytelling Workshop Participants</td>
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</tr>
<tr>
<td>Martial Arts Trainees</td>
<td>155</td>
</tr>
<tr>
<td>Capacity Building (Injabulo, Interactive Facilitation, Storytelling, Martial Arts) – CBO Staff</td>
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</tbody>
</table>

### Budget

<table>
<thead>
<tr>
<th>Income</th>
<th>1 609 905 ZAR</th>
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</thead>
<tbody>
<tr>
<td>Expenditures</td>
<td>1 620 113 ZAR</td>
</tr>
</tbody>
</table>
Partners in 2012

Clowns Sans Frontieres-France
Clowns Without Borders-Australia
Ethekwini Municipality Health Unit
Hand-in-Hand East Africa
Ikamva Labantu
Ikhaya Lethemba
J29
Medecins Sans Frontieres
Nali’bali
NOAH Orphans
Operation Sock Monkey
Petals Daycare
The Parent Centre
PRAESA
St Joseph’s Children’s Home
Sunflower HELP Creighton
University of Bangor
University of Cape Town
University of Oxford
Woman and Men Against Child Abuse
Woza Moya Project
Project KwaSuka Sukela

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<thead>
<tr>
<th>Location</th>
<th>Cape Town, Johannesburg (SA)</th>
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<tbody>
<tr>
<td>Date</td>
<td>March, June, October, November 2012</td>
</tr>
<tr>
<td>Funder</td>
<td>Apex-Hi, National Arts Council, France - South Africa Season 2012</td>
</tr>
<tr>
<td>Partners</td>
<td>Clowns Sans Frontières France; Project for the Study of Alternative Education (PRAESA) - Project Nal’ibali; Ikamva Labantu Cape Town</td>
</tr>
<tr>
<td>Activities</td>
<td>Storytelling Workshops in Senior Clubs, Capacity Building for CBO staff, Show Development, Performance Tour</td>
</tr>
<tr>
<td>Beneficiaries</td>
<td>9283 Audience Members + 392 Workshop Participants</td>
</tr>
<tr>
<td>Project Leader</td>
<td>Sibusiso Khambule (tour), Lisa Cohen (storytelling workshops)</td>
</tr>
<tr>
<td>Artists</td>
<td>Sibongile Tsoanyane, Sussie Mjwara, Annabel Morgan, Philippa Kabalikagwa, Sebastien Bris, Manono Chitha, Fabrice Nabet, Laurant Bonnard, Hugues Cristiannini, Anouck, Sibusiso Dlamini, Delia Meyer, Laen Hershler</td>
</tr>
<tr>
<td>Issues addressed</td>
<td>Access to arts in marginalised areas, Support of PRAESA’s Nal’ibali Reading Project, Psychosocial support of the marginalised elderly</td>
</tr>
<tr>
<td>Notes</td>
<td>The storytelling workshops had to be suspended in March due to political unrest. They were continued in October.</td>
</tr>
<tr>
<td>Status</td>
<td>Completed</td>
</tr>
</tbody>
</table>

*Project KwaSuka Sukela* took place with two main partners. In Cape Town we partnered with Ikamva Labantu’s Senior Clubs for a longer-term storytelling project. Our implementation partner for the other part was Clowns Sans Frontières France (CSF) who toured two shows with us, one in Cape Town to support the Nal’ibali Reading Project and one in Johannesburg playing mostly for immigrants and refugees in urban slums.

*Project KwaSuka Sukela* for the Senior Clubs took place over 3 phases: Phase 1 in March involved arts-based interventions at Ikamva Labantu’s Senior Clubs for senior citizens. These participatory workshops included performances by Clowns Without Borders artists as well as facilitating creative movement, visual arts, and personal narrative activities with senior citizens.
On behalf of the group, today felt like Christmas. We hope we were as good to you as you were to us.

I feel like a gear box has opened up...We were happy, dancing, relaxing our bodies. My body feels happy and I am at peace today.

- Seniors after workshop

Phase 2 in October & November consisted of capacity training workshops for Ikamva Labantu’s Senior Club assistants, followed by mentorship of assistants at the clubs in various locations around Cape Town. The dedication and enthusiasm of all the assistants allowed for a highly beneficial programme for all involved – the facilitator, the club assistants and the seniors all benefited from the programme.

You've just given us a lot to do at the clubs! Never again can we say we are just bored, there is nothing to do! Now we have a lot to do every day, you have given us so much!

- Senior Club Assistant after Training

In Phase 3 in October and December Clowns Without Borders provided storytelling and clown performances for all of Ikamva Labantu’s beneficiaries in the Senior Club programme as well as for children at the OVC centre in Khayelitsha.
Project KwaSuka Sukela with Clowns Sans Frontières took place over 2 phases:

In June 2012, CWBSA & CSF cooperated on a tour in Cape Town, especially in Khayelitsha and Delft, performing for more than 7000 audience members. This tour was mostly organised in cooperation with the Project for the Study of Alternative Education and helped launch their national literacy campaign, Nal’ibali, in marginalised and underserved communities in Cape Town. The clowns created their show around the theme of promoting reading and storytelling.

CWBSA created and put on a powerful performance to encourage an interest and alternative view of reading and books among children. Their professionalism, commitment and above all, sensitivity and dedication to the children, and adults, in their audiences have made us proud to work with them on this and future projects, and call them a Nal’ibali partner.

- PRAESA, our Partner Organisation in Cape Town

In October 2012 the two chapters teamed up once again to organise artistic interventions in collaboration with Médecins Sans Frontières/Doctors Without Borders (MSF) and their mobile clinics. This tour specifically targeted mostly immigrant children and families living in urban slums in Johannesburg. The clowns created a show around the topics of pollution and border crossing that would speak to the migrants in the slum buildings they visited. There were also some performances organised in schools in Alexandra Township in collaboration with Women and Men Against Child Abuse (WMACA).

You made us laugh and forget what we are going to have for dinner. Our stress dropped a little and now you are leaving too soon.

- A slum dweller

The show was interesting and educational. There was a lot of creativity. Learners were taught not to pollute land and water.

- A teacher in Alexandra Township
## Project Siyazisiza

<table>
<thead>
<tr>
<th>Location</th>
<th>Durban</th>
</tr>
</thead>
<tbody>
<tr>
<td>Date</td>
<td>April 2012</td>
</tr>
<tr>
<td>Funder</td>
<td>Rand Merchant Bank</td>
</tr>
<tr>
<td>Partners</td>
<td>Trainer: Zama Mbambo</td>
</tr>
<tr>
<td>Activities</td>
<td>Project Leader Training and Team Building of CWBSA core artistic collaborators</td>
</tr>
<tr>
<td>Beneficiaries</td>
<td>11 CWBSA core staff and collaborators</td>
</tr>
<tr>
<td>Project Leader</td>
<td>n.a.</td>
</tr>
<tr>
<td>Artists</td>
<td>Busisiwe Biyela, Sussie Mjwara, Thandazile Phoswa, Innocent Shozi, Sipho Mdletshe, Sibongile Tsoanyane, Sibusiso Khambule, Lulu Ngcobo, Jamie McLaren Lachman, Annabel Morgan, Bongiwe Nzama</td>
</tr>
<tr>
<td>Issues addressed</td>
<td>Increasing CWBSA’s capacity to provide services to the community.</td>
</tr>
<tr>
<td>Notes</td>
<td>We invited a professional facilitator to train our core collaborators in project management.</td>
</tr>
<tr>
<td>Status</td>
<td>Completed</td>
</tr>
</tbody>
</table>

_**Project Siyazisiza**_ involved a training for CWBSA’s artistic community. The purpose of the training was:

- To encourage open communication between the participants/ artists themselves and between the artists and the management.
- To encourage the participants to understand the role they play in the organisation.
- To allow artists to discover themselves (Strengths, abilities and weaknesses), also to learn more about others.

Participants participated in a number of activities. Ice breakers encouraged the participants to work in groups and open up to each other. This activity encouraged the participants to develop their listening skills as well as their negotiation skills. One male participant even said “I enjoyed working with my team members, I felt respected, and they listened to me.” Others mentioned that they felt they could trust their team mates. These activities encouraged the team to work effectively towards team goals, which improve professional relations.

Participants were encouraged to discuss and open up about their understanding of being artists. Some participants were not comfortable at first, but as the discussions went on they managed to speak their minds. A number of concerns were brought to the attention of the management team. The session created a platform of clarifying some of the issues that the management team was not aware of.

*I enjoyed working with my team members, I felt respected, and they listened to me.*

- An Artist after the Training
Chibini Circus Programme

<table>
<thead>
<tr>
<th>Location</th>
<th>Ufafa</th>
</tr>
</thead>
<tbody>
<tr>
<td>Date</td>
<td>April, May &amp; December 2012</td>
</tr>
<tr>
<td>Funder</td>
<td>KZN Department of Arts &amp; Culture</td>
</tr>
<tr>
<td>Partners</td>
<td>Woza Moya</td>
</tr>
<tr>
<td>Activities</td>
<td>Martial Arts After-School Classes</td>
</tr>
<tr>
<td></td>
<td>Help With Christmas Party</td>
</tr>
<tr>
<td>Beneficiaries</td>
<td>158 Workshop Participants</td>
</tr>
<tr>
<td>Project Leader</td>
<td>Sabee Shozi</td>
</tr>
<tr>
<td>Artists</td>
<td>Thandazile Phoswa, Busisiwe Biyela, Sipho Mdletshe</td>
</tr>
<tr>
<td>Issues addressed</td>
<td>Youth Empowerment through Martial Arts &amp; Circus Skills.</td>
</tr>
<tr>
<td>Status</td>
<td>Completed</td>
</tr>
</tbody>
</table>

The purpose of this project was to strengthen the Chibini Circus Programme and to support its facilitation on a more on-going basis. One of the CWBSA facilitators shared his martial arts skills with orphans and vulnerable children living in Ufafa, KwaZulu-Natal. The Woza Moya Project requested more intensive martial arts training for the children and some staff, which became the focal point of the afterschool programme offered by the CWBSA facilitators. This programme was so popular that the attendance rose from about 50 to 150 in a short space of time. Our facilitator also provided train-the-trainer workshops for local youth. As a result, Woza Moya has now assumed responsibility for ongoing implementation.

*When I am at Woza Moya I always feel so very happy because we do the body exercises such as Karate. The more things that makes me feel happy is to learn to respect each other.*
- A child participating

*The programme was a great success... they help change the lives of the children for the better.*
- Partner Organisation Woza Moya Project

*In this week I felt so proud of the students because they were respecting each other and they were able to take responsibility to maintain the groups with their own hands when I am busy with another group.*
- Sabee Shozi, Facilitating Artist
**Project Injabulo**

<table>
<thead>
<tr>
<th>Location</th>
<th>Newcastle, Richard's Bay, Eshowe (KZN, SA)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Date</td>
<td>April, May, September &amp; November 2012</td>
</tr>
<tr>
<td>Funder</td>
<td>Rand Merchant Bank, National Lottery, Rainbow Circle</td>
</tr>
<tr>
<td>Partners</td>
<td>NOAH Newcastle, NOAH Richard's Bay, Rainbow Circle Eshowe</td>
</tr>
</tbody>
</table>
| Activities | Artistic Training  
Show Development  
Performance Tour  
Injabulo Family Programme  
Pre-post quantitative assessment of the Injabulo Family Programme  
Capacity Building of NOAH staff |
| Beneficiaries | 22,200 Audience Members + 51 Workshop Participants |
| Project Leader | Sibongile Tsoanyane (tour), Sipho Mdletshe (family programme & training) |
| Artists | Annabel Morgan, Sibusiso “Mr Fish” Dlamini |
| Issues addressed | Access to arts in marginalised areas  
Psychosocial support to HIV-affected families in rural KwaZulu-Natal |
| Notes | We combined RMB and Lotto funding for a 3 week performance tour as well as an Injabulo Family Programme in Newcastle and a Facilitator Training in Richard’s Bay. The performance tour was extended by request of Rainbow Circle in Eshowe to support their activities during Child Protection Week. |
| Status | Completed |

*Project Injabulo* had 4 phases:

Phase 1 was an artistic training and show creation with a professional artistic director and trainer in clown/physical theatre performance. This was followed by a performance tour in and around Richard’s Bay, Newcastle and Eshowe working in partnership with Nurturing Orphans of AIDS for Humanity (NOAH).

For phase 3 two facilitators returned to Newcastle (Inyanyadu) to offer the Injabulo Family Programme to NOAH beneficiaries.

Lastly, NOAH staff was trained in interactive arts-based facilitation based on the Injabulo Family Programme to ensure regular follow-up of the Injabulo Family Programme as well as to help integrate arts-based approaches within their existing programmes.

This was the first collaboration with NOAH who turned out to be a wonderfully reliable community partner and whose help in making this project a success was invaluable.
This has been one of the greatest shows I have ever seen. To our learners living in deep rural, it was for the first time for them to see such a show live. Even those I have never seen them smiling, they were. This is a stress relaxing show. To thank the crew: We were so impressed and educated. We have learnt a new way of presenting the content, Thank you.

- A teacher

I learnt some of the things that I might be able to do in the future. I enjoyed everything you were doing, and you showed energy and love of what you doing. I would like to urge you, to continue doing the good work, don’t stop please. Thank You. - A learner

**Sinovuyo Caring Families Project**

<table>
<thead>
<tr>
<th>Location</th>
<th>Cape Town</th>
</tr>
</thead>
<tbody>
<tr>
<td>Date</td>
<td>May &amp; June 2012</td>
</tr>
<tr>
<td>Funder</td>
<td>World Health Organisation</td>
</tr>
<tr>
<td>Partners</td>
<td>Ikamva Labantu, The Parent Centre, LifeChoices, University of Cape Town, University of Oxford, University of Bangor, World Health Organisation</td>
</tr>
<tr>
<td>Activities</td>
<td>Qualitative focus groups, Intervention development</td>
</tr>
<tr>
<td>Beneficiaries</td>
<td>n.a.</td>
</tr>
<tr>
<td>Project Leader</td>
<td>Jamie McLaren Lachman</td>
</tr>
<tr>
<td>Artists</td>
<td>Sussie Mjwara, Sibongile Tsoanyane</td>
</tr>
<tr>
<td>Issues addressed</td>
<td>Child Maltreatment, Intimate Partner Violence, HIV/AIDS</td>
</tr>
<tr>
<td>Notes</td>
<td>This was the development phase of a Parenting Programme that is being implemented in 2013.</td>
</tr>
<tr>
<td>Status</td>
<td>On-going</td>
</tr>
</tbody>
</table>

The **Sinovuyo Caring Families Project** had two key aims:

1) Development Phase: To develop a scalable, culturally-relevant, evidence-based programme to reduce the risk of child abuse and maltreatment for high-risk isiXhosa families with children ages 3 to 8 years old in South Africa;

2) Evaluation Phase: To evaluate the programme’s effectiveness in reducing abuse and harsh parenting and improving parent-child interaction using a gold-standard Randomised Controlled Trial design.
The project was implemented in collaboration with academic institutions (Universities of Cape Town, Bangor, and Oxford) and local community-based NGOs (Ikamva Labantu and the Parent Centre), within a broader partnership with WHO, UNICEF and the South African government.

This involved the integration of evidence-based research within the local cultural and political context of peri-urban South African communities. Along with our academic partners, Clowns Without Borders implemented focus groups and interviews in the Cape Town townships to examine issues regarding cultural adaptation of evidence-based parenting principles, the appropriateness of intervention components, and service delivery. We also helped create a manual for a new parenting programme – the Sinovuyo Caring Families Programme – which will be implemented in 2013 and 2014 as part of a randomised controlled trial.

Results from the Sinovuyo Caring Families Project indicated a high desirability for a parenting programme in isiXhosa communities of Cape Town. Many caregivers expressed the interest to participate in a programme to address challenges facing caregivers affected by HIV/AIDS and intimate partner violence. They responded positively to evidence-based approaches to effective parenting strategies for playing, disciplining, and supervising their children as well as involving themselves in school preparation. The focus groups and interviews also highlighted the need for fathers to be involved in programmes and additional support for parents to help cope with emotional stress. Furthermore, participants discussed the importance of learning developmentally appropriate communication strategies to disclose HIV status, talk about abuse, and other difficulties facing families such as poverty and sickness. Finally, participants provided valuable feedback for service delivery issues including frequency of sessions, the need for both home visits and group sessions, recruitment, and culturally appropriate forms of instruction.

In 2013 and 2014, the Sinovuyo Caring Families Project will continue with a pilot feasibility trial (2013) and a randomised controlled trial (2014) in Cape Town for 300 participating families.

*It is important for us to have a place where we can come together to share our stories and learn from each other how to take care of our children.* – Participating parent
Project Imbokodo

<table>
<thead>
<tr>
<th>Location</th>
<th>Waterloo and Verulam (KZN, SA)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Date</td>
<td>July &amp; August 2012</td>
</tr>
<tr>
<td>Funder</td>
<td>Afrisun KwaZulu-Natal Development Trust</td>
</tr>
<tr>
<td>Partners</td>
<td>Ethekwini Municipality, Women and Men Against Child Abuse Durban</td>
</tr>
<tr>
<td>Activities</td>
<td>Show Development</td>
</tr>
<tr>
<td></td>
<td>Performance Tour</td>
</tr>
<tr>
<td>Beneficiaries</td>
<td>12,115 Audience Members</td>
</tr>
<tr>
<td>Project Leader</td>
<td>Gavin Stockden</td>
</tr>
<tr>
<td>Artists</td>
<td>Sussie Mjwara, Sibusiso “Mr Fish” Dlamini, Busisiwe Biyela</td>
</tr>
<tr>
<td>Issues addressed</td>
<td>Access to arts in marginalised areas</td>
</tr>
<tr>
<td></td>
<td>Gender based violence</td>
</tr>
<tr>
<td>Notes</td>
<td>This project was originally planned with a second phase of an after-school programme for teenagers. When the other funder (SASA) pulled out, this had to be postponed to 2013.</td>
</tr>
<tr>
<td>Status</td>
<td>On-going</td>
</tr>
</tbody>
</table>

Project Imbokodo’s mission is to address gender based violence and reawaken a spirit of creativity, laughter, and joy in the lives of affected children through performances and fun afterschool activities. “Imbokodo” comes from the isiZulu saying, “Wathinta’ bafazi wathint’ imbokodo - You strike a woman, you strike a rock.” In phase 1 taking place in 2012 the interactive, entertaining, and educational performances were well received, bringing laughter to and raising awareness in more than 12,000 audience members in schools, children’s homes, and even one old age home.

I think that the show was hilarious. It taught me a lot. I laughed very much. It is so wonderful to be funny. - A learner

Not only was the performance excellent & enjoyed by all but it also helped the children concentrate on the useful health information carried across. – Ethekwini Municipality Health Facilitator
Project Siyajabula

<table>
<thead>
<tr>
<th>Location</th>
<th>Creighton (KZN, SA)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Date</td>
<td>October 2012</td>
</tr>
<tr>
<td>Funder</td>
<td>National Arts Council of South Africa</td>
</tr>
<tr>
<td>Partners</td>
<td>The Sunflower HELP Centre, CWB Australia</td>
</tr>
<tr>
<td>Activities</td>
<td>Artistic Training, Show Development, Performance Tour</td>
</tr>
<tr>
<td>Beneficiaries</td>
<td>6730 Audience Members</td>
</tr>
<tr>
<td>Project Leader</td>
<td>Sipho Mdletshe</td>
</tr>
<tr>
<td>Artists</td>
<td>Sussie Mjwara, Sabee Shozi, Mandla Matsha, Briar Seyb-Hayden, Jayne Batzofin</td>
</tr>
<tr>
<td>Issues addressed</td>
<td>Access to arts in marginalised areas, Gender roles and biases</td>
</tr>
<tr>
<td>Notes</td>
<td>This was the first of a string of productions produced around a gender theme.</td>
</tr>
<tr>
<td>Status</td>
<td>Completed</td>
</tr>
</tbody>
</table>

The purpose of Project Siyajabula is to provide professional training and employment to community-based artists and youth as we expand our capacity to reach marginalised communities throughout South Africa. The project started off with an artistic training workshop for 4 local artists (including one percussionist) and one international clown with a professional artistic director before touring a show raising awareness about gender issues while increasing access to the arts in Creighton, rural KZN.

The community’s response was extremely inspiring. Often community members not officially invited to the performance were attracted by the sounds of laughter and music and joined the crowd during the performance. Afterwards the songs from the show could be heard echoing far and wide. At the end of the tour CWBSA had received so many requests for further performances in the area that the Project Leader suggested to have more performances scheduled next time.

*We as educators and learners really enjoyed the show and also appreciated the diversity among the cast, well done and keep on preaching and demonstrating unity in our diverse country.* – A teacher

*Wow!!! What an exciting and fun show, it has changed people’s moods and put a smile onto sad faces.* - A learner
Without a shadow of doubt all the shows were received with the utmost enthusiasm and delight.”

- Sunflower HELP, our community partner

When we arrived at the community hall there was no one at the gate. It was locked shut with a padlock. But the word of our arrival spread so fast when the Clown Kombi arrived. Children come running out, young and old moving as fast as their bodies could allow them. Everyone was crowding on both sides of the gate with excitement!

– A participating artist

An example of the feedback forms introduced in 2012.
Project J29

<table>
<thead>
<tr>
<th>Location</th>
<th>Ekurhuleni (GP, SA)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Date</td>
<td>October &amp; November 2012</td>
</tr>
<tr>
<td>Funder</td>
<td>J29 Community Care</td>
</tr>
<tr>
<td>Partners</td>
<td>J29 Community Care</td>
</tr>
</tbody>
</table>
| Activities     | Performance Tour  
|                | 2 Injabulo Family Programmes |
| Beneficiaries  | 3950 Audience Members + 36 Workshop Participants |
| Project Leader | Nadia Woodward |
| Artists        | Sibusiso Dlamini, Annabel Morgan, Sibongile Tsoanyane, Mmakgosi Kgabi |
| Issues addressed | Access to arts in marginalised areas  
|                | Psychosocial support to HIV-affected families in Ekurhuleni  
|                | Capacity Building of Community Partner Organisation |
| Notes          | This is an example of a small project which the partner organisation itself funded. |
| Status         | On-going |

This Project is a collaboration with J29 Community Care in Johannesburg who are also our funding partner. In 2012 it consisted of a performance & Injabulo Family Programme for J29’s beneficiaries. For the next year, a second Injabulo Family Programme is planned.

The tour in townships around Ekurhuleni was a big success and the Injabulo Family Programme was very well received by this group of guardians.

Here is an excerpt from the Project Leader’s reflection:

*One little girl who hardly spoke was chosen to be the top of the pyramid for the family day performance. During the reflection her guardian told us she had never heard her daughter speak as much as she had that night after Family day. We also observed changes in many of the other children. The guardians, during their reflection expressed this. They all said they were happy to see their children so free and open. Family day was a joyous celebration for all. By the end of the day some guardians had gathered a group of children and were teaching them new games. Each and every participant had experienced some sort of positive change through the programme. To express their gratitude the guardians presented Sibongile and I with a gift. It was very moving.*

And a comment from a participating guardian:

*When we came Monday I didn’t know what to expect and I thought it would all be serious. It was FUN and I loved everything and wish I could do these two weeks again.*
Project Free Your Mind

<table>
<thead>
<tr>
<th>Location</th>
<th>In and around Nairobi (Kenya)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Date</td>
<td>November 2013</td>
</tr>
<tr>
<td>Funder</td>
<td>Swedish Postal Service (through Hand-in-Hand Sweden)</td>
</tr>
<tr>
<td>Partners</td>
<td>Hand in Hand East Africa, Clowner Utan Granser</td>
</tr>
<tr>
<td>Activities</td>
<td>Facilitator Training of Business Relationship Officers</td>
</tr>
<tr>
<td>Beneficiaries</td>
<td>83 Workshop Participants</td>
</tr>
<tr>
<td>Project Leader</td>
<td>Annabel Morgan</td>
</tr>
<tr>
<td>Artists</td>
<td>Nicholas Mamba</td>
</tr>
<tr>
<td>Issues addressed</td>
<td>Capacity building to provide psychosocial support to 7200 mothers between the ages of 13 and 30</td>
</tr>
<tr>
<td>Notes</td>
<td>This was the first leg of the project which will last two years and incorporate facilitation training, follow ups and performance tours.</td>
</tr>
<tr>
<td>Status</td>
<td>On-going</td>
</tr>
</tbody>
</table>

In partnership with Clowner Utan Granser (CWB Sweden), Clowns Without Borders is now working in Kenya, collaborating with Hand in Hand East Africa on their Young Mother’s Project. The main part of our work there is to train their trainers (BROs) in interactive and emotionally responsive facilitation techniques – workshops which have been dubbed by the participants “Project: Free Your Mind”. There will also be two performance tours during the two year period of collaboration.

This was the first time CWBSA facilitators went to Kenya. The programme consisted of two days training in each of the four regions where Hand in Hand East Africa (HiH EA) work. The trainings were attended by almost all of HiH EA’s staff including HiH Head Office staff, Regional Managers, Branch Managers, Business Relationship Officers (BROs) and Business Relationship Trainees (BRTs). The maximum number in a group was 25 and the minimum was 13. The dedication, work ethic and enthusiasm of our partner organisation, as well as their complete ‘buy in’ to the programme, contributed to the training being a great success. It was a highly positive start to the programme, which will roll out over the next 2.5 years.

Here’s an excerpt from one of our facilitators’ blogs:

*What a start!*

*At the beginning of this month Annabel Morgan and I took off to Kenya, to work with a dynamic organization called Hand in Hand East Africa (HiH EA). HiH EA provides economic empowerment to vulnerable communities, in particular young mothers, through training in savings, enterprise, and entrepreneur skills. Our angle was to share with them our methodology of creativity, playfulness and mindfulness to support their excellent effort and to help the organization with creative and psychosocial tools which they can use when training the young mothers. We trained the Business Relation Officers (BRO’s) and Business Relations Trainees (BRT’s) in Thika, Nairobi, Machakos and Nakuru.*
As soon as we got there we found that our workshop had already been given a name: Freeing the Mind. I loved this. What made our workshop different and exciting was the fact that it was unconventional, both in its setting and content. In every workshop venue we found that the chairs and tables had been arranged in a conference manner. You could see the surprise on the faces of the hotel staff and some of the BRO’s and BRT’s as we dismantled the set up and requested that only the chairs should remain, in a circle form.

The songs, exercises and games from the first day were geared towards getting the participants to know themselves and each other more using the power of creative arts, image and metaphor. We also had the body relaxation exercises to get them to appreciate the power of relaxation. As soon as our methodology sunk in, the conference hall would transform into a safe, playful, creative and resourceful space. This was the environment that we encouraged them to create in their daily lives. It would make it easier for them to impart their knowledge to the young mothers if they had that freshness of approach, and numerous tools of getting serious work done in a creative, but simple manner.

The second day was for building trust amongst them. On this day it was easier to work since the participants were now used to our style of training. They still didn’t know what to expect though. From very playful moments to deep introspection we swung. We characterized our program as dolphin like: the deep dive and the spectacular jump. We also made sure that our method was viewed in its proper context. We were asking them to be childlike, not childish. We asked them to tap into that child spirit that exists in all of us.

Overall it was a super experience for me. In a way we are asking them to use age-old methods to rebuild their communities. We are helping them find value in old customs of storytelling, games, and creativity. This we know can help level the ground at their worksites. It can get people to be more receptive of the entrepreneurial concepts that they teach. People can only evolve if they feel that a system has confidence in them as a people. No one could have summed it up better than one of the participants, after having gone through our ‘Leading the Blind’ exercise. She said it taught her that when you are leading someone into a new world, you have to mind their pace, not just yours. This was an extraordinary experience, in which I was taught as much as I taught. I cannot wait for the next phase of training. According to feedback that we got they cannot wait too!"

I have learnt a lot, so many things. It has taught me about myself. The different activities have given me a chance to know myself, to soul search. I really hope I can impart the same skills to the young mothers and they take it positively.

- BRO, Central Region Training

The training has been special. We have been able to interact with our colleagues in a very special way and now we have something special to bring to our groups in the community.

- BRO, Eastern Region training
I have learnt a lot of things but most importantly to appreciate one another, to trust one another, stress management and ways to free my own mind and other’s minds. I have learnt I am the one who holds the key to happiness in my own life. I have completely released my stress by indulging wholly in all the activities. I am now in a more sound position concerning myself and also how to advise others on how to be stress free, since I am a renewed person.

- Branch Manager, Central Region Training

I’ve learnt how important it is to try and walk with the young mothers at their own pace. By learning more about them using these activities I can walk with them at their pace.

- Branch Manager, Eastern Region training

I don’t remember the last time I told a story. It brought back my childhood. It felt like I was taken back to so many years ago around the fire with my grandpa. It felt ancient. It felt so good. Last night, I tried to fight my memory to find stories from those days. I told a story to my friend. It was fantastic!

- BRO, Central Region Training

[These activities] will create strong bonds, encourage the families to love each other, care for one another and ultimately make them more relaxed. I was able to bring out the child in me, be happy, energized and free my mind. Well done! Keep it up!

- Programmes Manager, Head Office
Memories to keep: Honours given and Routes taken

UN Women’s UNITE Campaign

In October 2012 Clowns Without Borders South Africa was proud to be nominated a part of the Southern Africa Regional Creative Artist Advisory Council to the UNITE Campaign to End Violence Against Women (EVAW).

UN Women SARO launched the first ever Southern Africa Regional Creative Artists Advisory Council (RCACC) on 31st October, following a 3 day consultative meeting, from 29-31st October held in Johannesburg, South Africa. Attended by 13 creative artists representing 12 SARO countries, and nominated by the UNCT and Government, the participants welcomed the involvement of their sector to harness the power of the creative artists to prevent, eliminate and eradicate violence against women. The artists represented in RCAAC represent various artistic professions such as play writers, actors, filmmakers, poets, fashion designers, sculptures, puppeteers, clowns, graphic artists, musicians and radio presenters and producers.

The Regional Creative Artist Advisory Council will be coordinated and managed by UN Women SARO with the support of the Africa UNiTE Campaign Secretariat. It will catalyze the initiatives of different organizations and individuals in a coordinated, multi-layered and multi-sectoral actions to prevent, eliminate and eradicate violence against women.

The Regional Creative Artist Advisory Council will also support the development of critical leadership skills among artists and empower all women, men, girls and boys alike, to become individual agents of change, and advocates of gender relations that are free of violence, based entirely on equality. Ultimately, the overarching objective of the Regional Creative Artist Advisory Council is to mobilize political commitment, ignite public awareness and initiate active participation from society in contributing to the prevention, elimination and eradication of violence against women and girls at all levels.

The 2012 SADC Gender links Barometer reports that violence against women is one of the most flagrant violations of human rights and a severe threat to the attainment and realization of gender equality in the region.
As all our projects described above show, most of Clowns Without Borders South Africa’s work is created for a long-term involvement in the community. However, very often we receive requests for our work from organisations, orphanages, and schools in communities affected by HIV/AIDS, poverty, and violence.

Unfortunately, up to now our budget limited our capacity to respond to these requests. We therefore set up the Ubuntu Clown Fun(d), which is sponsored by generous individuals.

Through the Ubuntu Clown Fun(d), artists are now able to donate their time in the spirit of volunteerism and service to send clowns where it is needed most.

CWBSA plans to grow this initiative in the years to come so that the Ubuntu Clown Fun(d) will enable Clowns Without Borders to respond independently and efficiently to requests from organisations, orphanages, and schools in communities affected by HIV/AIDS, poverty, and violence.

End of October CWBSA invited fellow artists to spend an evening with us to help spread the word about our work and raise funds for our UBUNTU CLOWN FUN(D). This is an event that CWBSA plans to repeat at least on an annual basis.

We were honoured to have Storyteller Grande Dames Geina Mblophe and Nomusa Xaba, Musicians Thulile Zama, Nje and the South Jersey Pom Poms as well as spoken word artists Ewok and Tumelo Khoza join the clowns in an event of laughter and wonderment. Thank you also to the Corner Café and friendly staff who hosted us.
A New Logo

Local is Lekker!


This is part of our on-going endeavour of branding our organisation as proudly African and committed to the values and arts from this continent.

This was also evidenced in changing our vision statement from the international version ‘no child without a smile’ to ‘children being children again’. Having worked in South Africa for eight years, we recognised the need of many children to be allowed to play again. Too many of our young compatriots are forced into adulthood at too early a stage.

Our new logo, designed by Shifrah Getz from Inside Out Inspired Design (www.insideout.co.za) expresses this concern with local realities at the same time acknowledging the power of laughter that underlies all of our work.
Budget Summary

Overview

Income: R1 609 905
Expenses: R1 620 113
Interest Received: R 8 144
From 2011: R 185 806
Surplus at Year End: R 175 399***

***Surplus allocated for projects in 2013

Income sources

1. Foundations – 0%
2. Partners – 25%
3. Government –61%
4. Corporate – 12% (not including Europcar)
5. Individuals – 2%
6. Investment Income – < 1%

Funders in 2012

Government
National Arts Council
National Lottery Distribution Fund
KZN Department of Arts and Culture

Partnerships
University of Cape Town/WHO
Hand-in-Hand East Africa
Institut Francais

Corporate Social Responsibility
Europcar
Rand Merchant Bank Fund
ApexHi Fund
Afrisun KwaZulu-Natal Community Development Trust

Individuals from the USA, UK, and South Africa
Looking Ahead

Clowns Without Borders South Africa is grateful for another year jam-packed with joyful and enriching experiences enabled by the generosity of spirit of our funders, partners and collaborators.

Moving forward, we would like to see our organisation grow in sustainability both at the organisational i.e. financial level and in our programme delivery. This involves working with strong and supportive community partner organisations and to continue building on our experience in programme development. It also means that we will place a stronger focus on Monitoring & Evaluation processes.

Speaking about the content of our shows and family programmes, we realise that an increasing share of this will be about gender inequality and especially its expression in gender-based violence and its intersection with the HIV/AIDS pandemic.

To all of you who have been walking, driving, dancing, and singing with us in 2012, we want to say a huge ‘THANK YOU’.

Peace and laughter,

The Clowns